



## FROM YOUR COUNCIL

### HELP WANTED

The Australian Photographic Society (APS) is basically an organisation run by member volunteers. We currently have only the one paid position, that of APS Secretary. The health of such an organisation depends on a regular turn-over of volunteers: new people with fresh ideas.



Kay Mack

This year is an election year in APS. You'll find the nomination form in the Apsnaps supplement to the May/June issue of Image magazine. Completed nomination forms must reach the APS office no later than 01 June.

There are seven elected positions in Contemporary Division (CDiv). You need to be a CDiv member to be nominated for any of these positions; to be one of the two nominators; or to vote in the case of a contested position. The 7 positions are: Chairman, Deputy Chairman and 5 Councillors. Currently these positions are held by: Kay Mack, Chairman; Barb Smith, Deputy Chairman; and Anne O'Connor, Anton Kolosov, John Teague and Richard Hodges, Councillors. We've been operating with one vacancy for some time.

I first took on the role of Chairman in February 2003 when the position fell vacant. It's getting close to time for someone else to take over. Unfortunately Barb is not in a position to consider moving into the Chairman's position and I don't think I have yet talked any of the other councillors into taking it on. Perhaps you would like to consider a position somewhere on council.



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## We want you "In Focus"

Each issue of CDiv On-Line will feature the photography of a member of the Contemporary Division.

This month we focus in on the photographic talents of Bente Andermahr from Adelaide. See more of Bente's photography on the following pages.

*If you would like to be featured as our "In Focus" Photographer, please contact me by email to [christopher@oxoboxo.com.au](mailto:christopher@oxoboxo.com.au)*

**Deadline for the July Issue is June 22nd**

# FROM YOUR COUNCIL CONTINUED

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May 2010

There is a very detailed outline of the CDiv Chairman's role on the website. Some of the items listed are common to all positions within the Society. Look under Members > Volunteer Positions. Click on the title that interests you to find the outline of the responsibilities of the person holding that position. (Those of you without internet access please note that reliable, regular internet access is an important prerequisite.)

There is no outline there for the role of Councillor but basically the Council serves as a think tank, discussion group, and policy making body for the division. Of paramount importance to my mind is the need to have some degree of understanding and appreciation of the whole range of contemporary photography and a willingness to encourage and support members in whichever aspect they choose to work. It would certainly be a backward step if a new chairman or councillor was interested only in providing for those members whose work was in the same tradition as his or her own.

Individual councillors may, of course, take on any of the other tasks which keep the division's services and activities running: folio secretaries, Image correspondent, web page correspondent, exhibition co-ordinators, and so on. These roles can also be filled by members who do not hold the responsibility of councillor.

Please think seriously about whether you would like to be involved in the running of our division. It can be an extremely rewarding experience. I'd be happy to talk this over with anyone who is interested.

Kay Mack ■  
kmack@a-p-s.org.au



# CONTEMPORARY DIVISION PRESENTS

## CONTEMPORARY DIVISION PRESENTS

Each year on the program of APSCON (the annual convention of APS) each division is allocated a half-hour time slot to feature work and/or ideas relevant to their division.

Our usual format is a presentation of work from a selection of members, showcasing the style of work that each member is currently doing, and including as wide a variety of styles as possible. Because of the size of the audience the images are presented by data projection, and they are supported with a spoken commentary about the work.

In the past I've generally requested specific series from folio members. Some people have contributed to a number of successive presentations. I'd like to locate some newer members this year.

If you have a series of work that you would like to share – say, anything from 6 to a dozen related images – I would be very pleased to hear from you within the next few weeks. If you make contact by email you can send me a selection of jpg thumbnails in the first instance.

If you need to use Australia Post look for my postal address in the column on the inside front cover of May/June Image and send me a few postcard size prints to show me the type of work that you are doing.

If I select your work for inclusion in the presentation I'll also be looking for a short statement from you about the ideas you are exploring in the series.

I'm also continually on the lookout for members' work to feature in the CDiv Gallery in Image magazine every two months. Again, I particularly look for sets of work rather than a scattering of disparate images.

And don't forget that Christopher is also seeking work for the In Focus segment of this newsletter. We provide plenty of opportunities for you to share your work. Please do support these initiatives.

Kay Mack ■  
kmack@a-p-s.org.au



# IN FOCUS

## BENTE ANDERMAHR

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My name is Bente Andermahr and I only recently become a member of APS in October 2009, during which time I have gradually been finding my feet around the Digital and Contemporary divisions. My first foray has been the Web Folios as I am keen to participate in feedback and checking out what other people are doing. The Contemporary and Open folios are where I feel the most comfortable, but I also find myself stretched in the Landscape/ Seascape folio.

