

ISSUE 38 | NOVEMBER 2014



for PHOTOGRAPHERS
AND AFICIONADOS

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TONY CARTER
Another World

DOC ROSS
London calling

GLEN HOWEY
Confessions of the eyes

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WELCOME TO *f11* MAGAZINE

It's an absolute Kiwi talent-fest this month with our three featured photographers all hailing from New Zealand.

Taranaki photographer Tony Carter shoots portraits and weddings for discerning clients, always seeking to portray them at their very best, and in the most flattering of circumstances. So his photo essay, 'Another World : Portraits from Ohura', a gritty documentary style treatment of the residents of a small town in the North Island represents a spectacular contrast. Visitors to New Plymouth can still catch the exhibition of this work – on until 23 November. See link in the accompanying article.

Christchurch resident Doc Ross last featured on our virtual pages back in 2012, with a collection of his fine art black and white landscapes. On this occasion, he's been inspired by the style of Garry Winogrand to shoot street life in London. Armed only with cheek, a small and innocuous looking Nikon, and excellent timing, he's taken to the streets in order to capture strangers on the move to destinations unknown. Most likely to Doc's chagrin, we've christened this feature, 'London calling', a nod to the 1979 song by British punk rock band The Clash.

Glen Howey is a documentary photographer, teacher and photo tour operator based at Raumati Beach. His landscape series 'Confessions of the eyes' is a respite from some of the harsh realities of his documentary work, and as he puts it, 'a kind of meditation...' The series is all about the creative use of shallow slivers of depth of field and we loved the images from the moment we discovered them on the walls of a restaurant in the Coromandel Peninsula.

Often photographers seek us out, recognising the magazine as an outlet for their creativity and bringing stories to tell. Sometimes we just stumble across their work in unlikely places and set about the process of pursuing them. Long may both processes continue in gentle tandem.

All roads lead to Rome.

Sit back, relax and enjoy this issue... ■

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GARY BAILDON aka The Shooter was schooled in the dark arts of photolithography, before talking his way into a well-known Auckland studio in the heady 80's. Most of the 90's were spent in a plausibly deniable series of roles in the photo industry. After his disappointment at Y2K not signaling the end of the world, as we know it, he returned to shooting people, products and fast moving objects for filthy lucre. Helmeted and suited, he now spends weekends in his small German racecar, the latest in a succession of fast toys. For shits and giggles he plays both drums and bass in bands you've never heard of, in places you've never been to.



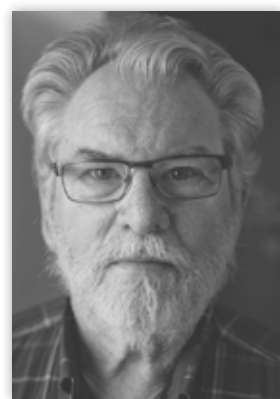
TONY BRIDGE is a fine artist, photographer, writer and photo educator... depending on which day you catch him. When not hosting seminars or workshops, this nomad is usually to be found somewhere in the beautiful landscape of the South Island, four wheel driving tirelessly up hill and down dale in search of new images and true meaning. Like any modern day guru, in Yoda fashion, he thinks way too much, constantly reinvents himself and often pontificates on one of his blogs, enriching us all in the process. Rather than joining the rest of the team in the cult of Mac, he insists on trying to build the 'ultimate PC' – poor deluded man. Apart from that tiny lapse of judgement, as the good Yoda himself would put it, 'Learn from him, you will'.



DARRAN LEAL is a photographer, adventurer and educator. An Australian by birth, he combines his twin loves of travel and outdoor photography by running tours, workshops and seminars and guiding photographers to stunning locations around the globe. Prior to inventing this great gig, he variously sold cameras, served food and wine, built gas pipelines, explored for diamonds and discovered that the life of a park ranger was not for him. When not up to his ass in crocodiles, cuddling gorillas or herding photographers, he fishes the world's oceans, rivers and streams. Only his fishing exploits suffer from exaggeration, believe it or not the rest of his adventurous life is, amazingly, true.



IAN POOLE has been a member of the AIPP since 1976, holding various positions within the Institute. Truly a trans-Tasman go between, Poole has been a long term judge of the APPA's and a guest judge in the NZIPP Awards for many years. Well known for his extensive work as an educator at both Queensland's Griffith University College of Art, and Queensland University of Technology, and with a background as an advertising/commercial photographer in Brisbane, Ian is now turning his hand to finely crafted black and white portraiture. He is a director of Foto Frenzy, which specialises in photographic education in Brisbane. Erudite, witty and urbane, or so he tells us, he's one of *f11* Magazine's ambassadors in Australia.



MALCOLM SOMERVILLE spent far too much of his working life within the evil empire that once was the largest multi-national manufacturer in the photo industry. His resulting knowledge of photographic and chemical processes is so deep that he is still deemed to be a security risk. A past president of the NZIPP, Malcolm is the ultimate fixer, a go to guy for anyone wanting to know anything about professional photography and photographers. Malcolm has been a writer and industry commentator for many years and has the innate ability to spot a crock of the proverbial at 500 paces.



TIM STEELE is the ringmaster of the travelling circus that is *f11* Magazine. A former high wire artist for corporate masters in the photo industry, he still has nightmares about delivering the physically impossible, on occasion under the whip of the seemingly insane, and always for the terminally unappreciative. A brilliant escape from the last of these gulags left a tunnel for other prisoners and led him to consultancy in strategy, advertising and marketing. Always impressed by the Bohemian lifestyles, devil-may-care attitudes, cruel wit and sheer bravado of professional photographers, he now frequents their studios, shooting locations and watering holes in search of his personal holy grail, great images to share with *f11* readers.



