

BEYOND BASS STRAIT - TASMANIAN LIGHT - ISSUE - 21 SPRING 2017



This month I am very happy to present to you, the wonderful work of Mieke Boynton who is a great photographer from the Kimberley region of Western Australia. Here she tells her story along with some images.



“Kimberley Boabs at Sunset” – The Gibb River Road, WA Nikon D800 / Nikkor 24-70mm ISO 200 • f/8 • 1/200sec • 28mm

I always loved Art at school. It was my favourite subject. I loved Romanticism and Hyper-Realism and Abstract Art the best. Beautiful paintings. Paintings that looked almost real. Or simple, clean, un-cluttered paintings. Paintings that made me *feel* something. I really wanted to be an Artist, but my dad dissuaded me, concerned that I wouldn't be able to earn a living from Art, and confident that I could make a living using my brain in “better” ways. So I concentrated on creative writing, and graduated with a Bachelor of Arts (Literature).

I never stopped yearning “do real Art” though. I took Art classes right through University – Life Drawing and Colour Theory and Painting and Drawing – and there were many nights that I avoided writing essays and short stories and poetry assignments and instead spent 8 hours straight, drinking coffees while everyone else slept, finishing an Art project. I still have many of those Artworks. They made my soul soar.

Then I became an English and Drama Teacher in Melbourne and there was no time for Art. In fact, there was no time for anything. When I think back to that period, it is a dark, window-less tunnel that I shudder to recall. Late in 2007, hoping to find a position that would be more meaningful, I applied for a teaching job in the Kimberley.

I submitted my application on the Friday, got an email requesting an interview that afternoon, and by Monday night, I had the job. I drove from Melbourne to the tiny town of Wyndham, arriving in the Wet Season, and I was utterly unprepared for both the beauty of the Kimberley – and its challenges.

The Kimberley is an indescribable place. Truly. It's impossible to capture the ruggedness, the harshness, the vastness, the awe, the wonder, or the sacredness in words. The colours are completely breath-taking. And although I did one painting (which I have on my wall), I still didn't have the time I needed to paint what I was witnessing, because I was teaching a class of 14 Indigenous students who needed all my time. So I started taking photographs.

I will never be able to separate Photography and The Kimberley. They are inter-twined and tangled and one and the same. I came to learn about "Country" and Culture at the same time that I was figuring out that Photography could be Art. My love of the land dictates how I take photos. I feel so comfortable being out in the vastness of nature, by myself, with my camera. It is in those moments that I feel the same immersion that I felt when I was painting/drawing during University "all-nighters". I enter another zone.



"Skyview" – Mudflats near Wyndham, WA
Nikon D800 / Nikkor 24-70mm
ISO 320 • f/5.6 • 1/640sec • 70mm

A different mental space. And I can't go there when I'm with other people – it seems to be a one-on-one relationship thing with the Land. When I'm alone, I can see/hear/understand where I need to be and what I should be focussing on so much more clearly than when others are around.



“Bolt from the Blue” – Broome, WA
Nikon D810 / Zeiss 15mm
ISO 100 • f/16 • 1.6sec • 15mm

“Full Moon Fantasy” – Derby, WA
Nikon D60 / Sigma 10-20mm
ISO 200 • f/4.2 • 25sec • 11mm





“Angry Skies” – Broome, WA
Nikon D810 / Zeiss 15mm
ISO 500 • f/11 • 8sec • 15mm

I’m not a gear-oriented photographer. As long as I can make my equipment do what I want it to do, that’s enough. I confess that my technical proficiency is probably a little weak, because I’ve learned what I know mostly just from trial-and-error. But on the other hand, I think that the Kimberley has taught me how to take photos that somehow convey something of my joy and contentment when I’m in this “zone” with the Land. And to me, that’s so much more important. When someone says to me that they saw one of my photos and said “wow”, or that they “love” it, or that it made them feel **** - that makes my day. That’s my ultimate goal. I will continue striving to become a better technician as the years go by, but honestly – my goal is to convey a little of that wonder and awe through my photos. If I’ve achieved that – well, it’s the equivalent of winning the FIAP Gold!



