

BEYOND BASS STRAIT - TASMANIAN LIGHT - ISSUE - 23 AUTUMN 2018



This month I am very happy to present to you, the wonderful work of Suellen Cook who is a wonderful fine art photographer from Hobart. Here is her story along with some images from her collection.



Suellen Cook is a fully accredited Associate member of the Australian Institute of Professional Photography, having won the Tasmanian Professional Photographer of the Year in 2015. Her photography has been awarded not only numerous AIPP awards at both State and National levels, but many other prestigious photography awards around the world.

"I have been an artist most of my life; my mother was an accomplished painter and my father a talented musical instrument maker. I spent time at Art School exploring photographic expression and graphic design but I chose to spend a decade or more completing a PhD in marine biology and working as a research scientist and environmental consultant. However, something was missing; the opportunity to express myself, my imagination. After a marine science voyage to the Southern Ocean my interest in photography was reignited.

I tell stories through images that mysteriously bubble into consciousness from deep within my imagination; often stories of my childhood playing in imaginary worlds. It is when this sense of curiosity, mystery and imagination combines with the rigour and discipline of creatively blending together many of my own photographs into one image, something truly magical happens.

FEATURING SUELLEN COOK AIPP TAS

My work explores another dimension of the photographic medium and uses the Australian landscapes, iconic landmarks and beautiful places, to take the viewer on an emotional journey through memory and nostalgia. It is neither traditional nor abstract. The images capture the viewer's imagination drawing them in to a whimsical quirky world of make-believe that becomes totally believable.

My work invokes personal and relatable memories of growing up depicting a believable sense of reality but of dreamlike origin, expressing the emotional connections with Australia. Many feature landscape elements identifiable as uniquely Tasmanian. The images capture the viewer's imagination drawing them closer to immerse themselves in the detail that is sometimes not immediately evident.

The majority of my recent work explores the concept of being alone and creates an environment, a sense of place, where the viewer steps into an experience bringing along their own preconceptions, memories of and attitudes to being alone along with a sense of anticipation. It is akin to stepping onto a stage set where the actors have exited but clearly something is going on, what's more something is about to happen but what is not entirely clear. The space then is yours to become the actor and the story teller."

Suellen uses only her own photographic work. Images consist of many individual photographs combined in sometimes hundreds of layers to create the final image.

Suellen is a successful exhibiting artist with her works permanently available for viewing and sales of framed and unframed limited edition prints at Gallery Salamanca and Aspect Design, both on Salamanca Place, Hobart, Tasmania.

Her website, www.suellensaideephoto.com.au is a world where make believe has become totally believable... prepare to be transported into a world of pure amazement.



SUELLEN SAIDEE | Fine Art
Photography

www.suellensaideephoto.com.au



Branch Line

Inspired by the Eagles' song "A Train Leaves Here This Morning" about being cast aside and abandoned.

An image of symbols that speak of being superseded and left behind in time, no longer taken care of.

A once thriving and vital life-blood full of relevance now no longer in use, an abandoned branch line. Nevertheless the nostalgia of a bygone era finds unexpected beauty, things that once were and no longer able, fulfilling their original purpose, still retain their dignity and appeal to the discerning eye.

In the lingering warmth and the last golden rays of the late afternoon sun with the impending heavy evening clouds drawing in, the colours of the typically Australian rural landscape are accentuated. A landscape that is abundant with old unused buildings. The old abandoned windmills, often still churning away, bring water to the surface to be enjoyed only by local wildlife. Beauty lingers there in the nostalgia of days gone by.

Technical: I fell in love with this teeny weeny building that reminded me so much of an abandoned railway station out in the back of beyond and knew instinctively what I wanted to do with it. The image consists of 53 layers and 16 individual photographs. The layered file is 4GB in size. Image components captured in South Australia.



Cloud Messaging

I really enjoy making night images from daylight images and this is one. I saw the Teatree thicket at Mallacoota, a beautiful seaside town on the north eastern Victorian coast (Australia).

It immediately sparked my imagination as a secret place to live, there in the dark between the trunks. At various spots along the thicket there were clear entry points where I'm sure kangaroos would seek safety and shelter.

From there it wasn't a big step to make to think of that space being a secret hideaway, a doorway to another world?

Narnia came to mind but I didn't want this to be a children's story, I wanted it to be a bit of a mystery place where strange things happened, where a threshold of reality could be crossed. Getting access to this secret place clearly has to be strictly controlled and scrutinised carefully. Gatekeeping was done once through telephone communications from the street to the apartment, then if you passed muster the gatekeeper could push the button to open the gates...now with the advancements in technology I'm sure it would be done through a high tech fancy pants cloud service.



Technical: Cloud Messaging consists of 79 layers, 18 individual photographs with a file size of 13.5 GB.

The Tea Tree forest was photographed at Mallacoota in Victoria, the reeds from the Tamar Valley wetlands in Launceston Tasmania. The telephone was in the lantern room at Cape Nelson Lighthouse and the gramophone trumpet at Cape Otway Lighthouse, both in Victoria Australia.

Spilt Milk

When I was young I wanted a tree house, I begged my father who was very capable of building one, to do it...but being the young child I was I didn't really understand that we didn't have a tree sturdy enough to support one. I must have really been annoying, I would proffer all sorts of solutions, but alas none were acceptable. Friends who lived further up in the bush where I grew up had a real tree house...I was so envious. I have always wanted my own tree house.

What we did have though, was an old chook shed. It became my cubby house despite it being planted squarely on the ground. Little did my parents know I would climb onto the roof as though it was a secret place....there was an ornamental grapevine growing up the front of the shed amongst the chicken wire, no doubt holding the whole thing up in truth. On the roof it formed a "hedge along the front so I could hide from whoever came out of the house and so not see me. I imagined and acted out all sorts of things in and on that chook shed. It was my go to place, it held my imagination in its care until I could return to unlock the door and let it out to play.

As the years moved on, I left the old chook shed behind. When I wanted to buy a house I wanted one with stairs (so I could pretend I was in a tree house) but when I got it, those stairs became a nuisance. I perhaps should have seen it as a chance to get fit, but really they became a burden due to the layout of the house no doubt. I have now passed the point where I look back and long for a tree house, I still want one, but I don't need one.

But if I did, this is what it would be like, just like this, overlooking the water, stairs of course and a tower to keep an eye on what's going on and watch the Lighthouse shining out. I would probably be a crazy cat lady but my cat would be an inside cat being over the water and all, so I could still have the wild birds around me, free, not caged.. My tree house would be warm and welcoming, full of flotsam and jetsam picked up along the beach, packed full of curiosities and whimsical bibs and bobs....Maybe I do need a Tree House.

Technical: The image consists of over 50 photographs and 176 layers. The layered file is 9.24 GB. The landscape was shot at Mallacoota on the Victorian east coast. The house is made from a base shot of the amenities shed at Cape Nelson Lighthouse in Victoria. All other component elements have been shot around my own or my family's homes. The cat belongs to my daughter and the spilt milk is real milk!



Jezebel

I went to school with a girl whose father was a Lighthouse Keeper in Tasmania. How wildly adventurous and exciting it seemed. Just imagine all the things you could get up to living on a small island with a great big Lighthouse as a backdrop. I imagined myself in long flowing dresses like a siren of the sea or a star in a Hollywood romance movie with fabric billowing around me, eyes watching the horizon and my hand shading my eyes from the bright sun, watching, just watching. I imagined big storms lashing the Lighthouse in the night and passing ships being safely guided past. In my daydreams, from the warmth of my school classroom, it seemed an exciting and exhilarating life. But my friend had a different view overshadowed by loneliness and isolation.

I recently read a story about a couple who spent their married life as Lighthouse Keepers. Apparently, Lighthouses are all called “*Jezebel*”, because the Lighthouse is the Keeper’s Mistress. *Jezebel* comes first without exception; she must be attended, cajoled and nurtured, and above all respected, what a demanding woman she is! She requires constant attention or else all hell will break loose. With undivided attention she will reliably provide the safety that mariners rely upon, neglect her just a little and she will let you down at the worst possible moment. Sadly in some ways automating Lighthouses has taken away the romance, but Jezebels still stands proudly in most places all around the world still providing the guidance and safety they always have.

