

exposure

MELBOURNE CAMERA CLUB MAGAZINE



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VOLUME-38, NUMBER 2 AUTUMN 2019 9
PRINT POST APPROVED 100003035

Mary Willis

PROFILE



Photography has always been a significant part of my life. It is my aide for storytelling, a window to new worlds, a constant companion in my journeys, the instinctive way I capture the beauty of moments that visually or emotionally stop me in my tracks.

I am one of life's explorers. A born storyteller, I love writing, adore photography and am energised by beautiful places, interesting people and novel ideas. I connect people to new ideas or opportunities through my corporate work in public relations and business strategy. Outside of work and photography, I enjoy cycling, horse riding, mountain or coastal treks, yin yoga, the performing arts, fashion, interior decoration and coffee with wonderful people.

Photography runs in my genes. My mother, Catherine (nee Maloney), travelled the world independently before marriage – as a child I adored going through a hatbox brimming with her European holiday images. Mum later photographed the years our family spent developing our cattle station, 'Mirambeena' – her black and white imagery powerfully documents pioneering life in remote Australia. My father, Les Willis, had one of the original Brownie box cameras and a trunk full of photos from both his WWII military service and childhood days on a cattle station in Central Queensland.

Many of my favourite childhood memories revolve around being shown these family photographs, listening to the stories. Raised in a loving family on a remote North Queensland cattle station, I grew up in a rugged adventure playground believing anything in life is possible. Primary education at home via 'School of the Air' radio was interrupted joyfully by horse riding, helicopter mustering, fencing duties, long walks in Australia's rugged outback with my beloved dogs, and lots of reading – I love a great biography or adventure story. Small wonder that I have spent many years of my adult life enjoying the great outdoors, traipsing around the world, finding the adventures and beauty in life that make one's heart stop.

After the shock of boarding school in Brisbane from age 11 years, I went on to attain a Science degree at Sydney Uni (majoring in biochemistry and pharmacology), and later a QUT postgraduate in Public Relations. I have enjoyed my career in business and public relations, working across Defence, Aviation, Health, IT, Transport, Science, Manufacturing, Government, the Performing Arts and cycling tourism industries. I also accomplished a childhood dream of becoming a licensed pilot.

A motorbike accident in 2004 almost took my life. It taught me that life can be unexpectedly short, life is beautiful, and we must strive to capture and cherish those moments and places in time that take our breath away. 2012 gifted me a 6-month career break. I packed my life's belongings into storage and took off to Europe with my bicycle, Sony NEX-7 camera and a rather large suitcase. I leased a French car and toured widely across Europe – meeting amazing people, discovering and photographing the places I'd read about as a child or had seen in Mum's travel photos.

On this 2012 trip I met a professional photographer in Paris, Carla Coulson, who unexpectedly transformed my outlook on photography. Never having married, I wanted one decent photo

of myself before I got too 'old 'n wrinkly'. All my girlfriends had married, complete with jaw-dropping photos in stunning dresses – in contrast, images of myself either involved helmet hair from racing motorbikes and flying airplanes, or my skillful 'eyes half shut' squint as I grinned for happy snaps. A week before I left Australia in 2012, I picked up one of Carla Coulson's books, 'Italian Joy' in a bookshop – I loved the joy and movement within her people images. I noted Carla's email address from the book and shot off an inquiry about having an 'art' photo taken of myself at night in the streets of Paris with a 'nice Parisian door' behind me – a Peter Lindbergh type shot. I fully expected to either be ignored or to receive a polite 'how lovely, but I'm busy' response.

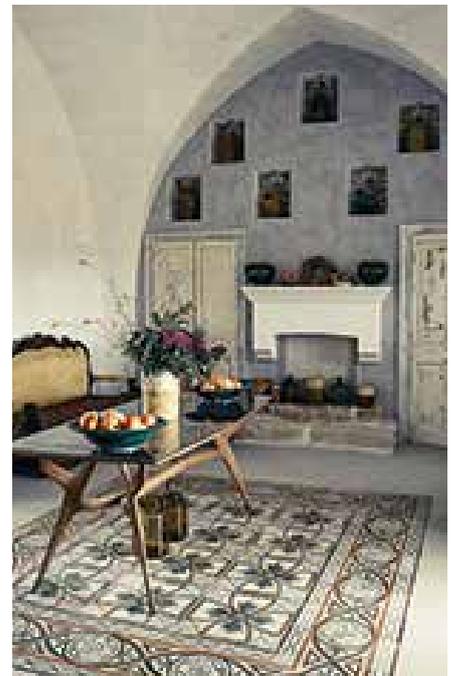
Five months later, I found myself in a Parisian laneway at night surrounded by Carla plus a 2nd professional photographer (Loc Boyle), a make-up artist, and an impressive collection of lighting gear and props. I was fascinated by the creative planning, preparation and execution of the shoot. A new world of photography and a high level of creativity unfolded in front of me - I learnt immensely. From 2014 I studied my enduring passion in life - photography - at RMIT in Melbourne, completing several short courses covering the technical side of photography. I have since trained in workshops with some of Australia's most accomplished photographers nationally and in Europe. Along the way I've 'invested' in a couple of beautiful Zeiss lenses and my latest joy, a Sony A7iii full-frame camera – my dream travel kit.