“Tides and Time” – Mudflats near
Wyndham, WA
Nikon D810 / Nikkor 24-70mm
ISO 250 • f/5 • 1/2000sec • 24mm

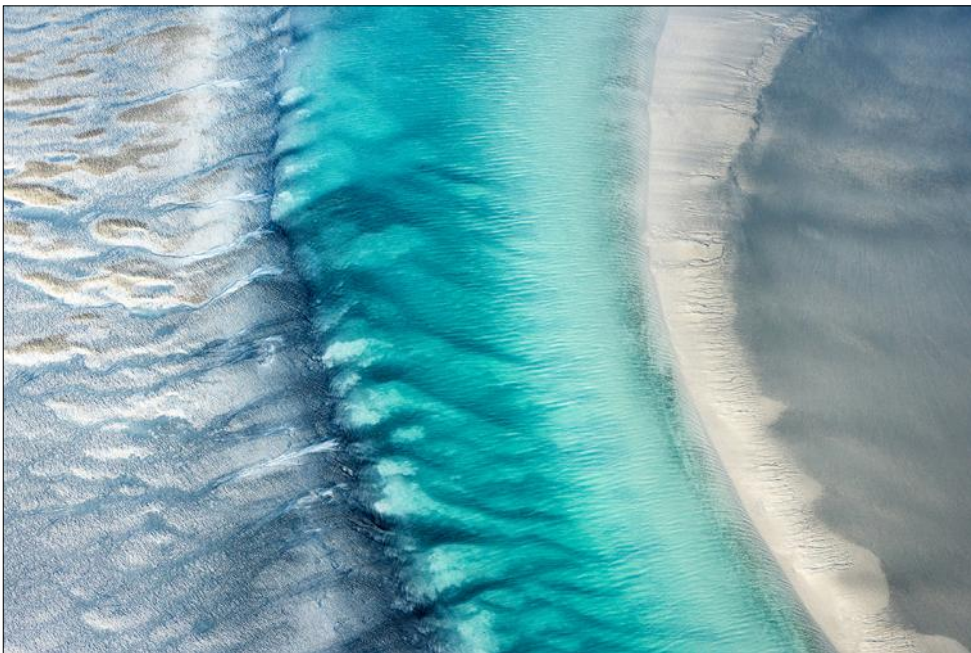
In the past few years, I've become increasingly fascinated by the abstract shapes and patterns of the Kimberley, as viewed from above. Aerial photography is a vastly different experience, with the noise and the wind and the extra level of difficulty in shooting, but there are some places up here that are completely inaccessible and can only be viewed from the air. I've included some of my favourites here.

“Just Hanging ‘Round” – Derby,
WA
Nikon D60 / Sigma 10-20mm
ISO 100 • f/9 • 1/10sec • 19mm





For info on these, see next page



Previous Page

Top left - “Oceanic Art”

Yardugarra, Roebuck Bay, Broome WA

Nikon D810 / Zeiss 50mm

ISO 640 • f/2 • 1/1600sec • 50mm

Bottom left - “Ocean Channel”

Yardugarra, Roebuck Bay, Broome WA

Nikon D810 / Zeiss 100mm

ISO 400 • f/5.6 • 1/1600sec • 100mm

Top right - “Dragonback”

Yardugarra, Roebuck Bay, Broome WA

Nikon D800 / Nikkor 50mm

ISO 640 • f/2 • 1/2000sec • 50mm

Bottom Right - “Colours of Roebuck Bay”

Yardugarra, Roebuck Bay, Broome WA

Nikon D810 / Zeiss 100mm

ISO 400 • f/5.6 • 1/1600sec • 100mm

This page

Top left - “Evening Solace”

Cable Beach, Broome, WA

Nikon D800 / Nikkor 24-70mm

ISO 100 • f/8 • 1/60sec • 24mm

Bottom right - “Sunset Spectacular”

Cable Beach, Broome, WA

Nikon D800 / Zeiss 15mm

ISO 100 • f/8 • 1/1600sec • 15mm



Left - "Twilight Moonlight" – Derby, WA
Nikon D60 / Nikkor 24-70mm
ISO 100 • f/10 • 28sec • 70mm

Right - "Trinity" – Derby, WA
Nikon D60 / Sigma 10-20mm
ISO 100 • f/7.1 • 3.6sec • 14mm





If you do have any questions about gear or anything else,

feel free to contact me via my

Facebook Page –

[www.facebook.com/
MiekeBoyntonPhotography](https://www.facebook.com/MiekeBoyntonPhotography).

