

This month I am very happy to present to you, the work of Yvonne Hill an APS member, now living in Brisbane. Yvonne is well known for her images of her dog Blaze. So here is her story about him. The above triptych is called "Going, Going, Gone".

Blaze the Wonder Dog - Yvonne Hill

Blaze is a seven-year-old Australian blue cattle dog. Cattle dogs, and indeed all working dogs, are renowned for their intelligence, trainability and loyalty. I know that if I was ever threatened, he would defend me to the death. Even with family he will almost always station himself between me and them, just in case. Heaven help a burglar or mugger.

The only work that Blaze does is to pose for the camera, when he isn't demanding that I throw the ball for him. He does this work with enthusiasm and skill, but I sometimes wonder whether it is because of loyalty to me or to the biscuit I am holding. Naturally, he expects a return on his investment of time and effort. He is so well versed now that whenever I begin setting up the tripod and camera, he will march out in front of the camera, turn around and smile. He has ruined a couple of nice sunset landscape shots this way when we have been out walking.

To be serious though, he has a certificate as a trained dog which is the result of many attendances at class and lots of out of class training. He was top trick dog on several occasions, which just means that he obligingly sits, stays, rolls over (unusually, he can roll both ways), drops, circles, spins etc. on command.

The work that we have done together means that getting him to do all sorts of poses for photography has been easy and fun.



Braveheart

Many of the photographs in this collection have been single shots but several have required some work in Photoshop after initial processing in Lightroom.

Examples of where the use of layers was required, include “Drink driving, not me Officer” which was a simple exercise of blending in a separate photograph of the brandy bottle;



Drink Driving—Not me Officer!

“Maaaate” where for obvious reasons, the chess board was a separate photograph, likewise the watermelon in “Can I start, can I, can I?” would have been too severe a temptation and had to be added in later;



“Can I start, can I can I?”



“Maaaate”

In “Country dog” the book was added later – his attention was caught by the sound of a motorcycle out on the street and all his training was forgotten as he dashed out to investigate – I found the spectacles on the lawn later; “Do I have to” – I took pity on him and later added the hose pouring out water into the image of him sitting in the bath.



“Do I have to?”

“Country Dog”



One of the most complex images was the pool playing scene which was modelled on the famous cartoon of the bulldogs playing pool.

Mine was a combination of five images. We happened to have a pool table and Blaze was photographed three times with his paws on the edge of the table.

The fourth image was the paw on the cue, for this I simply copied one of the paws in the left-hand dog image, reversed it and plonked it in over the hand of the human holding the cue. I made sure the light and the camera settings were the same for four of the five images. The fifth image was the cigarette.

Not being a smoker, the President of my then camera club donated his last packet of fags when he gave up smoking and I rigged up one on a makeshift frame against a contrasting background, lit it and then selected it to import into the final composite.

You can probably work out how I did the rest of them, most of which were single images.

No prizes for correct guesses.

Yvonne Hill OAM
EFIAP/b, FAPS



“Can he do it?”

“Financial Advice for a Price”





“One Eyed Supporter”



“Seeing Eye Dog”



“Prelude by Bach”



“Piety”

VIETNAM - LAKI ANAGNOSTIS AFIAP FAPS PPSA

In October of this year, I participated in a photo tour in Vietnam, photographing Vietnamese street people, people at work and those going about their everyday life. The tour started in Hanoi, before heading north into the mountains. It was rice and tea harvest season- a busy time of the year for the village people.

We travelled along the border with China, finishing back in Hanoi. In Hanoi, I spent several days by Lake Hoan Kiem, where between 6:00am-7:30am the elders came to exercise or sit and chat.

I found the Vietnamese extremely friendly, happy to allow us into their homes and their work environment. They have a strong family connection- sticking together to make a living from the land.

The images were taken as it happened, with no set up to suit the camera. So, having a new travel camera I had to work hard. All my images were taken with my Fujifilm X-T2.

Below - Exercising together, Right - No customers





Above - Morning exercise,
Below - Morning chat next to Lake Hoen Kiem,
Left - Life on train street





Above Left - Rice terraces mountain,
Below - Resting on rice terraces,
Above Right - Tea plantation worker



Above Left - Street food,
Above Right - Lunch
Below Right - Morning smoke train street,





Above Left - Water buffalo on their way home,
Above Right - Water buffalo family
Below Left- Harvesting the rice,



Above - Incense worker



A touch of Summer in Launceston by Anne



THE TOM QUILTY GOLD CUP ENDURANCE RIDE TASMANIA 2018

Ruth Timperon EFIAP FAPS SAPS

The Tom Quilty is an endurance horse ride, a distance of 100 miles (161km) & completed within 24 hours. It is held annually at different locations across Australia. Within it are 4 Divisions, Junior, Lightweight, Middleweight & Heavyweight. The cup is only awarded to competitors from the top 2 divisions.