I discovered the Melbourne Camera Club in late 2018 through fellow RMIT photography student, Sally Paterson. I enjoy meeting and learning from fellow photographers at the club – very grateful also for the opportunities to see my prints on display at club competitions or exhibitions. I was lucky to win the 2018 Mal McKay Trophy for Best New Member Print in 2018 (opposite).

Most recently I launched my freelance photography business Mary Cate Photography, specialising in interior, travel and lifestyle branding photography. I adore using visual storytelling skills, along with my love of words, to help bring people and business brand stories to life.

You will find me happiest with camera in hand, cycling and trekking

my way across the world – often on solo expeditions where I can disappear into a zone where I see and feel life freely at its best. Life is short, life is beautiful, anything is possible.



President's Report, May 2019

As winter approaches and the cooler weather sets in, the Melbourne Camera Club has been getting stronger in its range of activities. In recent months, the focus has been on the development of its many new members.

Thanks to Susan Rocco and her team of supporters, the new member sessions running before the monthly Projected Digital Image (PDI) Completion, have been very well attended, exceeding the seating capacity of the ground floor Studio for two months running. These sessions will cover a range of photography related topics and will be successful if those participating express their needs and their challenges for the development of the forward program.

The Club is blessed with a pool of talented photographers covering a wide range of photographic skills and interests. I'm confident that we have members experienced in the range of cameras and equipment currently in the marketplace. With members willing to share their experiences (good and bad), we should enable new members to overcome the many potential challenges and avoid some of the pitfalls confronting photographers today.

As Peter Chapple (one of the clubs most experienced trainers) has often said during the clubs Introduction to Photography Course, it is tempting to purchase more equipment when seeking to further develop your camera skills, but suggests caution when going down this path. For a majority of members, the equipment you currently own has significant untapped potential. The club's primary objective is to empower you to get the best out of your current gear.

Whether you are considering the purchase of a printer or wish to use commercial printing services, I'm sure we have members working in both ways who would willingly share their experiences.

The colder (and wetter) months can be a challenge for the outdoor photographer. With access to a well-equipped studio for portrait photography (try a family portrait series) and darkroom facilities for analogue workers, the club is blessed with a unique set of photo opportunities through its facilities.

The challenge is to seek these out and further develop your skill set. Good shooting over the coming months.

Peter Tredrea

My Exposure

CHARLES KOSINA

It all started in late 2000, when Kevin Power, who had produced Exposure for the past five years wanted to retire, and suggested that I may like to take on the job.

Kevin had done a magnificent job and it was a daunting task to follow him. My first co-editor was Bev Boucher, and together we produced 18 issues, before she moved to Queensland.

I then had the job to myself for a few months until Maggie Smith came on board in May 2004. During her tenure we made considerable improvements to the quality of the magazine, and introduced a full bleed colour cover in 2006. But by the middle of 2007, we both felt tired of the job and decided it was time for a change. A new editor took over, but only lasted two or three issues, and the magazine lapsed.

Along came Phil Marley with a view to resurrecting the magazine and asked me for advice. I decided that I had had sufficient rest so joined him as technical editor. We had many successful years together from 2008 to 2016. The quality improved dramatically as we were able to produce a full colour issue.

Phil decided to move on, and Sue Rocco took his place. Together we have continued in producing a quality magazine until early this year when I decided that it really was time for me to retire from the job. I counted the number of Exposures that I have prepared and it came to 102.

My travels took me overseas on many occasions, and often this coincided with the deadline for getting the file to the printer. With Wi-Fi being available everywhere, it did not matter if I was in New Zealand, Canada, USA or Europe. I don't think we missed a single deadline in that time.