I'm always happy to share what I've learned!

Mieke

Top left - "Farewell to the Day"
Derby, WA
Nikon D800 / Nikkor 24-70mm
ISO 100 • f/8 • 1/30sec • 24mm

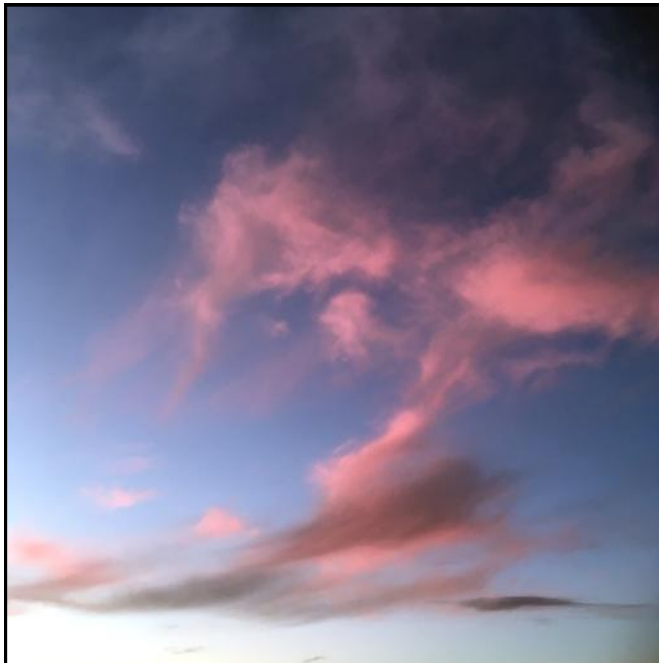
Top right- "Cape Leveque Sunset"
Dampier Peninsula, WA
Nikon D810 / Nikkor 24-70mm
ISO 100 • f/9 • 1/200sec • 24mm

Bottom right - "Reddell Rocks"
Broome, WA
Nikon D800 / Zeiss 15mm
ISO 100 • f/9 • 1/40sec • 15mm





A touch of Spring - photos around Launceston by Anne



AUSTRALIAN INTERSTATE PHOTOGRAPHIC COMPETITION

COLOUR TASMANIAN DIGITAL ENTRY 2017

The following colour digital images are going to be shown at Apscon in September and they will represent Tasmania in the above competition. Congratulations to all persons selected.

Some of the entrants are APS members, others are camera club members, and some are both.

All images shown over the next three pages are numbered to correspond with this list.

They are not in correct order, they have been placed according to space and design. All sizes are as provided. Again I wish everyone much luck in the competition -
Anne