Born in Denmark forever ago, I have spent my life since childhood in Adelaide, South Australia, with a few years in New Guinea and Sydney. Essentially I am an art/design teacher (graduate of SA School of Art), with many years as a 'designer' of business process improvements, and most recently a number of years as a principal graphic designer, prior to my retirement last year.

Throughout my life, I have always been involved with art, design and creative work, which have included photography in one form or another. My professional qualifications include a degree in Visual Communication, Diploma in Teaching (Fine Arts) and Certificate IV in Photo Imaging. Over the years, I have successfully exhibited my paintings and drawings, while using photography more as a tool for recording images as a source of inspiration for my paintings rather than works of art in themselves. This is totally changed now and I focus all my time on photography as the medium for my artistic expression.

My initial camera was a Praktica 35mm, followed by the Pentax SFX with a couple of different lenses. When digital cameras arrived, I had a go with one of the first Sony Mavikas (what a fun and good camera that was), but held out for a more serious DSLR until Pentax released their first \*istDS. Eighteen months ago I changed to the DSLR Nikon D700, with four great fast lenses: 18-24mm, 24-70mm, 70-200, 100mm macro, and I just love what I can

do with that camera.

I believe it was the change to digital that inspired my desire for more photography. I could see and 'develop' the results more effectively and experiment freely, and I found that I could create good, artistic images without having to spend hours painting them. (Aha!) Access to the 'digital darkroom' with Photoshop was very liberating.

Wanting to further my knowledge, I enrolled at the Centre for Creative Photography (SA), and had such a great time that I kept doing more courses. The teaching, mentoring, feedback and professional encouragement they provided gave me the confidence to do more with my photography, giving me skills and experiences in a broad range of photographic activities.

Some years ago, I had my first solo exhibition of photographic work and this has spurred me on towards another. My immediate efforts though, are focussed on entering more competitions and group shows, and making greater use of online collaboration between photographers, such as within the ASP. I promote my work through an Australian stock library at [www.ozimages.com.au/portfolio/andermahr.asp](http://www.ozimages.com.au/portfolio/andermahr.asp) and I have my own website at [www.muddleheaded.com.au](http://www.muddleheaded.com.au) where I present a cross section of images.

My stylistic niche is still being explored. My themes vary from plants and flowers, through travel, the abstract, industrial and particularly architecture. I tend to look for the simple, getting lost when I try scenes with too much detail. This may be why I find the larger landscapes uncomfortable, and feel drawn to things man-made, industrial and architectural. I like the regular shape and repetition.



## IN FOCUS...CONTINUED BENTE ANDERMAHR

Fundamentally, my photographic interest is the structure of things – which is essentially the subject matter of my photographs. I wander the back streets of cities here, interstate, and abroad with my camera, relying on the serendipitous rather than having something planned. I search for the artistic elements of shape, line, pattern, texture, play of light and colour that combine within the picture plane to form a pleasing composition. I want to create ‘eye candy’ that can be found in not only beautiful plants, but particularly in that which may be seen as unattractive, decayed, industrial or urban.

Capturing a strong image at the time is important, and I do little image manipulation beyond what I feel are legitimate ‘darkroom’ tasks. In most of my photographs, I generally work with levels, dodging and burning, some sharpening, contrast and colour vibrancy. As I do not have a tilt/shift lens (yet), I often rectify in Photoshop the lens distortions that affect the straight lines in my buildings.

Photographers that influence me include Peter Dombrovskis and the industrial work of Harry Callahan. The urban paintings of Jeffrey Smart are also scenes I often try to emulate photographically. I am drawn to the open, serene, emptiness of his paintings, with either no people or a small suggestion of human life through a shadow or figure in the distance.

Recently, in my on-going struggles to find my visual voice and identity, I came across the work of Katherine Westerhout of San Francisco, who creates the most beautiful, serene, sad and sometimes confronting images of old, deserted buildings that have been neglected and are due for demolition. (March 2010 issue of COLOR magazine or at [www.katwest.com](http://www.katwest.com)). Her work is an inspiration to me.

I feel it is important to continue looking at the work of other photographers or artists of all genres. Through the process of rejection, evaluation

or appreciation we align and refine our own thinking. It motivates us to experiment with the new ideas, helping us to get closer to that style that defines our uniqueness from others. It constantly surprises me how we get familiar with a common theme (a sunset?), and then there is the one that just stands out because they recognised a difference and captured it.

*‘The photographs that excite me are photographs that say something in a new manner; not for the sake of being different but ones that are different because the individual is different and the individual expresses himself.’ - Harry Callahan - 1946*

Bente Andermahr ■



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***If you would like to be featured as the In Focus member of the month please contact me via email to [christopher@oxoboxo.com.au](mailto:christopher@oxoboxo.com.au)***

# NEW MEMBERS & APS PUBLICATION

A big welcome to the following new members of the APS Contemporary Division.