'I went into photography because it seemed like the perfect vehicle for commenting on the madness of today's existence.' – Robert Mapplethorpe.

WARNING – HOTLINKS ARE EVERYWHERE!

Amazingly, some readers are still blissfully unaware that this magazine is a veritable hotbed of hotlinks, so this is a friendly reminder! There are links to online content such as videos, and to websites which expand on the ideas on offer here in the magazine. Anywhere you see an image of a computer screen contains a link, there are highlighted links within articles and all advertisements link to the advertisers websites so you can learn more about the products you're interested in. Simply click on the ad.

If this is still baffling, learn more in our expanded instructions on **page 135** of this issue.



Tony CARTER

Another World:
Portraits from Ohura

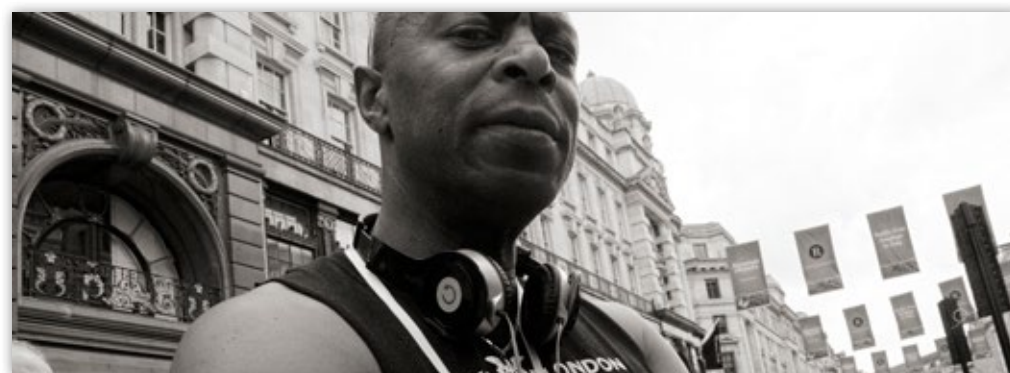


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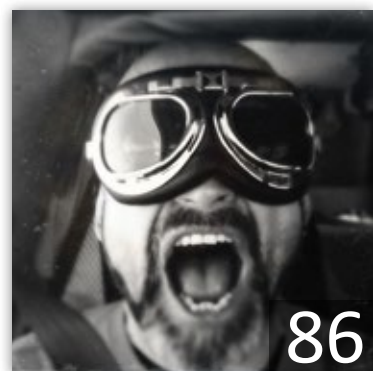


Doc ROSS

London calling

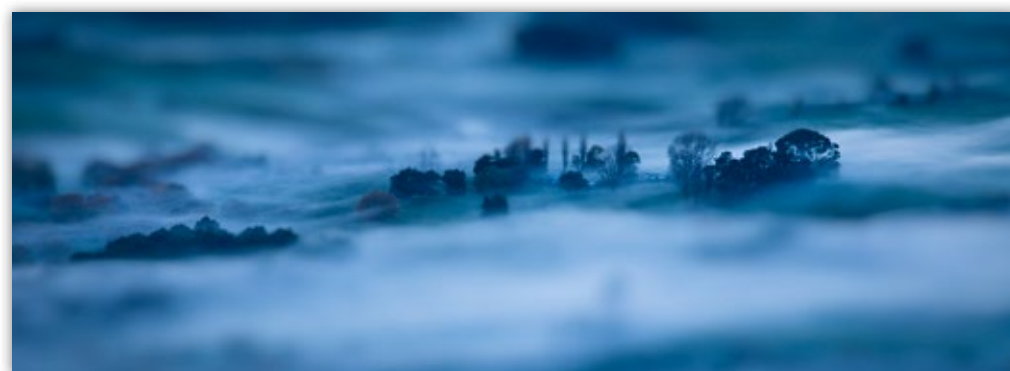


© Doc Ross



Glen HOWEY

Confessions of the eyes



© Glen Howey



COVER IMAGE © Glen Howey
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'To me, photography is the art of observation. It's about finding something interesting in an ordinary place... I've found it has little to do with the things you see and everything to do with the way you see them.'
— Elliott Erwitt.

THROUGH THE GROUND GLASS

A five minute vignette from Taylor Hawkins on large format photographer Joe Freeman Junior. If you think a D810 is high resolution, and dragging one with some premium glass and a tripod cross country is a task, then take a look at Joe's world and listen to his thoughts on 8x10 inch contact prints. Shot in wide screen.

Joefreemanjunior.com via VIMEO

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



EXPERIENCE THE POWER OF A BOOKBOOK™

Furniture giant IKEA takes a gentle jibe at the iPad experience to promote its new printed catalogue. At only 8mm thin, and weighing in at less than 400g, the 2015 IKEA Catalogue comes pre-installed with thousands of home furnishing ideas. Shot like an Apple promo piece, its sure to bring a smile!

IKEA via YOUTUBE

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



RIDE THE INFAMOUS CUILLIN RIDGE ON THE ISLE OF SKYE

Legendary trials cyclist Danny MacAskill climbs aboard a mountain bike and returns to his native home of the Isle of Skye in Scotland to take on a death-defying ride along the notorious Cuillin Ridgeline. Watch out for the stomach churning, vertigo inducing helmet-cam and drone footage.