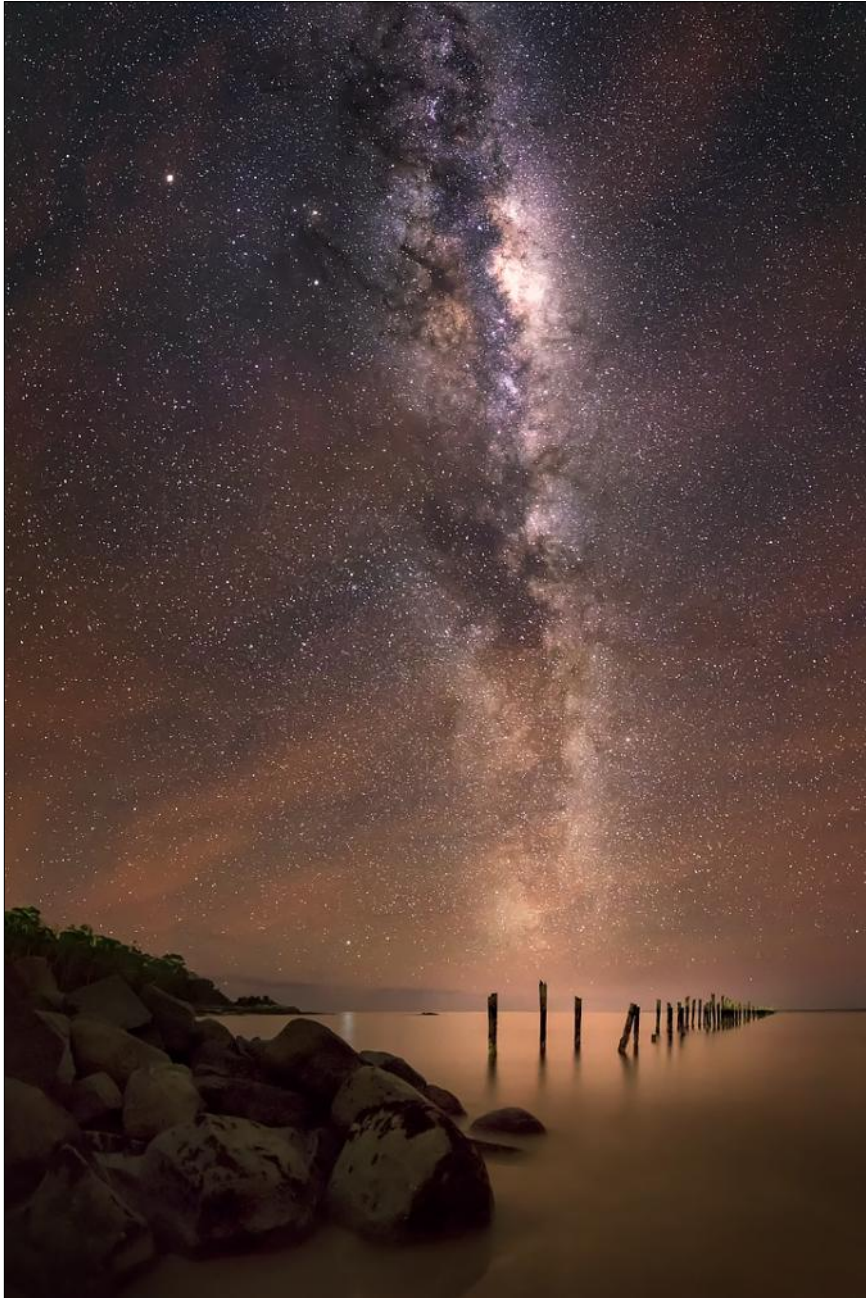
Right
above - 1,
below - 10

Colour Projected Images:

- | | |
|----------------------------------|------------------|
| 1. Beach Reflections | Jamie Richey |
| 2. Beautiful Young Lady | Christine Hagen |
| 3. Life of Peas | Mary Viney |
| 4. Love Birds | Jim Cleland |
| 5. Midnight Glow | Steve Whitworth |
| 6. Shapes | Georgie McKie |
| 7. Street of the Knights at Dawn | Anne Dean |
| 8. The Blacksmith | Karine Radcliffe |
| 9. Thelymitra aristata | Ron McKie |
| 10. Twisted Lakes | Baydon Smith |



COLOUR (below - 5, above right - 6, bottom right - 8)





COLOUR (above left - 2, above middle - 3, above right - 9)
(below left - 4, below right - 7)



AUSTRALIAN INTERSTATE PHOTOGRAPHIC COMPETITION

MONOCHROME DIGITAL TASMANIAN ENTRY 2017

The following monochrome digital images are going to be shown at Apscon in September and they will represent Tasmania in the above competition. Congratulations to all persons selected.

Some of the entrants are APS members, others are camera club members, and some are both.

All images shown over the next three pages, including this one are numbered to correspond with this list.

They are not in correct order, they have been placed according to space and design. All sizes are as provided. Again I wish everyone much luck in the competition - Anne

