

Mentoring Newsletter

NOVEMBER-DECEMBER 2019

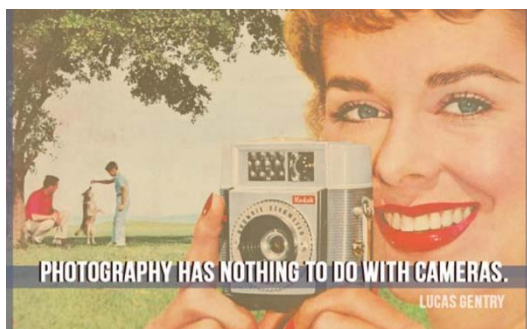
EDITION #90



image of the month

BY 2019 WORKSHOP EMERGING STUDENT SCHOLARSHIP WINNER LEONIE CEULEMANS

New Zealander Leonie Ceulemans (above) won the 2019 Emerging Student Award for our Auckland workshop which finished on Monday. The award alternates each year between Auckland (where Diane Costello is judge) and Australia (where Ken Ball is judge). The Portfolio of works Leonie submitted to win the award appears in this special workshop edition from page 47 together with a comprehensive pictorial report on the workshop weekend.



all about us:

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E&OE (*but we try hard not to make mistakes!*)

the small print:

Subscriptions to this newsletter and associated personal mentoring by internet costs less than a dollar a day! Just \$25 per month in Australia or New Zealand.

The newsletter is published six times a year at the start of January, March, May, July, September and November.

The subscriber base is kept small so that we can give everyone the time they deserve.

Prospective subscribers should have been at one of my workshops or if not send me three of their best images for review and a brief statement detailing your creative photography ambitions.

My email address is: impressionsplus@hotmail.com

I have a NZ bank account for students living there to make their payments in local currency to my account:

BNZ, Courtenay Place, Wellington
Account name: Ken Ball
Bank: 02 Branch: 0568
Account: 0058096 Suffix: 097

In Australia, payments for this internet mentoring programme should be sent by bank or internet transfer to my account:

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October workshop was the centre for creativity



The church grounds proved popular yet again for the model shoot with Tatiana and her daughter Juliana during Monday's workshop. Photograph by Murray Noble.

At right is Vicki Beveridge's multi-exposure image from the church gardens which she has titled "Catch Me If You Can!".

IT WAS with deep regret that I could not attend our return workshop to Corban's Estate Art Centre last weekend. I was under doctor's orders of 'no travel'. Those medicos have no sense of fun and creativity! But our assistant editor Wendy Verity has special memories of that particular venue and penned her thoughts on the three days in a special workshop report on the next page --- and we have plenty of photographs on the following pages. Then I have reviewed all the images taken at the weekend and the best of them (in my opinion!) follows in a spread of some 30 pages. Enjoy! - KB



Friendships and creativity....that's what our workshops are all about!



Photographs: Wendy Verity

Wendy Verity reports on last weekend

Wow, what a workshop it was!

Going back to Corban's Art Centre was a very sentimental journey for me. As I stood in that beautiful little St Michael's Church, I could not help but reminisce my nervousness, trepidation, and humble anticipation as an emerging photographer back in 2015.

In many ways it was like coming back to the beginning *and* coming home. I cannot speak for everyone but at times I felt many of the classroom voices were openly and honestly speaking my mind and mirroring my creative brain.

Daunte spoke of her gifted "F....Ferrari". Many of you shared the self-doubt and conflicting feedback from the constraints and confines of camera club proforma, whilst Leonie, perhaps unwittingly, bared her soul and certainly made her mark as an emerging photographer. As a mentor and a source of inspiration: all of you mentioned Ken Ball, who we were fortunate enough to have join us via Skype.

Francisco Diaz and Deb Young (www.diaz-young.com) certainly engaged our collective minds. They shared with us what Francisco once considered in the field of fine arts philosophy as the "bastard of the arts" concept of photography, into a very unlikely but successful collaboration of analogue and perfect composition versus colour, mindful confrontation, intonation and cleverly orchestrated visual invitations. It left many of us thinking about layering, collage, montage, composition and the philosophy of how far we wish to direct the viewer's perception of our images, both verbally and visually. Insightful, indeed!

Following a hasty lunch, we headed to Rannoch House. Thank you, Diane, for squeezing this one into a very tight schedule. What an amazing, eccentric and intoxicating collection. Our guide struggled to keep us in-tow as we all individually became captivated by the diversity, vast array and at times confronting artworks.

Saturday afternoon saw everyone immersed in the realm of light painting with John Pirtle. I have to say for a new genre to many and one which a few of you did not connect with, the results were very commendable.

Sunday was a major highlight for me as I saw each and every one of you conquer your inhibitions and run with the freedom of creativity. Yes, I recognise as I always have, and I always will that an observer's opinion may conflict with your original intentions. However, there were so many of you that were comfortable to share both your disconnections *and* your connections, that I felt everyone began to explore creative techniques in their own way. I am very aware that I speak my own voice in writing this however I am sure that Diane and Murray would agree.

On Monday we all ventured into final image reviews, a model shoot and some deep thinking and discussions, both as a group and as individuals. Day one of a workshop is always the icebreaker, day two is about exploration, day three often becomes the weary collective. Despite which Tatiana and Juliana captivated many for the duration whilst others took advantage of the textures, artwork and surrounds within Corban's Estate.

Diane's home-made soup filled our bellies (how did she have the time to do that?) and warmed our souls as we, downloaded, layered and laboured over those final or near final images...at times a seemingly impossible task due to the high quality of photographs that had to be narrowed down for group reviews and the Mentoring Newsletter.

A big thank you to everyone: firstly, Diane and Murray who tirelessly laboured behind the scenes to make everything come together when Ken and I could not be side by side to assist as we normally would. Of equal recognition and in thanks to everyone for your honesty, openness, individual and collective contributions.

.....over page

Again, these are my words: your tutoring team can only lay the foundations; vision, contribution, participation, feedback, laughter and angst are all of what you bring to our collective creative space.... thank you all, for your commitment.

Ken always says: “Stay Creative”

Now I add these words: “Creativity is our only true freedom in life, ungoverned by day, date, time and regulations; a cathartic porthole of endless potential, Zen for the soul, nourishment for the mind and body”.

- Wendy Verity

“And above all, watch with glittering eyes the whole world around you because the greatest secrets are always hidden in the most unlikely places. Those who don’t believe in magic will never find it.”

Roald Dahl

Ken, Wendy, Diane, Murray and John say thanks for your feedback:

‘What an amazing, eye opening, inspiring, fabulous and emotional weekend it was. Wonderful tutors, but a special thank you to Wendy, amazing woman, artist and teacher. Looking forward to next year’s workshop and hope to meet Ken then. Thank you again and wishing all the best’. - Leonie Moreland

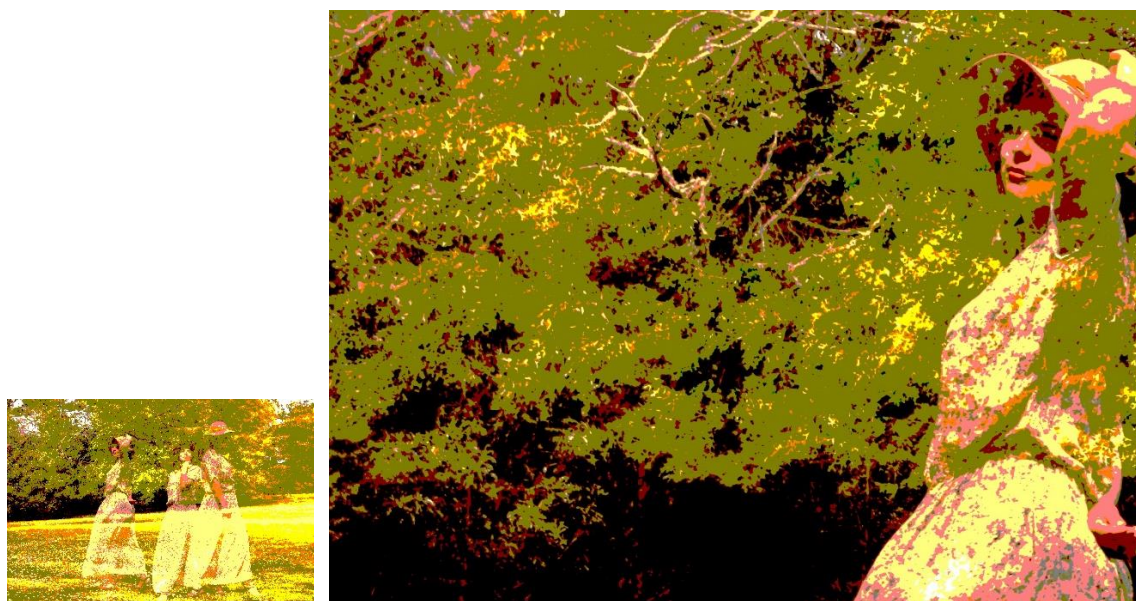
‘Diane and Wendy, thanks again for an amazing workshop, really love you all taking me to another level. Please pass on my thanks to Murray, really had a fantastic weekend’. - Vicki Beveridge

‘I thoroughly enjoyed my Deconstruction weekend, thank you Diane’. – Keri Kahotea

‘Thanks Diane....wonderful weekend, feel inspired now for my trip to India’. - Linda Friend.

Ken’s final tips:

Now is a good time to review your workshop images again in a more relaxed time space to see if you can improve them again. Here are just two random examples from really good images that caught my eye from all your workshop work when Wendy showed me the USBs on Tuesday:



Keri Kahotea’s “This Way Ladies” image from the workshop (left) and how I would crop it for visual impact.

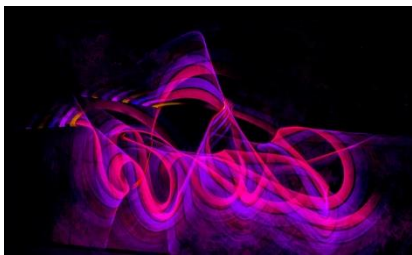
....OVER PAGE

Ken's final tips:



Roger Brown's model shot when converted to sepia and reversed direction.

The best images of your workshop on pages 11- 46



This image by workshop participant Carol Michell was captured during John Pirtle's amazing light painting session at the workshop. John has since kindly supplied a synopsis on light painting which Wendy will email out to all attendees in the next few days.

Thanks John!

spotlight: the auckland workshop

RANNOCK HOUSE VISIT



Rannoch House – Don't walk on the white portions of the carpet it's too hard to clean (above) and (below) Chinese Whispers in the sculpture garden. Photographs: Diane Costello.



spotlight: the auckland workshop

CREATIVITY IN PROGRESS!



All hands on deck at our second workshop at Corban's Estate Arts Centre last weekend. The venue once again was St Michael's Church, the ideal setting for the model shoot too! Photographs: Murray Noble.



spotlight: the auckland workshop

CREATIVITY IN PROGRESS!



Wendy has some words of advice for Roland and Roger. Photographs: Murray Noble.



Sally manages a smile for Murray Noble's camera as Margaret is deep in thought at the computer.

spotlight: the auckland workshop

CREATIVITY IN PROGRESS



*Leonie deep in concentration during the workshop (above)
as Diane sorts out an image for Roland (below) . Photographs: Murray Noble*

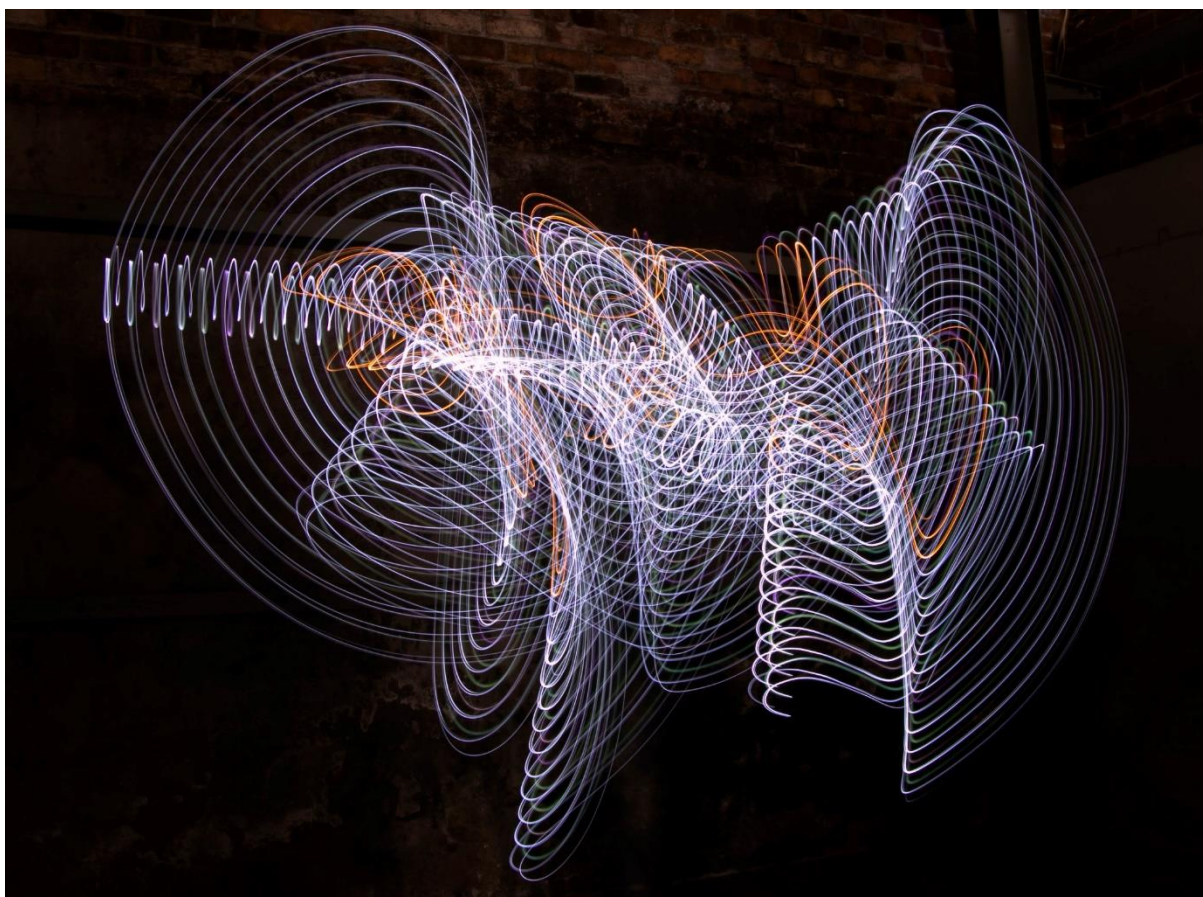


portfolio: the auckland workshop

THE BEST OF YOUR IMAGES: KERI KAHOTEA



Keri nominated these two images as part of her final choice, but I feel she has stronger images from the workshop, as much as I liked the image at right (above), but the parked car ruined the effect.