It's been great fun doing the job over all these years, but I felt that it was time for someone else to take over the technical task of assembling the magazine. Sue is continuing in her role as Editor in Chief, and I wish her and Greg Branson, the new Technical Editor, all the best in continuing the tradition.

Thank you, Charles, it has been a remarkable contribution to the club, we are all proud of Exposure. Cheers, and enjoy your apres ski without having to spend it on the laptop in future. Sue Rocco



Charles in his favourite place..

Daryl Groves

PROFILE



Photo Credit: Peter Tredrea

Thank you for the opportunity to introduce myself as a newish member of MCC. I have been a member since August 2018 and have thoroughly enjoyed my time here.

My introduction to the club was via the Monthly Photo Walks. This is an activity which continues to be one of my favorite MCC Interest Groups, in fact I don't think I have missed a group since joining. The sense of community and opportunity for social engagement with like minded people is something my wife and I love about being associated with MCC.

I had an interest in photography from my High School days but work, family and a host of other commitments, kept me from pursuing the craft of photography beyond holiday happy snaps on a point and shoot. It certainly was never a creative or artistic outlet. I have worked in the Commercial Finance Industry all my life and have owned my own business since 2006. I am finding all that left-brain-centric activity is having to be undone at a rapid rate of knots as I explore and develop new creative thinking processes. I am constantly amazed at how creative minds work.

With children grown, there is now time available to pursue this elusive craft that I now call a passion. Having purchased my first digital camera (Panasonic GH5) 1 year ago, I can certainly attest to there being a steep learning curve. The old saying "you don't know, what you don't know" definitely applied to me! So, armed with my micro 4/3 sensor and a basic lens, I ventured into the great unknown. So many buttons, so little knowledge. It's was all a bit daunting.

But with friendly, knowledgeable people around MCC, who are only too willing to help when asked, I feel that learning curve has been shortened. It can be daunting for new members to join a well-established club like MCC, particularly as a novice. I can fully recall my first nervous foray into the monthly competitions and those awkward moments of not really knowing what I was doing or hoping I didn't make a fool of myself.

Of course, with time and familiarity that vulnerability passes. At MCC I have now attended Portrait Group, Lighting Group, Photo Walks, Digital Editing, Monthly Print, Monthly PDI, Thursday Evenings and recently put some exhibits into the Nature Exhibition. Whilst I'm not a regular at all these groups I have learnt something from each of them that has helped to shape the type of photographer I am at the moment. I even thought about donning a

dress and infiltrating the Grace Lock Discussion Group! Many of the top photographers at the club are females, so there would be much to learn. But it's hard for me to hide in a crowd so I thought better of it.

I don't like to use the term "photographic journey" as it implies a destination. I prefer the term "evolution" as there is always something new to try or explore. I don't want to be known for a particular genre just yet. In fact, I still love to shoot just about everything and like to experiment and try new subjects and techniques. I have had the pleasure of hearing from, and speaking to, many professional photographers from varied backgrounds with most of them creating a distinctive style of their own. I have no idea, or preconceived notion, about "my style" and I am content to press the shutter button when the desire strikes me. Everything from action sports, astro, macro, nature, landscape, streetscape, environmental portraits, animal portraits, wildlife, flowers, insects..... but no fungi - yet. A review of my competition entries reflects an eclectic mix I'm sure a psychologist would find interesting for a research paper.

In the past 9 months, I have had to teach myself Lightroom and Photoshop as well as the basics of camera craft, to a point where I can shoot and edit an acceptable image. My next challenge is to learn composition at a deeper level. I am intrigued by, and want to learn about, how light can be used to capture and convey mood and emotion and engender feeling from an image. I see all the really good photographers possessing that ability, irrespective of the genre. It's one thing to take pretty pictures, entirely another to move people emotionally.

I fully acknowledge that my skills do not allow me to convert my thoughts into images just yet, but this is the challenge that now lays ahead of me. I have also learnt that I am not a good judge of my own images as I find it too hard to remove the emotion of the location or circumstance from the image in front of me. I use other people's opinions regularly as they see the image for the first time with no back story. They have no idea how cold my hands were at 1am in the middle of winter, hovering over a camera waiting for that final long exposure to finish! The judges convey what they see, and what they feel, which is challenging to hear at times but "constructive" feedback is critical to my learning process.

Finally, congratulations to all the new members who have joined the club in the past year. Whether you are experienced or novice there is something for everyone at MCC. I would like to thank the members for making my wife and I feel welcome at the club and we look forward to a continued association with MCC.