Twisted Sifter via YOUTUBE

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Technology, format and brand agnostic – that's us.

Late in the production cycle for this magazine, it struck me that all three of our feature photographers had used Nikon digital cameras to create the work we've selected to expose in this issue. This observation reminded me that it might be

an opportune moment to reinforce something that I said in our very first issue, back in July 2011:

We're as hot for silver as we are for pixels so expect images from every origin – wet or dry, dark or light. And before you ask – yes, show us your Polaroids and your iPhone pictures!

I should probably have added, but it seemed superfluous at the time, that we cared not what format, camera brand, lens brand or combination of creative processes were involved in the creation of the images we intended to show here.

So why clarify that now? Well from time to time we receive comments that the image credits in this magazine sometimes look a bit like a Canon benefit, with many of our feature photographers choosing and using that brand. We've even been accused of enjoying their sponsorship – when nothing could be further from the truth. On those occasions, I point out that Canon's market share of the DSLR category in most regions makes this an unsurprising coincidence. This magazine reflects trends in the wider industry, and if another brand ever becomes dominant, that would very likely eventually be manifested within the detail of our image captions.

I also take the opportunity to describe how our process works when we're initially assessing

images for potential inclusion in this magazine. Specifically, that we usually have no idea, or interest, in what tools or brands were used to create the images. At that point, we're only interested in the images themselves – do they make the grade?

So unsurprisingly, we only discover what brands were involved after we've selected images for publication. This happens during our production stages, when we determine and report details of equipment, technique or process as part of the story behind the images.

We understand tribalism, and the fact that some folk dwell in camps, it's always been a part of photography. People are often separated – or unified – by their choice of brands.

We just don't practice it here. The only deity we worship is creativity. ■

TS

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Agnosticism, in fact, is not a creed, but a method, the essence of which lies in the rigorous application of a single principle ... Positively the principle may be expressed: In matters of the intellect, follow your reason as far as it will take you, without regard to any other consideration. And negatively: In matters of the intellect do not pretend that conclusions are certain which are not demonstrated or demonstrable. – Thomas Huxley





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For intricate details, I opt for the SP 90mm F/2.8 Di VC macro lens, they cannot be beaten for clarity and sharpness.”
- Alex Cearns - Tamron Super Performance Series Ambassador







The tyranny of format

How many of us, I wonder, take our camera's format as a given?

How many of us, I wonder, take it for granted and attempt to obey its edicts without questioning it and understanding the implications of this obedience?

We have a range of options available to us, which position themselves along a continuum. At one end are the extreme aspect ratios of panorama photography, such as 1:3 or even wider. At the other end of the scale there is the square format, or 1:1 ratio. And everything in between. Our device dictates those ratios for us, or we can make choices later, in post-production.

In some cases the choice has been made for pragmatic rather than aesthetic reasons. The 3:2 ratio, or traditional 35mm film format, is a case in point. When Oskar Barnack built his prototype Ur-Leica in 1913, he made it in order to use short lengths of 35mm movie film, which was at the time captured in continuous frames 18mm high x 24mm wide, within the 35mm width of the film stock running vertically through the movie camera's film gate.

By running these short lengths of film horizontally across the Leica's shutter Barnack could

effectively use an area equivalent to 2 of these frames side by side, thereby creating the 24x36mm format that became the format du jour after Leitz began manufacturing cameras in this format in 1924.

A sheet of 8x10 inch film cut into four yields the 4x5 inch format, beloved of photographers from as early as 1915.

When you choose a format, you are constrained to, and by, these proportions. You make choices and selections on what you will include within the frame. The frame, and therefore the format or aspect ratio, has a profound effect upon the relationships of the subject elements within the frame.

Over the years as I have taught photography, I have noticed that students often favour one of these over another, and naturally lean towards a particular format. I recently sat down to do a portfolio critique in Lightroom with someone I now mentor. The images looked somehow uncomfortable in their skin, somehow off-balance. She had shot them in 3:2, because that was the native format of her digital camera. Things didn't look right. These were formal statements, acute observations using a format



Nevis Valley © Tony Bridge

which better suits the fluid and momentary. 3:2 has, after all, been the staple format of documentary and street photography for over half a century. Then I got it. I cropped one of her images to 1:1, to square format, and it 'came right'. Then I repeated the process with the whole portfolio and they all fell into balance. The square, which is just a circle with four corners is quite formal and balanced, and suited the formality of her vision.

Another student's work suddenly looked better when we cropped the top and bottom out, using a 1:3 ratio. He simply 'saw' in panorama format. Not long afterwards he sold off his 35mm outfit and invested in a 6x17cm panorama camera outfit which used 120 film.

Put simply, the squarer end of the continuum is more formal and more demanding, and implies a strongly focused observation. Time stands still and is contained. A circle is, after all, complete in and of itself. Panorama formats are much looser and offer the possibility for multiple, connected narratives. Time stands still in the former, and passes in the latter.

In a remote valley behind Queenstown, New Zealand, I found these small buildings still used

by gold miners, who come for the summer and then wisely depart before they are locked in by winter snows. The valley is spare and minimalist. The view was left to right, rather than up and down. There were no clouds (a rare event here) to draw the eye upwards. The 3:2 ratio of my DSLR felt somehow constrained.