"Light Painting"

portfolio: **the auckland workshop**

THE BEST OF YOUR IMAGES: KERI KAHOTEA



"Angelic – Lost Children"

portfolio: **the auckland workshop**

THE BEST OF YOUR IMAGES: KERI KAHOTEA



"Indulge in Gold"

portfolio: **the auckland workshop**

THE BEST OF YOUR IMAGES: ROGER BROWN



"Roger's Experimentation - From the Garden to the Freezer"

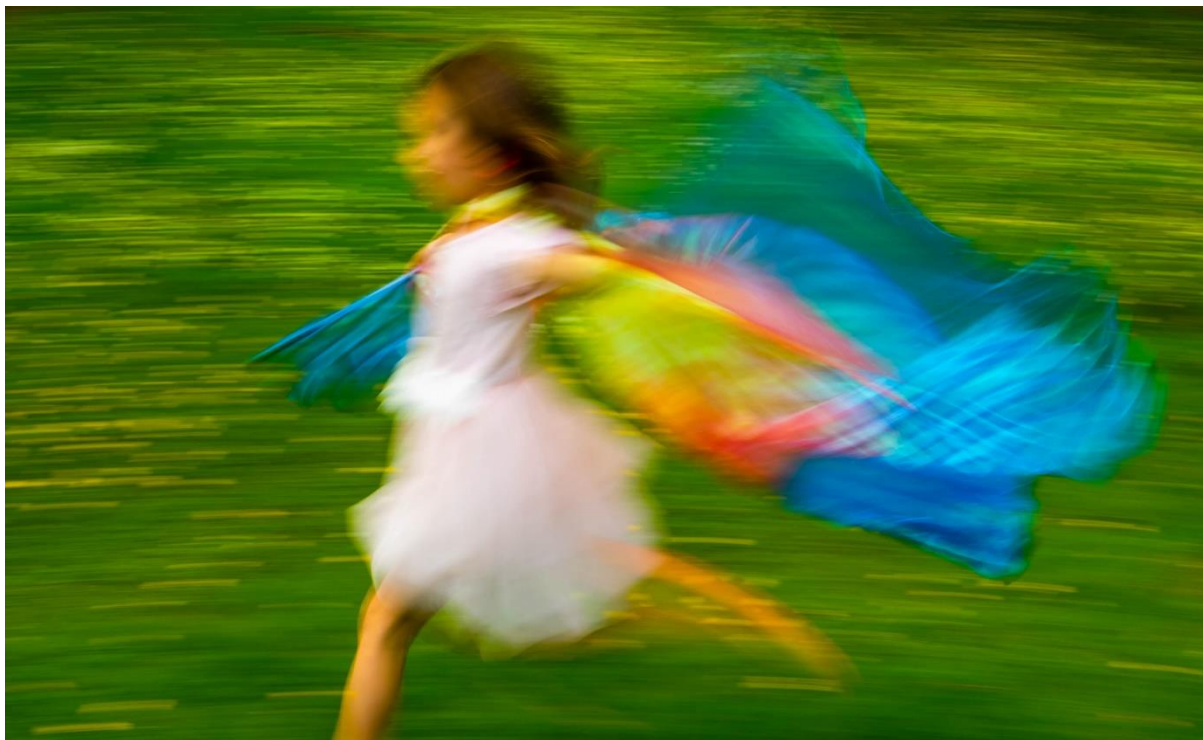
portfolio: the auckland workshop

THE BEST OF YOUR IMAGES: ROGER BROWN



"Roger's Experimentation with Twirling"

portfolio: **the auckland workshop**
THE BEST OF YOUR IMAGES: ROGER BROWN



portfolio: **the auckland workshop**

THE BEST OF YOUR IMAGES: LEONIE MORELAND



"Leonie's Creative Interpretation of the Model Shoot"

portfolio: **the auckland workshop**

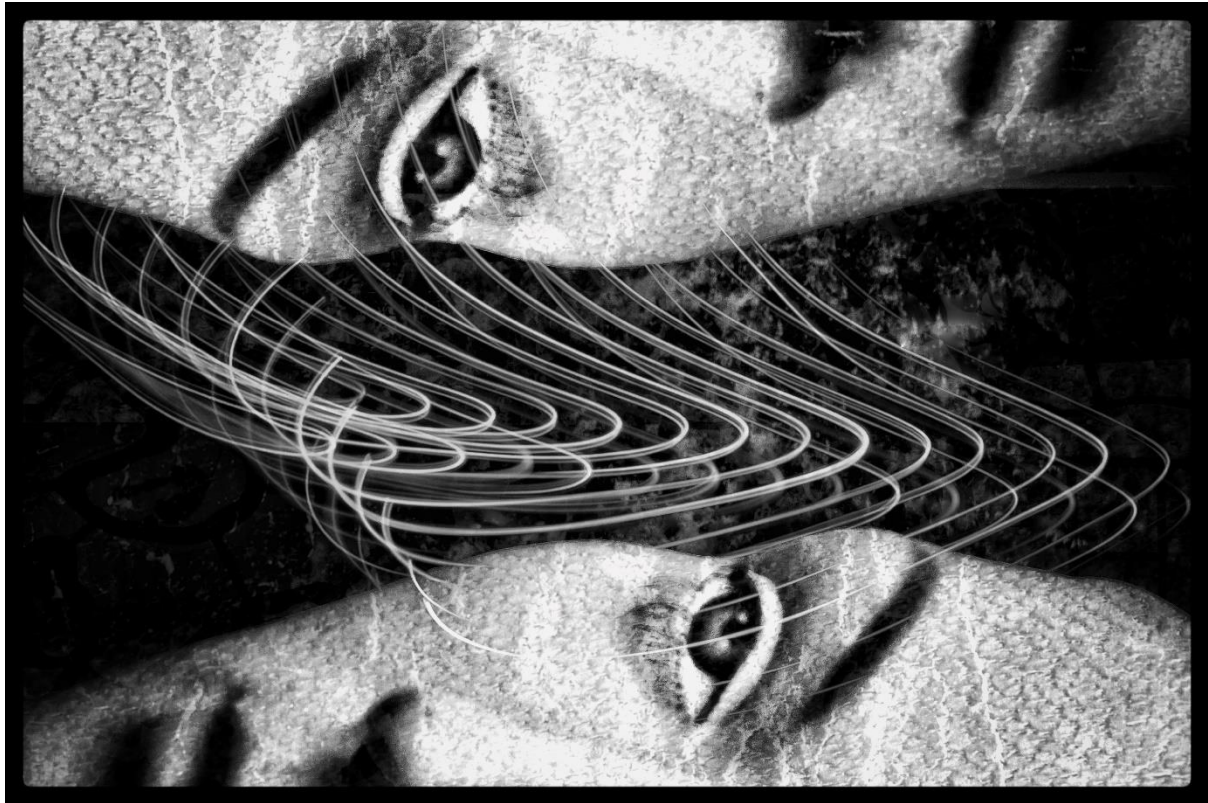
THE BEST OF YOUR IMAGES: LEONIE MORELAND



"Layered Photographs taken at the Light Painting Session and Rannoch House"

portfolio: **the auckland workshop**

THE BEST OF YOUR IMAGES: LEONIE MORELAND



"Layered Photographs taken at the Light Painting Session and Rannoch House"

portfolio: the auckland workshop

THE BEST OF YOUR IMAGES: MARGARET HARRIS



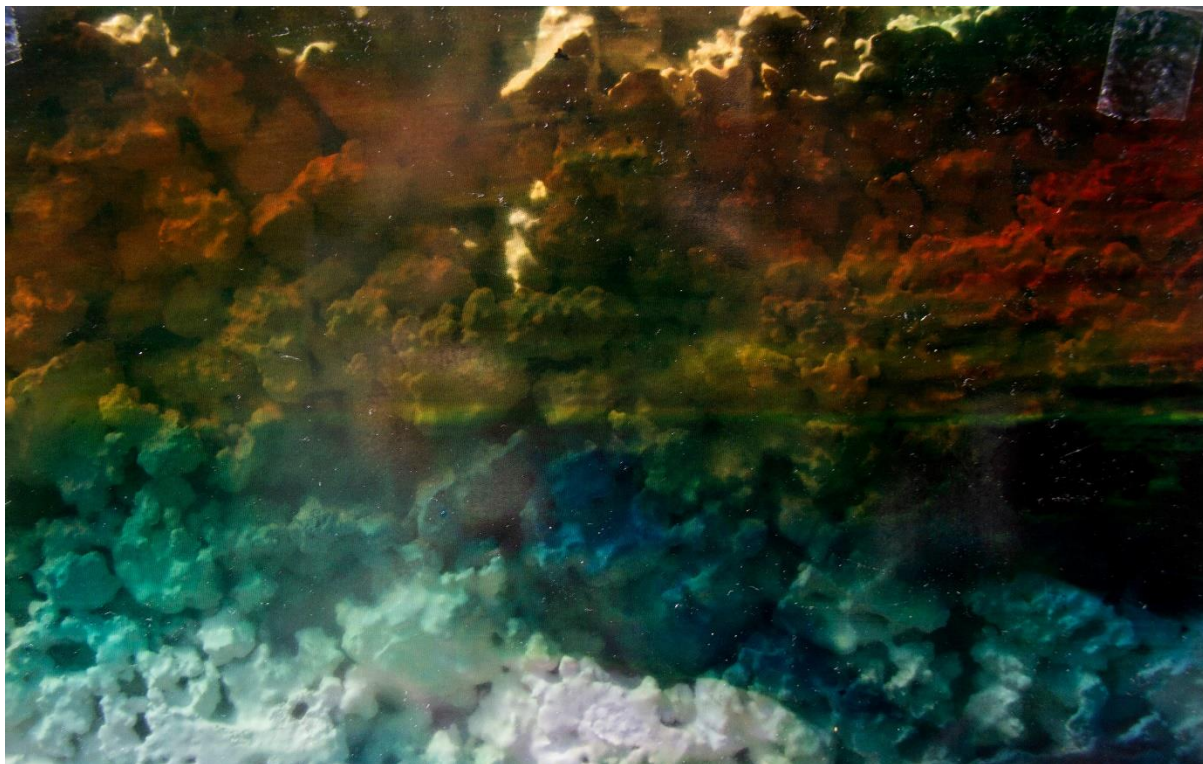
Margaret placed “Shaggy Dog” on her final choice list, but I don’t think it was among her best from the workshop. -KB



“Enjoying Life”

portfolio: **the auckland workshop**

THE BEST OF YOUR IMAGES: MARGARET HARRIS



portfolio: **the auckland workshop**
THE BEST OF YOUR IMAGES: MARGARET HARRIS



portfolio: **the auckland workshop**
THE BEST OF YOUR IMAGES: CAROL MICHELL



Carol submitted this image as part of her final choice, but I have substituted it for the image below which I believe is far strong visually. - KB



"To the Pagoda"

portfolio: **the auckland workshop**
THE BEST OF YOUR IMAGES: CAROL MICHELL



"Hatching"

portfolio: **the auckland workshop**

THE BEST OF YOUR IMAGES: CAROL MICHELL



"Blue Orbit"

portfolio: **the auckland workshop**
THE BEST OF YOUR IMAGES: JANET MUNNINGS



portfolio: the auckland workshop
THE BEST OF YOUR IMAGES: JANET MUNNINGS



This was among your final choice selection Janet, but it is a predictable portrait. I prefer the image below which is a stunner! -KB



portfolio: **the auckland workshop**
THE BEST OF YOUR IMAGES: JANET MUNNINGS



portfolio: the auckland workshop

THE BEST OF YOUR IMAGES: SALLY HILL



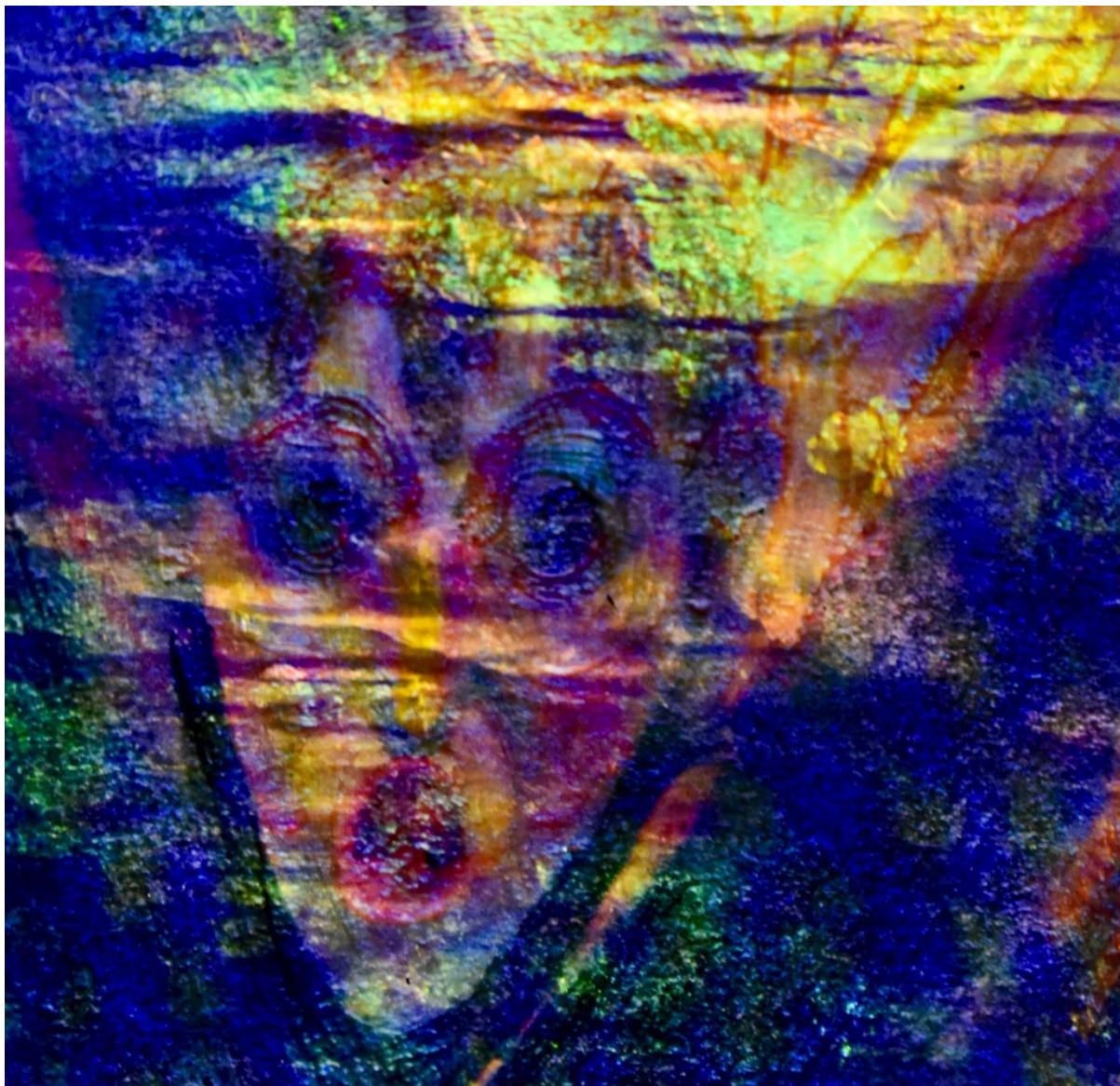
A lovely image Sally but what a difference if we crop out that distracting floral dress in the bottom half of the image. – KB



"Mine"

portfolio: **the auckland workshop**

THE BEST OF YOUR IMAGES: SALLY HILL



"Oh No!"

portfolio: **the auckland workshop**
THE BEST OF YOUR IMAGES: SALLY HILL



"Imagine"

portfolio: **the auckland workshop**

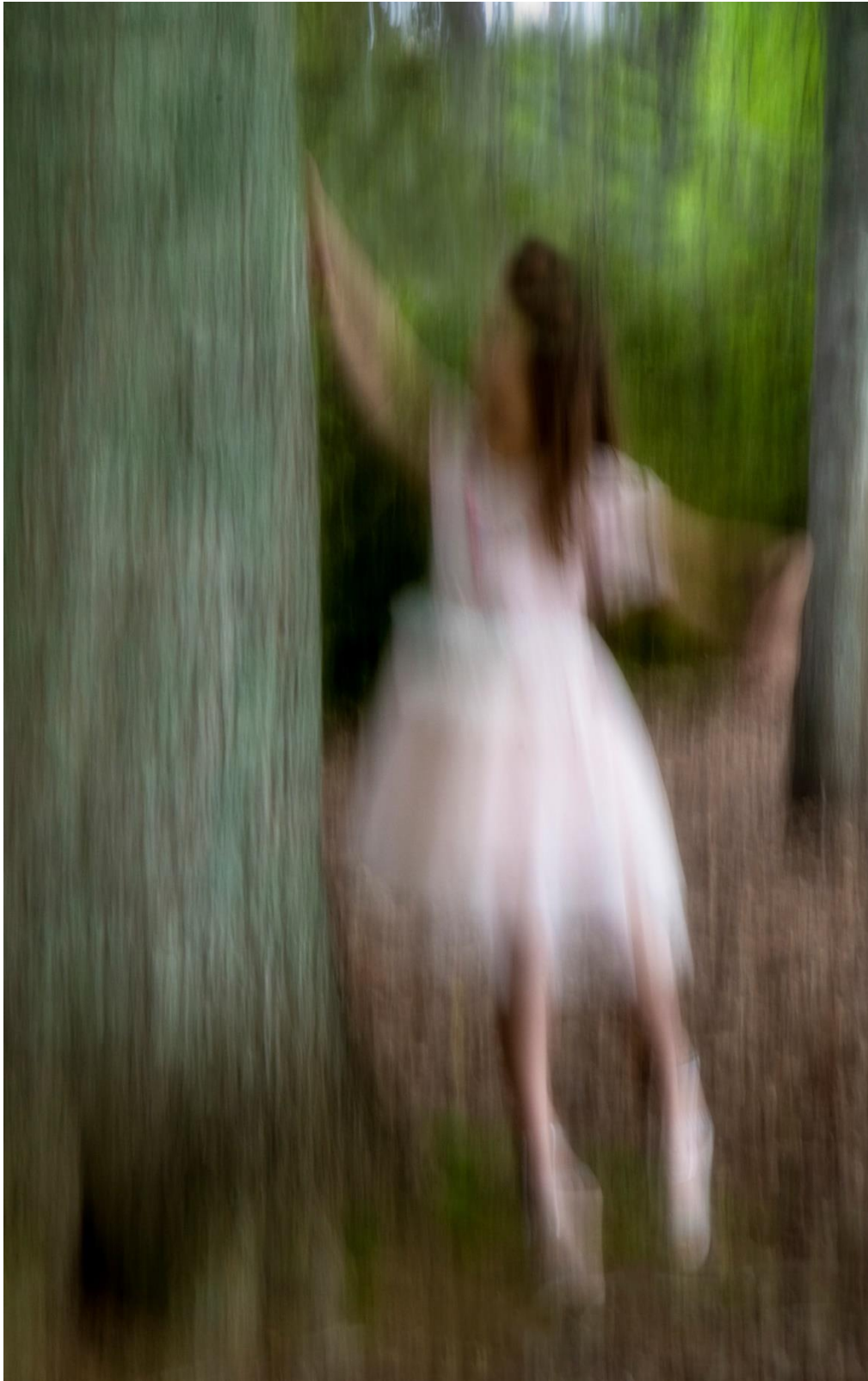
THE BEST OF YOUR IMAGES: CHERYL HARVEY



"Leaf Cover"

portfolio: **the auckland workshop**

THE BEST OF YOUR IMAGES: CHERYL HARVEY



"Ballet Girl"

