



November CPS competition – “Open” with member voting

David Chalker, Director of Photo-Access, was our judge for the night, and he provided a lucid commentary on his choices of image for awards, and on those that fell below his expectation in some regard. Naturally there were some “yes, but” images, and the authors of those had suggestions offered on why the “but” occurred.

David’s background is in both the “fine arts” (painting etc) and photography, so he brings a somewhat different perspective than the judges whose whole (and sole) world has been photographic. For a period he was manager of Bundanon, the property that the noted painter Arthur Boyd set up as a “living arts centre” with residencies for artists and exhibitions among other activities.

On the night we also had member voting, and as is usual there were some agreements and some disagreements between the majority votes of members and the judge’s views. Entries were down a little in number, encouraging the view that the deluge era might be past (at least until February, when the Summer’s accumulated images will possibly flood in). Image of the night went to Brian Jones.

A curious aspect of the judge’s view was his notion that animal pictures

are always difficult, because animals never hold still (despite contrary evidence in the real world and on the display boards that night) – and the corollary, that human action pictures are not as difficult. Those of us who have photographed our four-legged friends as well as athletes and dancers know from experience it isn’t like that. The humans can be difficult, and the animals easy, as well as vice-versa.

Nevertheless David gave us some useful thoughts and different possibilities in evaluating the photographs.

RG



David Chalker at the November competition

ACTIVITIES REPORT 2007 NOVEMBER

Tuesday 13 November: Twilight photography outing.

A twilight photo shoot of the lake and buildings around the southern foreshore of the parliamentary triangle area was attended by a small gathering of keen photographers. Several flood lit public buildings, laneways and flags of the nations provided the group with a smorgasbord of subject matter. A quiet coffee afterwards at Tosilini's in Civic was enjoyed by some of the group.

Tuesday 20 November:

'Images of Outback Australia' by CPS web master and talented photo traveller Joe Cali.

Joe treated an impressively large group of members and visitors to a collection of his images taken on two of his recent travel destinations. His brilliantly captured images included the rainforests of northern Queensland, Undarra lava tubes of the northern tablelands to the outback deserts of South Australia and Northern Territory.

ACTIVITIES FOR 2008

As a result of the many suggestions from members at the October Special General Meeting, there will be a rethink on the proportion of the events and presentations compared to this year. It's all been taken on board and will be reflected in the 2008 program.

However it's a bit of a 'two-way street' - leaving everything up to the sub committee month after month without enthusiastic input from the membership is a pretty big 'ask'. We can certainly arrange more learning sessions and presentations from addi-

tional invited speakers but no group such as ours can function properly without the sharing of imagery and specialist knowledge that is abundant throughout OUR membership. In other words - 'YOUR SOCIETY NEEDS YOU'.

Please don't be shy and leave it to the other guys; if you have any special photographic tips, expertise or imagery to share please contact anyone on the committee or myself via the following contacts. Jim Mason, Tel: 6258 5343 (home), 6249 9104 (work) or e-mail jim.mason@qa.gov.au

Jim Mason



Alpacca girl by Brian Jones

Photo in p.1 masthead by Brian Jones

Competition Results November 2007

j is award from Judge; v from Vote

Brian Jones Dj, Mv (A Mono), Mj (A Colour); D N! (A Proj)

Judy Parker Mj, Dv (A Mono)

Rod Nazer Dv (A Mono)

Graeme Watson Mv (A Mono)

Julie Garran Mj (A Mono); Mj, Dv, Mv (A Colour)

Brian Rope Dv (A Colour)

Ian Copland Mj (A Colour); D (A Proj)

John Lafferty Mj (A Colour); M (A Proj)

Jim Mason Mj, Mv (A Colour)

Mario Sanguinetti Mj, Mv (B Prints)

Richard Marris Dj, Mv (B Prints)

David Boughey Mj, Dv (B Prints); M (B Proj)

Tony Brown M (A Proj)

Famararz Shakibaie M (B Proj)

Joccoaa Phillips M (B Proj)

The Leader Board

A Monochrome

1. Brian Jones 50
1. Judy Parker 50
3. Rod Nazer 45

A Colour Prints

1. Julie Garran 77
2. Ross Gould 38
3. Judy Parker 31
3. Brian Rope 31

A Projected Images

1. Graeme Watson 40
2. Tony Brown 38
3. Ian Copland 36

B Prints

1. Mario Sanguinetti 57
2. Richard Marris 49
3. David Boughey 46

B Projected Images

1. David Boughey 37
2. Famararz Shakibaie 35
3. Joccoaa Phillips 26



Dog, by Rod Nazer

Review: "Off Limits".

David D'Arcy reviews a documentary about why photography may become a less potent art form than it was in the 20th century.

If the restrictions on freedom of expression are just behind Iraq as a concern for people these days, the news in a new film from Canada will not be encouraging. *Off Limits* looks at "image rights" (droit de l'image) that are being asserted by people who have their pictures taken on the street. The film begins to write the obituary of a rich field of photography.

One of photography's virtues has been its ability to bear witness to the human landscape. Some of the best photographers to do that have come from France - Henri Cartier Bresson, Robert Doisneau, William Klein, Willy Ronis and Marc Riboud are a few of those who have documented France and Paris. Their pictures are part of the visual record of the last hundred years. If one application of photography was to document and celebrate powerful men, another involved putting the means of documenting ordinary men in the hands of these ordinary men and women, and in the hands of photographers who took pictures of everyday life. Our images of our times come from them, from what we call street photography or humanist photography.

