



FROM YOUR COUNCIL



*such jewels --
is there joy
within ?*

© Gina

The controversy of Imagery and Competition - is there a contest?



When considering what to write for the newsletter; I searched my brain for inspiration. It came from a source I had not considered, Anne O'Conner my local camera club. Within the club, some people struggle with traditionalist photography (i.e. technically perfect images on the rule of thirds with leading lines) versus Fine Art photography, two "schools of thought" within the photographic spectrum.

Rather than get totally stuck in one or the other camp and taking sides, I enjoy watching and evaluating the process that occurs. Some club members take on a bias for one side or the other whilst others embark on a lifelong battle to meld the two. The secret from my point of view is not to entertain the struggle for conformity or otherwise, but to consider the process by which evaluation occurs, that of competition.

Most would say competitions are about learning. Others would say it is to win. From memory, nothing induced more joy for me, than to be "the winner" having an image said to be the best. Immediately, your image is considered by others to be something to aspire towards and yes it may go to represent the club or the State in another competition. This is about winning and yes, it is a nice feeling.

In the process of aspiring to win, you learn to be technically correct, to follow the "traditionalist"



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 Gina

from Tasmania. See more of Gina's photography on the following pages.

If you would like to be featured as our "In Focus" Photographer, please contact me by email to christopherojala@tpg.com.au

Deadline for the Sept Issue is October 22nd

FROM YOUR COUNCIL CONTINUED

rules. However, you may lose your creativity. I guess this is the choice you make to conform and go along with the possibility of an occasional win, or stay solo. My guess is that some come to this conclusion early, some never attain it and others eventually get there once they have gone beyond competitiveness.

Comparing traditionalist and fine art photography, the differences to me that keep them apart, is the focus. Rather than rules being the challenge in traditional imagery, with fine art it is the photographer's creativity. You challenge yourself, rather than utilize the challenge of competition. It is the concept that is explored and your skill is put to the test to provide an image or images to address this, rather than an image to meet all rules. It is the lack of a right and wrong way to do things that tests one's ability. I guess that is why this seems "airy fairy" to some within Camera Club circles.

Bringing this article back to a contemporary focus, there are perhaps some answers as to where Contemporary Division sits. I do not think it is totally within fine art, but I do think it is very close. From this premise, there is an answer as to why some photographers "do not understand our images". More importantly it explains why Contemporary has no need for competitions. Within the Division we draw support from each other with all members equal and the challenge our own. Yes there are some within our Division who endeavour to compete within the world of judges and occasionally they have success. More often than not and I speak for myself here, they do not. Or perhaps they sit in two camps wearing two hats, that of "traditionalist" and competition and that of "fine art" with the challenge coming from their own personal psyche.

To give an example regarding competition, I refer to the inspiration that lead me to the writing of this article, the club competition with a theme based on a slow shutter speed. On a whim I decided to enter three images to show what can be done, rather than expect a win. The outcome

was pretty much as expected. The images were closer to the traditionalist view than the fine art view, but they broke many rules. They were different and my intention was to show the difference, to open receptive eyes and to challenge the group.

My sheep image is based on a concept, a story or idea to show what happens within a shearing shed. The green is one of many images I have created before. The water image is more traditionalistic, featuring a log that created a distraction, rather than try to cut it out.

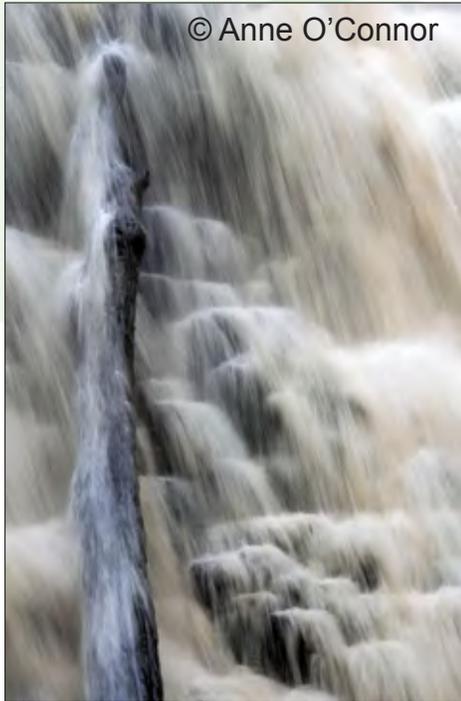


© Anne O'Connor

To my surprise, the judges liked the green giving it a HC, although from listening to others who were looking at the images, their feedback was less positive, saying it would look good as an image on a wall, but it did not really belong within the group of other images.