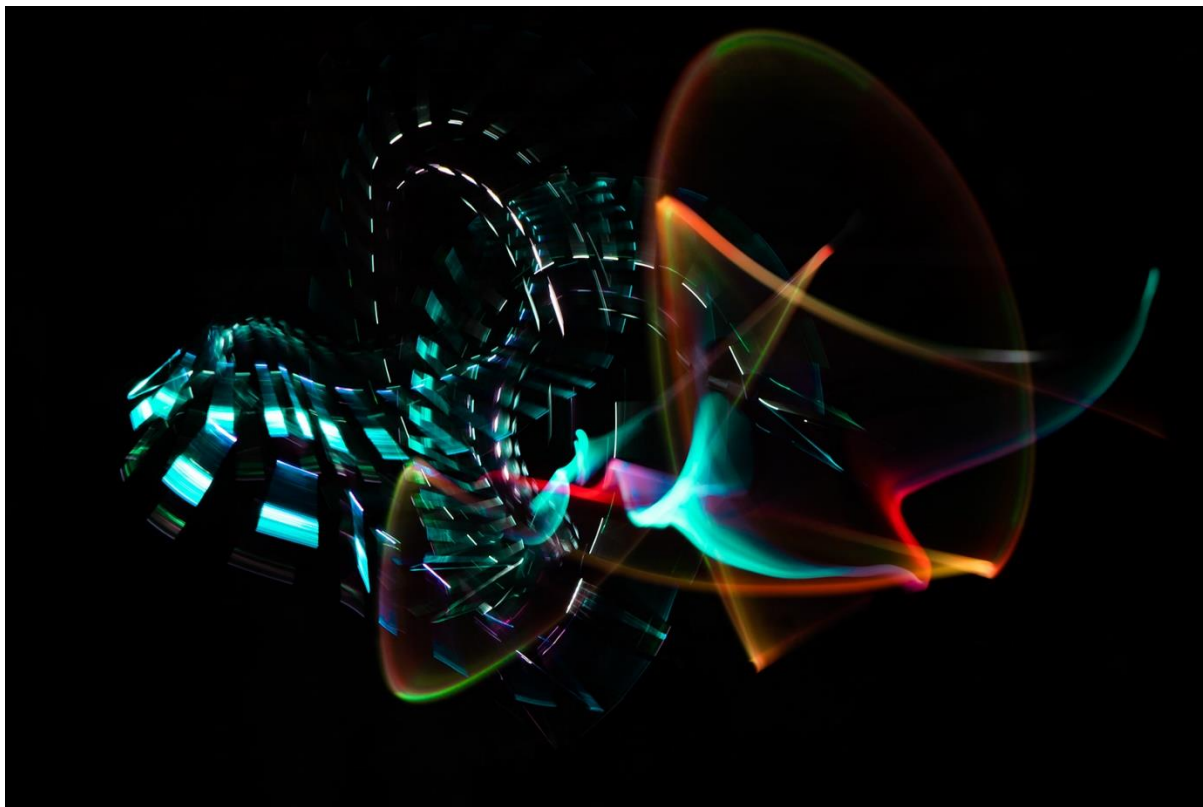
portfolio: **the auckland workshop**
THE BEST OF YOUR IMAGES: CHERYL HARVEY



"Mystery Awaits"

portfolio: **the auckland workshop**

THE BEST OF YOUR IMAGES: LINDA FRIEND



"Heavenly Music"

portfolio: **the auckland workshop**

THE BEST OF YOUR IMAGES: LINDA FRIEND



"Moon"

portfolio: the auckland workshop

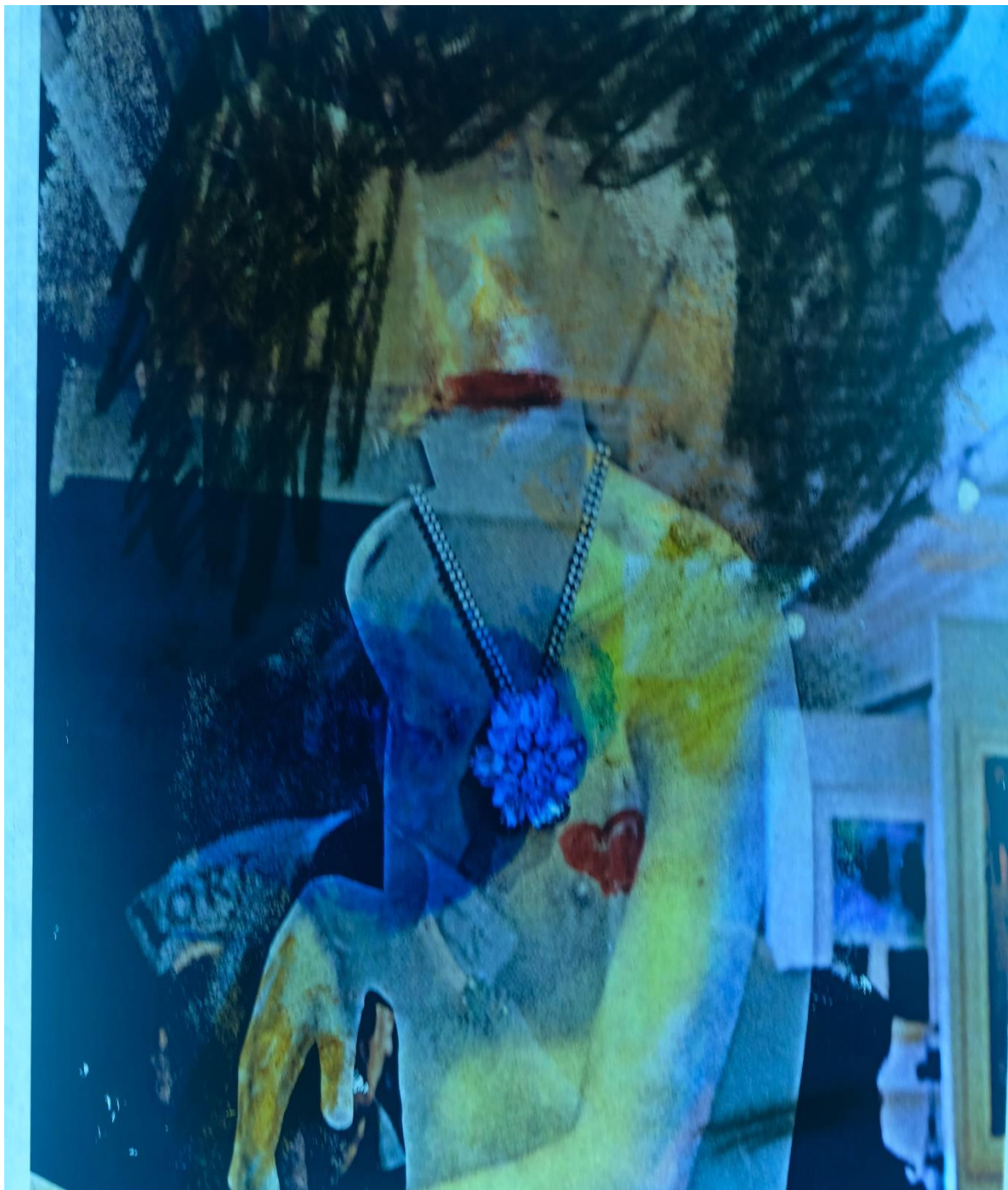
THE BEST OF YOUR IMAGES: LINDA FRIEND



*Linda, I just couldn't let this one pass!
It's a great image, full of intrigue and life! - KB*

portfolio: the auckland workshop

THE BEST OF YOUR IMAGES: DANUTE LEATHEM



"Trevor"

*Danute,
I just love this one! - KB*

portfolio: **the auckland workshop**
THE BEST OF YOUR IMAGES: DANUTE LEATHEM



"The War of the Worlds"

portfolio: the auckland workshop

THE BEST OF YOUR IMAGES: DANUTE LEATHEM

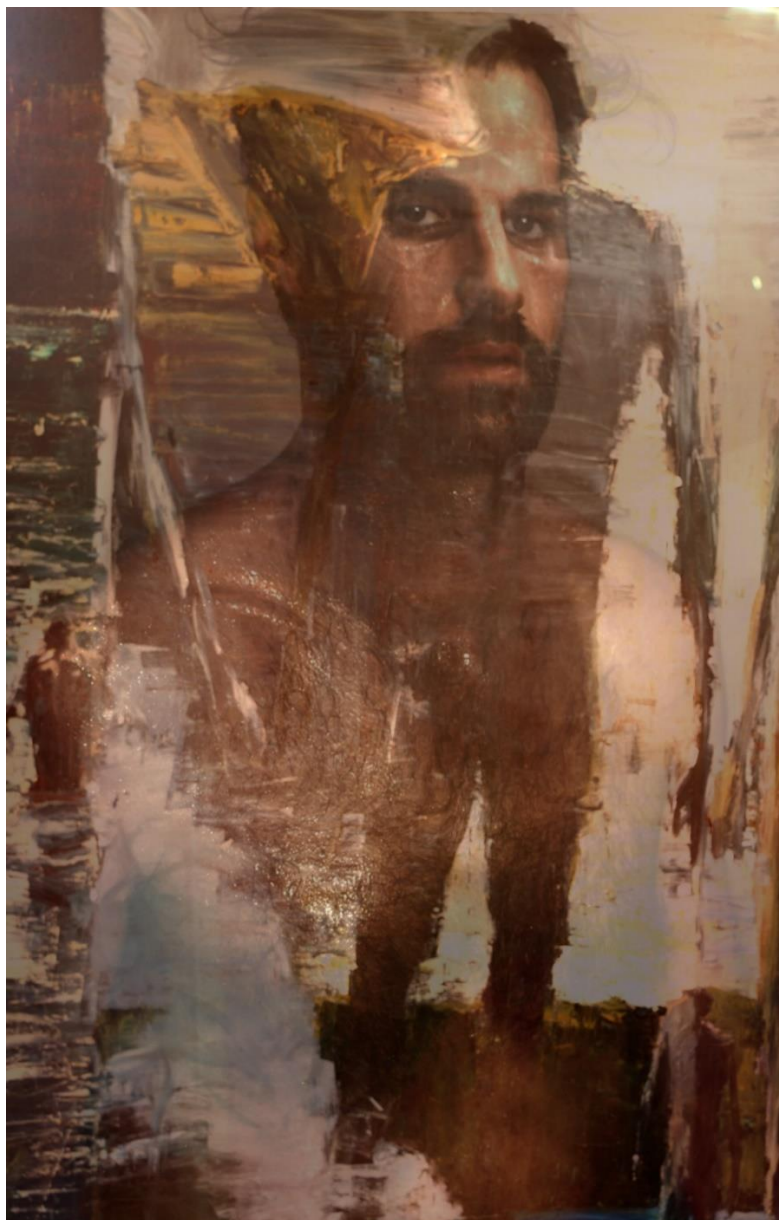


portfolio: the auckland workshop

THE BEST OF YOUR IMAGES: VICKI BEVERIDGE



Vicki, I think this image “Don’t Poop on Me” from Rannock House is beaten well and truly by the one below from the same venue! Maybe just personal opinion, but I stand by my choice! - KB



“Rannoch House – Artwork Combined”

portfolio: the auckland workshop

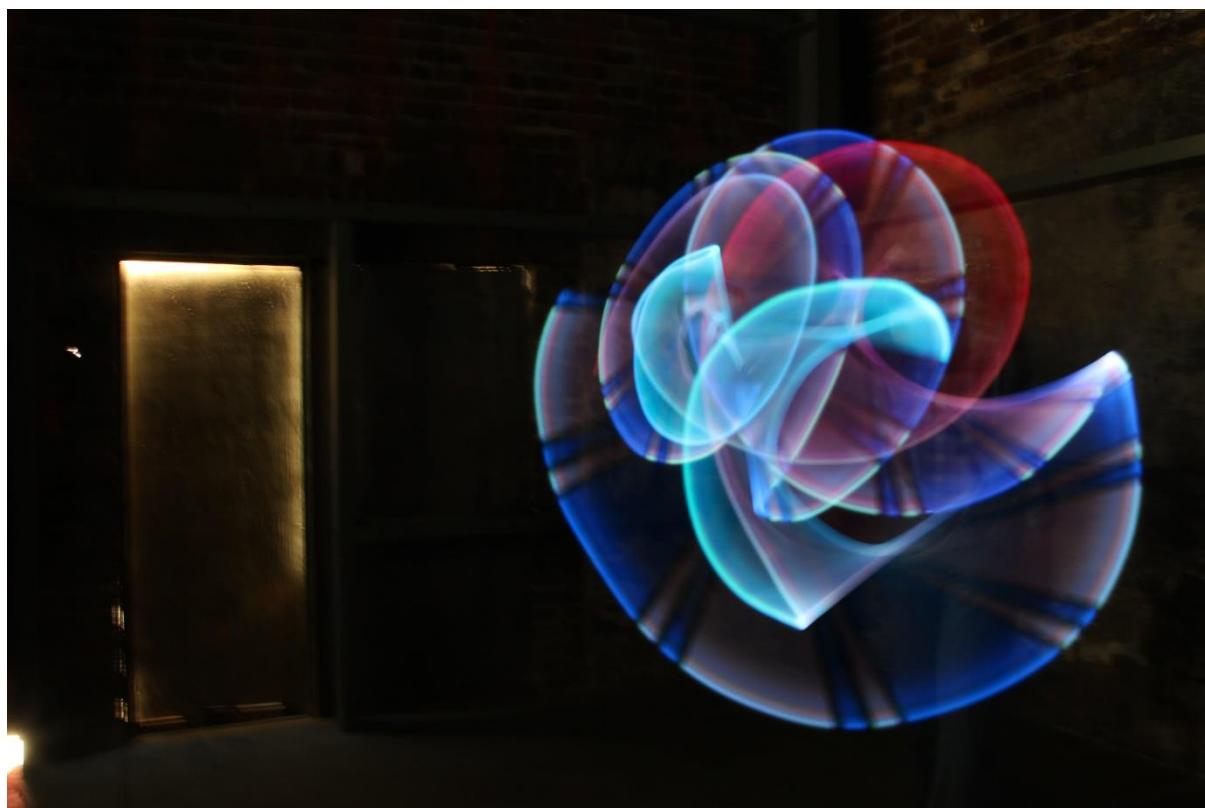
THE BEST OF YOUR IMAGES: VICKI BEVERIDGE



"Rannoch – The Basement – Where I Am"

portfolio: **the auckland workshop**

THE BEST OF YOUR IMAGES: VICKI BEVERIDGE



"Light Painting"