Off Limits (La Rue: Zone Interdite), a 61-minute documentary by Gilbert Duclos, examines the new clash between the right to take a picture and the right of the person being photographed to control that image, regardless of how the image is being used. The film was shown in New York [in October 2006] at the Dahesh Museum as part of a selection from the Festival International du Film sur l'Art (FIFA), an annual festival in Montreal of films about art, architecture, photography and almost any related field. FIFA is a festival that should get far more attention than it does.

This is Gilbert Duclos's first film, but it looks anything but amateurish. After years of shooting still pictures, he knows how to compose a shot, and he knows how to tell a story. He begins with his own.

In 1988, Duclos published a photograph of a girl sitting in the street in the journal, *Vice/Versa*, which is based in Montreal. When the girl in question saw her picture, she claimed that her school friends had laughed at it. She and her parents sued Duclos for violating her right to her own likeness by publishing the picture without her consent. The case went through three levels of the legal system of Quebec, and Duclos lost. The plaintiff's right to her image was affirmed - over the opposition of the news media of Quebec, who rallied to Duclos's side - and, Duclos argues, the field of photography called street photography or humanist photography was put at risk. Duclos's own contributions to this field can be seen in his book, *Gilbert Duclos: Photographies, 1977-2001*, which can be sampled at www.gilbertduclos.com.

He's not the only one who feels that way. Judgments affirming the droit de l'image, or the right to one's image, have been handed down in France, with even broader effects than have been felt in Canada. In Paris, Duclos looks at the impact of those rulings, interviewing photographers like Marc Riboud, the American William Klein (also a filmmaker) and the nonagenarian Willy Ronis, all of whom are deeply pessimistic. Duclos, who is also a character in his film, goes out on the street to test the willingness of the public to sign releases to be photographed. He gets nowhere, proving the point made by his colleagues that the medium has been damaged.

As a result, French photojournalism now removes the faces of people in the street or in any other public setting, or pictures are simply staged. Editors at major magazines tell Duclos that they simply avoid publishing pictures that might trigger lawsuits, which means publishing far fewer pictures, which means that the street photography which has documented much of the 20th century has nowhere near the vitality in the country where it once seemed strongest. Duclos begins the film with scenes of people on the street or in public parks wearing paper bags over their heads. It's corny, but accurate. Add a few opportunistic lawyers, and you've really got an industry - and a problem.

The response by some newspapers and other media has been to stage pictures of public events in public places. It's cheaper and more convenient, one editor says, but it's not life, which is exactly what street photography captured. "We're in quicksand," one photographer tells Duclos.

At a time when Americans are concerned about threats to freedom of expression, Gilbert Duclos sees the United States as a crucial protector of the freedoms that he sees threatened in France. In the US, the use of candid photographs for commercial purposes can be restricted, but editorial use comes under the umbrella of the First Amendment. You don't have to ask for permission to take a person's picture on the street, and you don't have to get that person's permission to publish that picture, as long as that picture is not being used to sell something. The right to privacy that keeps coming up in *Off Limits* is extremely limited in the US. Should the soldiers whose misdeeds were revealed by the picture of Abu Ghraib have been permitted to sue their fellow GIs who made them public?

Not so in Europe, where the *droit de l'image* is balanced with free speech. Bear in mind that support for the right to privacy was bolstered by an appalled reaction to the death in a car crash of Princess Diana as she was being pursued by journalists. Add to that the growing exaggerated fear of pedophile voyeurism and the exploitation of adolescents' images on the internet, and you have an atmosphere in which broad decisions can be made that make broad restrictions on press freedoms, especially for photographers.

Duclos joins the ranks of still photographers who have gravitated toward the moving image - Raymond Depardon, Albert Maysles, Abbas Kiarostami, Robert Frank, Robert Benton and others. Yet he also has a gift for storytelling, and for letting other storytellers speak. Photographers like Willy Ronis are eloquent when they (and their pictures) demonstrate how important photography has been for our memory of recent history. "We liked to set out to record life's happenings at random," Ronis tells Duclos. It's not about simply taking a photograph, but publishing a photograph. It's the sharing of the image that is crucial, and it is the sharing of images that is now most under threat.

Think about that the next time you see pixilated faces in the news coverage of a public place. As of now, *Off Limits* has not been distributed theatrically in the US or in English-speaking Canada. You can obtain the DVD through www.virage.ca.

Posted by dwhudson at October 29, 2006 6:58 AM

Editor's note: in Australia, although we have no equivalent to the US First Amendment, the courts have thus far not gone down the Canadian and French dead-ends – you can't use other people's images commercially without their permission, but you can use street and other public place photographs in an editorial manner, which includes exhibitions.

Discussion of this issue and many others can be found on the web site 4020 NSW Photographer's Rights (which goes far beyond NSW in its detail) at: <http://4020.net/words/photrights.shtml> There is a link to the above review on that site.

Comments by David Kilpatrick in discussing his work reviewing cameras (in this case the Nikon D300) on aspects of modern cameras and how they affect photography:

For me, the difficult thing is motordrive. I never used this with film - in my entire life I've shot maybe half a dozen drive sequences on film. I always relied on precision timing and pre-focusing in the days of manual focus, and generally had a near 100 per cent success rate. Choosing the pix came down to the expression or the way the mud was flying - etc. One shot per car or bike, or runner, or whatever, per circuit.

Digital changes things because you really can shoot hundreds of images without a cent in extra cost. A whole generation of shooters has come up with the idea of just holding the shutter down, you can hear them in TV news reports where there's a celeb - bursts of frames, not single releases. If the D300 is aimed at these guys, most will just use the defaults.

They don't have time to investigate settings. If they pick up a Canon and it does the business, they go with Canon. If they pick up a Nikon and it does it better, they choose Nikon.



Anzac Woman, by Brian Jones



Umbrella Holder, by Brian Rope