Right - 9

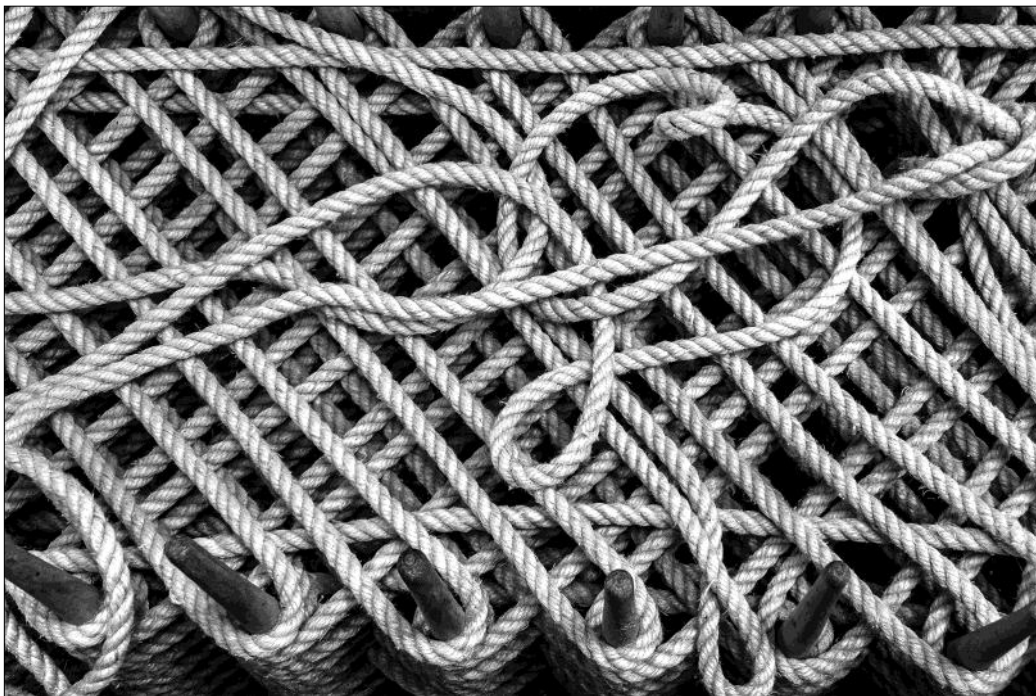
Monochrome Projected Images:

- | | |
|-------------------------------------|---------------------|
| 1. Light on the Cape | Karine Radcliffe |
| 2. Lighthouse | Merhdad Abbasianasl |
| 3. Meet the Meerkat | Georgie McKie |
| 4. Paddyfield Pipit | Ron McKie |
| 5. Reflection Row | Jamie Richey |
| 6. Rising Mists | Ron McKie |
| 7. Rope at the ready | Anne Dean |
| 8. South Cape Bay | Baydon Smith |
| 9. Spotlight lighting | Steve Whitworth |
| 10. Ultimate Love of the Single Mum | Merhdad Abbasianasl |





top left - 3
top right - 2
bottom left - 7
bottom right - 4





top left - 3
top right - 6
bottom left - 1
bottom right - 5





above - 8

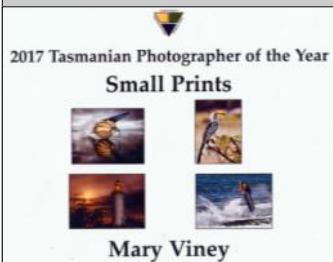


Above - Egg Flip

below - Table Cape Lighthouse

TASMANIAN PHOTOGRAPHER OF THE YEAR

A Tasmanian Photographic Federation competition held annually in June



Last edition I mentioned Mary Viney who was successful in one of the categories of the above competition within Tasmania.

Mary is an APS member from Wynyard as well as being a Member of the Wynyard Camera club. Here is a copy of the certificate she received for her win. Congratulations Mary.

I also include the images that got her this prize plus she has provided a little information about herself with some more images to go into this newsletter.





Left - Prickly Roost
Right - Wave Rider



FROM MARY

This year I got “2017 Tasmanian Photographer of the year” for my small prints entry. This competition requires the entrant to supply four pictures of totally different types of Photography. E.G”s . Landscape, Nature, Sport, Creative, Macro, Photojournalism etc. Within that competition, one photographer of the year is chosen for each of these sections - small prints, digital, monochrome and large prints. My win was in the small print section.

I’ve always been more comfortable behind a lens than in front of one.