The small building needed more landscape on either side to accentuate the sense of living out on the edge. Then I remembered my phone. I realised that it uses a less formal and more generous 16:9 ratio, one a lot closer to how we actually see, which is wider than taller. I pulled it out of my pocket, and made an image with it, using it as a preview device.

I was right. Its native 16:9 ratio gave the needed space either side. Then it was a simple matter to return to my DSLR and make two separate exposures for later stitching.

And, in doing so, I overcame the tyranny of format. ■

TB

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Tony CARTER

Another World: Portraits from Ohura

'I have been photographing people for my entire career, but these photographs are different. They capture another world, a world that is usually invisible to most New Zealanders.'

Tony Carter lives in Taranaki, in the North Island of New Zealand, and is one of the region's most celebrated portrait photographers. He has been a professional photographer for 22 years, also shooting weddings and his own personal projects when time permits. Tony has been named as the NZIPP Photographer of the Year five times since 2003, and as recently as 2010, when he was also awarded his Grand Master of Photography by the institute.

The uncompromising and even confronting images we're showcasing here represent a year long labour of love that would see Tony visit a rural area 40 km off the beaten track by winding gravel roads, become engaged with its inhabitants and document its harsh realities. A coal mining town, Ohura fell victim to the mine's closure and an economic downturn that ▶



Hazel. Hazel, the local Justice of the Peace, has lived in Ohura all of her life. Now in her eighties, she still rides a bike around in order to tend to her livestock. Nikon D800 with 24-70mm f2.8 lens. © Tony Carter

would eventually see the population dwindle from over 600 to relatively few today. Even nature dealt regular blows with constant flooding of the low-lying area. Yet there is spirit and camaraderie amongst those who remain.

Tony's impressions are of a small group of people undaunted, in his words, '...it was almost like a magical place, another world. Even though people didn't seem to have much in the way of things, they were still happy... Many people go there to get away from society, but they are still community-based, they support each other and they're proud of who they are. I felt the people there were quite creative in their own way and happy with their own company. They were real.'

Tony's artist statement further sets the scene.

'Another World: Portraits from Ohura is the result of 30 visits to Ohura, in the Manawatu-Whanganui region of the North Island. By chance, I stopped as I was passing through one day and was fascinated by the people there. I grew up in a rural environment and feel that I understand the 'no airs and graces' attitude of the residents. I wanted to capture the rawness and humanity of Ohura. The people who live there don't fit in to the mainstream – they live in Ohura because it is a place where they can be honest and real about who they are, I tried to reflect that honesty in my work.

Ohura represents a different type of cultural diversity, I spent a lot of time with the residents, listening to their stories and getting to know them. Once I'd finished working on each photograph, I took it back to the resident for them to see. That way I built up their trust – they could see I was working in a respectful manner.

My Ohura photographs are full of intensely personal objects and locations that reflect the lives of each resident I photographed. Character houses, domestic clutter, faded posters, beloved pets, tattoos – I wanted the portraits to be intimate, honest and direct.'

The 'Another World' exhibition is on now in the main gallery at Puke Ariki Museum in New Plymouth until 23 November.

f11: Hi Tony, and welcome to f11. Tell us how you happened upon this area and the people you would come to know and document?

TC: I was on an early morning drive to photograph the landscape in the Uruti valley, kept driving and found myself in Ohura, 130 kilometres northeast of Stratford. I stopped in the main street and saw a shop there that was full of secondhand things – a shop that never opened. I started talking to the people in the township. They were quite interesting characters, so I asked if I could photograph them and they told me about an old lady who was 86, who lived around the corner and still rides a pushbike.

I photographed her, and then met a couple living in a house truck. They were very open and friendly and had so much character. Within half an hour the woman allowed me to photograph her naked – she was keen to show off her tattoos. From there, in my mind, I thought there was a different side to this place.

f11: Amazing, so instant rapport everywhere you went?

TC: Actually, no. Initially, a lot of people didn't trust me because they thought I was an undercover cop! I've had doors slammed in my face, been told to go away in not-so-polite words and once I was even shut in a house by a man. ▶

*Ross. Ross is by his own admission, a 'retired horticulturist'. He has lived in Ohura in a house truck for 18 years. Nikon D800 with 24-70mm f2.8 lens.
© Tony Carter*



f11: But you kept going back, and I guess introductions followed and you gained trust on by one?

TC: I photographed some people within ten minutes of meeting them, others I just had to slowly get to know over two or three visits

f11: Any hold outs, people who you never managed to establish dialogue with?

TC: Three come to mind, one guy I asked to photograph said. 'You're the guy photographing the crazies in the village...', then told me there was no way I was photographing him because he was hiding in Ohura! Another real character said no because he was scared he might be deported. The person I was most disappointed to have missed was a quiet man who was Ohura's longest serving resident. He never actually refused to be photographed, it simply didn't suit him on any of the four occasions I visited him!

f11: Did you ever feel uncomfortable or alienated, or have your intentions questioned?

TC: One family comes to mind, about the third time I visited Ohura I knocked on the door of a house that looked a bit dodgy (to say the least!) and was told to hit the road in slightly harsher terms. I mentioned to some of the locals that I didn't feel welcome at this particular home, and they told me that I was taking my life into my own hands by going there!, So after that I made a few rules for myself: always leave the camera in my locked car until I was happy to shoot; never talk about myself or my family; and most importantly, always ask a trusted local who to avoid.

f11: There must have been some genuinely funny moments, I'm sure I can see humour in quite a few places in the images. Any stories to tell?