Congratulations

Congratulations are due to MCC photographers again this year, for representing us successfully on the International Scene.

The George W. Glennie Memorial Nature Salon is run by the Merrivack Valley Camera Club, Massachusetts USA. It is an International Club Nature competition in which Melbourne Camera Club has been represented for three years, thanks to the enthusiasm of Marg Huxtable who musters our entry every year.

The Melbourne Camera Club came first in the Diversity Awards this year. To be considered for the Diversity Awards, MCC had to have at least one entry in all 8 nature sections. All our ten club entries were accepted and we were represented by 10 members.

Richard Faris received Best Landscape for his image “Pinnacle”, which also won the Grace Lock Open PDI trophy in 2018*, congratulations Richard!

There were three merits as well – Lesley Bretherton for “King Penguin Love”* which received Top A grade print in February this year.

Marg Huxtable for “Fungi in the Otways”.

Annette Donald for “O’Shaughnessy’s Chameleon”.

The other MCC entrants were Jim Weatherill, Gary Richardson, Tuck Leong, Nicole Andrews, Jerzy Alexander Lau and Alan Donald. All received acceptances which means they were awarded a score of 21 or over.

MCC also came equal 6th, out of 65 clubs worldwide in the overall Club Category. Congratulations everyone for your efforts in providing such great images to represent The Melbourne Camera Club.

*Richard’s image is in our Summer edition

*Lesley’s image is in this edition

To see an AV of all the entries go to: [uploads/2019Glennie.mp4](#)

AND ALSO!

Congratulations to Marg Huxtable for winning a Gold Medal in the ‘Terrain for Power and Dynamic’ section of Special Themes Circuit 2019 with her image “The Power of Nature”, which was highly commended in the 2018 end-of-year Nature prints. The Special Themes Circuit is run alongside the Trierenberg Super Circuit annually in Austria.

Melbourne Camera Club also won one of the Overall Top Clubs Trophies, which are awarded for the top clubs in the combined circuits.

Wow! is the only appropriate comment, I think.



Top: *The Power of Nature* won Marg Huxtable a Gold Medal in the Trierenberg Circuit.

Centre: *O’Shaughnessy’s Chameleon* by Annette Donald.

Bottom: *Fungi in the Otways* by Marg Huxtable.

Bottom left: Marg Huxtable with our ‘Glennie’ rosette.

Nature Photography Exhibition

The Melbourne Camera Club launched its first Nature Photography Exhibition at the club on Thursday 16 May attended by members and guests.

The launch included a talk on shorebird migration and conservation by Ken Gosbell, recipient of the 2017 J.N. Hobbs Medal Citation. David Attenborough's twin brother, Paul (alias Paul Dodd) also made a surprise appearance and spoke about a new species *Homo Sapien Photographica*.

The Exhibition which was also open to the public for three weekends over May and June featured 191 exciting works from Club

members and from invited guest nature photographers. Prints in the exhibition covered both nature and wildlife (subjects must be taken in the wild) and included animals, birds, insects, marine life, natural landscapes and botanical subjects.

In the three weekends, many members of the public viewed the exhibition with passing families and interested photographers enjoying the display.

Visitors to the Club on the first weekend of June also had the opportunity to view audio visuals from the Latow Canada and AVG Melbourne Australia Audio Visual Exchange.



Nicole Andrews, co-ordinator of the Nature group at the opening.



Ken Gosbell opens the exhibition.



NEW MEMBERS NIGHT

New and old members at the new member orientation meeting in April. Image Ian Bock.

Melbourne Camera Club Magazine

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Cover image

Peter Black
February Top B grade
print *Augmented
Reality*

Is Man Ray better than Ansel Adams?

A REPORT SELBY MARKHAM

On Thursday April 15th club night, I set the task for members to rate a set of 20 images from across three-quarters of a century of photography.

The title of the exercise was intended to point to the question of how we say 'better than' in evaluating photographic images. But the title did lead some people to believe that I would be rash enough to make such a comparative evaluation of Man Ray and Ansel Adams.

My primary hypothesis was that we are better able to evaluate the aesthetics of photography if we find a way of having a more empirical or realist way of seeing an image. The tendency to see images in terms of emotion-based criteria leaves us in the area of opinion and feelings. And this includes looking at composition – if this bothers you, I suggest you look at the ways in which composition is defined. The work I am using was generated by John Anderson (1), who was professor of philosophy at Sydney University, on how we could have a more objective aesthetic. The critical element in Anderson's position was that a 'beautiful' object should hold our attention and ask us what is the artist trying to say as well as demonstrating that the object has a sense of completion. Being a philosopher, he said a lot more but this part of his thinking forms the basis for developing some criteria on what might be seen as 'beautiful'.