In 2008, I bought a Sony A50 DSLR camera and joined the local Camera club in my area (Wynyard Camera Club). Although I liked taking most things, it wasn't long before birds emerged as a real challenge for me. Needing better equipment, I bought an 18-250mm Sony lens. As time passed I upgraded to an A77mm Sony DSLT camera and a 70-300mm Sony G lens. [\(For info about camera see link\)](#)

Competitions within the Club really stretch my abilities when entering set and open subjects each meeting. I also find entering National and International competitions made available through the APS competition system, greatly improves my work. But mostly photography takes me out of my comfort zone and to places I wouldn't normally bother to go and it is an engrossing and very satisfying hobby - Mary

Left - Lone Gull

Right - Thornbill

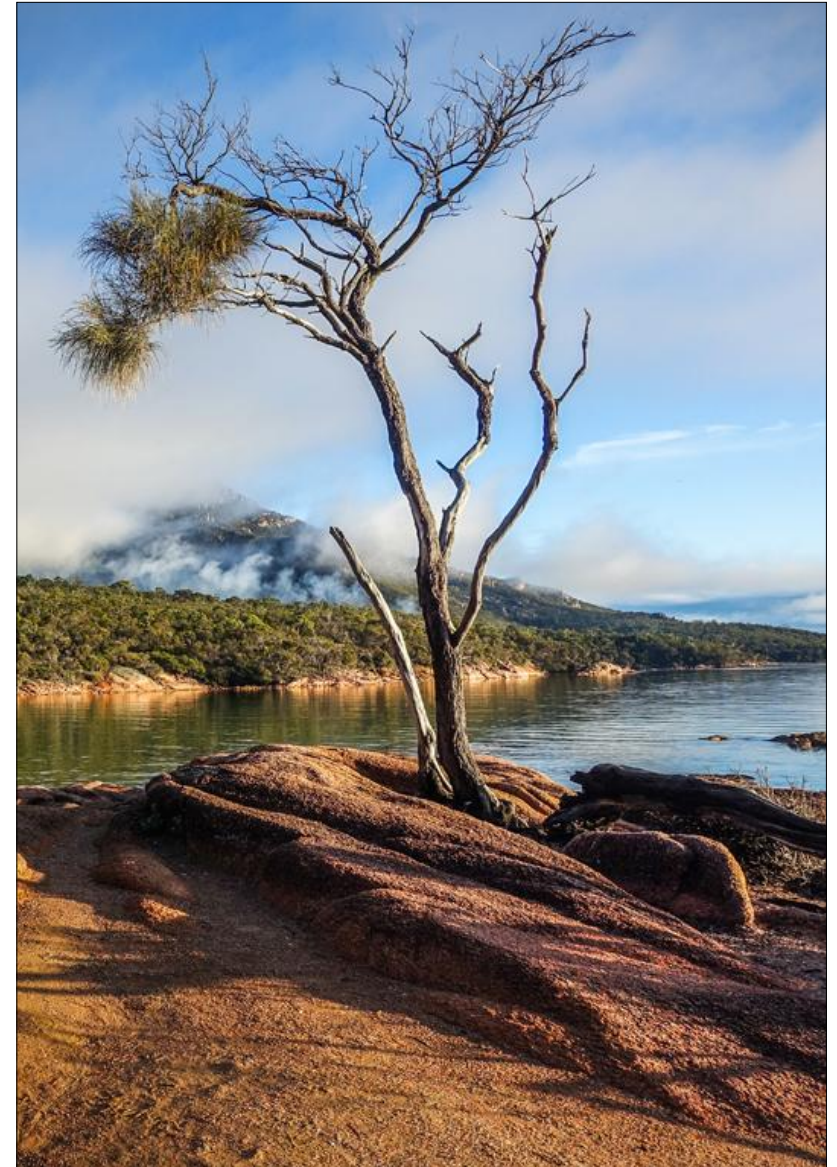




Left - Gathering Pollen Right - Rustic Rose



Above - Sun through the fog over the farm
Below - Foggy sunset on the Hazards
Right - Lone tree



Tarkine in Motion - Jenny Schorta Hobart

'The Tarkine/takayna is a huge area of temperate rainforest, sand dunes and coastal heath-land with strong links to the Tasmanian Aboriginal people.

