

June CPS Competition – “Distortion” and “Open”

There was a good turnout of members and visitors for the June competition meeting, and a plentiful but not excessive entry of pictures. Nevertheless, the judge for the occasion was faced with a large task, not made easier by this being her first experience of this task.

The judge was Estelle Ihasz, a Visiting Artist and Lecturer in Photo-media at Canberra School of Art, ANU; and with a Masters in Visual Arts from the Victorian College of the Arts. She was asked to evaluate the set subject photos first, though this involved finding them in the various locations (B Grade, A mono, A colour) scattered around the boards, so in future we might try a different grouping or put up signs indicating more clearly which are the set subject images.

The commentary tended to deal mostly with the pictorial or “artistic” qualities of the images, with not much said about technical quality. The comments on some pictures were very perceptive and quite detailed. There were no half marks given this time; “1” was avoided, and only a few images got a “5”. So the bell-shaped curve was left intact in the spread of awards. Image of the night went to Russell Hunt.

A worthwhile evening, one felt, and it was good to hear judgements based on aesthetic and other pictorial criteria rather than on what’s currently fashionable or commercially expected. The variety of approaches used by our various judges, coming from different backgrounds and interests, is much more informative than having the “party-line” judges of the old camera club circuits, who had a rather uniform and limited perspective.
RG



Estelle Ihasz at the June CPS competition

Vivid

“Vivid”, the national photography festival, is about to start, and runs from 11 July to 12 October. There are far too many exhibitions included in this Canberra region event to list them all here – but pamphlets are available with a complete listing.

Here I’ll simply indicate some of the exhibitions at national institutions.

The National Library has “A Modern Vision: Charles Bayliss, Photographer, 1850-1897” showing from 11 July to 26 October. “the extraordinary career of Charles Bayliss, one of Australia’s greatest 19th century photographers, is examined in this comprehensive exhibition. It features portraits, architecture, spectacular panoramas and landscapes”.

The National Gallery has “Picture Paradise: Asia-Pacific photography 1840s-1940s” from 10 July to 9 November. The NGAs “new and unique Asia-Pacific photography collection will be showcased for the first time...”.

The Australian War Memorial continues with “Icon & Archive: photography & the World Wars”, until 12 October. It draws on “the Memorial’s vast collection of First and Second World War photographs. Explore the relationship between photography, history and commemoration”.

The National Film & Sound Archive has “Shooting Stars: Women from the Taussig Collection” from 3 July to 30 November. “From the alluring vamp to the endearing innocent, a unique selection of superb film stills of American and European actresses from the 1920s and 30s”.

There are plenty of current photography shows as well, including our own CPS “out of the camera, on to the wall” at the Strathnairn Gallery, 13 July to 31 August.

Others – David Paterson has “Three Days in the Gaspé” at the CSIRO Discovery Centre Gallery (9 July – 7 August); the Canberra Centre will have

the AIPP (ACT Division) 2008 ACT Awards Exhibition from 18-31 August; Hilary Wardhaugh has “Fathers, sons and fathers” at the MI6 Artspace, from 3-17 September. And there are literally dozens of other exhibitions during this three month period.

Australian Photographic Society Annual Convention

APSCON 2008 - Launceston 20-26 September. Information: see <http://www.a-p-s.org.au/thisyearsapscon.html> or e-mail apscon2008@a-p-s.org.au. (or speak to Graeme Watson or Brian Rope who are both attending).

National competition opportunities

38th Royal Adelaide Show National Exhibition of Photography. Entries close **11 July**. Entry form available at <http://www.adelaideshowground.com.au/showground/participating/competitions-exhibits.jsp> or <http://www.a-p-s.org.au/excalendar.html#a14>.

33rd APS National Exhibition of Photography - entries close **18 July**. Enquiries: Gaynor Robson. E-mail national2008@a-p-s.org.au. Entry form at <http://www.a-p-s.org.au/excalendar.html#a17>.