© Anne O'Connor



© Anne O'Connor

Feedback for the other two were as expected:

The sheep - "Hard to follow"- obviously they did not understand the concept, their loss, my gain.

The water – "Indistinct" – again they had little understanding of what this image was about.

In conclusion, those members from the School of Fine Arts really liked these images as do I; re-enforcing my place in the spectrum of photography. Rather than become too comfortable, it is time to re-challenge myself and move forward. I offer this challenge to you all but most importantly have fun and enjoy what you do.

Anne O'Conner ■

A PHOTOGRAPHERS RIGHTS UNDER THREAT!

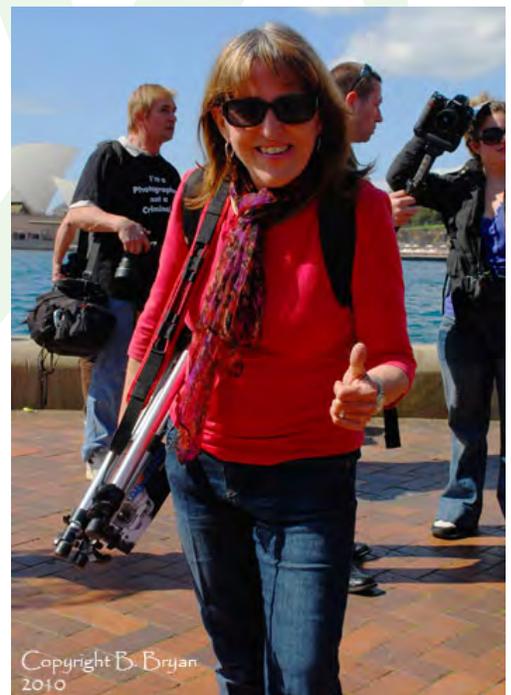
About 1000 photographers attended a protest photo rally on Sunday August 29th, at Sydney's Campbell Cove (The Rocks area) with Ken Duncan the key speaker.

Our rights as photographers (and artists) have been eroded for many years already with hefty fees being slapped on anyone who dares to look like a serious photographer or likely to make a dollar from taking a photos in public places all over Oz.

Enough is enough so we have to ramp up our cause for more to know about. Even if you sell a few handmade photo cards at a local fair or dare to sell a few prints to friends, then you by rights are required to pay a hefty permit fee either to a national park authority, local council or harbourside authority !

It has got totally unrealistic hence the rally. We got coverage on Channel 7 and the ABC news.

For those involved in photography, please visit the following website link <http://www.artsfreedomaustralia.com/blog/> to join the cause for a measly \$2 !! Cheers, Barbara Bryan ■



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More photographs from the rally can be seen on page 6.

IN FOCUS

GINA - A POET DISCOVERS PHOTOGRAPHY



I My name is Gina. I am an award winning artist working across media including collage, painting, poetry, photography and have been a member of APS for 2 years having joined at APSCON 2008 when it was held right on my doorstep in Launceston. I came to photography through the

Northern Tasmania Camera Club which I joined 2 years ago in an effort to raise my own standards in this particular form.

I use a Canon G9 which I love - its small, allowing me to shoot from the hip, with a quality screen, has RAW capabilities, excellent quality in the final image and print, and an aggressive macro which is on my list of must haves.

It is difficult to pinpoint the style of photography I like as it spans the genres. I enjoy black and white immensely aiming to find the blackest blacks, white and the greys in between - one of my all time favourite pictures I have taken is this black and white of a pear and its shadow.(below) The treatment emulates an etching and is mostly out of camera excites my eye and mind.



© Gina

One of my favourite ways of combining my love of poetry and photography is in the form of a Haiga.

Haiga is a form of poem-painting that combines two very distinct forms of expression; being painting and haiku. The form is thought to have begun in Japan in the 16th Century where poems were added to paintings using the same brush as the ink drawing.