Situated in Tasmania's North West, the Tarkine/takayna Forest Reserve is roughly bounded by the West Coast, the Arthur River to the north, the Pieman River to the south and the Murchison Highway to the east. The area contains a wildly diverse landscape – including Australia's largest patch of temperate rainforest – and a world of natural treasures including mountain ranges, wild river and cave systems, buttongrass moorlands, and a rugged coastline with long sandy beaches, grassy woodland and coastal heath.



The plant and animal life here is as rich and varied as the many habitats that support them. Local residents include the platypus, echidna, wombat, bandicoot, possum and glider – not to mention the famous Tasmanian Devil and the state's other predators, the Spotted-tailed Quoll and Eastern Quoll.

The Tarkine/takayna also hosts over a hundred bird species, including several rare and endemic birds like the threatened Orange-bellied Parrot.

The Tarkine/takayna Reserve joins the 100,000 hectare Arthur Pieman Conservation Area, itself containing a wealth of natural wonders and Aboriginal sites of great archaeological significance. Evidence of the lives of past Aboriginal communities can be seen in the many shell middens, hut depression sites, artefacts and rock engravings – and today's Tasmanian Aborigines still have powerful connections to this place'.

Information taken from internet site - <http://tasmaniasnorthwest.com.au>



The Tarkine/takayna is under threat from logging and mining and the destruction of aboriginal culture and artefacts, The Bob Brown Foundation is running an extensive campaign to protect this stunning part of our state from such things. For now 3 years it has been running an annual artist immersion campaign where artists from every genre come together to draw, photograph, write poetry, sing, play and write music etc. Also as part of this campaign the Foundation is running exhibitions and film festivals all over the country to showcase this amazing place. The Foundation has also produced 2 books "Tarkine Trails" & "takayna - county, culture, spirit" All this is in the hope that the Federal Government will give this stunning area World Heritage Status.

In 2016 and 2017 I was privileged to spend four days each time immersed in the amazing place called Tarkine/takayna. I based myself on the coastline in the area between the head of the Pieman River to Interview River. I have also spent many wonderful days exploring the upper Tarkine/takayna Coastline between Bluff Point and Temma which is more accessible to the general public by vehicle and short day walks.

We are truly lucky to live in such a unique place. The Tarkine/takayna Coastline is one of the most amazing places I have spent time in. It is prehistoric and it is as if time has stood still. From the Indian ocean with its huge waves crashing over the amazing rock formations that line the coast to the stunning dunes which are slowly swallowing the forests behind them. All are truly beautiful.



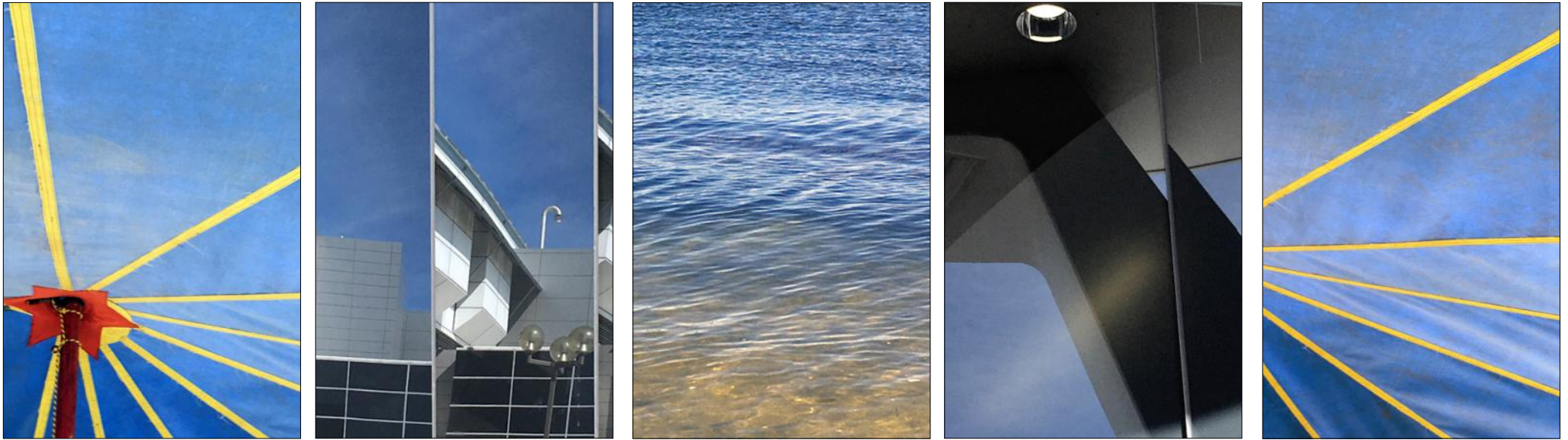
When standing on top of Rupert Point and looking out into the oceans off the West Coast you feel tiny and it truly makes you feel part of the land. I am drawn back to this part of our State over and over again to photograph and capture its raw beauty.