The work of both Susan Sontag (2, 3) and Roland Barthes (4) have some relationship to what I am developing here. For instance, Sontag's concern with Interpretation as a way of devaluing artistic effort resonates the idea that we should see an image in terms of its sense of completion. That is, there is no basis for intellectualising an image if it is what it is. The rating of an image being a special object relates directly to Barthes' idea of punctum, or special impact of an image. Some see this as a 'radiance' in a work of art others see it as the illumination that keeps us thinking about something that is 'beautiful'.

For the purpose of the exercise being reported here, I created the following scales:

- Attracts my attention
- Holds my interest
- Makes me want to explore it
- I respond to it as a special object
- Has a sense of being complete or finished

Each was rated from 1 to 5 with 1 being strongly so and 5 being weakly so. The end points of the ratings themselves were Definitely [1] to Not at all [5]. These constitute action-based scale points rather than simple attitudinal ones such as Agree-Disagree. With an action-based scale you have to make a decision.

All members participating were asked to mark their ratings on a record form. There were 20 usable ratings available for analysis.

The works presented ranged over Dorothea Lange and Ansel Adams through Man Ray and Robert Mapplethorpe to Annie Leibowitz and locals such as Bill Henson and Destiny Deacon. The task that was carried out on the night can be downloaded at <http://www.melbournephoto.org.au/content/adams-versus-ray>.



According to those at the club on the night, the 'Most Beautiful' was Henri Cartier-Bresson's image of Jean-Paul Sartre. It also had the most consistent rating over the 20 respondents. A close second was Annie Leibovitz's image of a very pregnant Demi Moore but there was a wider range of responses to this image within the group. The 'Least Beautiful' was Diane Arbus' image of light fittings and this was reasonably consistent across the group. The next up in the 'Least Beautiful' was Ansel Adams' portrait of the old woman holding onto the verandah post but the results for this varied greatly across the group.

If we look at the potentially more controversial image by Robert Mapplethorpe, the ranking was number 6. But the range across all raters for this image was quite large. So, Mapplethorpe had some significant positives to give the mean rating it did but the negatives dragged down the variation. What would have happened if I had have used one of his more sexually explicit image?

A Man Ray solarised portrait came in at number 14 with a very wide set of ratings while a classic Ansel Adams landscape was the 7th most popular. Its ratings were even more widely dispersed than those for Ray.

When looking at what was 'Special', the top two were Leibovitz's Demi Moore and the Adams landscape at a mean rating of 2.2. Cartier-Bresson's Sartre was just behind on 2.3. The least 'Special' was the portrait by a young photographer Petra Collins followed by Imogene Cunningham's Agave. I would like to explore this component of the rating process.

I was personally surprised that the Ansel Adams' portrait of the lady against the porch post rated down at second last. But, I suppose, the fact that it had such a wide variation in rating means that there is a great deal of ambivalence about what it means. Within Roland Barthes' world view I can always see this image in memory because the Punctum, or special component, is her hand around the post that also says 'age'.

Conclusions

This exercise was an exploration into asking how better we might deal with looking at images in a way that takes our understanding beyond the 'I Like' or 'What a good composition'. If I were to do it again, I would set up a basic discussion on what it is to look at an image and to then bring in the various components mentioned above. I would do this because I think that there is an objective aesthetic we can work with if we are willing to drag ourselves away from vague notions of composition and from the mechanistic technicality of Photoshop/Lightroom/Gimp/etc.

What I believe is critical is that we should spend more time exploring the meaning of what we do rather the mechanics of what we do. As digital photography devolves into graphic construction, we need to ask how the art of photography continues.

References

- [1] Anderson, J., Cullman, G., & Lycos, K. (1982) Art & Reality, Hale and Ironmunger, Sydney
- [2] Sontag, Susan (1977), On Photography, Penguin Books, London
- [3] Sontag, Susan (2009) Against Interpretation and Other Essays, Penguin Classics, London (first published 1961)
- [4] Barthes, Roland (1981) Camera Lucida: Reflections on Photography, Hill and Wang: New York

Living in an analogue world

SELBY MARKHAM

Not too many years ago this club was analogue. The digital revolution changed all that and it looked as if film would rapidly disappear. But the die-hards who liked doing things the hard way, persisted and formed a film group within that digital world.