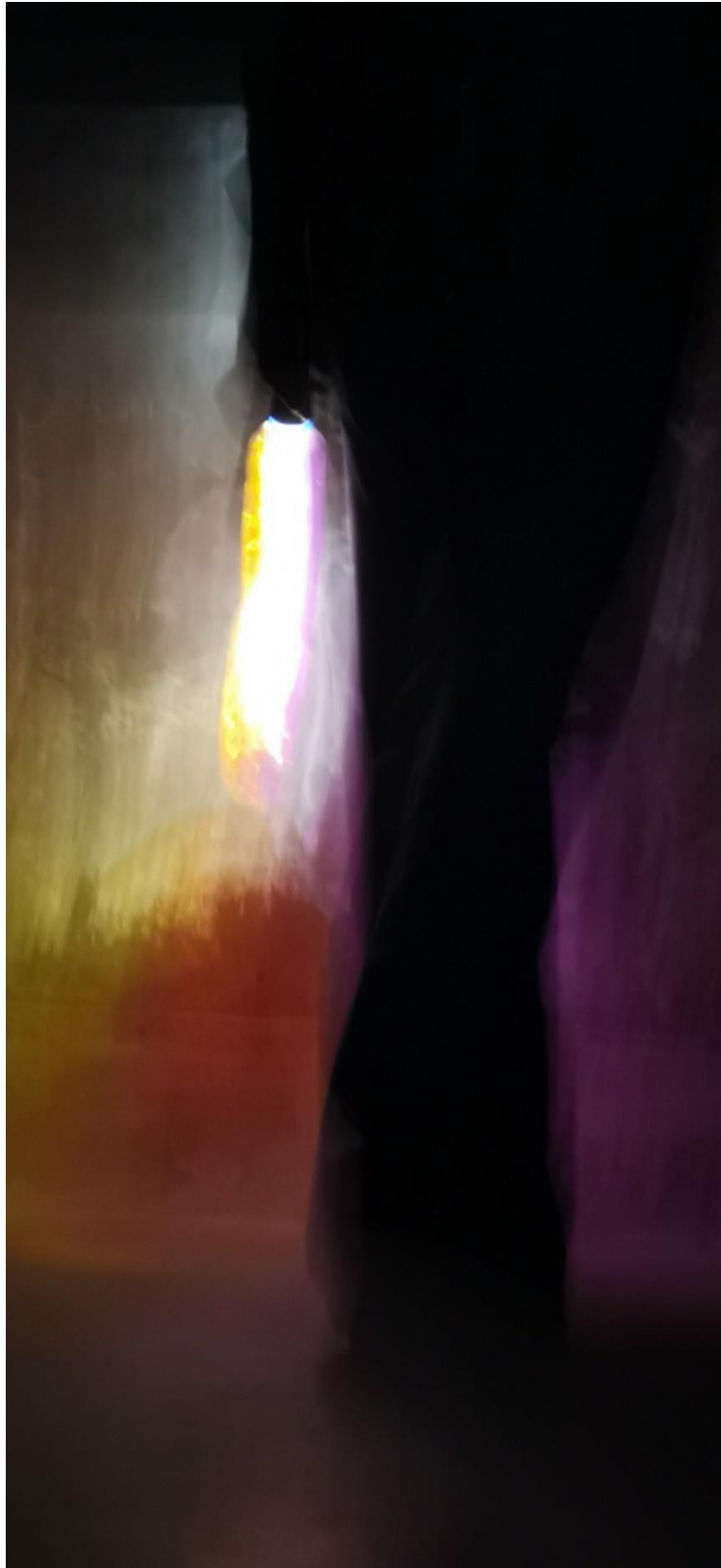
portfolio: **the auckland workshop**

THE BEST OF YOUR IMAGES: ROLAND SEIBERTZ



portfolio: **the auckland workshop**

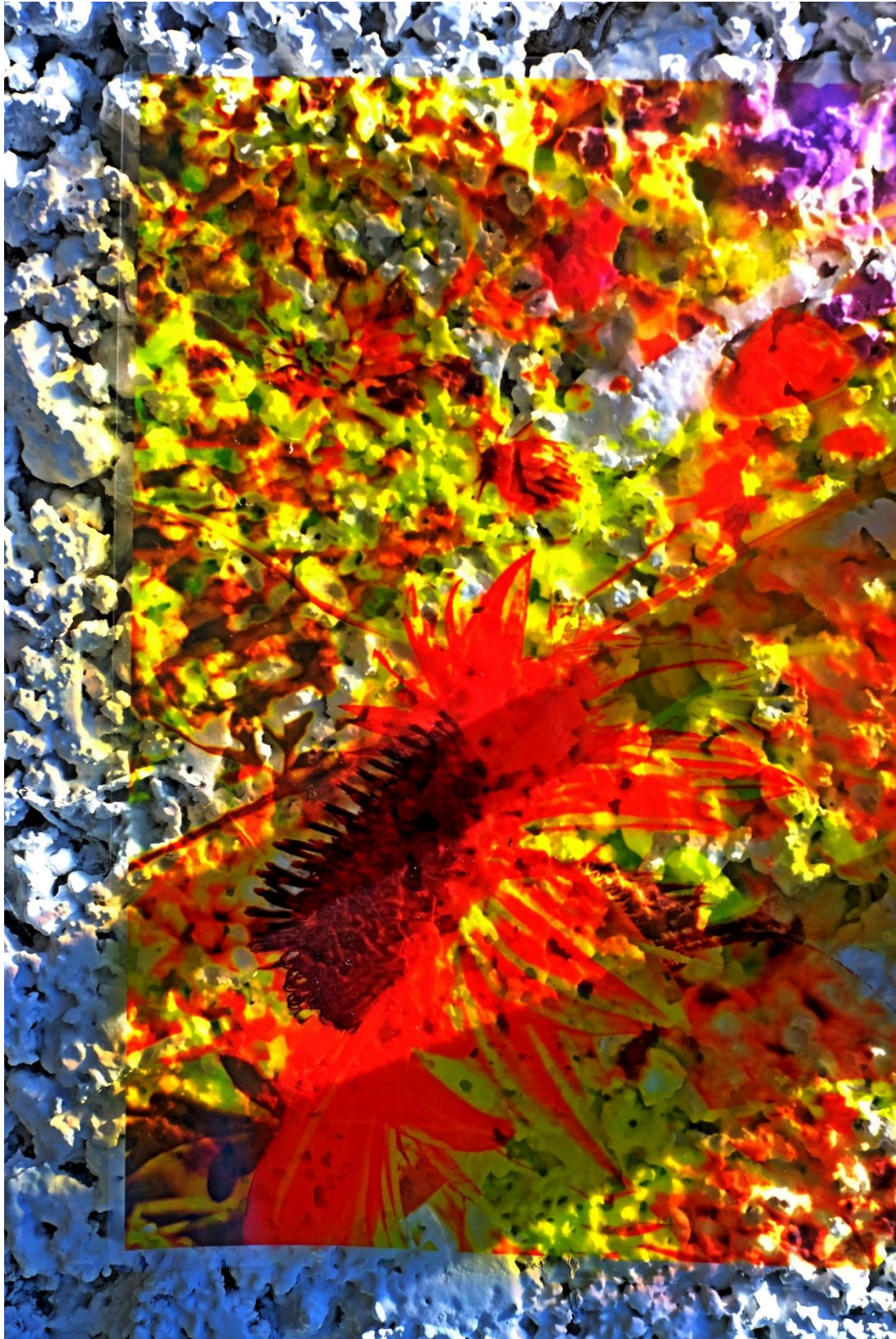
THE BEST OF YOUR IMAGES: ROLAND SEIBERTZ



"Trust – It's Safe"

portfolio: **the auckland workshop**

THE BEST OF YOUR IMAGES: ROLAND SEIBERTZ



portfolio extra: **leonie ceulemans**

2019 WORKSHOP EMERGING STUDENT SCHOLARSHIP WINNER



portfolio extra: **leonie ceulemans**
2019 WORKSHOP EMERGING STUDENT SCHOLARSHIP WINNER



portfolio extra: **leonie ceulemans**
2019 WORKSHOP EMERGING STUDENT SCHOLARSHIP WINNER



portfolio extra: **leonie ceulemans**
2019 WORKSHOP EMERGING STUDENT SCHOLARSHIP WINNER



facing the challenge

Your assignment this time is an “Open” theme

The first contender: vicki beveridge

Vicki says:

I am counting down to the workshop and really look forward to catching up with you all. Another assignment I have enjoyed again, and I have tried some old and new techniques with multi shots. I do like the effects from multi exposures, but I still need to experiment more. My last picture was to try new ideas in Photoshop of one of my paintings.

Vicki 1 – Playing with a tyre

We have a new puppy, an SPCA reject. We have had Rory for three months and he is quite a character. This photo was done in camera with three multi shots. I tried cropping out the tyre, but I did not think it worked, so I decided to stay with my original photo. I did have to tweak exposure in Photoshop as it was too light.



vicki beveridge

Vicki says:

Vicki 2 – Rory at play – tug of war

This is another three multi shots. I was tempting Rory with biscuits to keep him coming back to me. I liked how it worked out. I did lots of these ones as I was thoroughly enjoying the process. I still had a slight problem with exposure so tweaked it in Photoshop. I am not overly happy with colour, but I think the picture tells a story. At the last minute I thought I would also try a filter on it in Photoshop, a bubble effect and cropped (see next page) – interesting, I liked it.



vicki beveridge



vicki beveridge

Vicki says:

Vicki 3 – Industrial world disappearing into the forest

I am extremely lucky to live in Karangahake Gorge, this is where the old gold mining batteries are and now the forest is slowly taking over again. We are extremely lucky to have some amazing walks. While walking around you find remnants of the old days. This is another multi shot, cropped this time. I have tried to crop most of my photos this time to see what effects I could get. I had a great walk and tried lots of different ideas. A fun morning exercising.



vicki beveridge

Vicki says:

Vicki 4 – Sunflower

This is one of my first acrylic paintings which I did this year. I decided to learn to paint at the beginning of the year. Anyway, I took a photo of my painting which hangs on the wall and then I took it into Photoshop and tried two effects - one to blur it slightly and the other to liquify to see what would happen. Interesting, I had not tried liquify before and well worth experimenting.



what the panel says about vicki:

Wendy says:

Vicki you speak of struggling with over exposure. I am sure that Murray is better qualified to comment on this as double exposure is as you know is his preferred genre. When I was experimenting with double exposure, especially when I was doing more than two in camera multi shots I slowly discovered that I needed to, at times under expose some images. If you are working in the same area/space/light I found it best to take a couple of test shots first. Taking a little time to “test” and set up your camera to cope with the light and layering will allow you to enjoy more productive camera time and less time in front of the computer. Although it may cost you a little more in “treats” for Rory!

Playing with tyre. From my perspective there is not enough definition or too many multis and or movement. The only sense I perceive from your first image is the playful nature and character of Rory, however that was your intention as you mentioned in your introduction. By comparison I feel that that image two, “Tug of War” is a much stronger image. I think you may have your hands full with your new mate!

Your third image using the “bubble effect” produces an interesting result, almost porcelain-like. It would be perhaps best experimented with on a different style of image. I feel the strength of the filter overpowers Rory’s definition and movement.

Industrial World. Vicki, just as my comments about your first image, there is a lot going on here. I can see that the Karangahake Gorge is obviously a beautiful part of the world and that the remnants of the gold mining batteries are a photographer’s delight. I feel that you are trying to tell two stories that visually conflict with each other as they are equally visually powerful enough, just on their own. Have you considered just concentrating on the beauty of the gorge and the history and decay of the batteries as separate images?

Painting. Across your whole submission Vicki I again have to congratulate you for continuing to experiment, up to and including, learning to paint. I would really like to see your painting as is, without the blur filter, which I find a little too strong. The liquidity filter works quite well in your second image. I am not sure if you tried to rotate and crop into it further, there is some really lovely detail in your artwork that I feel has strong potential as an abstract. Well done.

Murray says:

I find each camera tends to behave differently when shooting multiple exposures so doing a number of shoots on each subject is always good. Each camera may merge different numbers of shots too. I usually set the camera on a P setting and then vary the light between shots, but there are lots of fun things to do like adjusting the EV and even having a 1/10th second shot in the mix. It becomes a different and more complex photo language for expressing the story you want to tell. My pick is your third image, but I think they all tell the story of the energy and playfulness of the dog very well.

the second contender: sally hill

Sally says:

I'm having a wonderful time doing up our bathroom! Luckily it's relatively small. The walls have been tiled (white), with a wood trim and the floor tiled with some grey slate tiles left over from the kitchen and shower/wash house area. Got a builder in who did the work. I've removed the varnish from the window and the door, then sanded/filled and re-varnished. just got the little wooden cabinet to finish. I researched heaps. I wanted to feel as though I was surrounded by nature - a bamboo jungle, with waterfalls etc. I drew all the pics for the walls on A4 paper, then printed them out as A2's. I then traced them onto A4 tracing paper, then turned the paper over and retraced them with graphite pencil. It was then time to attach the pics in order onto the wall with tape. I've finished most of that and am now going over the tracings imprinting them onto the wall. Loads of fun!

I've also been researching different painting techniques and then practicing on a sheet of white painted gib. Goodnes knows how it's going to turn out - wouldn't have a clue whether or not I can achieve what I want to, but I'll have a lot of fun trying!!

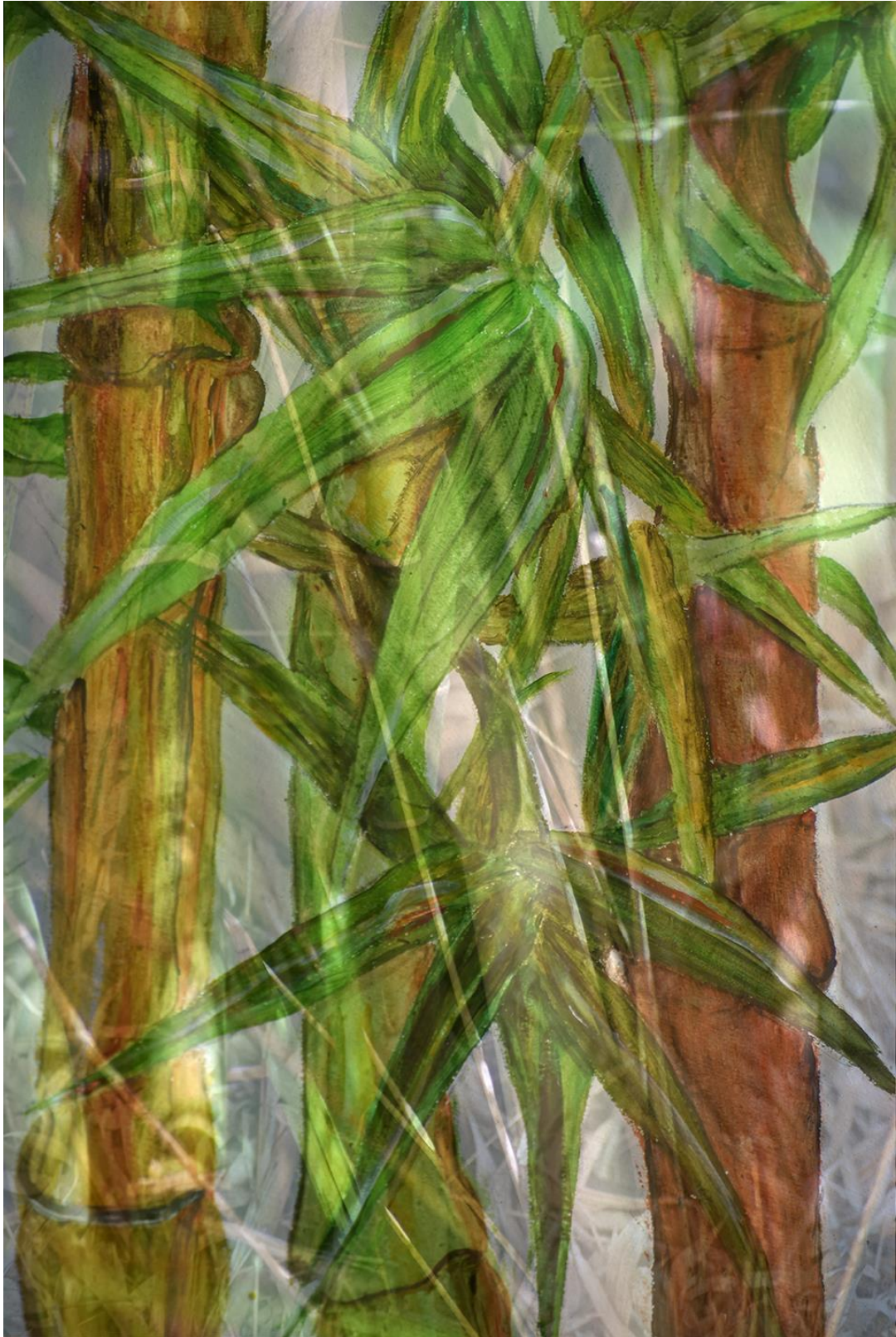
Anyway - sort of obsessed, so I decided for the challenge this month that I would create a series of mixed media pics using my paintings combined with photos from my garden. I was looking to create different effects / lighting / atmosphere etc through layering to express the emotions and excitement I feel when surrounded by nature.