This section of the coast is so remote and hard to get to; over the time I have spent there generally we did not see another soul for the entire four days. Where do you go in the world these days where such a thing can happen - Tasmania..... Jenny

http://www.bobbrown.org.au/the_tarkine







From the Editor - Anne

Hi all, winter is technically over but the cold still creeps in at times. However, I have noticed some wonderful photographs being displayed on social media from around Tasmania. It makes me very aware of our beautiful island home. The above photos are a few I found in my travels to brighten the page.

Back in May I was very lucky to be shouted a few days at the newly refurbished Thousand Lakes Lodge in the highlands, out the back of Liaweenie. A fabulous place to stay, especially if you happen to get a wonderful fall of snow whilst you were there. I also think this would also be a rather beautiful place to explore in the summer, late December or early January when all the wildflowers are out. In the very short time I was there, I noticed an abundance of plants that signalled flowers at the right time of year. Which I have been told is around New Year's Day, but again, this can vary, according to circumstances, like the fagus, which is destined to be Anzac Day for best capture.

Here is the link to their site. Tis not a cheap option, but absolutely luxurious, with great meals provided should you wish to partake.

<https://www.thousandlakeslodge.com.au/>

This year APS introduced a new challenge for members. Developing a portfolio based on a concept that is defined and explored by the applicant in images. The purpose is to give members an opportunity of an award that is not linked to competition. It is also about developing skills in relation to concepts and portfolios. I have been involved in the development, mentorship & assessment of the applicant's work for 2017. Here is a link to the information on the APS website <http://www.a-p-s.org.au/index.php/member-services/capa> if you are interested.

Later on it could be that the successful applicants will have their work put up on the site for others to look at. There is an APS CAPA page, but this is not visible to all members, only to the applicants & the mentors. But there could be an option to make a closed group page for members to look at the final works online, based on the applicant's approval once APScon is over.

As mentioned last time Apscon is on again this year between 18-22nd October at Forster. See <http://www.a-p-s.org.au/index.php/apscon-2017-forster> Here you will find the full programme and the list of presenters. Next year, it is going to be at the Gold Coast Art Centre in Surfers from the evening of 11/09/2018 - 16/09/2018. See <https://theartscentregc.com.au/> with the chair being Phillipa Frederiksen, who also devised the CAPA award option. So if you are wanting any information about CAPA or next year's conference, contact Phillipa phillfoto2@gmail.com

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 National 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). You need to ask to join their group, but be aware, don't put your best landscape or nature shot up there, or you will be questioned as to why you did that. So make sure you check out the types of work and what contemporary is about first. It may well be what you are looking for beyond competition and perfect imagery.

The other National 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.

APS office Sydney - Tues to Thurs 10-3pm. Contacts: Stella Fava stella@a-p-s.org.au & Rene Lolisio rene@a-p-s.org.au
Phone: 02 98909795, General contact : secretary@a-p-s.org.au If you do phone & can't get them, just send an email. They will eventually get back to you, but do understand they can be very busy.

All the best until next time - Enjoy the warmer weather when it comes. Anne

THANKS TO ALL FOR THEIR INPUT TO THIS EDITION

WITHOUT IT, THERE WOULD BE NO NEWSLETTER

The image here is one of
Jenny Schorta's
from her Tarkine in Motion series
([takayna](#))

THANKS AGAIN TO MIEKE, JENNY & MARY
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.
Including information about photography or photographic material that can be
of interest to our 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.

The next edition of **Tasmanian Light** should happen sometime in summer. 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

**UNTIL NEXT TIME ENJOY
YOUR PHOTOGRAPHY —
ANNE**

ab_oconn@bigpond.com