This year it was held on 6th of October at Santarena Park, Scottsdale, Tas. This place was also the site for the accommodation of all the horses, riders and support teams tied up with the event.

The mastermind and co-ordinator of it was a local, being Graham Bucknell. He and his many dedicated hard working volunteers brought this event to fruition. A total of 141 riders started the course, with 81 riders completing it.

The history of this event goes back a long way. It began in 1966 and came about after much discussion and effort with many people. But basically this is the backbone of how it began. More information [here](#).

"R. M. Williams wrote to his friend Tom Quilty, a great horseman and cattleman in the Kimberly area of Western Australia. Williams asked for his support for the 100 miles ride, and Quilty donated \$1000. This was used to make a gold cup, the prize for the winner of the event. This is a perpetual trophy, and the ride was named the Tom Quilty Gold Cup in his honour. The original Gold Cup now resides in the Stockman's Hall of Fame, in Longreach, Queensland".





HOW IT WORKS

A veterinary check is carried out on each horse prior to the event. The ride generally commences at midnight and is a 24 hour event with 5 legs and a 40 minute rest and vet check between each leg. If there is any problem with the horse it is vetted out.

The Legs were planned by Chris Davis from Scottsdale. Each one is well signed to prevent riders becoming lost, particularly during the night. Many loyal volunteers and field marshals are involved in tracking the horses and riders during the ride. The riders have electronic tags to meter their progress through the many check points.

The riders set their own pace with many leading their mounts at times depending on the terrain.

Leg 1 - is 41 km and starts from 12 midnight, so the ride is in the dark on mostly bush tracks and gravel roads.

Leg 2 - is 40 km and runs from dark to dawn light. This leg winds through the bush on narrow tracks and gravel roads. Some of the horses are vetted out by this stage.

Leg 3 - is 39 km and daylight, still on bush tracks and crossing the main road several times.

Leg 4 - 25 km still on bush tracks and crossing major roads with field marshals in attendance.

Leg 5 - 15 km runs to the finish line at Santarena Park. At the completion of the ride is another vet check.



The first overall winning rider in was Jazz Hutchins from NW Tasmania from the junior section, in a time of 12 hours and 4 minutes. Because she was a junior, she was not eligible for the cup. She did win best conditioned horse in her division.

The first senior rider and winner of the Tom Quilty Cup was Kristie Taparell from Victoria , with a time of 12 hours and 32 minutes. She also was a winner of the best conditioned horse in her division .

Another girl Debbie Gull from NW Tasmania was the second rider in.

The ones who complete the ride are awarded a specially crafted Tom Quilty Belt Buckle, based on the motto 'to Complete is to Win'.

"All riders who successfully completed the ride won - some just won a little quicker than others."

A great motto - see the full results [here](#).



To be first over the line in a Tom Quilty is a great honour, as is receiving the gold cup as a winner.

Many of the riders have encountered me on the track at previous endurance rides.

They often acknowledge me with a smile or a wave when up close.



Ruth



WHAT IS CONCEPTUAL ART PHOTOGRAPHY? - Anne O'Connor BCA BSW MFIAP FAPS SSAPS PPSA

I thought I would write about this here as some have asked about the process of my gaining the MFIAP. As well, APS now has the CAPA awards which link into this same process, but at a much lesser scale. The ideas are the same, but the expectation of outcome is less. I also did a workshop at APSCON about this, but many would not have been there. So here is my story about MFIAP and some info on working with concepts.

Conceptual photography is photography that illustrates an idea. Once the idea is developed enough to allow a person to capture their ideas in images, they go about taking or making the respective works that address it, with some kind of audience in mind.

First the idea (a lot of thinking), The questions you ask yourself, what do you want to say, who do you want to say it to, why do you want to say it, when do you want to say it, how can you say it in images. Once all this is figured out, other questions are raised. Mostly related to the last question, how can you illustrate your idea. In other words, what kind of image, how do you get it, can it be done immediately or do you need to collect the images over time, where can you get the images you want, what subject can you use to show what you mean. How many images, just one or many & so on.

Once that gets sorted, more questions. How do you present it to an audience, what audience do you want, do you print on paper, what kind, sizes, do you project the work & how, does the work and mode of presentation, highlight what you are trying to say. What is the best way to do this? The ideal is to use material that somehow relates to the idea. One example is, if you are raising issues about a certain thing in the community, do you hang the work around the subject of concern or use parts of it as your materials for making etc.