I am intrigued with the mystery and lure of “*Jezebel*”; these wild but spiritually special places that people have called home. A Lighthouse represents safety, a power stronger than we are and a guiding light in the turmoil of the storms in our lives. Our inner Lighthouse is our personal strength, our inspiration and a symbol of hope to direct us to that peaceful place that resides within all of us where the storm no longer rages, where the waters are calm, safe and provide us with the emotional tranquillity to tap into our inner strength and resilience. There is a *Jezebel* in all of us who will show us the way in the turmoil of our lives, as long as we nurture and listen to her.

Technical: The making of Jezebel, was a long and difficult labour of love. Like the mythical Jezebel, the image needed to be massaged and wrestled into life, dragged from the elements, cajoled into telling her story and give up her secrets to become greater than the sum of its parts. The clues are there but Jezebel holds her secrets close. The image was constructed across two large Photoshop files made up of 116 layers in one and 111 in the other that were combined to produce the final image.

The Lighthouse is from Tasman Island, with a brick façade from the Shot Tower, Taroona and the house is a derelict house/barn at Jericho Tasmania. The headland is entirely make-believe and constructed from various photographs of rocks and rock banks, grassy areas around Seven Mile Beach, Tasmania



The Storm

This image features the first lighthouse to be built in Tasmania, the Iron Pot, in 1832.

Manned lighthouses in Tasmania ended in 1996. This image and “The Lighthouse Keeper” are my interpretation of Lighthouse life. All elements of the image are photographic in origin and don’t necessarily appear in reality as depicted. I have drawn upon memories from childhood, my imagination and interpretation of my thinking on the subject of lighthouse life to conjure a scene that draws the viewer in to take a walk through the image and imagine being there. What does it feel like, what can you smell, what is there to see and discover...to experience and believe the unbelievable.

Last night’s bath was a luxury so refreshing to get rid of all that salt spray, at least for 8 hours anyway, but the storm has arrived and the lighthouse is being lashed by heavy rain, big seas and crashing waves, but the tanks are full. No shipping news today, they are staying well out to sea to ride out the storm. The albatross disappear during storms, I wonder where they go?

It’s a hard life for families, cut off from the outside world; only the reciprocating beams from other lighthouses, passing ships and the odd sailboat provide fleeting and fragile contact with the outside world. Trying to contact the mainland is almost impossible during a storm, only a few spots on the island allow phone access...a lifeline. On the end of the jetty is one such spot, but an umbrella in this wind and rain? That won’t last long. The dinghy needs to be secured now too, it’s the only lifeline. In years past it could be many months before any contact with the outside world could be made, life was tough, they were resourceful and strong. No good being lonely out here, it is always lonely, but that is its charm and beauty. Yesterday was calm, how quickly the weather can turn, it’s always changing on the lighthouse, crashing waves, an angry ocean but the light remains constant...how vulnerable we feel.

Technical: The image consists of 180 layers, 48 individual photographs. The layered file is 6.77 GB. The rocky outcrop is one of the Thumbs, Tasman Peninsula, Tasmania, the iron pot lighthouse, boat shed on private property at Long Point north of Bicheno, Raging Sea from Eagle Hawk Neck, Tasmania on a particularly rough sea day.



The Light at Sea's End

The world's first lighthouse was constructed in the 5th Century BC, essentially a small stone column with a fire beacon. Tales of shipwrecks abound through Australia's history, and many lighthouses were built as a result of numerous fatal shipwrecks. Australia's lighthouse history started with Macquarie lighthouse, built in 1818 atop the cliffs of Vaucluse in Sydney and at the time, powered by whale oil. The last keeper of the light in Australia, was at Maatsuyker Island in Tasmania which was de-manned in December 1995.

Lighthouses captivate many of us. Is it the romance of the era, the mysterious stories, even ghost stories that that seem to abound? Perhaps it is the feeling of stability and security they embody or the perilous stories of shipwrecks and lost lives that seem to accompany them that bring to life our worst nightmares?

I am intrigued with the mystery and lure of these wild but spiritually special places and the people who lived there, the children who grew up in the shadow of the lighthouse and the lifelong commitment those people had to keep the light and save passing ships from unseen dangers. The beautiful architecture is awe inspiring. Comprehending how these amazing structures were physically built, in some of the most inhospitable and isolated places just defies belief. It is hard to not stand in awe of their builders, the first keepers and the families who have created everlasting stories of adventure, mystery and love for *The Light at Sea's End*.

Technical: *The Light at Sea's End* comprises two files, the background consisting of 51 layers and 14 individual photographs and the image itself 138 layers and 25 individual photographs. The finished image is 7 GB

The Lighthouse on Griffiths Island, Port Fairy, Victoria was built from bluestone in 1859. The house is a hop farm shed photographed in the Derwent Valley near Bushy Park, in Tasmania. The landscape is entirely make-believe although made largely from photographs taken around the Victorian coast.



AN UNLIKELY ENCOUNTER

I have been reading a David Du Chemin book that talks about how artists get inspiration and it makes reference to Steve Jobs (Apple fame) and how he said that creativity is just connecting dots. The dots in this case represent a collection of our individual experiences accumulated along the journey of our lives and filed away for later use. The more dots in our collection the more connections we can make to gain inspiration.

This is my story about connecting the dots.

I saw one of those colourful vans the other day that people hire to camp and tour around...Wicked Campers I think it's called and on the side of the van was written "A Clockwork Orange".

Now that was one of the first "R" rated movies I had ever heard of way back in my youth. I have no idea what the film is about (and I don't want to know) as I was too young to be allowed to go and see it, but the notion of a literal clockwork orange intrigued me...

It has been a long time since I had thought about it but seeing those words on the side of the van brought the mental vision back to me.

(More info on next page)





About the same time I happened to walk past a piece of bark on the ground that reminded me of an anteater head/nose complete with eye...I walked past but something said, forced me even, to go back and pick it up...I could use that I thought....

In 2015 I won a silver award at the Australian Professional Photographers awards for a steampunk image I created. I liked it at the time, but have always had this fascination with Steampunk and clocks (I took a clock apart once and was even able to put it all back together so it still worked!) and so I had in my Pandora's box a small collection of clock parts, cogs and wheels and springs etc.

Meantime I have been looking at the work of a number of book illustrators and been fascinated how they are able to bring life to inanimate objects, making it seem like they are actually alive...I really liked "The Cooker" in Nick Park's animated film of Wallace and Gromit, "A Grand Day Out". Have you seen it? It's the stove on the moon that sprouts arms and comes to life after Wallace puts a coin in the coin slot. Those four dots I had collected over all those years finally connected (collided?) as An Unlikely Encounter.

Technical: The landscape was photographed near my home at Seven Mile Beach at my favourite time - in a fog. I photographed a roadside box, cabinet, delivery safe keeping....not sure what it was really but it was near Oatlands in Tasmania. The bark "anteater head" was found at Seven Mile Beach and the clockwork was shot in my home studio. There are 104 layers and 21 individual photographs that make up the image. The layered file is 7.8 GB in size.

Tea by the Sea

Tea by the Sea is the third image in the series "Miles from Anywhere" exploring the differences between being alone and loneliness. Being alone is finding a sense of freedom in isolation. There is a certain fabulousness in being alone, enjoying your own company. Loneliness on the other hand, creates an ache deep within us. Loneliness is the isolation created by unrequited needs.

The series depict homes where somebody is more than likely to be living there, but exactly who is not always evident. It is also not obvious why these solitary out of the way places, miles from anywhere in particular appear to be inhabited. What is evident is that something is going on, something is about to happen but what is not entirely clear.

Tea by the Sea is a relaxing and serene place to be, where sitting outside with a cup of tea enjoying the sea air. But something is about to happen, is someone about to come out of the house and disturb the peace, or will something happen out to sea, something that is not quite visible yet. The stage is set, the actors are nowhere to be seen, but something is definitely about to happen. What is it? You are invited to step onto the set and write the story from this point on.