TC: Early one morning on the way to Ohura I stopped on the side of a saddle to photograph the landscape and a guy called Blue who I hadn't

met before pulled up in his old car and asked me if I was looking for Polar bears. Another time I got stuck in between two feuding neighbours who decided I would make a great witness after one threatened to kill the other's very early morning crowing rooster. I always had a smile on my face on the drive home.

f11: Tell us about the responses from your subjects when you returned to show them 'their' images. Did you show all of the work, or just gift each person one print?

TC: I gifted each person a print and left it up to them if they wanted to show each other how 'their' image had turned out. From day one of the project I had model release forms signed, and my standard line was, 'I want to have an exhibition – but don't know where or when – but please sign here and I will post you a photograph.'

f11: Do you think, as I do, that many New Zealanders will be surprised by this collection?

TC: I have had a lot people incredulous that these photographs were even taken in New Zealand! People living in these communities are generally private and shun the limelight. They would rather stay invisible so I have simply given the public a glimpse into something that they wouldn't normally see. This is really about the changing face of isolated small rural towns and what happens to them when industry and employment dry up. Some people move to the big cities to find work, but people who don't fit into mainstream society, and can't afford to live anywhere else, end up in places like Ohura. ▶

*Julie. Julie works part time at the local refuse centre.
Nikon D800 with 35mm f1.4 lens. © Tony Carter*



f11: What sort of feedback have you had to the series, and to the exhibition?

TC: I have had nothing but positive comments and it seems to have captured the imagination of the general public. Some people have gone back two or three times to try and absorb it all. The highlight for me would have to be watching the subjects turn up to the opening night and seeing themselves on the wall as a 1200x800 print for the first time. A totally heart warming experience for me.

f11: The work here is so different from your day job, where people are choosing and paying you to capture them at their very best, often on some of the most significant days of their lives. Did that contrast strike you when you were shooting these portraits or was that a revelation over time?

TC: I'm a people photographer whether I'm getting paid for it or not, I love the inherent extreme that I can be paid well for a portrait that shows a client and their family in the best possible light, and the next day photograph someone and say, 'sign here and I will send you a picture for free'.

f11: Does it feel surreal to go back to that work immediately after shooting this?

TC: Oh yes! One of my favourite characters from Ohura committed suicide in January of this year, he had suffered from depression and hadn't left the house for months. Another has lived in a woolshed with no windows or doors for three years, sleeps on a bed of hay, and wears his dead son's clothes. He uses alcohol to numb his pain. I admit to feeling quite bad getting into bed in my nice new house with double-glazing and central heating. It always felt surreal and the reason why we called the exhibition ▶



Norm and his kids. Norm moved his family to Ohura from Auckland recently. This image won Gold in the NZIPP Iris Professional Photography Awards this year in the Classic Portrait category. Nikon D800 with 24-70mm f2.8 lens. © Tony Carter

'Another World' was because whenever I showed the images to someone the first thing they said was 'Wow! It's like another world'.

f11: What are the lasting impressions left on you by the experience of shooting this series?

TC: The abiding impression is probably to be happy with the simple things in life. I must admit when I first went to Ohura I looked down my nose a little bit at the locals but now I realise that we are all just people and nobody is better than anyone else, we all have our place on this planet.

f11: I see one camera and four lenses in your captions and metadata, a Nikon D800 and the holy trinity of Nikon f2.8 lenses – the 14-24mm, 24-70mm and 70-200mm – plus a 35mm f1.4. Is that your regular working kit or more of a travelling collection?

TC: I'm not really too hung up on camera gear, I shoot the majority of my work on the D800 and the lenses that you mentioned. Though I must admit that I find it hard to sell old cameras, and still have a few gathering dust, like a complete Mamiya RB 67 kit, Pentax 645 kit, Nikon F5, and two Nikon D200s, so I guess you could say I'm a camera hoarder!

f11: Was the entire series shot with available light? If so, were you ever tempted to light anything and why did you decide against it?

TC: Right from the start I decided this project was going to be shot for maximum natural sharpness and at mostly small apertures for great depth of field. I knew in my own mind that if I ever got to have an exhibition the images would be displayed large to show all the grit, dust and personal belongings of each person. So to answer the question, all of the images were shot using a tripod in available light. A lot of the time the light was far from perfect but I wanted to keep it all as real and as natural as possible.

f11: How do you top this, what's Tony Carter's next project?

TC: I'm always shooting local people and places for myself, and I have three other bodies of working coming together slowly.

f11: Thanks for sharing this work with us, and for trusting us with something you've put a great deal of yourself into.

TC: Thanks Tim, I always look forward to *f11* arriving in my inbox at the start of each month! ■

TS

<http://www.tonycarterphotography.co.nz>

*Liz. Liz outside her shop, the shop that never opens.
Nikon D800 with 70-200mm f2.8 lens. © Tony Carter*



Paul. Paul works as a chef in a restaurant in National Park, he has lived in a house bus in Ohura since the mid 80's. Nikon D800 with 24-70mm f2.8 lens.
© Tony Carter



Mike. Mike's business card stated that he was an Actor /Welder/Landscape Gardener. Sadly, Mike took his own life in January of this year. Nikon D800 with 70-200mm f2.8 lens. © Tony Carter

'I gifted each person a print and left it up to them if they wanted to show each other how 'their' image had turned out.'