We look forward to your participation in both the Contemporary Folios and the C-Div Online Newsletter.

Brian Schembri	New South Wales
Ella Clarke	Tasmania
Andrew Hiscock	South Australia
Lyndell Roberts	ACT
Barbara Seageri	New South Wales
Geri Johnstone	South Australia
Mandy Sharplin	ACT
Anna Jackson	New South Wales
Sharon Mitchell	ACT
Jill Turnbull	Victoria
Linda Moore	New South Wales
Ernest Hojilla	New South Wales
Muffy Hand	Victoria
Cheryl McMaster	Queensland
Alan McBride	New South Wales

## APS PUBLICATION

In the May/June Apsnaps is an invitation to every member to submit one image for consideration for an APS coffee table book. It is intended that the book will contain some 200 images. It is the result of a legacy in memory of the late Doug Mullins. Doug was President of APS from 1964-1966 and in more recent years a member of Contemporary Division.

It would be great if the selection panel had some really contemporary images to consider.

Read the invitation carefully. Images must be submitted as prints in mint condition, and there are specific size requirements. Closing date for submissions is 18 June 2010.

Kay Mack ■



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# FROM THE EDITOR

***Knock Knock...who's there? ANYONE...Anyone WHO?***

***ANYONE WHO wants to be the "In Focus" member for the next C-Div Online Issue in July!***

As per usual the response and feedback for the Newsletter has been underwhelming...FULLSTOP!.

No one has come forward and offered to be the In Focus member of the month.

At Kays suggestion and with very little notice Bente Andermahr was invited to be the In Focus member for this issue. Thank you Bente, for putting together a good read for our members at such short notice.

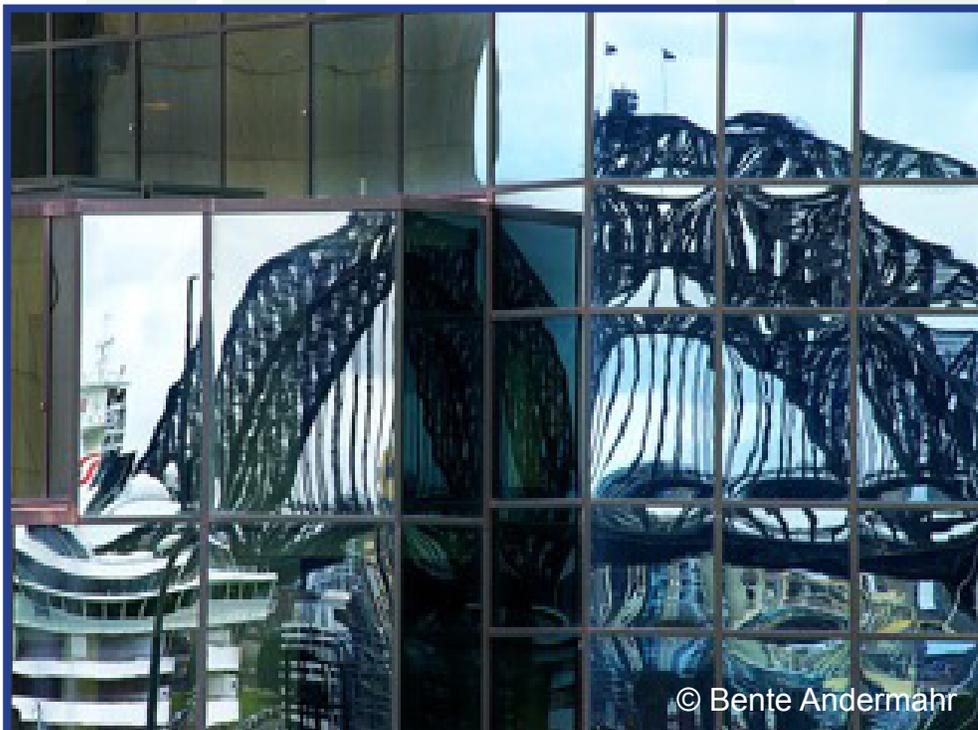
Once again, if you have something you would like to contribute or a comment you would like to make, please don't hesitate. ***Submissions close on the 22nd of June***

Postal submissions can be sent to me at  
PO Box 477, Dulwich Hill NSW 2203

or by email to [christopher@oxoboxo.com.au](mailto:christopher@oxoboxo.com.au)

Until next time..."keep IN FOCUS!"

Christopher  
Editor, CDiv Online



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