Technical: *Tea by the Sea* consists of 112 layers comprising the combination of over 24 individual photographs. The layered file is 5.7GB. The landscape was photographed at Penguin on the spectacular north west coast of Tasmania, as was the beautiful building which you can see as you drive through the main street of Penguin. The lighthouse is Table Cape Light (NW Tasmania) and the rock on which it stands is a slightly modified and scaled Stanley Nut. However the scene in its entirety is completely fictional.

The Keeper's Loft

Griffiths Island Lighthouse was built in 1859 as a navigation aid at a time when Port Fairy was becoming an important trading port for western Victoria. It was constructed on what was then Rabbit Island, at the eastern end of Griffiths, from local bluestone by Scottish stonemasons. The stairway was constructed with each step being inserted in the next course of stone in the outer wall. The lighthouse was initially manned by two keepers. The last keeper to live on the island was there from 1929 to 1954, when the light was automated; the two stone keepers' cottages were subsequently demolished in about 1956.

The low-lying island is about 1.5 kilometres long and 0.8 kilometres wide at its widest point, with an area of about 31 hectares . It was formed by lava flows from Mount Rouse, a volcano near Penshurst that reached the coast some 3–400,000 years ago. It is bordered on its northern side by the Moyne River. Originally a cluster of three separate islands – Goat, Rabbit and Griffiths The Island was named after John Griffiths, an entrepreneur and merchant from Launceston in northern Tasmania, who figures prominently in the early history of the area.

In rough weather, waves can crash against the lighthouse itself and over the stone path leading from its front door to where the lighthouse keeper's cottages once stood. The Loft house in this image is in the vicinity of the original Keeper's cottages.

When I visited Griffiths Island Lighthouse I was so overwhelmed by the vulnerability of this flat island with its lone building, the Lighthouse, despite it being quite close to the thriving coastal village of Port Fairy. I spent quite a few hours wandering around photographing the Lighthouse from all different angles to try and capture the sense of isolation and vulnerability I could sense. Climate change will not be kind to Griffiths Island and its beautiful Lighthouse. I feel a sense of urgency to capture and document the majesty of the location, the exquisite architecture and how I felt being in the presence of this grand lady of Lighthouses. For the Keepers of days long gone this place would have been quite isolated and the constant threat of stormy weather from the Southern Ocean ever present. But the Lighthouse has remarkably survived all that Mother Nature has thrown at it since its construction in 1859, nearly 160 years ago. I love this place; it is a very special Lighthouse indeed.



Technical: The image consists of 95 layers and 15 individual photographs. The layered file is 5.7 GB. As described above the Lighthouse is on Griffiths Island, near Port Fairy in Victoria. The Loft house is in the vicinity of the original Keeper's cottages that were demolished in 1956 but was photographed within the township of Stanley, Tasmania.



WATER DROP PHOTOGRAPHY - JOHN MORELAND

A bit about me: My name is John Moreland. I live in Wesley Vale, Tasmania which is a farming area close to Devonport on the North West coast. I started water drop photography after coming across it on U-tube. I thought it would be fun to give it a go.

Like most newbies, I started with a simple set-up. I used my Canon 600D with a Sigma 105 Macro Lens on a tripod with a shutter release cable and a single flash unit. On the table I placed a bowl of water with a couple of drops of food colouring mixed in it. Mounted on a bracket above the bowl was an eye dropper, filled with different coloured water. After trying this for a few months, with very limited success, I made the decision to go electronically. So I bought what is called a 'Time Machine'. Even using this machine, it can still be a bit hit and miss.

Here is a brief description of doing it electronically:

Step One:

Set up your camera on a tripod. Next, connect your Time Machine. Set camera to 'Manual', F.22, ISO to 200-400. Set shutter speed to approximately ½ second. I use 4 flashes set at 1/64 power.