I know it is not something we generally think about when we take our images, because we most likely take them for competition. Here I will explain a bit more about all of this, using what I did to achieve my MFIAP to demonstrate the process.

My idea began based on something I saw. A young girl walking down town, in very high heels that continually got stuck in the grassy footpath, a strapless dress that kept slipping down, a hat that barely stayed put, as she tried to hold the dress up and the hat on, without falling over. But she was very pleased with herself, walking down town heading to the Launceston Cup on a day that a gale blew after a huge rain-storm, with water everywhere, soaking ground, and so on. All I could think of was, why do young people put themselves through that for the sake of glamour or keeping up with fashion. I did remember that she was not alone and in my day I was in the same boat.

The memory stayed with me. One day, I decided I would create a series of work to address that issue. I called it "*The Illusion of Glamour*". I began thinking about how I could come up with a series of images that would tell the story of fashion and how it controlled how we live, in particular, with young girls. Now think about what I am saying. I am not saying I was going to go & photograph a whole lot of people dressed like that to show what they looked like. No that would not be conceptual work, it could be a series of portraits, or depending on what you included etc., it could be social documentary. But no I wanted to show the illusion of glamour from my perspective.

To do that I thought long and hard about how I could do it. I thought about objects I had at home that I used to dress up my outfits etc., and I came up with scarves. I tend to use a scarf to make an ordinary outfit become something less than ordinary. I also may use jewellery, but to me the big thing was scarves. So now I am getting close, plus I am also directing my thoughts to myself instead of just young girls. My images had to be about me as well as about young girls. At the time, I was also using photo impressionism, with camera blur being my way of taking art images, so that also became my process.

I began taking images of various scarves, blended colours, ones I found around the town on display as sale items. I also began using my scarves at home and blending different ones to create design as well as form, using my camera as a paintbrush. My audience became the public as my first thought was to have an exhibition of the work, which I did and sold most of the images that I had got printed onto brushed aluminium to create a 3D look.

Prior to all of this, I had been considering coming up with an idea for MFIAP, but the many options I had come up with, hadn't quite gelled for me and, when I was doing this exhibition, the MFIAP had not even entered into it. But a long time afterwards, I began to wonder, could this be what I needed to get the MFIAP award.

Eventually, I thought, well it's different, it may have a chance and I had nothing to lose other than money. But then, more thinking came into it of how to present the work so that the story would be represented how I wanted it to be. I decided on the paper I would use, how the image would sit within it and the order of each work, plus how they would all look as one image. So I created 20 single works, with one work containing all twenty as a grid in the order I wanted them to appear. This decision was based on the website where the work was to be displayed and it was designed based on the size & layout of the other awardees images on the FIAP webpage.

So thinking was a major part of everything and it still is. Once you learn and understand this process it stays with you. I don't always go down this path, but I do find that it has become part of me and sometimes, I don't realise I am doing it automatically. Once that comes, it is very easy to make choices around what you are doing and why.

This was the artist statement I wrote to represent the work as presented:

'The Illusion of Glamour' 2013

'The world has expectations and all too often we choose to live up to them. We live to be desired, be glamorous, looked up to or perhaps even just to belong. The veils of colour which transform us turn us into the accepted. Beneath the illusion there is hidden the real, the woman, the girl, the child who wishes for a life alongside all others yet her identity is hidden by the illusion of glamour, a magic enchantment or delusional truth provided by the veil that surrounds her. Through the painting of face(s) and body adornment, there is acceptance that it provides a safe and beautiful place in which she can exist, equal to all'.



Anne's winning images

 **FEDERATION INTERNATIONALE DE L'ART PHOTOGRAPHIQUE**
The International Federation of Photographic Art

MFIAP APPLICATION

Dear Sir,

In its meeting from 28th April - 1st May* in Figline Valdarno (Italy), the FIAP Directory Board has examined the dossier and the photographic works submitted by

Anne Maree O'Connor

in candidacy to the MFIAP honour.

The members of the Directory Board take great pleasure in announcing that they have decided to award the honour.

Please forward this decision to the candidate and congratulate him on behalf of the Directory Board.

The diploma and the badge will be sent as soon as possible.

Yours truly,

 The FIAP Directory Board
General Secretary, May 2014

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Much more went into my statement associated with my reasons for doing what I did; I told the story of the girl and why I was doing it. I also explained how I created the work & how it related to myself. I talked about other artists who had done similar things and more. Basically I said why I did it, how I did it, what I did it with, and what process I used to create the images. I referred to other artists who have used similar processes, artists who have influenced me and so on.