20th Sutherland Shire National Exhibition of Photography 2008. Entries close **2 August**. Enquiries: ssnep@hotmail.com. Entry form at <http://www.a-p-s.org.au/excalendar.html#a16>.

Lots of other national and international competition opportunities

See <http://www.a-p-s.org.au/excalendar.html> and <http://www.a-p-s.org.au/exhibitions.html> and <http://www.a-p-s.org.au/links10.html>.

Competition	Person	Total
A Grade	Dave Bassett	141
	Steven Shaw	136
	Judy Parker	125.5
	Brian Jones	115.5
	Brian Rope	110.5
	Julie Garran	96.5
	Rod Nazer	76
	Ross Gould	74.5
	Richard Marris	64
	Russell Hunt	59.5
B Grade	Tate Needham	77
	Jill Crisp	51
	Jococoa Phillips	40
	Eleanor Garran	38
	Frances Turner	34
	Russell Hunt	33
	Paul Livingston	32

The Leader Board at the end of June

WANTED—A NEW TITLE FOR “The Cassettee”.

CPS members are invited to suggest a new title for this journal, as a feeling has developed that the film-based title currently used might be in need of modernising. Suggestions welcome—please send to the Editor, Ross Gould, at rgou4576@bigpond.net.au. The suggestions will be run past the CPS Committee, and then a list provided to members, to express their preferences and views.

Photographs Wanted for Reproduction in The Cassette

Have some of your photographs received a 4 or 5 score from the judge in the CPS monthly competition? If so, we'd like to reproduce a small version of it in The Cassette.

Digital versions in jpg format can be emailed to the Editor at rgou4576@bigpond.net.au.

Files should be no larger than the size for our projected images competition—that is, 1024 x 768 pixels. Sizes down to half of that (512 x 384) are sufficient for Cassette use.

Cazneau's comments on changing photography

An exhibition of Cazneau's photographs is currently on at the Art Gallery of NSW – I thought therefore it might be of interest to quote some comments by the man himself on changing approaches to photography back in his day. For many years Harold Cazneau provided a summary of photographic events and practise in Australia for the publication *Photograms of the Year*, which was an international collection of photographs with comments from various countries on the state of photography there. The following quote is from the 1949 edition, and refers to the period 1947-48.

The past year has provided one of the most active years ever experienced by Australian photographers throughout the Australian Commonwealth. Pictorial photography as it has been known in the past has now arrived at a "cross roads" in its progress and advance here. A modern element, with new ideas, has been gaining many new workers and followers under new captions such as Visual, Documentary, Factual, Candid, and "New Approach" photography.

Some of the new workers do not hide their disdain for the old school of traditional pictorial photography with its process control in making pictures with the aid of the camera. Some claim that photography is more closely allied to science than to art. There is definitely a "new approach" at hand and many are becoming involved and absorbed by Modern Super Technique—in which one can become involved in a machine-like production rather than as an artist, who, with vision and imagination will not hesitate to use and guide photography as a means to an end "the production of a distinctive picture."

There exists a wide field and many opportunities to maintain progress on the traditional lines of the old school—photographic societies and clubs have a special mission that cannot be displaced or dispensed with—the development of photography as a means of artistic expression and the holding of salons and exhibitions for public attendance.

From these remarks one might suppose that "Modernism" in photography, and an increase in the documentary approach, arrived somewhat later in Australia than in some other parts

of the world. These new approaches, in contrast with the "pictorialist" ethos that had become dominant at the end of the 19th century, appear in American and European photography around the time of the First World War, and become increasingly the style among serious photographers in the 1920s and 1930s. Australia, it appears, was largely sheltered from such things until a later time.

Of course there were Australian photographers who were involved with the new styles. The young Max Dupain experimented with modernist and surrealist images in the 1930s, and said that Man Ray was a particular influence on him. But in the Salons and Camera Clubs these new approaches had to wait until after World War II.