sally hill



Bamboo Forest Study One

sally hill



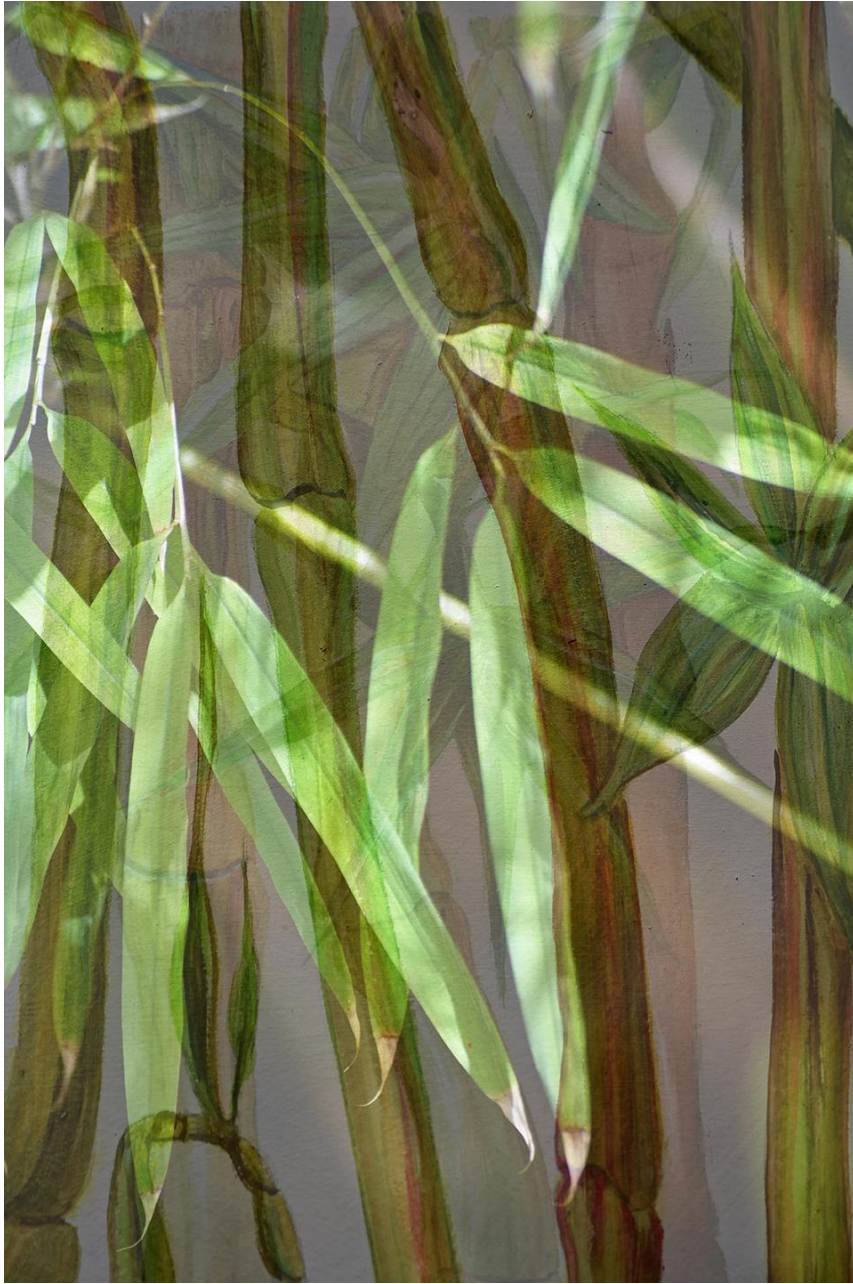
Bamboo Forest Study Two

sally hill



Bamboo Forest Study Three

sally hill



Bamboo Forest Study Four

what the panel says about sally:

Wendy says:

Wow, what determination Sally and what a process. There are two elements of your introduction that I found really powerful, both verbally and visually when I downloaded your images.

"I researched heaps. I wanted to feel as though I was surrounded by nature - a bamboo jungle, with waterfalls etc"

Sally your images transported me into the natural beauty of light, a sense of peace and the sounds of nature immediately.

"Goodness knows how it's going to turn out - wouldn't have a clue whether or not I can achieve what I want to, but I'll have a lot of fun trying!!"

As I continue to experiment, I resonate with your statement. I believe that sometimes the journey can be better than the destination and often the journey will lead to far greater paths.

Sally because I connect with your images both in the visual and verbal sense, I find it difficult to pick a single favourite, each of them transport me into nature in their own special way. Well done and I sincerely hope that you manage to achieve your ambitions.

Murray says:

A really pleasing set of images Sally and I hope at least a couple make it onto your bathroom wall. So refreshing and simple. My favourite is the second. It is quite complete and tells a lovely story.

the third contender: con harriman

Con says:

My images this month were taken during a cold walk through the Japanese Gardens in Toowoomba - I know it is hard to believe with the high temps we have had for the last few days. This park is one of my favourite places to visit.

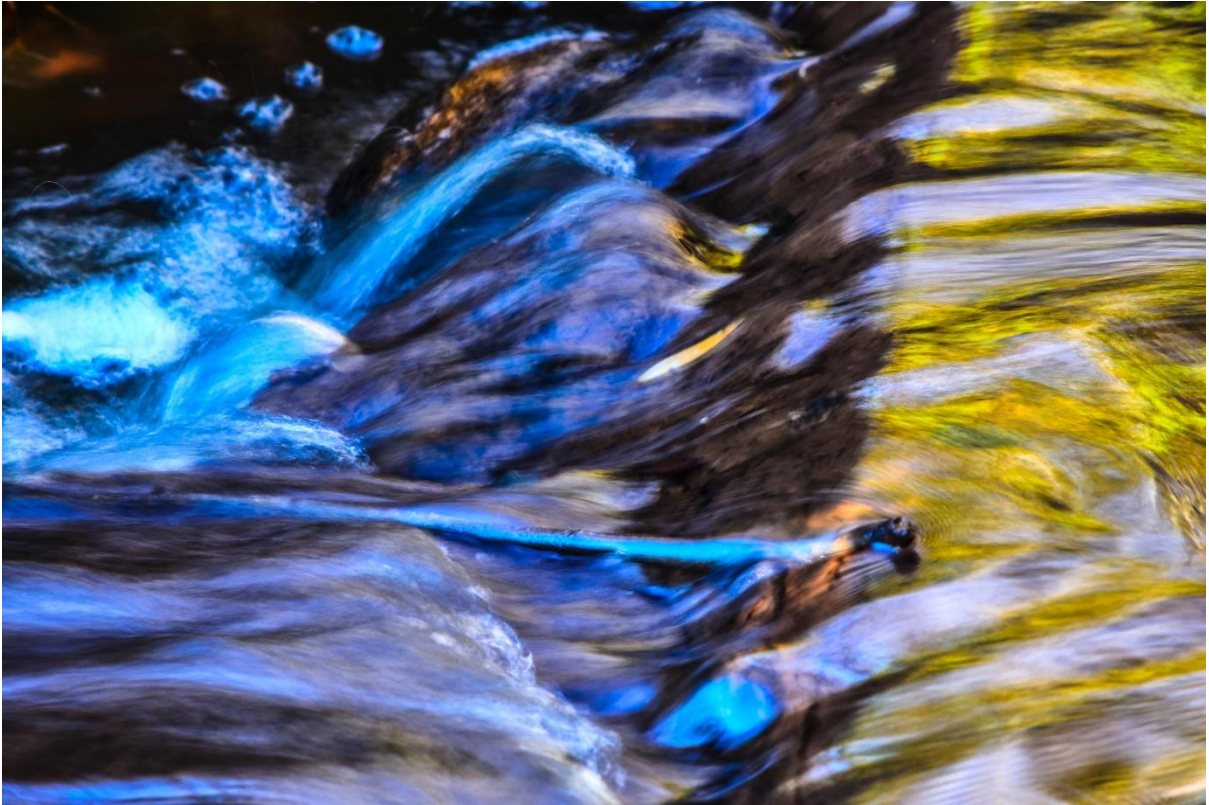
They are all images of flowing water- I have adjusted colour with the view to covering it with resin- as I did for some of my images for my exhibition. I am now collecting images that will look good under resin. I don't have much else to say about them other than one and five are my favourites.

Last newsletter was informative and interesting - images were wonderful - great work.



One

con harriman



Two

con harriman



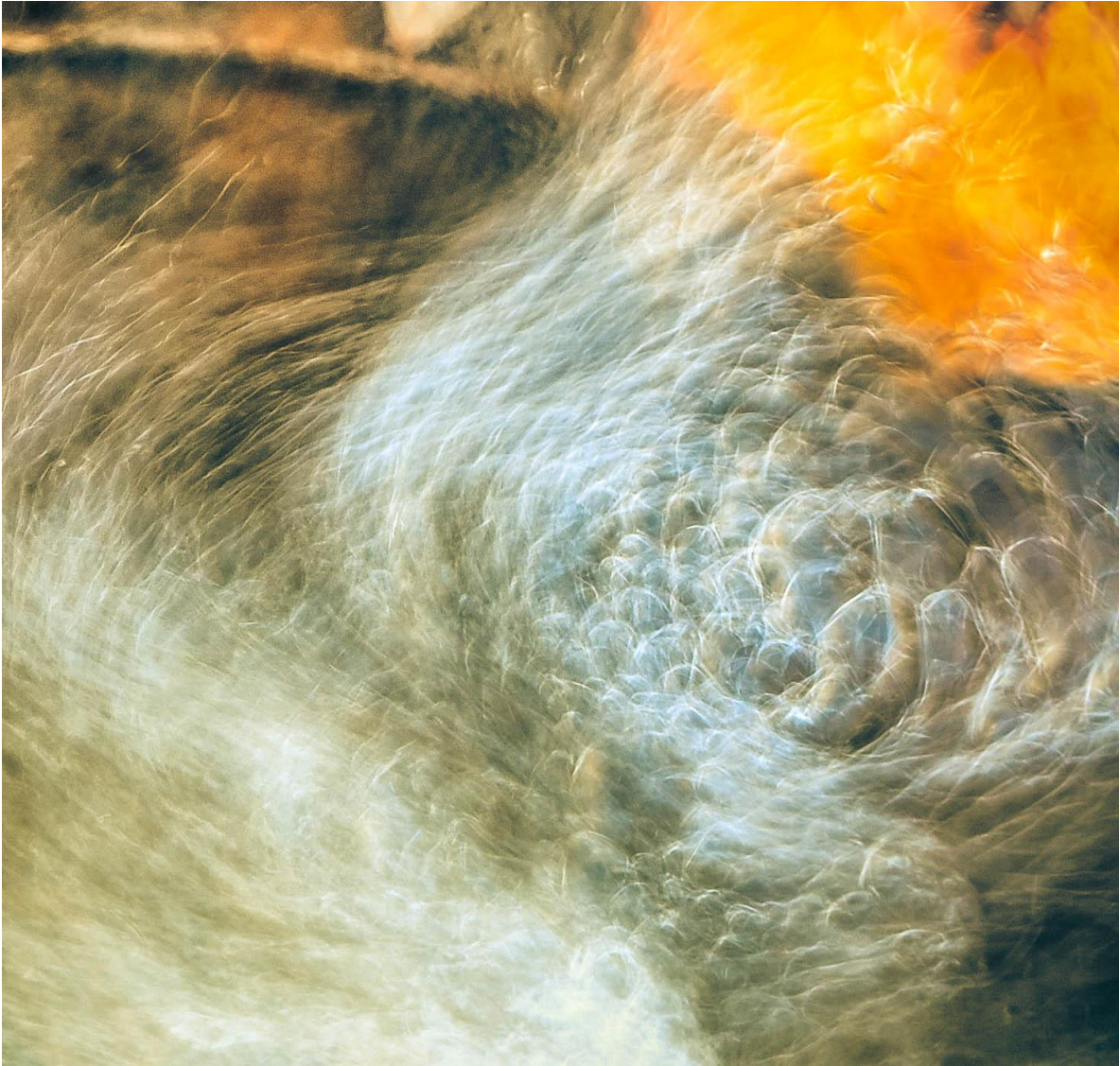
Three - can you spot the bird?

con harriman



Four

con harriman



Five

what the panel says about con:

Wendy says:

Beautiful work Con. Having had the privilege to experience your last exhibition first hand, I can see where you are heading with the resin and you are spot on with your vision! Again, I find it difficult to choose a favourite, I can visualise them under resin and I believe that they will all be equally as powerful in their own right. When you choose to print them be a little cautious about the solid "blacks" at the top of images one through to four (it could be my computer screen calibration though). There seems to be some additional detail and texture depth that in these areas that you may wish to increase the contrast/clarity on. A great submission Con, well done.

Murray says:

A very interesting technique Con which has led to a very satisfying series. Congratulations. I enjoyed number four particularly which has a nice sense of mystery which appeals to me.

the fourth contender:

jan lobban

Jan says:

My entries for this latest challenge. After being in a number of recent local art competitions, I decided I needed a psychological break between being creative and preparing to go to Laos and Cambodia in early October. And I've barely lifted my camera since but am happily looking forward to taking lots of photos in Laos and Cambodia.

For this competition, I'm taking the easy way out by submitting my four competition photos. This is a great way to get some feedback.

Photo One - Claiming her space. I submitted this to an art show with the theme of "Celebrating the Moment". My aim with this photo was to show a strong young woman who assertively and proudly stands on her own feet in a more traditionally masculine space of a dark lonely gritty alleyway with a steel manhole.

I took this shot of the young model's high heeled feet at a photographic portrait workshop a year ago. It was dusk and the lighting was lovely. The model put herself on the manhole and stood strongly in this position. I consciously took a foot shot rather than a more traditional focus on her gorgeous young self as I get meaning from feet, i.e. standing on your own two feet, taking one baby step and then the next etc.

My process was my typical layering with transparencies. I unconsciously chose as background a soft focus photo of feathers (somehow adding another feminine rather than masculine touch), added some small pieces of freezer paper with my written words around claiming space etc and some tiny pieces of painted fabric for some colour and depth (don't think these can be seen). And as usual, I did many, many photos with different configurations and backgrounds before deciding this one worked best. I only needed to do a tiny bit of cropping.

jan lobban



Claiming Her Space

jan lobban

Jan says:

The next 3 photos were for an art competition where everything had to be postcard sized on the theme of "Between here and there". They all used my layering of transparencies approach.

Photo 2 - Into uncertainty. The photo of a man running down my local art deco cinema's stairwell was a fluke taken at a charity night after my one and only Ken Ball workshop. I agreed to take photos for a volunteer newsletter, but they hated my photos and didn't use them because they weren't "traditional". However, I always loved this photo and thought I could do something with it at some point.

I was trying to convey a sense of jumping into space. I cropped the man photo quite a bit, sadly I had to crop out the word "exit" and layered it with a photo I had taken of this gorgeous graffitied floor at a coffee roastery in the Tweed area. Ken and Wendy will know it and it is where Wendy is having her exhibition. I think I also used a page from a book showing space and sky and it added to the sense of not knowingness. I suspect it would have been better if I had kept in the Exit sign.



Into Uncertainty

jan lobban

Jan says:

Photo 3 - I Laugh A Lot. This was a much cropped portrait of a friend taken for the Olive Cotton Photographic Award. I didn't use it as somehow it never worked despite me taking many photos with all the usual different configurations and colours. The original photo was taken at midday in my garden and somehow the light was too much. And at that time, I didn't own a Light Pad so all my creative efforts using an actual window just didn't work.

However, for the recent art competition I had this much cropped transparency and decided to give it another go. By this stage I now had access to my Light Pad, which I have to say I find totally wonderful. I think I used a background page with some paint and mark making that I had experimented with for another of these photo challenges. I love this photo and think it works really well. Because the subject was smiling so broadly I thought it fitted well for the theme of "between here and there". My intent was to do something to make this damn photo work but really, to show that life works between all its ups and downs if we can laugh a lot.



I Laugh a Lot

jan lobban

Jan says:

This was of a lovely photo I took this year on Byron Beach where I managed to capture a seagull and the walking woman (unfortunately only her bottom half) in one photo. The seagull looked too stereotypical, so I cropped it out. After some colour editing on Lightroom, I decided that a piece of op shop linen (with embroidery in straight lines) might work to create a sense of movement, i.e. around directions not being one directional and not always conscious. My intent was to illustrate that the process of walking (feet again) helps the mind create new directions from one life-space to another.



Creating New Patterns

what the panel says about jan:

Wendy says:

Another great submission Jan and you explain your objectives and reason for cropping and omissions extremely well. From my perspective I feel by gaining a better "understanding" of your intent, frustrations and methodology it draws me closer into your images in such a way that it creates a deeper relationship or visual and psychological connectivity. As a reviewer it makes it much easier to comment and provide more relevant advice or suggestions based on your creative aspirations rather than just as a viewer's direct visual interpretation.

1# Claiming Her Space

Well seen Jan, to focus on the model's feet or a component rather than the "whole" of an image. It shows that you are approaching your photography with some considered thought rather than applying the "click, click, done" methodology. My eyes immediately were drawn to the socks and I found it difficult to pull them back into the whole of the image and appreciate the additional elements and tonalities that you have layered. However, in saying that those socks ignite my inquisitive mind and I wonder at the storyline behind them and I can't help feeling a tinge of defiance, strength and individuality the reflects back to your image title perfectly.