Contemporary artists are making haiga their own, utilising all forms of media and materials; the strength of the form lies within the haiku juxtaposed against or complementing the visual. The haiku and image need not be overtly linked and In fact, the more subtle and gentle associations often work best. The poem must be an integral part of the whole, while each element, the poem and the picture, must also be able to stand alone.

The Japanese form of poetry known as haiku is just three lines, a maximum of 17 syllables and usually, but not always an observation of nature (including human nature). Haiku requires direct observation, a concrete description using plain language with none of the usual poetic devices like metaphor, simile or abstraction. A haiku usually consists of a phrase and a fragment, no titles and no capitals.

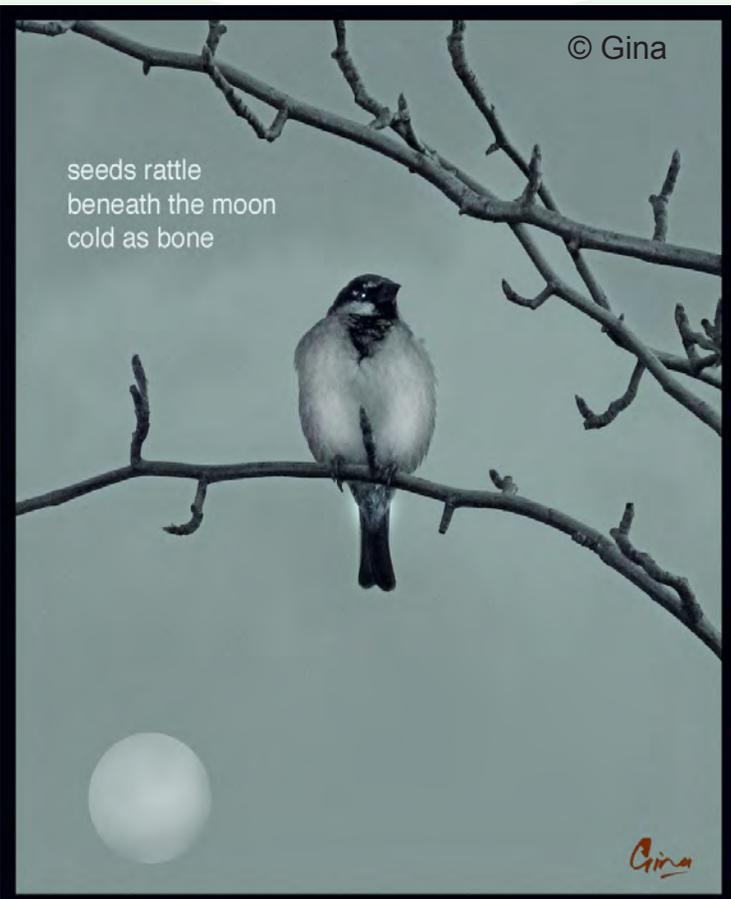
Haiga is much more than a short poem accompanying an image

The top photograph on the following page was published as the cover of KOKAKO a short form poetry magazine in New Zealand (without the poem).

The haiku itself has been published without the picture and the haiga itself has been published in two different journals.

The photo has been cropped and pushed toward the monochrome end of the scale taking out a very blue sky and most of the colour in the bird and branches.

IN FOCUS...CONTINUED GINA



The photograph (left), taken in Italy, was not a good shot so I cropped a section out of the original, played with levels, reduced it to black and white and then worked hue/saturation to find a sepia tone. The result is shown above.

Gina ■

PHOTOGRAPHERS RALLY IN SYDNEY

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FROM THE EDITOR

This month Anne O'Conner writes about "re-enforcing her place in the spectrum of photography" a very interesting article. Thank you Anne.

Thank you also to Gina for her contribution as the "In Focus member" for this issue. Gina has a unique way of combining her photographic images and poetry to form a Haiga. I'm sure you will agree.

And again, many thanks to Barbara Bryan for keeping us photographers informed about the possible changes to your everyday rights as a photographer. As you can see from Barbara's photographs people are very passionate about how these planned changes will impact on their photographic lives.

As always, I am more than happy to receive anything you would like to contribute or to comment about for this newsletter, so please, don't hesitate. Submissions close on the 22nd of October

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

or by email to christopherojala@tpg.com.au

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

Christopher
Editor, CDiv Online