Curiously, Cazneau himself showed qualities of an art deco style in some of his portraiture in the 1920s and 30s. While his landscapes were in an older smudged pictorialist manner, the poses and design elements of some Cazneau portraits suggest an accommodation to newer influences.

Ross Gould



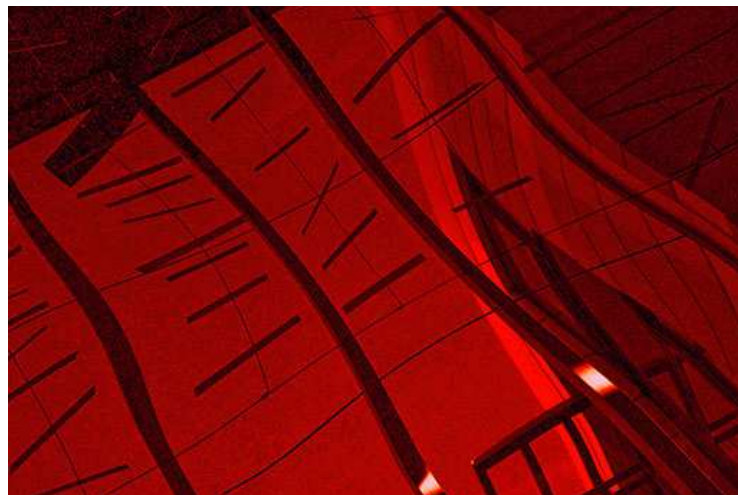
A portrait by Cazneau from the late 1920s



Digger's Horse by Richard Marris



Mixed architecture by Judy Parker



Hotel Realm Distortion 4 by Brian Rope



Path to a Storm by Richard Marris



Mallacoota Dawn by Jim Mason



Mast Dancing by Judy Parker



Sunrise Truck by Judy Parker



Manvar Tableau 2 by Brian Rope



No Title by Steven Shaw

Art Gallery of NSW— Current Exhibitions

Ghosts in the machine
Anonymous photographs
10 April - 16 July 2008
Lower Level 2

The most prolific and the most eclectic artists of the 20th century are unknown photographers. In the last 15 years a number of collectors have acquired remarkable collections of amateur photographs. These images discarded for unknown reasons have sometimes found a home where their failures become successes and the moments which they record have assumed an importance because of the discerning eye of their rescuer.

Harold Cazneaux

Artist in Photography

5 June - 10 August 2008
Project gallery, Ground Level

Harold Cazneaux was a luminary in Australian photographic circles; a pioneering photographer whose aesthetic style and impressive output had an indelible impact on the development of photographic history in this country. As a teacher, prolific writer, judge and regular participator in national and international exhibitions, Cazneaux was unfaltering in his desire to contribute to the discussion about the photography of his times. This major exhibition has been drawn from the collections of the Art Gallery of NSW, National Library of Australia and National Gallery of Australia.

Harold Cazneaux *The Study in curves* 1931, gelatin silver photograph, Cazneaux family collection.



National Gallery of Victoria St Kilda Road

291
Photographers in the circle of Alfred Stieglitz
2 May – 28 September 2008
Photography Gallery , Level 1

Alfred Stieglitz (1864-1946) was a monumental figure in the history of twentieth century photography. In the opening decades of the century, Stieglitz championed the cause of artistic photography with the Photo-Secession group, and went on to become an important and influential modernist photographer.

From 1903 to 1917 Stieglitz was the editor of *Camera Work*, a journal committed to promoting the merits of photography and avant-garde art. During this period he also opened the *Little Galleries of the Photo-Secession* at 291 Fifth Avenue, New York. Established in 1908, the gallery, which became known simply as *291*, was initially a venue showing the work of photographers committed to the ideal of photography as a medium for artistic expression.

This exhibition, drawn from the NGV collection, brings together around 40 works by a number of the photographers who exhibited at *291* and includes the work of photographers Alfred Stieglitz, Edward Steichen, Gertrude Käsebier, Alvin Langdon Coburn, Adolphe De Meyer, Paul Haviland and Paul Strand.