▶▶ *Following double page spread: John. John lives in a house truck but travels all around the North island on a pushbike that he has fitted with a small petrol powered motor. Nikon D800 with 14-24mm f2.8 lens. © Tony Carter*





LADIES

▶ Bonita. Long time Ohura resident Bonita at home in her kitchen. Nikon D800 with 24-70mm f2.8 lens.
© Tony Carter

'I love the inherent extreme that I can be paid well for a portrait that shows a client and their family in the best possible light, and the next day photograph someone and say, 'sign here and I will send you a picture for free!'

▶▶ Following double page spread: Blue. Blue lives in the hills above Ohura, he has starred on the TV show 'Neighbours at war'. Nikon D800 with 24-70mm f2.8 lens. © Tony Carter





▶ Lionel. Lionel outside his house truck. Nikon D800 with 14-24mm f2.8 lens. © Tony Carter

'The highlight for me would have to be watching the subjects turn up to the opening night and seeing themselves on the wall as a 1200x800 print for the first time. A totally heart warming experience for me.'

▶▶ Following double page spread: Paul. He has lived in a house truck in Ohura since the early 80's after moving there from Auckland. Paul is known in Ohura as 'Mr Aerodynamic', he cycles 48km to Taumaranui to buy his groceries. Nikon D800 with 24-70mm f2.8 lens. © Tony Carter





Janet. Janet in her shop, she only opens for two hours on a Saturday morning. Nikon D800 with 24-70mm f2.8 lens. © Tony Carter



▶▶ Following double page spread: Denis. Denis in his banquet room. Nikon D800 with 14-24mm f2.8 lens. © Tony Carter



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12
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MARILYN:
UN CAS DE CONSCIENCE
POUR YVES MONTAND

AN EPIC TALE OF...

MAN THAT JAMMED WITH
JEFF HEALEY

TESTAMENT
BOOK OF FACTS

Frank. Frank is living in retirement in Ohura. Nikon D800 with 24-70mm f2.8 lens. © Tony Carter





▲ Lawrence. Lawrence, a long time Ohura resident. Nikon D800 with 35mm f1.4 lens. © Tony Carter

► Les. A long time resident of Ohura, Les unfortunately passed away late in 2013 from heart problems. Nikon D800 with 24-70mm f2.8 lens. © Tony Carter





▲ Peter. Peter lives in a woodshed 30km outside of Ohura. He sleeps on a bed of hay bales, there are no doors or windows on the shed. He's wearing the clothes of his son who died three years ago in a car accident. Nikon D800 with 24-70mm f2.8 lens. © Tony Carter

▶ Gary. Gary, an animal lover, lives in the hills above Ohura. His house has no electricity supply. Nikon D800 with 14-24mm f2.8 lens. © Tony Carter





▲ Sandra. Sandra was one of the first people that I photographed in Ohura, I took this image within half an hour of meeting her, She moved to Ohura from Wanganui. Nikon D800 with 70-200mm f2.8 lens. © Tony Carter

► Trevor. An avid hunter and outdoorsman, Trevor works for DOC (the New Zealand Department of Conservation) in a program to control the Opossum population. Nikon D800 with 35mm f1.4 lens. © Tony Carter





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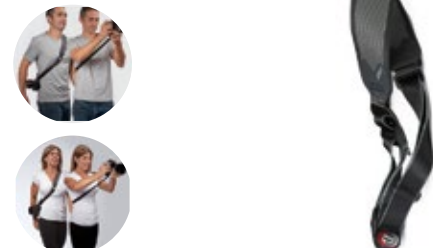
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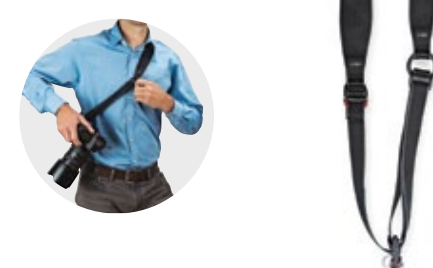
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Doc ROSS

London calling

Regular readers may recall that we featured Doc Ross in issue 12 of this magazine, with a collection of his fine art monochrome landscapes. Although best known for those New Zealand landscape images, Doc is no one trick pony and on this occasion he has taken to the streets of London with a harmless looking baby Nikon, one lens and an eye on the populace.

Initially in the pursuit of entirely different images, he found himself drawn to a style of photography which he immediately referenced back to Garry Winogrand's work. Here's his artist statement for this new and somewhat unexpected collection, some of which we're showing here.

On Winogrand and other things...

'I went to London this past winter with the intention of photographing the evolution of the urban environment, essentially a continuation of the work I had been doing in my home city of Christchurch, New Zealand. However, after a few days spent in a city full of people I found that it was them, the people, that I was attracted to photographing. ▶



London 2014 #32. Nikon 1 V1 with 10-30mm lens. © Doc Ross

Whilst backing up files a few days into my work I noticed I was making very recognisable pictures, but not recognisable as things I had done before. Instead, I was making pictures very much like one of my all time favourite photographers, **Garry Winogrand**. I have always admired and been inspired by his work and I was beginning to understand why, as I found myself doing the very same thing without even thinking about it. It was just that I had never been in that situation before with the desire to do it. I'm certain that the current relative absence of people in post-apocalyptic-earthquake-rebuilding central Christchurch where I live was the trigger behind my sudden interest in the populace of metropolitan London.

I have always placed great value on having a knowledge of the history of photography, not so much so one can emulate the work of great photographers past, but because the greater our understanding of their philosophies and how they worked, the greater our ability to understand how, and why, we ourselves work. I am reminded of the old saying that the future is in the past, so ignore the history of photography and in the future you may well be the last to know!