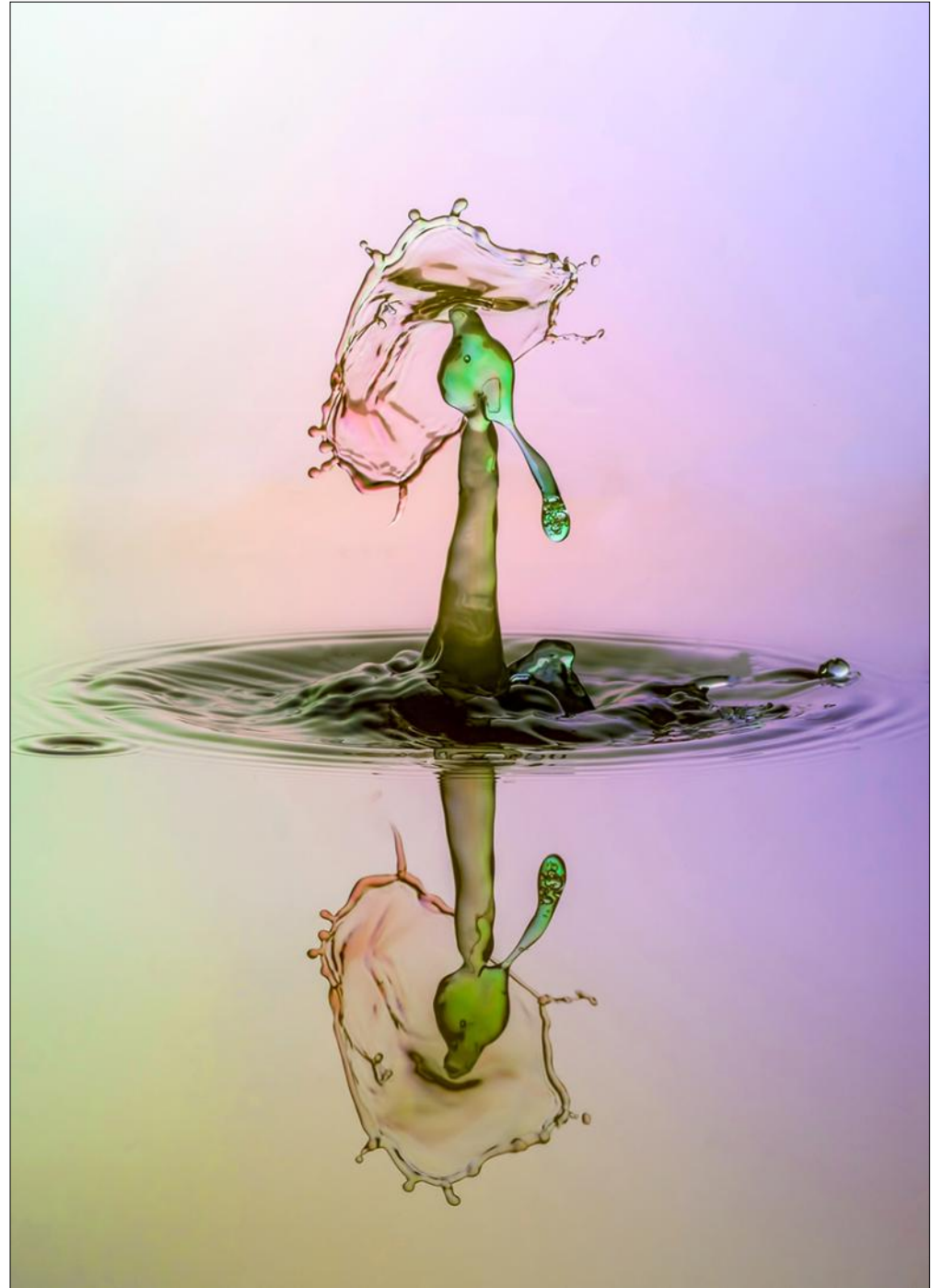
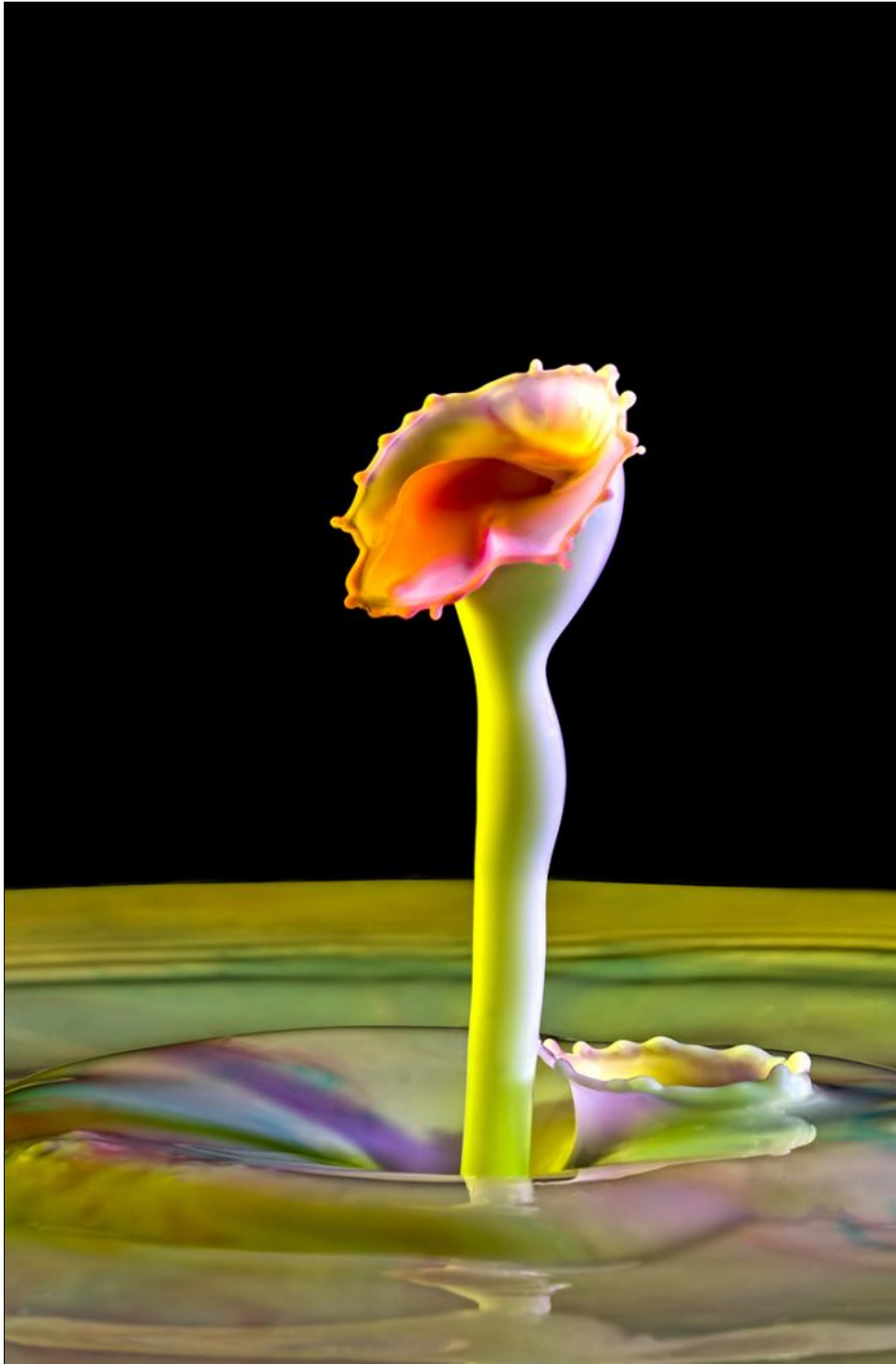
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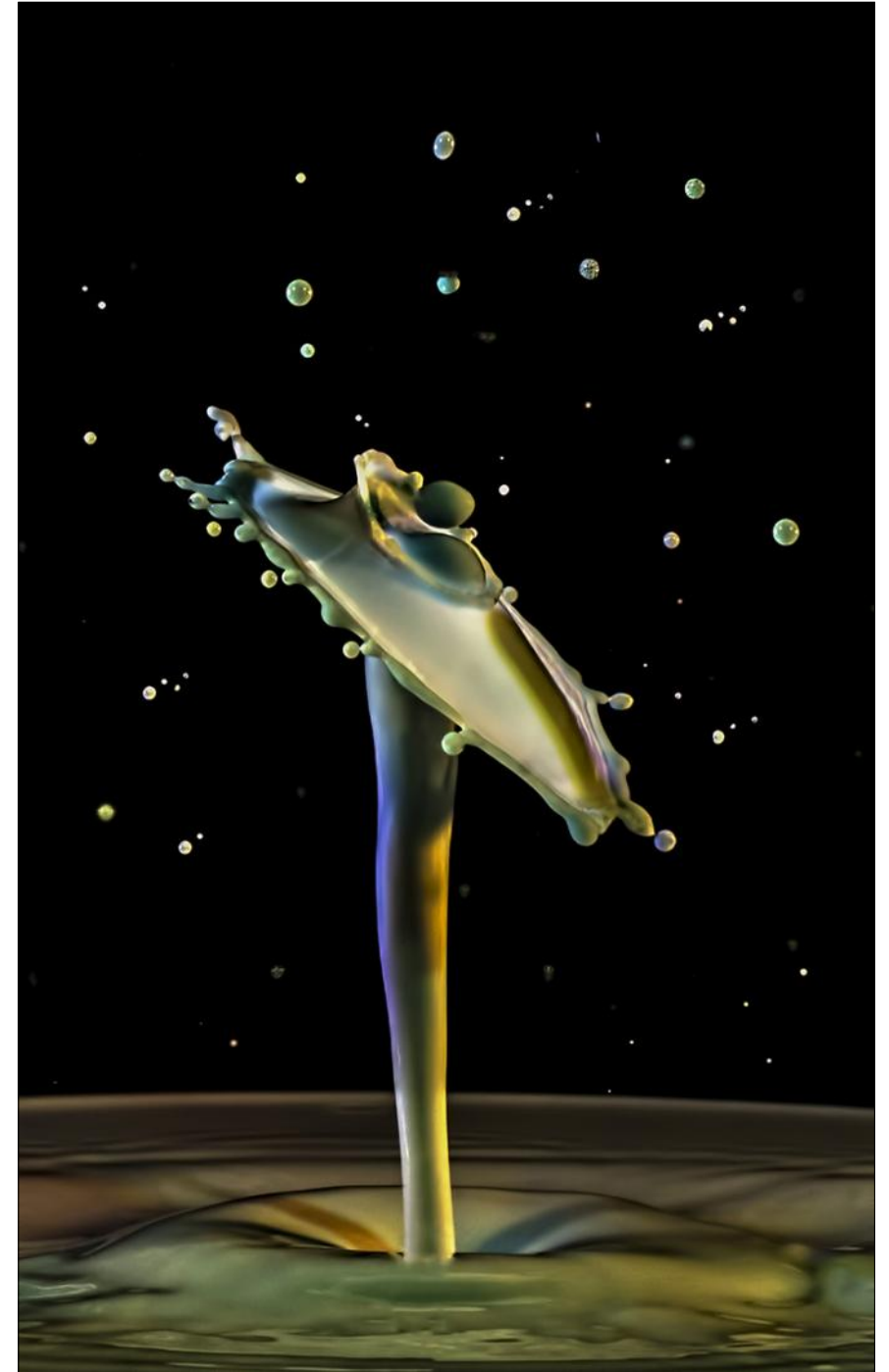
Fill the bottles and tray with water, milk or any other fluid you like. You can use oil but I find it's a bit too messy. You can add different food colourings to the bottles and bowl as you like (That's the easy part done!)