The big issue they had was the name. Digital images can be reduced to greyscale and pretend to be black and white. The name Black and White Group could be hijacked by the digital cohort. The creative solution was the Traditional Darkroom Printmakers Group - which, I believe, was a Barrie Bunning creation. As many digital workers had abandoned the darkroom and the new breed had never entered one, it was a pretty safe name.

Twenty or so years on, the retro-revival occurred. Many of those who were taking up film cameras did not have much idea of what a darkroom was. They shot film and scanned it, creating digital prints. They were in the analogue world. We felt we would better able to communicate with this broader clientele if we became the Analogue Photography Group - and note we are still traditionalist - none of this analog stuff.

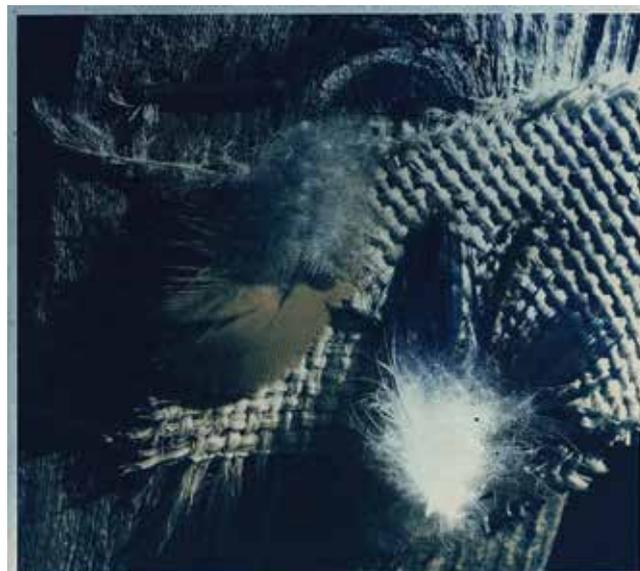
The Analogue Photography Group covers the gamut of analogue photographic processes and we extend ourselves into some interesting directions that do not need a darkroom. Every member shoots film and most print in the darkroom. The depth of expression in a black-and-white darkroom print is shown in Richard Sydenham's Spider Bridge at Night (bottom left).

The extreme of analogue work is shown in Mark Devaraj's chlorophyll print (top right) that won him the monochrome print of the year in 2018. This print is derived from exposing a negative onto a banana leaf simply using the heat of the sun.

During the Open House weekend last year, we ran a Cyanotype workshop for kids of all ages. Cyanotype is one of the earliest processes that produced a stable image. One of my Cyanotype works, Fluffy Feather (centre right), illustrates this method although it complicates things a bit by being a toned Cyanotype.

Finally, our analogue world also covers colour. Sunil Patel and Greg Soltys have resurrected the colour processing system and are getting excellent results from their colour negatives. Their print of Greg's cat (bottom right) illustrates this.

Analogue photography is alive and well in a digital world.



February winners



Top left: February Top A grade PDI *Emily 2* by Daryl Lynch.

Centre left: February Top set subject print *Hellibore Shadows* by Jane Clancy.

Bottom left: February Top set subject PDI *Outback* by Kyffin Lewis.

Top right: February Top B grade PDI *Cuban Tody* by Paul Dodd.

Centre right: February Top A grade print *King Penguin Love* by Lesley Bretherton This image also received a merit in the Glenzie Nature Competition

Bottom right: February Top B grade print *Augmented Reality* Peter Black201



March winners



April winners



Facing page

Top left: March Top B grade PDI *Smelling the Flowers* by Kyffin Lewis.

Centre left: March Top A grade print *Untitled* by Jane Clancy.

Bottom left: March Top set subject print *Keep Walking* by Marg Huxtable.

Top right: March Top set subject PDI *Soapy Bath* by Tuck Leong.

Centre right: March Top A grade PDI *Look who's coming for Dinner* by Francis Egan.

Bottom right: March Top B grade print *Seating for One* by Renee Stirling.

Above

Top: April Top set subject print *Sydney-Sider* by Jerzy Alexander Lau.

Bottom: April Top B grade print *Green Barricade* by Renee Stirling.

April winners



Top left: April Top set subject PDI by Sue Brunialti
Centre left: April April Top B grade PDI *Poppies* by Bruno Kortenhorst.
Centre right: April Top A grade print *Irena* by John Mallet.
Bottom: April Top A grade PDI *Maervol* by Jane Barnes.