All of these things I could address easily because it was all part of my process of thinking, which got me to the end point of creating the final portfolio of 21 images, comprised of 20 single images and the above single one, which showed all the works as one body of work as they related to each other. Single ones with more explanation are showed on the next page.



02 - starstruck,



09 - stardome,



07 - illusion,



01 - bejewelled.

Above are 4 examples of the layout for each individual image. The image was placed as above within the white border as is. This was the exact size of the paper I used. Each had it's own title that linked each one to the story. Looking at these four images from left to right, they are named according to the order I chose for them within the grid. I have put a line around them here to show you, but in reality there was no line, this was the size of the paper. The names and numbers were not on the paper as I have them, instead they were on the back.

This whole process I went through is what conceptual is all about. Generally it relates to something that is a current issue within our society which the photographer/artist wishes to address. It can show a situation, challenge something, highlight something, or document something specific that the photographer wishes to document for a reason. Sometimes the idea may take years to develop and carry out; sometimes it can take weeks or days. It all depends on the idea and the intent of the photographer to visually impart his or her idea with images.

But here is one example of a quite complicated process and as said earlier, there are levels of conceptual work. From simple to complicated. From one image to many images. But it can be done if you are willing to have a go and learn something new. CAPA offers a mentorship process to learn.

I'm not sure if anyone has ever dealt with themes. Most galleries set a theme for an exhibition, especially if it is a group one. A theme is

another name for a concept. In this case the photographer/artist will think about the theme and come up with their own interpretation of it. That way you get a variety of work all with different interpretations. I will give you some examples.

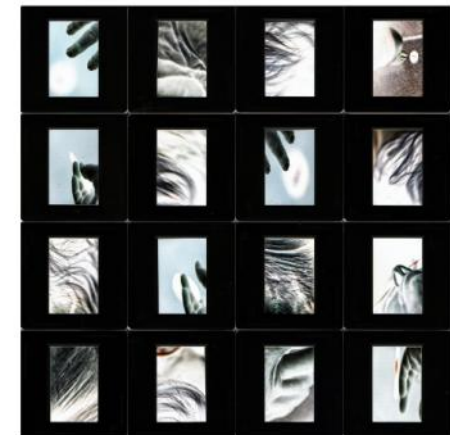
Recently the contemporary group put forward a theme for a group exhibition. That theme was to create a faceless self portrait but there were some set parameters, being the size of the paper. Again I chose the placement/size of the image within the paper to represent the artist statement as I saw it. I have also outlined the image to show the placement of the image within the paper size.

HERE'S LOOKING AT ME - 2018

'I was the child of my father who worked alongside him with many things from birth. I learnt about photography in a makeshift darkroom and watched as he moved through different mediums and cameras. He was the one who dabbled in all things, a fix it, a person who had answers when asked and an experimenter. When he died, I replaced him as a 'fix it' in mum & my sibling's eyes. Now, with mum gone, I am considered the eldest surviving member of that family, a 'chip off my father's block', the 'solid one', a replacement for mum and dad.

This portrait is about my future, perhaps more than my past, but I am linking the past to the future with the use of the slide mounts. A medium my father used in his later years as did I before I eventually succumbed to digital. Now I have gone back to combine this medium with digital by using slide mounts to hold abstract images of parts of myself taken with a digital camera & scanned to create a grid. These tiny slide mounted images relate to how small I really am in the world and how much growing and learning is still to come.

I have used a lens cap in some of the tiny images to represent the opening and closing of circumstances. I have reversed the positive to create a negative, which to me is about my beginning and the future to come. We are all negatives when born but the influences that rub off on us are what make us in the future and my future is still evolving'.



PS—Sometimes there are limits on the sizes of artist statements. This had no limits so it is a little longer than some.

Another of mine with a totally different interpretation and image, all addressing the same concept. Using these two examples you will see how a group show can be quite varied as each person creates something with their own interpretation of the same concept.

THE SIGNATURE - 2018

'Are we defined by the names we are given at birth? At this point we, as people, have little choice in the matter, but does that choice improve with age or reason?

For me I have always been defined by who I am and that is becoming more solid every day. Security is tight; my name as an identity is sacrosanct. Identity theft is a go word that is banded around as something to be aware of. I now think about a name and a signature in a totally different way than before. It is no longer a name that one 'hangs your hat on'. It has to be proven that you are who you say you are. No longer can you sign a stat declaration to say your name is what it is because you've always been known by it. Proving it can be complicated. A new passport, do I really need it!!!

This work is created from the letters of my first name & my digital signature as I look up at the original name from which I am known and contemplate who I am'.