Winogrand always said he made photographs 'to see what things looked like in pictures', and as I worked and related my experiences to what I knew of him, I discovered that this was not as simple a statement as it first seemed. I also began to understand why he became so obsessive in the pursuit of the image that the finished picture became less and less important, the act itself could be just as exciting as the discoveries found in the prints; we know that Winogrand died with many thousands of unprocessed rolls of film left behind. ▶



London 2014 #39. Nikon 1 V1 with 10-30mm lens. © Doc Ross

As a reader of this publication you will, or should anyway, know of Garry Winogrand as one of the great names in photography, his photographs were an uncompromising look at the people and time he lived, they are an important part of the history of photography, he managed to capture things on film which few people even saw. His equipment and process was simple, a Leica camera and a lens – that's it, always at the ready, constantly watching everything. If you look at old film of him working you will see the camera is always in hand and held up around chest height at the ready, but not at the eye which would alert people to an imminent photograph, if you don't watch closely you will miss the moment the picture is taken. For me, the equivalent was a modern, small and inconspicuous Nikon 1 V1 compact camera and wide-angle lens, a much easier camera to use given automated focus and exposure, but the size and style of use is similar to his Leica.

I soon discovered that to achieve anything close to what he did one has to be totally immersed in the moment and the act, completely aware of everything around to the point of anticipating that which has yet to evolve or eventuate, and may never do so. Not simply to be aware that one may have to take a picture at some point, the camera must become an extension of one's awareness and using it, second nature. Nothing exists other than the theatre of life all around where everything is instinctual, even turning a corner just happens, there is no conscious thought as to which way will I turn. In this random state (which I believe Winogrand was always in) time slows down, much as I imagine a rugby game must for an All Black like Dan Carter, and one can then see things otherwise invisible to the casual observer.

On refreshing my knowledge of him after I returned home, I heard him talk about the games he learnt to play to make it possible to get the pictures he wanted, interestingly and unaware of this I had just learned those exact

same games whilst in London. In a way it was like learning to hunt and to outwit ones prey.

Winogrand once dismissed technique saying, 'it's easy, and, you learn from work not teachers' even though he himself was a teacher, and at first glance one could think his technique wasn't that good, but the rawness of his pictures, the movement or the soft focus, the grain, the tilt, all make them what they are, life, and life is rarely perfectly clear and in focus. One danger in today's world of high definition 200,000 ISO capable sensors is the potential to lose the realities of life in the pursuit of some impossible and pointless supposed image perfection, if one leaves little to the imagination they leave little of interest! Winogrand once said in an interview, '...you should be risking failure every time you make a frame, to do this you have to allow yourself to fail' and nowadays that means permitting your camera to allow you to fail as well.

I don't know if this is true or not but I once read that on a sunny day Winogrand, who used Kodak Tri-X film at 400 ISO, would set his camera to 1/500th sec at f16 and leave it like that, this would soak everything up leaving him to think only about looking. Now, whether this was part of his process or not, it makes sense and may be a good thing to ponder for many photographers in the digital age who seem to spend an awful lot of time contemplating the LCD. When in the street photographing life the real question is, is anything on that display more important than looking around and being constantly aware of one's surroundings? ▶

*London 2014 #20. Nikon 1 V1 with 10-30mm lens.
© Doc Ross*



It has often been said that Winogrand's photographs were taken – not willingly given – from people often unhappy about being photographed, and there is still a dilemma there for the photographer today: what is socially acceptable, and what is an invasion of someone's privacy? I think many of the people, especially the women, Winogrand photographed would later in life rather enjoy seeing how they had responded with a glare to this big guy with his little camera. In his pictures of women from the book 'Women are beautiful' I felt as though the women were showing their strength, whether it be in the disdainful how dare you glare or the knowing look that it is their beauty he was seeing, so perhaps rather than being insulting or intrusive, his photographs show us that the women of the time were strong.

The candid recording of society which Winogrand and his contemporaries did has been brought to a virtual end by the mobile phone camera attached to social media and the resulting over exposure of people to the point where nobody either wants to be photographed or even vehemently objects to it! The result is that the recording of ourselves is left very much to 'selfies' or entirely contrived editorial photographs. However, people aware or wary of being photographed, or more precisely people prepared or wanting to be photographed, do not make for pictures that reflect who they truly are and what their time really looks like. Perhaps society's weariness of the mobile phone is a statement on how we are at the moment, but a bunch of pictures of people looking pissed off is hardly an interesting record of life, even if it is to some degree truthful! ▶



London 2014 #59. Nikon 1 V1 with 10-30mm lens. © Doc Ross

As my work evolved over the two months in London I found that people haven't really changed that much, apart from getting fatter. I realised that Garry and I are very similar people, just working in a different time, what I saw and photographed were, for all intents and purposes, the same things he (and many others) saw and photographed. This wasn't because I copied his pictures, as that would literally be impossible, but because we were both excited by the same things and shared an aesthetic interest.

Above all though, I realised how important it is to document ourselves, and our society, in such a way that those documents become and remain, available to people in the future as Winogrands images are to us now. As we get older, personally we care much less about what people think of us, and I think this carries over to society in general, where we also care much less about how we looked in the past. Without people photographing us in such a way that others want to exhibit and publish the images, we wouldn't have the opportunity now to see that very past so clearly and with such insight.