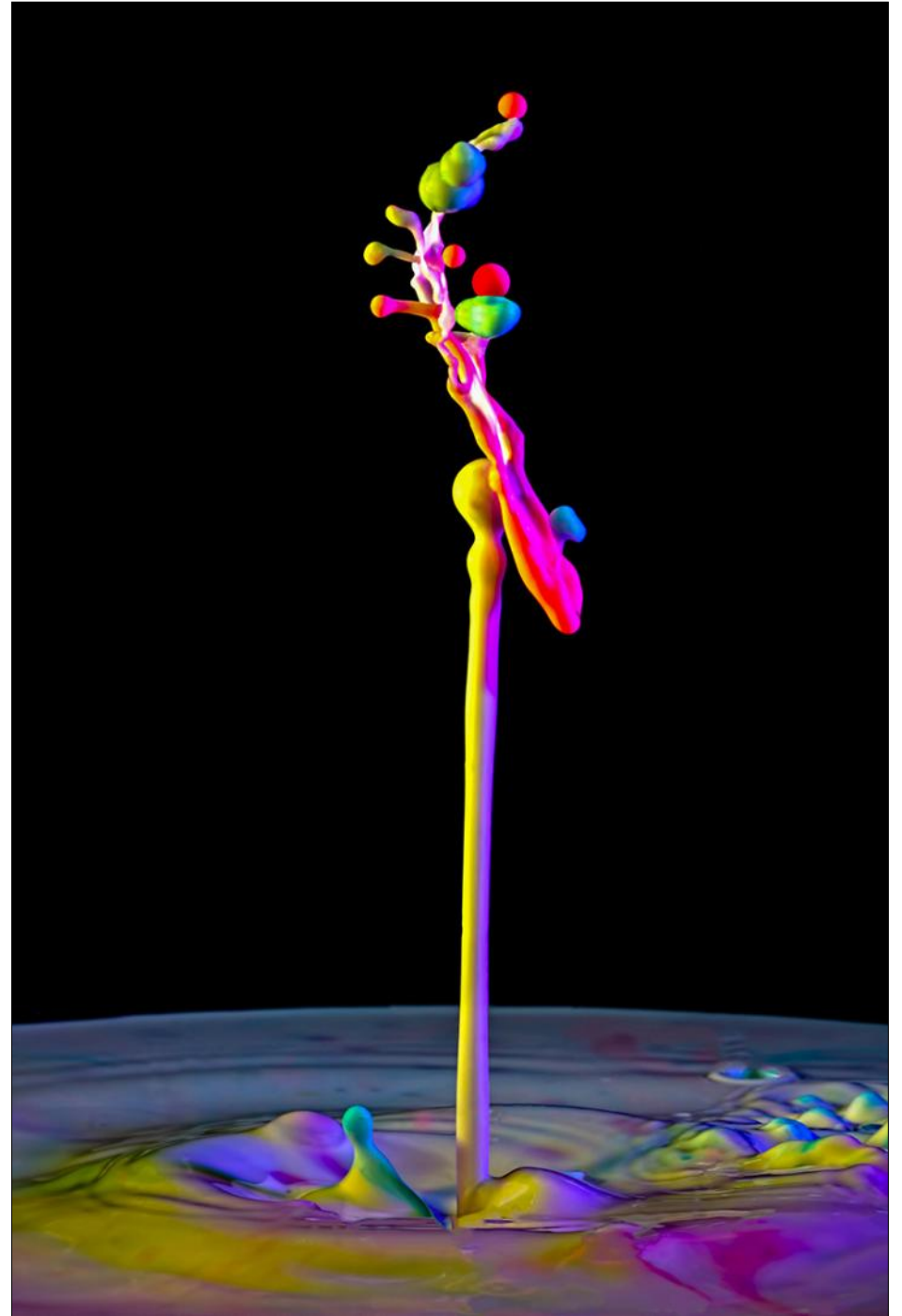
Step Three:

(The Time Machine): The Time Machine is where you control the size of the drops as well as the frequency of when the drops fall, the timing in between each drop and also the timing of the flashes! Get that all right, and with patience, persistence and a bit of good luck thrown in, and you might just achieve some incredible shots!





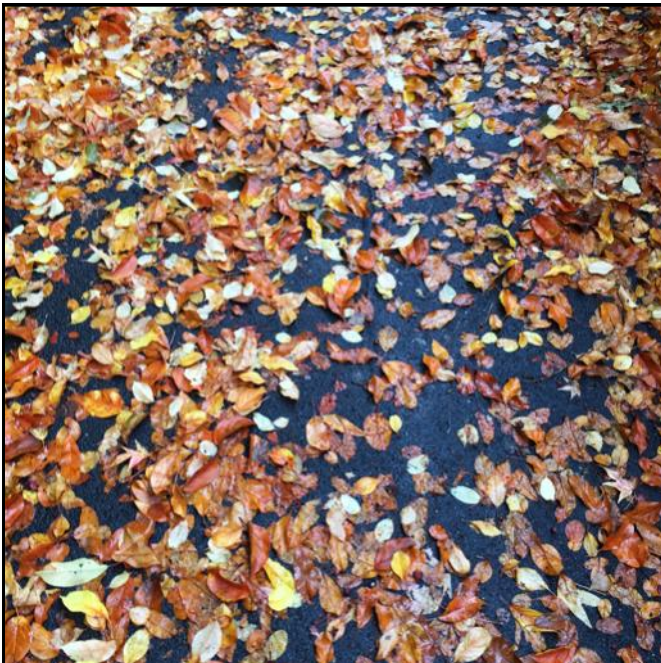


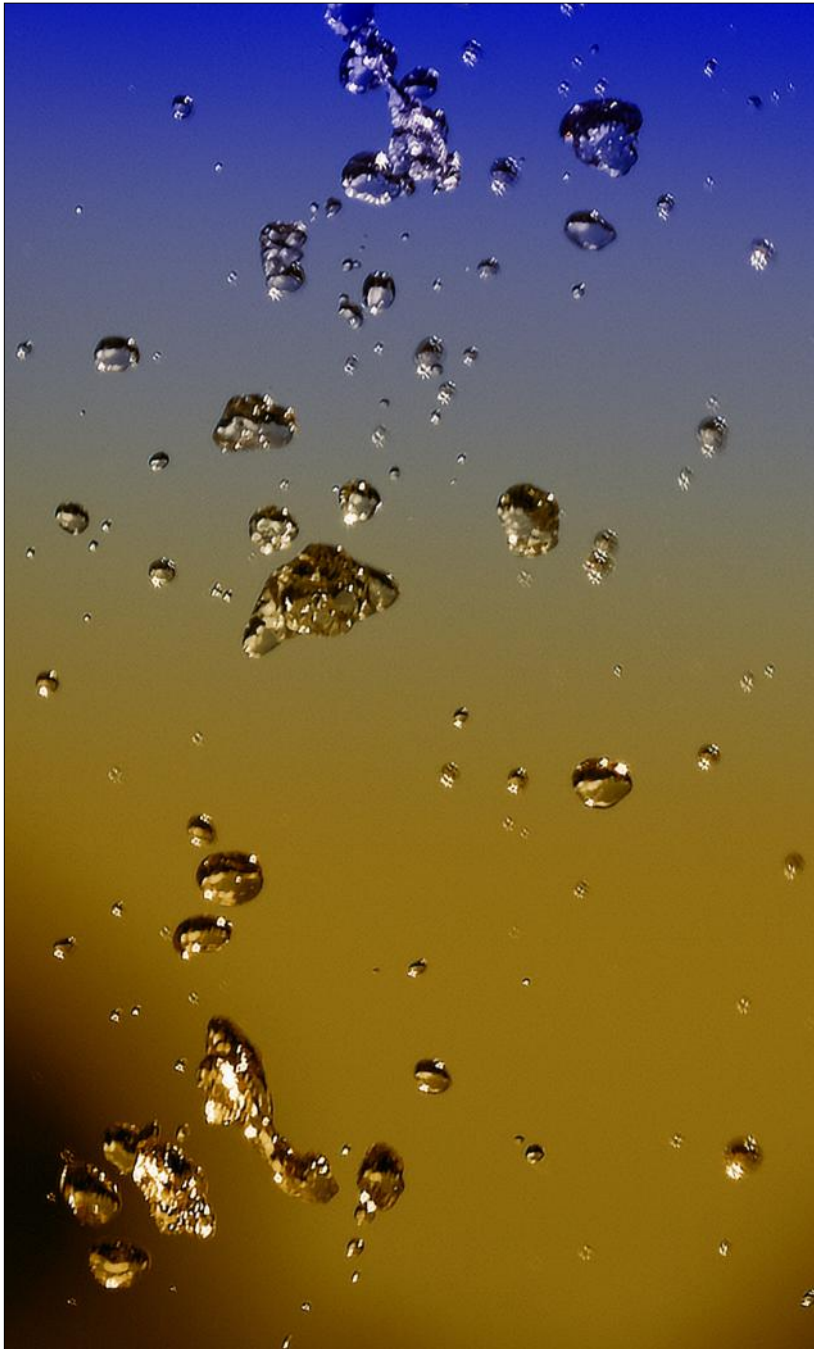






A touch of Autumn - photos from Launceston by Anne





LOOKING AT LIFE DIFFERENTLY - SUE MCLEOD APS TAS

A photographer and lifelong wildlife / nature enthusiast I have been fortunate to have had many mentors along the way. Many became close friends whilst teaching me about photography and life. They opened my eyes and taught me to really 'see', an essential quality for any artist / photographer.