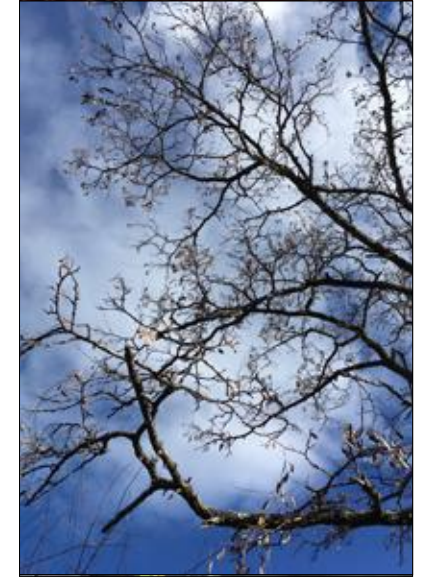


There are many different types of conceptual photographs and many photographers who base their practice on conceptual processes. One of our well known ones is Max Dupain.

His idea was to depict visually a Bondi lifestyle and in doing so, depict his rendition of our beach culture at the time. The choices he made around how and what to capture all came into his outcome. More information can be found [here](#).



Otherwise just google conceptual photography and much will come up. But [here](#) is a link to many different styles of images that fit the genre of conceptual photography - Anne



From the Editor - Anne

Firstly I want to welcome some new members to our group. Phil Cuthbertson, Ian Terry, Melinda Thomas and Stuart Winter from the south & Pearl Chinthammit, Luis del Valle, Karen Sharman and Lynton Targett from the north. However, we have lost a few too, with a total number of members, being 11 in the south, 12 in the north and 9 in the northwest, 32 in total.

Our new management committee is working hard under the auspices of Peter Kewley, as they look to the future and explore ideas for all. Don't forget to read the monthly E-News as it comes out. This will give you the latest information from them about the society.

The APS office will be closing from 21st Dec to 7th Jan. This should be notified in the coming edition of E-News and on the website. Our two girls still work very hard for us in the administration of the society. They are: Stella Fava stella@a-p-s.org.au & Rene Lolisio rene@a-p-s.org.au and they can be contacted on the relevant emails. A general contact : secretary@a-p-s.org.au . Remember though, that both of them only work part time, three days a week. 9.30am - 3.30pm, Tues to Thursday.

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> The Face book groups are listed in the E-News—links to them can be found in the link provided previously. So check them out.

Christmas is fast approaching and another new year is on the way. I would like to thank everyone who provided information for our newsletters over the past year. It is very much appreciated and without you all, the newsletter would not happen. Nowadays it goes out to all APS members, so the small bit we play has a larger benefit across Australia.

It is important to see what is happening both within and beyond our island. Plus it gives members opportunities to see other people's work and perhaps get to know someone in the process.

To the new members, it really is great to see some new names and perhaps we may get to see some faces too, if time and opportunity permits.

For those who don't know, our State body, the Tasmanian Photographic Federation (TPF) meets three times a year, in March, June and November. Generally it is over a day finishing with an evening meal somewhere. Some stay overnight and catch up again the next day. Others return home after the meal. The March TPF is being held on 23rd March 2019 at Camp Banksia, Port Sorell. Hosted by Devonport CC.

These get togethers are hosted by a specific club, with 3 clubs in the northwest, 2 clubs in the north and 1 club in the south who are all affiliated with the TPF. Outside of these clubs, there are two more who stay independent and there could well be a few more.

Our state is small and many across the clubs know each other and it is great to catch up for these events. All APS members are welcome to attend, whether or not they happen to be in clubs affiliated with the Federation or not.

This newsletter is produced seasonally with the next one due in Autumn.

For anyone who doesn't know, my email is ab_oconn@bigpond.com, my phone number 0418 332 022. You are welcome to get in touch.

Wishing you all a wonderful Christmas and a happy and healthy new year. Look after yourselves and keep enjoying your photography.

Don't forget you can always find older editions of our newsletters [here](#)

Until next time - Anne

*'Tomorrow rides on the clouds of yesterday.
May good health, luck & happiness come down to meet you
& take you beyond today.' - Anne*



HAVE A HAPPY CHRISTMAS EVERYONE & ENJOY THE NEW YEAR

THANKS TO ALL FOR THEIR INPUT TO THIS EDITION
WITHOUT IT, THERE WOULD BE NO NEWSLETTER

The image here is one of Yvonne's,
"Vincent Van Dog"

THANKS AGAIN TO YVONNE, LAKI AND RUTH
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

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UNTIL NEXT TIME ENJOY YOUR PHOTOGRAPHY — ANNE
ab_oconn@bigpond.com

The next edition of **Tasmanian Light** should happen sometime in Autumn
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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