2# Into Uncertainty

I really enjoy this image Jan, using the blue tonalities enhances the feeling of the unknown and space creating almost a visual void beyond the image of the man. I was drawn into the elements you have layered into the top area of your image particularly on the top right and left-hand side that certainly present as cosmic which again reflects directly back to your image statement and title. As part of my review process I look at images many times my eyes kept getting "stuck" on the black line extending from his arm. Initially I spot removed it totally which made his arm look extremely odd, so I left a partial line in. However, I am a little unsure now and like you I will be interested to see what Murray and Ken have to say. Regardless Jan this is a very clever image and I am pleased you have converted the negativity of your newsletter image rejection into such a wonderful image. Will done Jan.



what the panel says about jan:

3# I Laugh A Lot

I sense an element of frustration from you about this image Jan or perhaps it is just the length of time it has taken you to go back to it and make it work to your original intentions. Regardless it made me smile. Your friend's face, the intricate textures and details you have included held my visual attention. Well done.

4# Creating New Patterns

You have certainly captured a sense of movement as intended. There are a couple of composition elements that that you may wish to consider. First, is visual space; there is a small amount of space on the right-hand side of your image that does not hold a lot of detail or visual power. In line with your statement of movement, walking and life space, the visual power within the image is in the "elements" or "essence of movement. With this in mind, I would consider cropping a little from the right-hand side to just behind the shadow/reflection of the back foot. You have some lovely detail in the reflection on the water and sand. Another consideration is horizons and lines, your walker appears to be walking up a slight incline as your horizon is slightly off kilter. I have made the adjustments below for your consideration. Regardless Jan this is another favourite image of mine.



Original



Straighten and crop out right-hand side

Murray says:

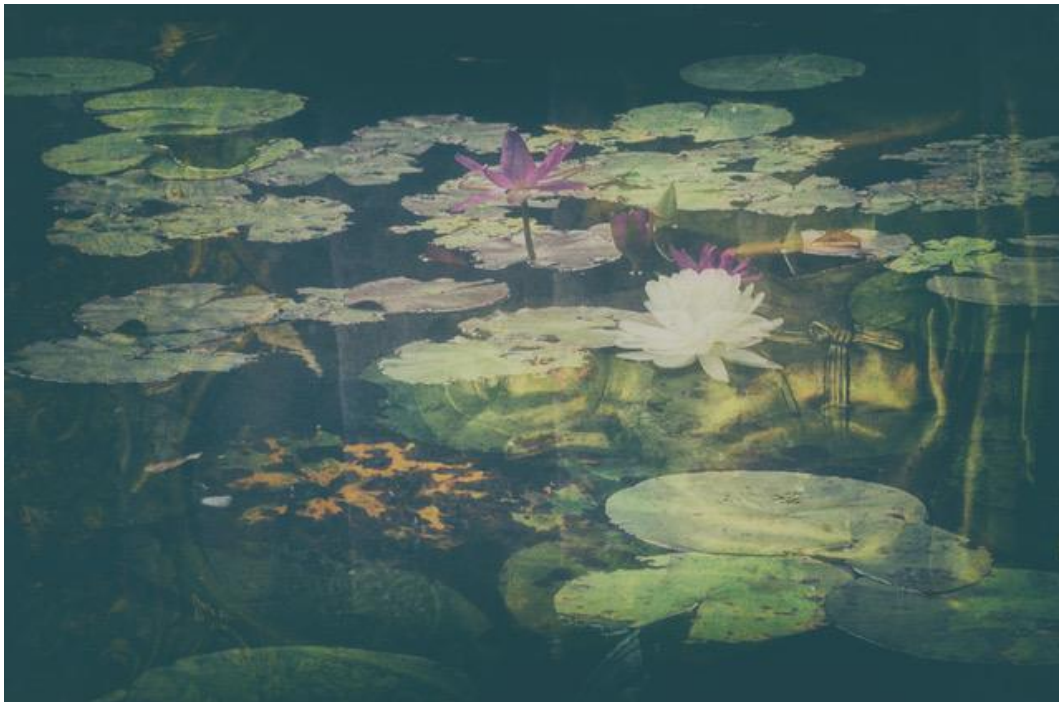
Congratulations on a great set thanks Jan. So good to work through the story each one gives. Number four is my favourite. I love the tones and background pattern, but the simplicity of the image is very strong. I would be happy with it cropped as you have. I think the model walking out of the image off centre is more interesting.

the fifth contender: dominique papoutsou

Dom says:

This year I've have been fortunate to travel home to see my family and also catch up with friends near and far. So, my images are a reflection of the countries I've been to.

Thailand. I wanted to capture the reflection of the budda in the water. My dear friend was explaining the growth of the lotus and its meaning.....it was a perfect match for this shot.



Thai Temple

dominique papoutsou

Dom says:

Budapest. I had a few days at the end of my holiday to walk the streets of Budapest.....just me and my camera it was fabulous. Multiple exposure.



Street, Budapest

dominique papoutsou

Dom says:

Budapest. The architecture was amazing --- one of the most beautiful cities in the world.



Parliament Building, Budapest

dominique papoutsou

Dom says:

Budapest. The hardest thing is choosing my last image so many amazing things to capture and moments cherished. For most of my images I choose to work with multiple exposure. Although I like reflections and trying to see things in a different way. I choose multiple exposures as I like the magic of what you can create and the effect I get is what I'm comfortable with. Most of my images black and white, maybe that's because of the hardship Budapest has been through as a country. Its maybe subliminally how I felt about the country or what it portrayed to me through the people I met.



Budapest

what the panel says about dominique:

Wendy says:

Another great submission Dom. Thai Temple resonates peace and serendipity, it is such a tranquil image and just like Sally's images visually powerful and true to your original intentions – even without reading your words.

Street, Budapest, is another nice image and clever use of almost negative space with the softer intonations in the top left hand side of your multi.

Parliament Building, has such lovely detail and texture. It makes me wonder about the thousands of untold stories and secrets embodied in those walls and arches.

Budapest is visually compelling, it is busy, but you have created it in such a manner that I found my eyes were drawn gradually into it and through it in a gentle inquisitive way. I really lovely composition.

Murray says:

An outstanding set of images, thanks Dom. I love your comments about “the magic” of what you can do with multiple exposures. Chance can be exciting. My favourite is probably the last, combining static and human forms but I hope you can get back there sometime and find some colour to include!

the sixth contender:

susan forby

Susan says:

I still haven't invested in a light box or Vellum (or similar) so I am still using Photoshop and Lightroom to create my images. I was going to have another go at mixed media but wasn't brave enough, this time!

I chose 'Festivals' as my theme because I really enjoy the colours, people and surrounds as well as the music. I have included the original photos as a comparison, all except for number two which I seem to have misplaced (or I changed the original without keeping a copy ...oops).

1. Blowing Bubbles at Bluesfest

The kids were having such a great time blowing bubbles and the colours were so vibrant that I couldn't resist taking this shot. I cropped it and added a couple of filters in Photoshop, including texture (see next page).



Blowing Bubbles at Bluesfest – Original Image

susan forby



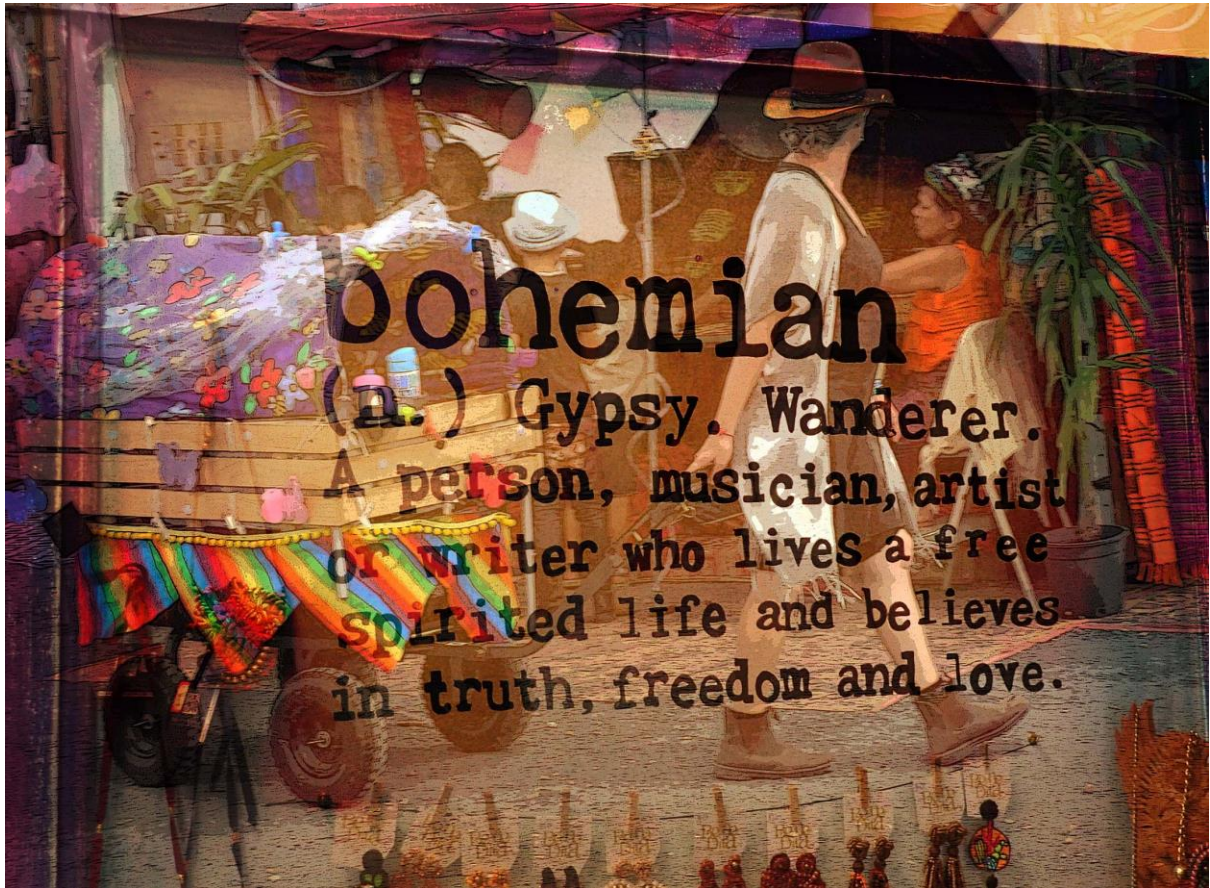
Blowing Bubbles at Bluesfest

susan forby

Susan says:

2. Bluesfest Bohemian

I took the original photo of a mother transporting her children in the wagon at a festival. I took another photo of a picture frame with the definition of Bohemian when I was in New Zealand and combined the two in Photoshop and added a couple of filters.



Bluesfest Bohemian

susan forby

Susan says:

3. Festival Street Art

These were a couple of giant posters of guys which had been written and graffitied on. I merged each photo with a photo of some trees to add some texture and interest, one was flipped horizontally so that when I joined the two photos together there was some symmetry.

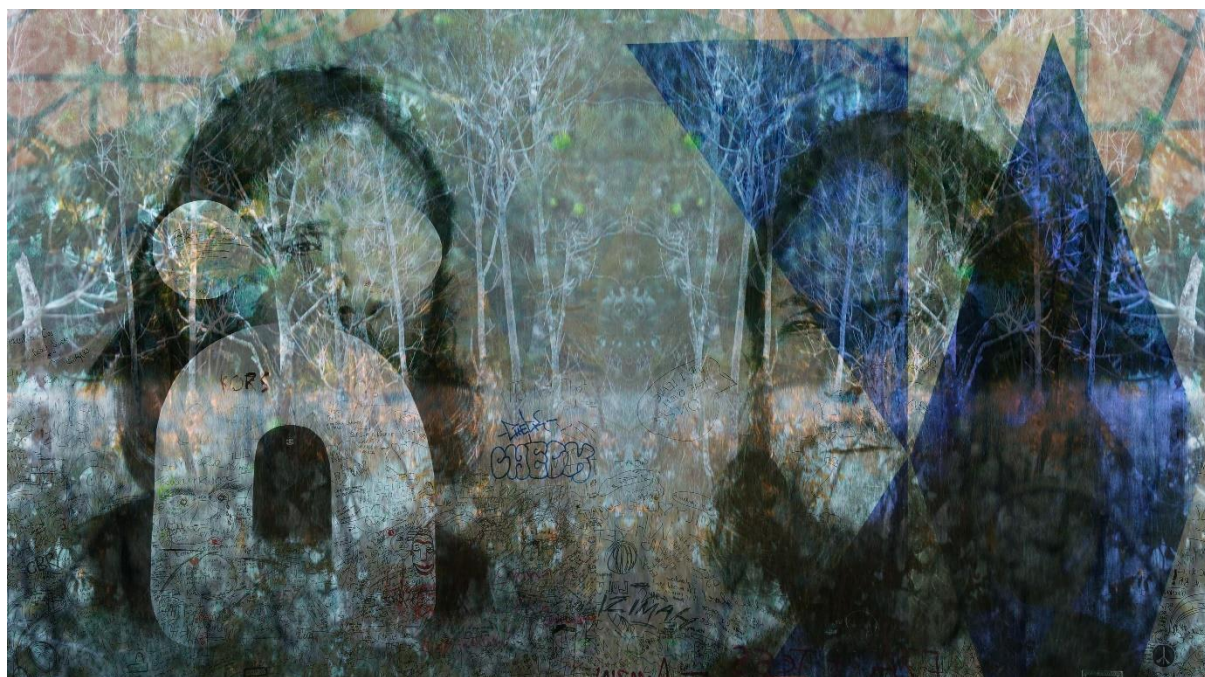


Original Image - One



Original Image - Two

susan forby



Festival Street Art

susan forby

Susan says:

4. Shop Scene at Bluesfest

I couldn't resist taking this photo of the two girls browsing in a clothing stall while the guy played the pink piano nearby. I cropped the photo and added a filter in Photoshop (see next page).



Shop Scene at Bluesfest – Original Image

susan forby



Shop Scene at Bluesfest

susan forby

Susan says:

5. Silhouette at Bluesfest

There was a group of people in costumes wandering around and a couple of them were on stilts, so I was able to get a shot of their silhouettes against the skyline. I cropped the photo tight and then merged it with a photo of the moon (see next page).



Silhouette at Bluesfest – Original Image

susan forby



Silhouette at Bluesfest

what the panel says about susan:

Wendy says:

Over the last year I have become increasingly relieved that the final image or images of the month choice does not rest on my shoulders. The proliferating quality and creativity submitted, in my eyes, makes it near impossible to choose a single image, sometimes two, or even more. Susan, what a great theme choice and submission! Thank you for including your before and after shots. Just as I mentioned in my comments on Jan's images, having a little more knowledge about your intentions and overall approach makes it a lot easier to pro-actively review the work presented and see or read the thought processes behind your creative approaches.

Blowing Bubbles at Bluesfest. Very clever cropping Susan. Your original photograph certainly tells a visual story and it made me smile, well seen! I am not sure I am a big fan of the texture overlay which is really a very individual nuance. However, your digital interpretation has cleverly strengthened the colour and vibrancy of the original image and indeed the visual story – a great composition, well done.

Afterthought – my comments regarding the texture overlay troubled me a little as I am an avid fan of texture. In retrospect after viewing “Shop Scene at Bluesfest”, I think perhaps the fluid nature of movement, vibrance and the assumed sound of laughter is stilted by the stronger and ordered patterns of the textured layer. Your original version of “Shop Scene...” is dreamy and soft and your layering compliments that in every way. I feel that “Blowing Bubbles....” becomes a little visually “locked in” by the standard formality of the textured layer. I am not sure if you can soften it down to a more random painterly effect or just keep the vibrancy of colour and remove the formality of the texture. Just my view from a composition point of view.

Bluesfest Bohemian. Clever layering Susan, there is a lot going on in this image, a sense of almost collaged layering effects and some off-kilter angles and lines. However, you have managed to pull it off in both tonality and composition. It both demands and holds my visual attention without sending my eyes into a disjointed frenzy.

Festival Street Art. Wow! I love it as you have composed it. After zooming in and through your layers you could also crop into the main image and create, I believe quite a few additional images. Fantastic detail and a really compelling composition. If this was my image I would be scoping out trendy coffee shops and restaurants to see if they were interested in purchasing it in a large format for one of their walls. Another great image Susan!