Travelling to some remote corners of the earth I observed marvellous natural wonders; being nudged gently backward in a boat by a humpback whale; coming within a couple of feet of a rhino, handling snakes, watching orang-utans and elephants, it was a great and much appreciated privilege.

Tasmania is a photographer's paradise, and moving here from the UK in 2008 opened up a wealth of new possibilities. The light here is always a challenge, there is often very high contrast and it changes by the minute (sometimes the second!), so any photographer needs to be very familiar with their camera. Time wasted fiddling with knobs, dials and menus can lose one an extraordinary image. Even during the hours of darkness, with vast starlit skies and the Aurora Australis, there is plenty to occupy the photographer. Difficult to photograph, but stunning when one gets it right

On arrival in this beautiful State I took full advantage of the mountains and hills, the rugged coastline and the National Parks. A little enquiry found people more than willing to share their knowledge of the local wildlife.

At Lillico Beach, in the North of Tasmania, I discovered a Fairy Penguin (*Eudyptula Minor*) colony which can be viewed during the hours of darkness. I learned that these adorable little birds swim many kilometres in search of food, and raise their chicks in burrows. They are the smallest of the penguin species and have been known to dive down to the sea bed in search of food.

Eudyptula in Greek, means 'good little diver'. Like the platypus, Fairy penguins are notoriously difficult to photograph - but well worth the patience and effort.

The remarkable platypus, an egg laying mammal, or Monotreme (like the echidna), lives in a series of burrows. Eggs hatch about ten days after laying and a tiny foetus like baby, called a “puggle” suckles milk exuded from the skin of the mother. The males have a venomous spur near the ankle of the hind foot - my neighbour was horrified when I told her I was going to photograph platypus. She told me I would be attacked and injected with venom! However, the possibility of the little creature bothering to swim across a wide river, climb over obstacles on the bank, and scramble up a steep incline, just to stick it's spur into me seemed pretty remote! Like most creatures with venom, including snakes, platypus will only use it to defend themselves.

My ability to take full advantage of the great outdoors was short lived. I became disabled. However for every human being, life has it's ups and downs. There is no mileage in feeling sorry for oneself, we don't have much time on this earth, and living for the moment while appreciating every second should be priority for us all. None of us can predict what tomorrow will bring.

With disability, my adventurous life came to an abrupt end. This took some major physical and mental adaptation, but, life often offers the most unexpected opportunities. New ways of being can be discovered. My immediate neighbourhood became a source of inspiration. The garden yielded a host of abstract elements, and visiting wildlife obliged by posing for the camera. Rather than being able to be self reliant, I discovered there was much to be enjoyed in the National Parks. Many of them offer easy access to people with disabilities and, with a bit of patience and observation, the images to be found there can be stunning .

Adapting my 'off road' walker to carry camera gear and tripods etc., was fun, however, the combination was so heavy I got breathless just trying to push it along! The answer was to sell all my Pro Nikon gear in favour of a Tiny Fuji Mirrorless camera with lenses which gave stunning results. This proved to be less than half the weight (and price!), of my Nikon gear, and, even though I now use a large 100-400 lens, the weight is still manageable. This lens makes up for my inability to get close to subjects. Where there's a will, there's a way.



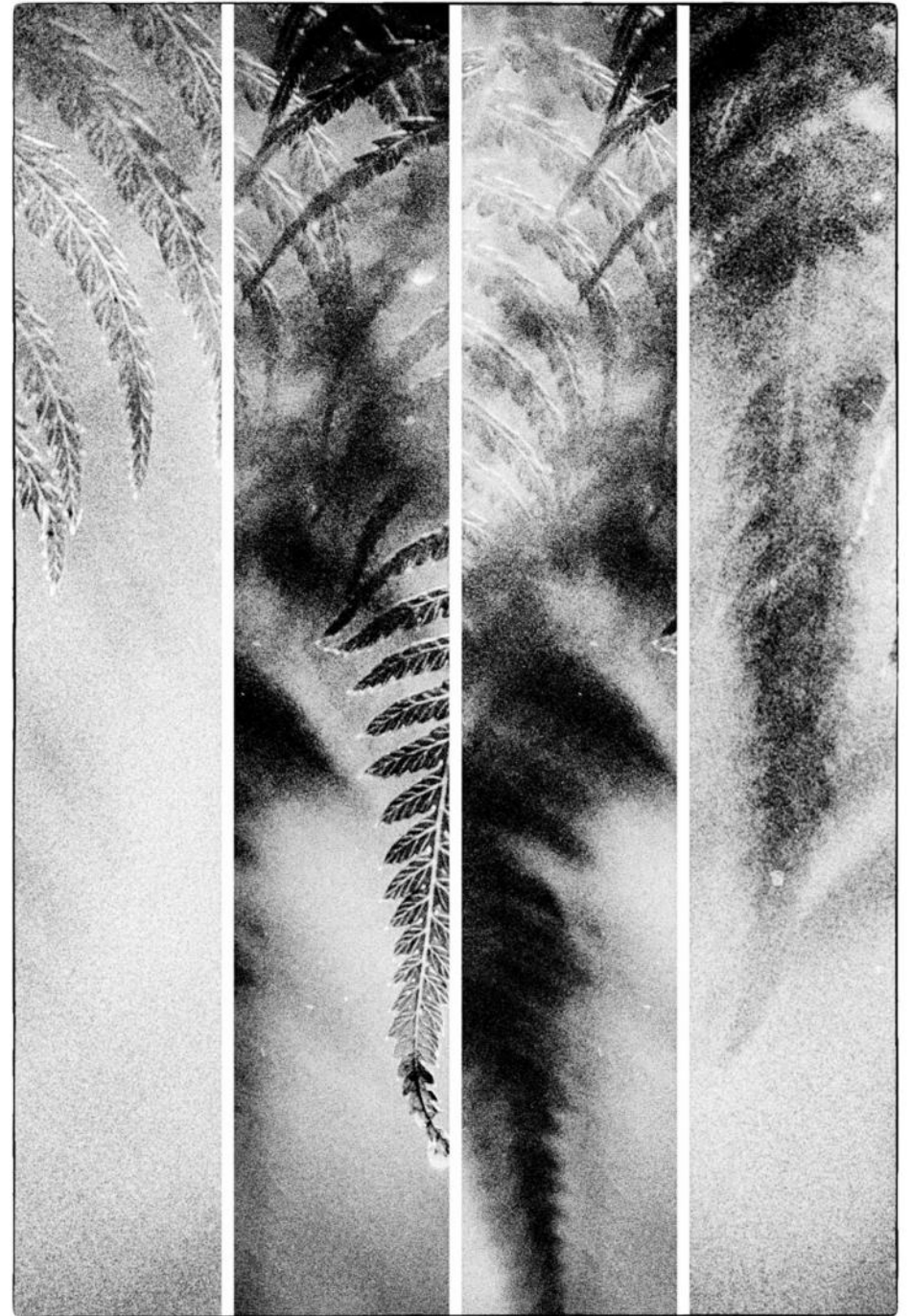
Becoming interested in contemporary photography has led to enormous enjoyment. Finding the extraordinary in the mundane is like looking at an object through a microscope, as the magnification increases whole new worlds can be discovered. All we have to do is open our minds and imaginations. 'Contemporary', in terms of art, means different things to different people, to me, it just means looking at the word differently. The chair legs in a cafe that look like the legs of people constantly walking by; the blur of a waterfall in full spate, raindrops on a leaf, attempting to depict the many nuances of a forest. All are absorbing, challenging and enriching if one takes the time to look.



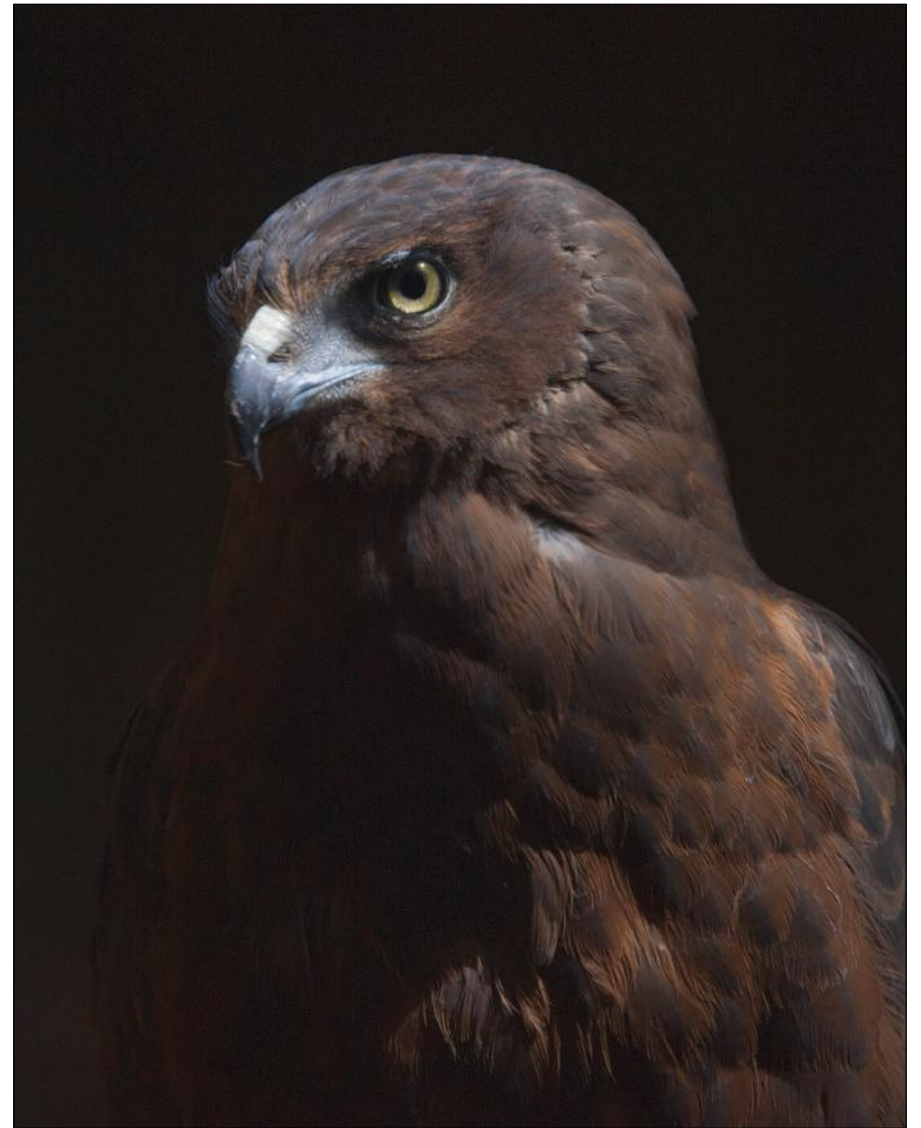
Many conventional photographers and artists despair at this approach, as neither composition, sharpness or technical excellence are paramount - the impact and story told by the images is everything. It is a new way of understanding the world and it can be very challenging to the viewer. There are probably as many interpretations of an image as there are viewers!

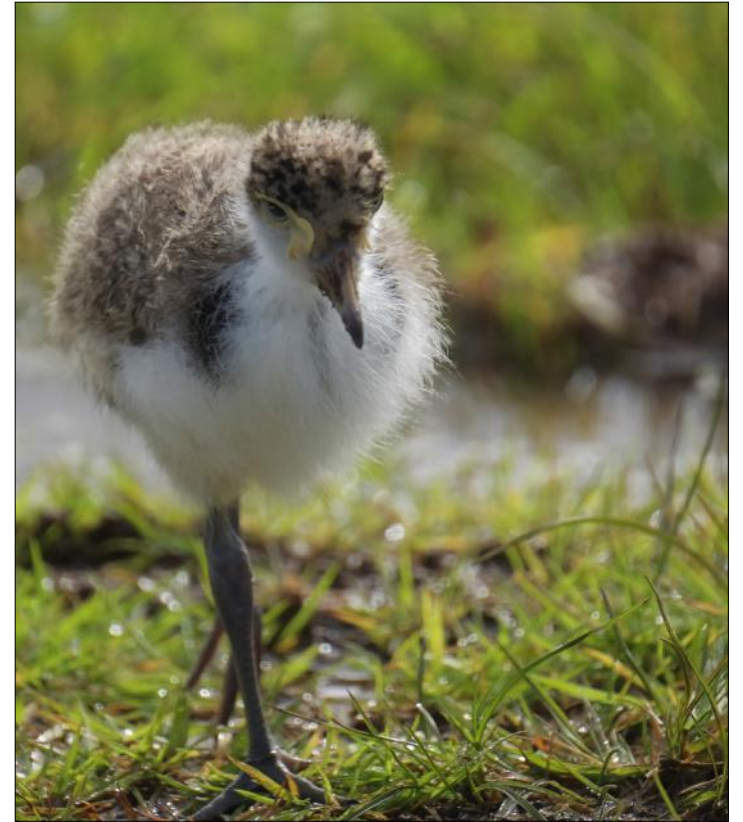
Tasmania offers many opportunities for contemporary work. Even with disabilities it is possible to find meaning in one's surroundings. Not all are positive, but they speak of the realities of life, and if recorded, open the possibility of new understandings for both the photographer and the viewer.

A lot of wonderful things in life are free, and they are available to all - we just have to open our eyes and see!

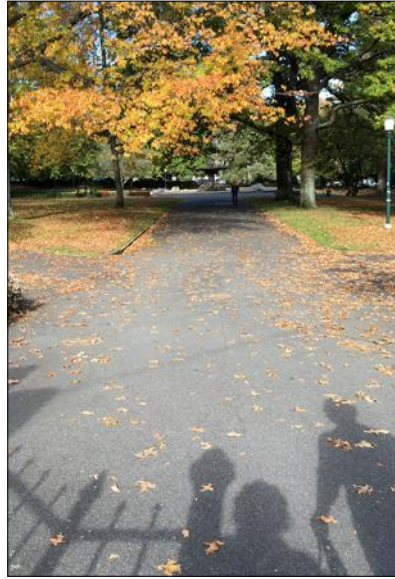












From the Editor - Anne

Hi all, There is not a lot of news from me as there is not a lot of things happening at present within APS. There is rumour that there could be changes next year, but nothing is confirmed. As I am part of the contemporary group within APS I am aware of lots happening there. We are looking at an exhibition at Apscon this year. Publication of a book with images from our members, which has already happened, and a few odd photographic challenges. But contemporary is not for all members. If you want to start looking at photography from a totally new perspective, you are welcome to join our friends of Contemporary FB page which is listed on the next page. But be aware we are not about traditional straight images. It is best to have a look at the pinned page at the top, if you ask to join the page, and keep an eye on what is going on before you start to post anything. We do have a group of people who do challenge anyone who puts up something that is not considered relevant to the page and we are really about taking photography into the next level of concept based images. Much of what happens within the art world.

Plus we are not about competition, instead we are about addressing concepts and writing artist statements. This sort of thing is something all photographers should be aware of and is a good way of learning and looking at photography within the art scene as a medium.