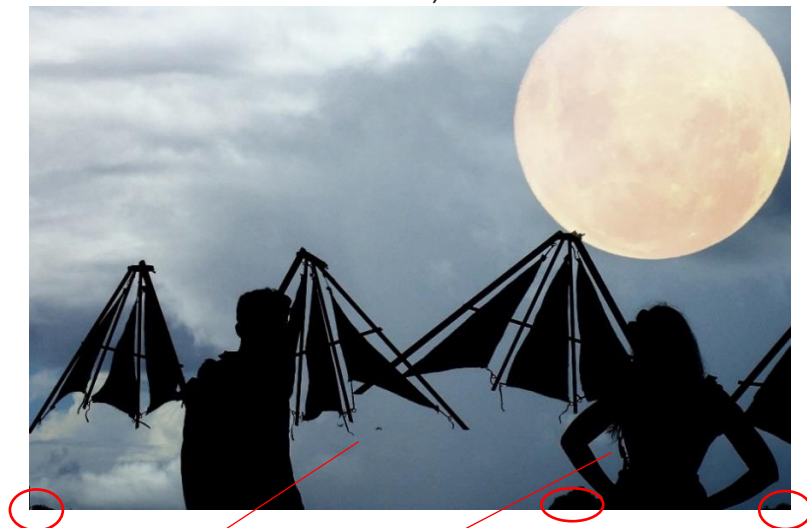
over page...

what the panel says about susan:

Wendy continues:

Shop Scene at Bluesfest. Your original image holds its own in that soft almost smoky (Nimbin or Mullum perhaps?) tonality and composition. The only comment I would have made was to crop some off the top and straighten it a little. Which is exactly what you did in your final composition, again well seen! The filter effect you used perfectly suits the mood of your original photograph and, in many ways, enhances the original tonalities and overall feel. As most people know I am not a fan of digital manipulation however you have taken a strong in camera image and applied such very appropriate layers that your final composition is complimentary to your original and very well managed.

Silhouette at Bluesfest. Another fantastic conversion Susan, well seen in your original image and well composed in your creative interpretation and again, clever cropping. If you wanted to take it to the next level, I would consider digitally removing the remaining elements of the treetops at the very bottom of the image and my points as listed below. I note that I am probably being a little visually pedantic however you could consider selling the rights to the festival organisers, or enter it into a local photography competition with a regional focus. It is a great image and encapsulates the spirit of many of the music festivals held in Northern NSW, well done.



*Remove his wing wire to highlight the bird or remove the bird

Remove the vertical rope/line to strengthen the power of her silhouette

*If you wanted to consider submitting it to organisers/marketing or a local competition remove both birds and digitally add a few more above the wings of the couple, closer to the moon.

Murray says:

I think a lot of hard work has paid off with this series but my favourite by far is the finished Festival Street Art image. It is an outstanding merging of the various elements, colours and ideas.

the seventh contender: cheryl harvey

Cheryl says:

I have four images. Image one is a photo of a dead flower taken with long exposure in the darkroom and painted in with an LED torch. The white balance was on incandescent to give the blue colour against the black.



cheryl harvey

Cheryl says:

Image Two is a seagull flying against a textured background which I made using a seawall and a blend mode in Photoshop.



cheryl harvey

Cheryl says:

Image Three is an abstract photo of a building which has a black glass front with reflections of the clouds in the glass. I particularly liked the clouds on the outside and reflection on the inside. Bringing the reflection forward using the dodge tool in Photoshop meant that the black glass disappeared.



cheryl harvey

Cheryl says:

Image Four is of a dead leaf. I had just worked out how to turn my camera to black and white and liked the texture and shape of this leaf. When doing black and white photography there is often more attention given to line and form as one is not distracted by the colours.



what the panel says about cheryl:

Wendy says:

Light painting is a striking image Cheryl. It is fun to do and a process that has endless scope.

Image two. There is beautiful detail in the seagull Cheryl, such fluidity in colours and motion. Visually I become a little stuck on the background, perhaps it is too solid and “blockish” against the fluid painterly seagull, then again, perhaps that is just, me.

Image Three. Window. I have two schools of thought on this image Cheryl. If the original composition, which clearly identifies a building and a window is of importance to you, then leave it as it. If your intentions were more about the reflections, the window and the sky as you mention in your introduction then I would consider cropping off some of the right-hand side of the window/building and a little from the bottom. I also feel the image needs a little straightening particularly on the lefthand side vertical of the building.



what the panel says about cheryl:

Image Four. B&W Leaf. I am so pleased you have ventured into the realm of black and white photography it is equal to and often greater and more powerful than colour – pending your subject. I often take images in both, I find that viewing an image in black and white can assist – I find it helps me see an object, image or composition in much greater detail (i.e tonality, light, shadow, texture) without the visual distraction of colour. I enjoy the simplicity of this image and if you are looking at working with the concept further consider solid colour and untextured backgrounds as well, which will assist to enhance the texture and shape of your leaf.

Adjunct. A couple of years ago I began experimenting with objects on a light box in a darkroom scenario which may be something you would enjoy. I chose to shoot the whole series in black and white as I found the reflections and tonalities became “lost” in images shot in colour. If you don’t have a light box you can achieve similar results by laying your subject choice on a reflective surface and blocking out any ambient light – which will probably be your greatest challenge.

Murray says:

The first two images are my pick thanks Cheryl particularly the light painting first image. My preference is not to use computer software as it seems to me to be a design process and you miss the opportunity to take advantage of chance that comes your way with our other manual methods.

the eighth contender: roger brown

Roger says:

I have chosen to work on a series based on the “Sands of Time” This image has passed the sands of time - it was taken a number of years ago. On the Kaipara Harbour (my farm borders the harbour) there are a lot of mangroves. And the harbour is slowly silting up, meaning that the swampy area is growing. One is not allowed to drain the swamp. So, to get to the actual beach can take a couple of hours. At low, low tide we did it. It is like an explorer.



Unnamed

roger brown

Roger says:

Image 549 (shown below) Sand wash at night. Taken last week, at night. Image 550 (see over page) gives a view of what is actual. It is a sand washing plant. The sand has been dredged (sucked) from the Kaipara Harbour up north, it is then barged to Helensville and cleaned for concrete. The cleaned sand is dispersed to the sand hills, before despatch.



Image 549

roger brown



Image 550

roger brown

Roger says:

Image 5893. Driftwood at Muriwai Beach. At late afternoon.



Driftwood at Muriwai Beach

roger brown

Roger says:

Image 9361. Surfer setting off home. Muriwai Beach, at south end. Much later in the afternoon (on different day)



what the panel says about roger:

Wendy says:

Roger your first photograph “unnamed” is a favourite of mine, the tonalities, the mix of shadows and the gentle vertical pan make for a wonderful image, well worth the arduous journey I say. I put this one up there with your horse image that you have on the wall of your studio at home, well done.

Images 549 and 550. Roger despite my passion for the creative and I have to say your “actual” or image 550 is a standout. You have composed and captured a really striking black and white image, perhaps you should consider wandering around in the dark with your camera a little more often.

Driftwood at Muriwai Beach. When I downloaded your images Roger, I initially skipped over this one. However, it embedded itself in my minds eye and kept demanding me to pull it up on screen and spend some time with it to better understand what components held my attention. Firstly, I enjoy the tonalities, secondly the leading visual lines i.e the driftwood leads me into the image and through to the tyre tracks in the distance. What I found distracting was the dark mass on the bottom right hand side and the slightly darker shadows on the bottom of the left hand side. With this in mind I decided to crop those areas out which I feel makes the overall composition a little stronger. Roger I think you could also experiment with this image as a black and white.



I find your final image 9361, not as strong as the rest of your submission. To me the colours pack such a visual punch that as a viewer I find it difficult to maintain a visual point of interest that reaches out and holds my attention. I understand from your correspondence that you are extremely busy at the moment and that your last two submissions have been rushed. Regardless Roger, your first photograph “unnamed” and your black and white image 550, in my eyes are very strong images, well done.

Murray says:

The first image is a classic Roger. All about mood, time, space and so well balanced. I enjoy it a lot. ‘550’ is a classic too in a totally different genre, but the others don’t work for me in the same way.

wendy verity has a say!

Wendy says:

Where has the year gone?

Much to my chagrin I am unable to submit images into this addition, a situation that I work very hard at trying to avoid. Alas with increased work, studying, a solo exhibition, Byron Bay Community College workshops and private student teaching commitments, my time has been consumed by deadlines rather than the divine luxury of creative time.

I did however have the pleasure of meeting Jan Lobban for the first time over a coffee and creative chat at my exhibition in Tweed Heads. Jan is a former student of Ken's and they have kept in touch for years. One of the first things Jan said was, "tell me a little about yourself". The backstory to my musings is recently Con Harriman suggested via "Your Say" that it would be wonderful if newsletter participants submitted a brief on who they were and how they began their journey into the world of photography. Likewise, Susan Forby's challenge choice for March – April 2020 is "Self Portrait" where she states that she is looking forward to getting to know a little bit more about our collective creative group. Unwittingly, between workshops and the newsletter, I had assumed that everybody knew my background! Sincere apologies to our newcomers and those who have not attended any of the workshops I have taught at since the 2015 workshop in NZ. Rather than overload this bumper workshop newsletter I will hold my "Who Am I?" article for a visual and verbal inclusion at some point.

I also had the pleasure of catching up with Susan Forby after a two-year lapse. Susan mentioned that she plans ahead for her creative submissions and when she is out and about or in the local library, she has the "challenge themes" and ideas, often foremost in her mind.

With Susan's feedback also foremost in my mind and as frightening as it is to start planning 2021, we have decided that as each winner or winners of the theme challenges is announced by Ken they will have until the following image submission deadline to create a challenge theme. In short, the nominated winner or winners for this issue: November- December Mentoring Newsletter emailed out at the end of October 2019 will be asked to submit their theme for January-February 2021 on the 10th of December 2019 and so forth as we progress through the year. Where there is more than one person awarded, we ask that you collectively collaborate and put forward a jointly agreed challenge, and of course you are all then invited to "guest review" the subsequent submissions. Confused? please don't worry, I will remind you when Ken awards the image(s) of the month.

Ken's verdict:

**From sand to sunflowers and festivals:
a great Challenge month!**

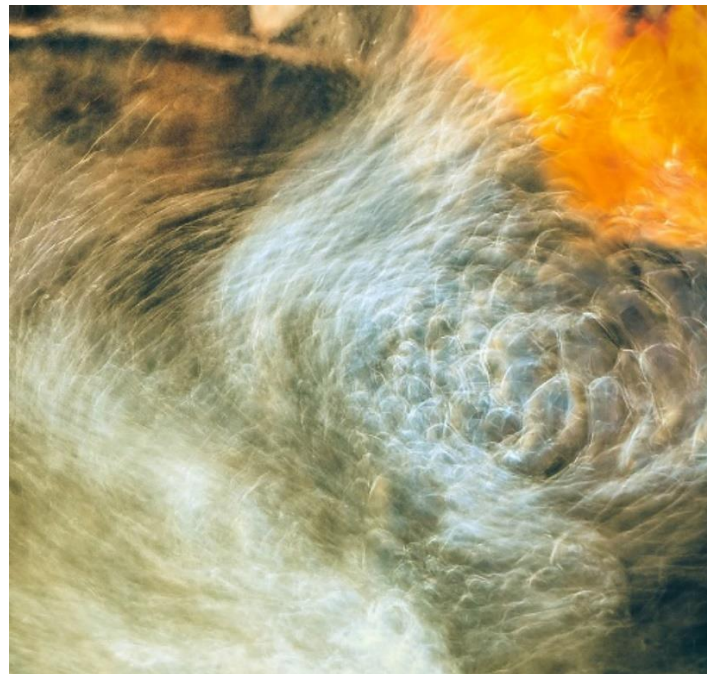
VICKI: I really enjoyed the diversity of your images and have to agree with Murray on his reaction to the third one....it was my favourite also! But what impressed me even further was your following images as one of the main drivers of this newsletter is the merging of photography and art. You have achieved that with the liquified treatment of a sunflower. But I suggest that we forget that the subject was a flower originally and now regard it as a work of art and turn it vertically:



SALLY: Your creative drive has gone wild this year Sally. I just look back at where you were this time last year to see an amazing journey of visual progress. Your decorating vision has produced some top images and the third one is my pick it has a magical mood with the lighting:



CON: Just a fab month Con...possibly the best I have yet to see you do. It must have been an inspiring subject and you handled it like a pro, recording those visual delights as I guess other people just walked by. Your fifth one is my pick and was so impressed that I am awarding you our first Mentoring Encouragement Award. The motion in this image just elates me:



JAN: There is a definite sense of originality in every single image you have submitted this time Jan and like my comments to Sally I feel a sense of pride in seeing your progress this year. If I had to choose a favourite image this time, and that is hard (!), it would be *Into Uncertainty* because of the mood it creates.

DOM: I agree with you on the photographic appeal of Budapest....I had one of most rewarding few days there a few years ago and still use some of those images in new artwork. I really liked your building images and offer an alternative crop on *Street* which I don't suggest is any better than yours but just food for thought on visual impact:



CHERYL: Take a bow Cheryl for finding such beauty in what most photographers would disregard because "it's dead!" And you have used both colour and black and white to their best advantage to convey your impressions --- and it especially works in the leaf, a lovely, solitary, shot which is ideal for monochrome. They both show that you are in harmony with your subjects.

ROGER: I am with Murray on this one! Roger, your first image is great and like Wendy I compared it to the horse image you have hanging in your studio. Such mood.....memorable images both of them! Image 550 is technically perfect and shows what can be done with a camera at night instead of putting it away in a cupboard. I hope the achievement with this image encourages you to shoot more at night ---- perhaps with a wide variety of subjects,

SUSAN: Your set of images certainly created a favourable stir among the other judges and I can see why! A wonderful set of images all of which would have strong appeal, I should think, for those folk responsible for marketing the festivals. My pick is *Festival Street Art* and it takes out the top honours in this challenge:



ken's verdict:

The winners are....



Susan with *Festival Street Art* (left) comes in first place, closely followed by Con with *Five* (right) and she gets our first encouragement award.

In recognition of both your efforts, I am sending you each something special from my library collection --- a 49 year-old copy of the long since defunct UK publication "*Creative Camera*" which perhaps first recognised early achievers in art photography. Enjoy the read!

challenges: what's ahead

Send us, by the respective deadlines, three or four of your best attempts at these challenges.

They are designed to keep you thinking about your camera and photography in an ongoing and creative manner. Far more importantly, is your chance to have your work reviewed and published --- for free! Send your entries SAVED AS YOUR NAME, IMAGE NUMBER AND TITLE

(ie: FRED 1 WILLOW, FRED 2 STARBURST,) as four JPEG files to Wendy at her email:

thruthelookingglass29@gmail.com

submission criteria

To ensure that you receive clear and concise submission reviews directly relevant to the challenge theme and your creative intent, please consider including as much detail as possible.

Explain your submission intention(s), storyline and how you have chosen to interpret the challenge theme.

For example:

"I chose to experiment with because...."

"I chose to concentrate on..... because..."

"My intention with this submission was"

"I felt I could not connect with the submission title, so I chose to submit some images that...."

Include details of process, methodology and final composition choice.

For example:

I chose to layer it with.... because

I drew/painted, etched etc because

My intention was to portray I am aware that I could have perhaps cropped into ithowever I felt that the loss of would have lessened the impact/power etc of it my original thought process.

I took this image in but felt it held more visual power as

I layered with because I felt it needed more

When I downloaded it, I felt that ...and I chose to

challenges: what's ahead

THE JANUARY/FEBRUARY 2020 ASSIGNMENT

THEME: ABANDONMENT

Submitted by Dominique Papoutsou. Dom will join us on the review panel, as will Diane Costello who is stepping in for Murray Noble on our #91st issue of the Mentoring Newsletter.

Please note that Dom wanted you to interpret this theme challenge as you wish, there are no guidelines. However please be aware that Con Harriman has submitted the following: "My theme is old sheds and outbuildings" - images that show decay, abandonment etc. for her September/October newsletter assignment. Here's your chance of creating quite different images to the word 'abandonment'.

ENTRY DEADLINE: DECEMBER 10, 2019

Send your entries as three or four JPEG files to Wendy at

thruthelookingglass29@gmail.com

THE MARCH/APRIL ASSIGNMENT

THEME: SELF PORTRAIT

Susan Forby: I would love to be involved in the 2020 challenge. My theme is: "Self Portrait". We all love taking photos but many of us find it difficult being on the other side of the lens. The challenge is to take a self-portrait that tells us something about you. You, or a part of you, must be in the shot. Be creative, use whatever technique(s) or props you like, have fun being a model. If you don't have a tripod you can ask someone to take the shot, but you must set it up so all they have to do is press the button. I am looking forward to getting to know a little more about you.

Susan will join us on the review panel, as will Diane Costello who is stepping in for Murray Noble on our #92nd issue of the Mentoring Newsletter.

ENTRY DEADLINE: FEBRUARY 10, 2019

Send your entries as three or four JPEG files to Wendy at

thruthelookingglass29@gmail.com

challenges: what's ahead

THE MAY/JUNE ASSIGNMENT **THEME: PENDING (CHERYL)**

ENTRY DEADLINE: APRIL 10, 2019

Submitted by Cheryl Harvey. Cheryl will join us on the review panel, as will Murray Noble who is stepping in for Diane Costello on our #93rd issue of the Mentoring Newsletter.