NEW: For information the APS office in Sydney is going to be closing when the lease runs out. Stella and Rene will be each working from home at that point. It is unknown when this will happen. Current phone 02 9890 6933. This could change or not exist when the office disbands. Contacts: Stella Fava stella@a-p-s.org.au & Rene Lolisio rene@a-p-s.org.au or General contact : secretary@a-p-s.org.au Sometimes it is better to send an email as they will have a record of it and can get back in touch.

Again I will mention for the newbies, is that another way to get to know some members across Australia is being part of one of the face book groups or the web folios. The link to the folios are in different places on the web. Some on the general link (See <http://www.a-p-s.org.au/webfolios2/>) & others within the respective groups. See here for info on them <http://www.a-p-s.org.au/index.php/members/groups/which-group> So check them out.

The Facebook groups - [Friends of APS Contemporary Group](#) (For more info about [contemporary](#) click on this link to see the newsletters they produce or the exhibitions they have held as they are not a traditional type of photography group).

The other open group is [Friends of the Australian Photographic Society](#) which is for traditional photography and here you can put up your best landscape or best nature shot with no recriminations.

Then there is our own [Friends of APS Tasmania](#) open to all kinds of photography, but not used a lot, however, it could be if people began to use it for comments or advertisements about all things Tasmanian or otherwise. Plus if you have friends around who are into photography who would like to join up here, they are welcome to join but need to ask first.

You will notice I have added info about the coming Apicon at Surfers in September. This looks to be a great conference, so if you have the opportunity, it might be well worth considering it.

And you can always find older editions of our newsletters [here](#)
All the best until next time - Anne



APICON 2018



The convention of the Australian Photographic Society. <https://www.a-p-s.org.au>

Photographic Art – a new concept?

11-09-18 to 16-09-18

THE ARTS CENTRE, Gold Coast, 135 Bundall Road, Surfers Paradise. 4217

Photographic Partner..... Camera Pro

Tours..... Canungra Valley Tour (Horse Stud and Winery)
Numinbah Valley Tour (Natural Arch and Farm)
Stradbroke Island Tour

Local Excursions:..... Surfers Paradise, Coombabah Lakelands
and the Burleigh National Park

On Site Exhibition: Contemporary Group Print Exhibition

Triptych Print Exhibition..... Open (Story Telling)

Community Talks:Phone Photography

Print Exhibition:..... Prints from Australia and overseas

Presentations.....See Side Panel

Dinners:1. Welcome Dinner. 2. PSQ/APS dinner
3. Formal Dinner (Presentation of awards)

PRESENTERS:

Sebastian Michaels
(USA): "Living the
Photo Artistic Life"

- by Live Internet
Connection

Rod Morris (NZ)

"Nature Photography"

Dr. Greg McMillan
(Gold Coast): Starting
up your own
Photographic
Business"

Robert Dettman:
(South Australia) "Art
in Architecture"

Damian Caniglia
(Brisbane) "Travel
Photography"

Julie Powell:
(Melbourne)
"Conceptual Art
Photography"

**Emeritus Professor
Ken Collerson**
(Brisbane) "Polarised
Light Microscopy: Rock
Art"

Lisa Kurtz (Brisbane)
"Street Photography"
and "Conceptual Art
Photography"

Tina Dial: (Brisbane)
"Action and Animal
Photography"

Marian Drew Adj.
Assoc. Professor, QLD
College of Art, Brisbane.
"Light Painting"

Gold Coast Programme APSCON 2018 11/09/18 – 16/09/18

Photographic Art – a new concept?
(This programme could be subject to change if necessary)

Tuesday 11/09/18: Set up prints in the room. Help Required here please!
2pm: Registrations Open

3.00 pm -5pm: Local Excursions:

01. Excursion to the Burleigh National Park (Headland). Birds, small animals, patterns in Nature. With Margaret and Marisa. Wheel chair accessible walkway. Bus to and from. (Limit: 20 people).

02. Natural Light Portrait Photography with the Exciting Tony Bryce Scott who will bring 2 models. On Terrace. (Limit: 30 people)

Alternatives:

Sunset Photos of Surfers Paradise behind the Arts centre (Unlimited!).

Triptych exhibition in the Print area in front of the Terrace.

Contemporary Group Print exhibition in the adjoining room near Registration area.


Visit the Art Gallery

Socialise with newcomers and friends

Wednesday 12/09/18:

7.45am – 8.30: Registrations, Raffle Ticket Sales.

8.30am – 9.15am: President, Paul Bennie, to welcome Delegates to APSCON 2018

Acknowledgement of First People.  Introduce Master of Ceremony

Introduce Convention Committee and other volunteers. Discussion re excursions and other procedures.

Convention Opened by Robyn Archer AO

9.15am – 10.15pm: Presentation: Digital Group (Half of the APS National Digital Exhibition).

10.15am – 10.45am: Morning Tea

10.45am – 11.45am: Presentation of Awards, APSCON Image Competition, AIPC Announcements.

2018 APSON Convention: Accommodation Options

Delegates at the 2018 APSCON Convention will have an exhaustive list of hotels and motels to choose from. If you want to stay in the hub of Surfers Paradise, high rise hotels are plentiful. If you're inclined to look further away, there are quieter places like Carrara that could be appealing at the Mecure Gold Coast Resort.

Of the many hundreds of choices, the following gives 12 examples of accommodation within a 5km radius of the Gold Coast Arts Center (distance is shown in the last column).

As prices can fluctuate significantly depending upon the time, level of tourist booking on so forth, the following list does not show prices, however cover a broad array of prices.

The Aruba Surf Resort has deals that can be as low as \$115.00 per night for a 5-night stay while the Q1 would certainly reflect a more up-market option, although sometimes a good deal can still be had.

| Accommodation | Website Link | Dist |
|----------------------------------|---|-------|
| Ambassador Holiday Units | http://www.raafholidays.com.au/ | 1.0km |
| Chevron Palms Holiday Apartments | http://www.chevronpalms.com.au/apartments | 1.0km |
| Mantra circle on Cavill | http://www.mantra.com.au/queensland/gold-coast/surfers-paradise/accommodation/resorts/mantra-circle-on-cavill/ | 1.1km |
| Mantra on View Hotel | http://www.mantra.com.au/queensland/gold-coast/surfers-paradise/accommodation/hotels/mantra-on-view-hotel/ | 1.3km |
| Mantra legends hotel | http://www.mantra.com.au/queensland/gold-coast/surfers-paradise/accommodation/hotels/mantra-legends-hotel/ | 1.5km |
| Vibe Hotel Gold Coast | https://vibehotels.com/hotel/gold-coast | 1.0km |
| Mantra Sun City | http://www.mantra.com.au/queensland/gold-coast/surfers-paradise/accommodation/resorts/mantra-sun-city/ | 1.6km |
| Q1 Resort and Spa | http://www.q1.com.au | 1.4km |
| Mecure Gold Coast Resort | https://www.accorhotels.com/gb/hotel-9052-mercure-gold-coast-resort/index.shtml | 4.9km |
| Aruba Surf Resort | http://www.arubasurf.com.au/ | 3.8km |
| Meriton Suites Broadbeach | https://www.meritonsuites.com.au/our-hotels/old/gold-coast/broadbeach/?utm_medium=organic&utm_source=google-places&utm_campaign=broadbeach | 3.7km |

THANKS TO ALL FOR THEIR INPUT TO THIS EDITION

WITHOUT IT, THERE WOULD BE NO NEWSLETTER

The image here is one of John Morland's
Taken from his water droplet collection

THANKS AGAIN TO SUELLEN, JOHN & SUE
FOR THEIR INPUT TO OUR NEWSLETTER

I am always happy to receive any material from anyone for inclusion.
Provided it is related to APS, Tasmania or Tasmanian members of APS
or anyone else who has something to offer members.



It will be printed in an edition with the first available space as close as possible to receipt of the material.
It must also be within the ethics and principles of the APS

NOTE: Content is copyright to the author. Any reproduction must be with that person's consent.

UNTIL NEXT TIME ENJOY YOUR PHOTOGRAPHY — ANNE

The next edition of **Tasmanian Light** should happen sometime in winter.
When exactly will depend on when I can put it together and when I manage to get material for it.
I am always happy for anyone to send anything they would like to be added at any time.
Thanks again for all the wonderful contributions — Anne

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