Send your entries as three or four JPEG files to Wendy at

thruthelookingglass29@gmail.com

THE JULY/AUGUST ASSIGNMENT **THEME: TREES**

My theme for July /August next year is "Trees". I'd like to keep this very open, so that this topic can be focused on the whole tree or trees, and / or any part of a tree: branches, leaves, the trunk, tree roots, bark, flowers on a tree etc.....whatever takes people's fancy.

Submitted by Jan Lobban. Jan will join us on the review panel, as will Diane Costello who is stepping in for Murray Noble on our #94th issue of the Mentoring Newsletter.

ENTRY DEADLINE: JUNE 10, 2019

Send your entries as three or four JPEG files to Wendy at

thruthelookingglass29@gmail.com

challenges: what's ahead

THE SEPTEMBER/OCTOBER ASSIGNMENT

THEME: OLD BUILDINGS, DECAY AND ABANDONMENT

My theme is old sheds and outbuildings. Images that show decay, abandonment etc.

Submitted by Con Harriman. Con will join us on the review panel, as will Murray Noble who is stepping in for Diane Costello on our #95th issue of the Mentoring Newsletter.

ENTRY DEADLINE: AUGUST 10, 2019

Send your entries as three or four JPEG files to Wendy at

thruthelookingglass29@gmail.com

THE NOVEMBER/DECEMBER ASSIGNMENT

THEME: DESTINATIONS – MIXED MEDIA

My topic is: Destinations, either local or abroad in mixed media.

Submitted by Sally Hill. Sally will join us on the review panel, as will Murray Noble who is stepping in for Diane Costello on our #96th issue of the Mentoring Newsletter.

ENTRY DEADLINE: OCTOBER 10, 2019

Send your entries as three or four JPEG files to Wendy at

thruthelookingglass29@gmail.com

challenges: towards 2021

THE JANUARY/FEBRUARY ASSIGNMENT

THEME: SUSAN FORBY DEADLINE DECEMBER 10, 2019

Submitted by Susan Forby. Susan will join us on the review panel, as will Diane Costello who is stepping in for Murray Noble on our #97th issue of the Mentoring Newsletter.

ENTRY DEADLINE: DECEMBER 10, 2021

Send your entries as three or four JPEG files to Wendy at

thruthelookingglass29@gmail.com

your thoughts: open forum

Take a moment to let us know what's on your mind. It could a brickbat or bouquet about something you read in the Newsletter, or one of the Challenge submission images you think is worthy of comment. Or maybe just a gripe, or praise, or something else on your mind.

Keep it brief and email it now to the Editor at impressionsplus@hotmail.com

In this month's edition Jan Lobban kindly took to time to write a letter to everyone:

Dear group

I hope you enjoy my "letter" to you and that it resonates with you in some way. I am very much enjoying being part of this community, so thank you everyone for sharing so much of yourselves each challenge. And thank you Wendy for all your insights about creation in the last newsletter. They helped me a lot.

When I contacted Wendy about having the opportunity to engage with each other, it was because I love being part of such a creative community, but it feels a little distant as we don't get to "talk" with each other. And I like face to face for the getting-to-know process!

So..... since I asked for more contact.....I knew I needed to put myself out there.....so here goes with my story.....

I'm pretty new to photography. My first venture was about four years ago as a participant in a Ken Ball "photography in the art space" workshop in Toowoomba. I had to buy a "proper" camera, didn't know how to use it but was blown away with how we played with the soft-focus method and manual layering. So just creativity was needed, and no technical knowledge required.

I love layering and probably overuse it.

My art photography process seems to be one of bumbling along in a totally organic way, and I feel as if I am 40 years late to being creative. But I am slowly learning along the way and gaining some useful skills.

A year ago, I found a local photographer who ran "know your camera" classes and I became a tad more proficient in using my camera, i.e. how to make F stops, exposure, shutter speed come together which were hit and miss for me. After the camera course, I decided to practice by taking portraits (which I love doing) as a way of helping me be selected for the 2019 Olive Cotton Photography Portrait Award here in the Tweed. It was pure luck that, with Ken's prompting in 2018, I submitted 3 photos to the 2018 Julia Cameron Award for female photographers and managed to get a commendation. Pure luck because I had no idea what I was doing technically, and these photos

only worked in the Julia Cameron comp because I manually layered them and hid the technical mistakes. By the way, I wasn't successful with my 2019 entry for The Olive Cotton award.

This online mentoring has been a wonderful experience for me, as I am gradually learning more about what works and what doesn't, becoming more confident while at the same time yearning to learn more and more. And finding that I can use fabrics and textiles (which I love) for photographic means.

My photographic aim for the next 12 months is to better integrate a mixed media / photographic approach while also upgrading my technical skills (so that I can consciously discard them as needed). It is a case of onwards I go, attending relevant art and photographic workshops, trying out different techniques, and aiming to get a more useful creative tool kit to work with. And one that I know how to use. With less of the bumbling.

Would group members be happy to share their overall creative story or process or underlying motivation?

Jan Lobban

....

interview diana bloomfield

This is where I work, just 22 steps away from home!



Twenty-two steps from the back door of my house, and I've arrived at the front door of my studio.

My studio's former life was a detached garage, with potting shed attached to that, all built in the 1920's. Frustrated with working, for years, all over the house— materials scattered everywhere, always an unorganized mess— we finally hired someone, almost seven years ago, to renovate this space and turn it into a working studio. The renovation itself was nothing short of amazing, and I cannot imagine how I ever lived without having this 600 sq feet space where I am able to spread out, work freely, create, and also teach. I now work within a more beautiful organized kind of mess, but this space has been so positively transformative, that I often can't believe it's all mine. I can walk out my back door, any time day or night, to a space and a job I love. I feel very fortunate.

What are your objects of inspiration?

I am everyday inspired by my entire workspace. I love that it's 90 years old, and that we maintained an old building in a State-recognized historic district, and one that has a history all its own. A few years ago, I met the grandson of the original owners of our house, and learned that the potting shed had been used, at one point, as a smokehouse for hams. I'm inspired by that kind of history and all the incarnations this old building must have gone through in 90 years. I'm inspired by the original beams and rafters, which I chose to remain visible. And the renovators were able to save some of the heart pine from the original flooring. From the little they could save, they made me a sliding barn door, which serves to separate the office space from the studio space. I'm inspired by the artwork that surrounds me, my own and that of others. I have one piece, in particular, which was created by a good friend of mine, Katharine Thayer (now deceased). Katharine was a life-long gum printer

interview diana bloomfield

who helped me a lot with gum printing when I was first learning to print in that process, and a tricolor gum print?

of hers now hangs over my workspace. She rarely made tricolor gum prints, but the one I have is a small tricolor she made of these lovely, window-lit red poppies. Her son and daughter were generous in giving that to me, and that print now hangs right over where I coat my papers, so I see it almost every day, and I think of her.

I'm inspired by all the various books I've collected through the years, some now out-of-print, made by artists whose work and words have, over the years, influenced me in some way.

I have an old tube amp that a friend of mine re-purposed, so I love the music that surrounds me every day as I work. Again, I love that this object is old and had a whole other life in another century, and that he resurrected it to be used in the 21st century, complete with a blue tooth connection for use with my cell phone.

My father was a photographer in the Army Air Corps (now Air Force), and I have a small photograph of him that someone took in the 1940's, where he's posing with his hand-held Speed Graphic.

And I have a photograph of my husband, Peter, that I made over 30 years ago in downtown Philadelphia. It's my favorite photograph of him, so that image, when I made it and how he looks into the camera, and what was happening at that time and place, inspires me.

And, of course, my sweet border collie, Tucker, is always by my side in the studio. He is great company and quite discerning when it comes to the images I'm printing.

Do you have any favourite tools in your workspace?

I work with lots of different brushes and papers that I love. And a former student of mine who works with pigments and dyes has been creating some watercolor pigments that he's having me test, specifically for gum printing. They are spectacular, so he sends these different colors, in clear glass jars, every few months or so—with no warning—so to receive these in the mail is always a surprise and such a treat. These jars are so beautiful all lined up on my counter—and print so beautifully—very intense colors. These pigments are already mixed with gum and honey, and very thick, so I scoop out the little that I need with this tiny, delicately engraved silver salt spoon I found at some 'antique' store. I like using it, but I also just like seeing that sit there, aligned with all these colorful jars of pigment.

And while this isn't exactly a tool I print with; I do have a wood stove that I love and that keeps me super warm and cozy on cold winter days. We don't have that many of them in North Carolina, but when we do, it's great to light up that wood stove.

How did you set up your space to accommodate the different media and techniques that you use?

My workspace is divided into two areas. I have an office area with an oversized desk that is host to my computer, scanner, and printer. I have a large worktable, an old beautiful wooden flat file, as well as a bookcase and some storage for framed work that my husband built for me. In the studio area, I have a large cabinet that was put in, with a large deep sink, a UV vacuum print frame on top of yet another old flat file, and I even have room for a couch. And I recently found another flat file—all 3 were bargains found locally, and in great shape. For our 30th wedding anniversary, my husband gave me a gorgeous Takach etching press, which I have on a table in the middle of the studio floor. So it all works out pretty well.

If there was one thing you could change about your space what would it be?

Oh, I would probably add a little more space for another bookcase and at least one more flat file. I'm not sure you can have too many flat files. Or books.

How do you keep track of all of your ideas?

I typically have multiple bodies of work that I focus on at any given time, so my ideas flow from those tangible images, which helps me keep track.

What is on your desk right now?

I have a large deep desk that holds my Epson scanner, printer, and desk-top computer, a couple of mid-century modern lamps that always seem to be on, some photo journals and books, pens, and some medium format negatives waiting for something.

- Rphoto

exhibitions for your bucket list

LYON, FRANCE



Striving to unmask the figure

There are mechanisms so deeply rooted in the inner self, that scrutinising them seems like a form of excavation.

The intimate processes involved in the construction of the individual continue to be reflected as the foundation of Marielsa Niels' work. However, by attempting to corrode the fatalism of the concept of norm, and more specifically that of binarity, this series seems to augur for even sharper explorations.

The narrative form of this work contributes to the sagacity of the reflections. This is not to illustrate the understanding of an abstract notion, but to bring out the conflicts it is able to engender in the depths of being.

In the inner self begins the paroxysm of this alienation. So there is nothing trivial about it being crushed by an immeasurable weighty screed that is first of all discerned. At the whim of the narration, the photographer exhumes the internal quarrels, reveals the pathways, detects inertia. Yet, through the ambivalence of the symbolic hues and positions of the body, our gaze strives to unmask, without our even realizing it, the nature of this figure. And the game of standards is a game of fools.

Therefore, more than an invitation, the photographer engages us. And it is almost without our knowledge that we take the risk, according to certain images, to reveal ourselves judge and part. Because in fact, Marielsa Niels refers us to our own apprehension of norms, intimate, almost intrinsic by force of acceptance. She reminds us that these are so, insidiously enveloping.

Marielsa Niels – In the den of the self. Alteration of the principle of binarity

From September 14 – November 2, 2019

TRUE DREAMS Gallery, 6 rue Dumenge, 69004 LYON

-- Anne Eléonore GAGNON
"The Eye of Photography"

emerging photographers to watch

HIROMI KAKIMOTO

Japan's female photographers out in force



Image by Hiromi Kakimoto.

The Antwerp-based IBASHO gallery might seem an unlikely place to focus on Japanese photography, but directors Martijn van Pieterse and Annemarie Zethof have a passion for presenting the works of established artists, as well as younger talent and foreign photographers who are clearly inspired by the country and culture.

“We have come across so many talented Japanese photographers since we started with the gallery, but our annual program provides for only a couple of solo exhibitions,” they explain. “That is why we decided to start curating annual group exhibitions showing new and unknown works.” Their first survey show, entitled *Female Force from Japan*, presents some of the country’s most promising female talent; here is one of the most outstanding examples. Osaka-born Hiromi Kakimoto fully realises an image in her head before embarking on a project, as if she is devising a single frame in a complete story. In her series *Little World* (see next page) she employs sun-drenched, over exposed frames to present a fanciful, empty world full of joyous yet strangely melancholy scenes. A room is filled with baby pink balloons, or a paper aeroplane glides through an endless blue sky. She captures a beautiful stillness that seems reminiscent of a hazy, evocative memory that cannot be fully recalled.

over page...

emerging photographers to watch

HIROMI KAKIMOTO



Image from by Hiromi Kakimoto's 'Little World'

news you can use

Dialogue and democracy –

Monica Allende



Monica Allende © Jean-Jacques Ader

A native of Bilbao, she studied political science in London before becoming head of the Sunday Times magazine's photo service.

There, she began to practice her concept of the accessibility of images before becoming a curator and independent consultant. Succeeding Christian Caujolle, she has just piloted for her third and final year, the thirteenth edition of GetxoPhoto in the Spanish Basque Country.

news you can use

A stranger in her own country, Monica Allende likes to explore new lands, new narratives, within the limits of the resources offered to her but not limited by her spirit; as an urgency to experience something. Even before her arrival as the artistic director of Getxophoto, the identity of the festival was to inhabit the public space, to be outside is its DNA. The search for new spaces, this idea of reinterpreting the festival, not just the concept, not just the themes but also the setting, is her creed.

Already in post at the Sunday Times magazine, but especially after leaving, she has always refused a narrow narrative vision. With a total respect for photojournalism, she no longer recognises herself in this combination of aesthetics, rule of work and a methodology. Then while thinking about her job, she strives to be attentive to multidisciplinary visual writing. The goal is to work with artists, photographers, photoreporters or whatever they are called. They are creators first and foremost.

Different platforms interest the art director, words, internet, books. These are the vehicles that will carry the stories to tell. She is not a purist. It is very important to understand that her work is defined by narratives that reflect ideas of social justice, human questioning and their interactions. To work around specific and concrete ideas. The idea, the theme is the point of departure, and then it must be entrusted to an artist who will come to establish an interesting dialogue, in line with this theme.

"I choose a theme for its relevance to the exhibition space, and for the echo it will find with the people. I like the idea of an inclusive theme, which concerns all citizens, and can touch them. For example, for Getxophoto I asked myself a simple question: where are we going? and I realized that we were in a period of great changes. From this starting point, I tried to deepen my thought, again and again."

For her, photography offers the opportunity to engage in a dialogue, a conversation that serves as a trigger and that involves society, the public, that trigger a discussion, an analysis, a questioning.

Passionate about political science, she cannot consider the world and human relations without going through the prism of politics. After finishing her studies in London, she decided to put her knowledge into publishing as picture editor, always preferring accessibility to images. It was before the digital age. Facilitating access is her idea of democracy. If the world is complex, the path to understanding it must be translated into the simplest and most democratic form possible for the dialogue to continue.

"I am impatient. I like to think regularly about new processes, and the rigor of teaching is not for me. I am still thinking of the next step. Teaching is based on solid foundations, and these foundations are built looking back. Some people do that very well, but I prefer to say, "think differently".

After her third and final contribution to the Getxo Festival, Monica Allende will fly to Sweden to the Landskrona Photography Festival, again as Artistic Advisor. There will be a moment of dialogue with the team and as it is a biennale, they will prepare together the edition of September 2020. Several other projects are underway, which she will share with us when the time comes.

-- Text and portrait by Jean-Jacques Ader.
"The Eye of Photography"

Landskrona foto, Sweden,
Biennial from 4 to 20 September 2020.

the masters: our great photographers

ANDRE GALLANT



His name may be familiar to many in New Zealand as he has, for a long time, worked closely with fellow Canadian Freeman Patterson who toured there teaching. Andre Gallant and Freeman Patterson now teach together nearer their homes in Canada. Gallant won some wide praise in 2004 for his inspired book *"Dreamscapes"* which was in four sections dealing his techniques for (and his portfolio of images from) composite, mirror, surreal and cross dreamscapes. This image from the surreal section was taken with a zoom lens extended out to 300mm.

- KB

from ken ball's vast books collection

SARAH MOON



Her work and the vast diversity of her styles has captivated me for decades! At one time a model in Paris, she turned photographer way back when Polaroid was famous. Then came the movie making and even more photographic styles. Sarah Moon became a legend and one of her portfolios containing several volumes of books and a movie was, at the time, the most expensive bookshelf purchase I'd ever made. I think we should publish a selection of her varied works in the Newsletter early next year.

-KB

flashback: a blast from our archives

MARGE PRIOR



Because of my close association with Cambodia in the early 1970s, I had the pleasure of meeting 25 years ago with Marje Prior who had just produced a book on that war-torn country. *"Shooting At The Moon"* is a volume of real experiences told by Cambodian peace workers. It features some remarkable photography by Heide Smith like this woman waiting for home delivery of her baby as a hospital would cost her 60,000 riel – almost six months salary.

-KB



OUR PARTING THOUGHT

" There is nothing negative about creative process, just the infinite realm of possibilities and potential"

Wendy Verity

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