We must continue to strive to make meaningful pictures despite the difficulties of the time because what I think Winogrand really meant with that comment 'I take photographs to see what things look like in pictures' was that, 'without photographs we can't ever actually see those moments!'

I am now convinced, more than ever, in the value of a knowledge of history, and how it can help us better understand our own processes. Or to put it another way, I suddenly realised that I knew where I was going and how to get there, it was written in the history books.'

Doc Ross

The complete collection of 74 images has been compiled by Doc into a handmade limited edition book, *'Fragments of other peoples lives'* – only available from his website, or by visiting his gallery.

Some of these images are also currently on show at Doc's gallery, Gallery 464 in Christchurch, New Zealand.

Doc talks more about the project in our interview on page 60. ■

TS

<http://www.gallery464.co.nz/>

<http://www.facebook.com/doc.ross.545>



*London 2014 #9. Nikon 1 V1 with 10-30mm lens.
© Doc Ross*



BACKGROUND, TOOLS AND TECHNIQUES

f11: Welcome back Doc, nice to have you here again. I understand that you had a strong connection with a book which helped you to contextualise this work, and your approach to it, however haphazard that seemed at the time?

DR: Yes, some time ago I read the book *The Ongoing Moment* by Geoff Dyer, in it he talks about a continuity in photography, how over time photographers are all attracted to the same things, for example the man in the long black coat in the shadows, everyone from Brassai to you and I have seen him and photographed him, so for all intents and purposes he could be the same man, it's a good read if you haven't yet read it. So when I was in London and realised I was making very Garry Winogrand like pictures it made me consider the importance of documenting society as has been done over the ages by people like him in an honest 'warts and all' fashion, and how in today's mobile phone Facebook world that is getting harder to do, but it is none the less important.

f11: You're a master of many formats and an aficionado of highly capable small cameras, pocket rockets, but a new camera joined the fleet for this trip and the resulting photo essay?

DR: I'd been looking for something small and unobtrusive but it had to have high quality and be fast and responsive. I did try to do this stuff on both my Sigma DP2 Merrill and Fujifilm X-E2 but not even the Fuji was fast enough and I missed far too many shots. As you will know, with this type of photography to achieve something beyond the banal there is usually ▶



London 2014 #41. Nikon 1 V1 with 10-30mm lens. © Doc Ross

only a split second where the moment exists so one has to be constantly aware and the camera must respond instantly, that is where the Nikon 1 V1 came in. It's the white one and I used the 10-30mm kit zoom exclusively.

f11: So what led you to the Nikon, tell me more?

DR: As far as the camera goes I don't think too deeply about technicalities and I use a camera like this one no differently to how I would an old Leica, it's a viewfinder, and in this case an LCD, a shutter speed and aperture, I don't think about histograms and menus and all the other stuff so many people worry about, I simply use the camera that does the job. The 1 V1 did, always! The fact that the look of the files is so pleasing in a real world sense was a bonus really.

f11: It's still an unusual choice, don't you think?

DR: What's incredible is the fact that reviewers can destroy a camera by online review (when they haven't really used it) simply because it has a small sensor! Even my local camera shop owner dismissed it purely on the 1 inch sensor which clearly, according to the non-photographer reviewers couldn't produce a good file so they didn't really need to test the camera. However I find it very film like, the kit lens I used was sharp, and the files look lifelike, which is important to me. I shot almost everything at the wide end of the zoom and for the exhibition-opening poster we printed a 40x60 inch print which held up well and still looked great. A note here, I process the RAW files in Photo Ninja which to my mind makes a real difference. ▶



London 2014 #34. Nikon 1 V1 with 10-30mm lens. © Doc Ross

f11: Still not convinced, tell me more?

DR: It's small and unobtrusive, but the killer feature is the shutter response which is super fast, immediate – just like when I used a rangefinder film camera. The small 10 megapixel sensor combined with a huge DSLR sized battery makes a good combo, I could do a full day's work on a single battery! The only negative was the LCD/viewfinder toggle sensor tended to get dirty easily and shut the screen down now and then but that's nothing a quick clean wouldn't fix. Whatever this little camera was made for, and I'm sure it wasn't intended for people like me doing work like this, it proved to be a perfect tool for the job, at the end of the day the only thing that really matters when doing this type of fast-paced-no-room-for-second-takes work is getting the shot, and whatever the 'pixel peeping full frame is the only way to go' people may find wrong with it, it did get every shot. Yet the camera was much maligned, almost to the point of extinction, by a bunch of reviewers with no idea of what cameras are actually made for. It's a very good little camera, especially for this type of work. I should thank those idiot reviewers though because I got the camera very cheaply thanks to them!

f11: At the risk of asking you to become an apologist for small sensor cameras everywhere, why – apart from form factor – would someone chase this over the uber-definition of today's multi megapixel DSLR?

DR: A small sensor camera like the V1 is like the 35mm camera of old. The sharpness, detail and low light performance of large sensor high resolution cameras like the D810 are more akin to a large format film camera which is ▶



London 2014 #61. Nikon 1 V1 with 10-30mm lens. © Doc Ross

historically associated with studio portraits or the grand landscape. Aesthetically they relate to situations where one has time to consider and contemplate a scene. The clarity of an Ansel Adams or Gregory Crewdson photograph for example, replicates the experience of actually standing in the scene and contemplating everything around, while the grainy, blurred, tilted images of Winogrand or Salgado replicate the fleeting moments one experiences in the street where there is no time to contemplate, moments come and go in fractions of seconds leaving the viewer to rely on a sliver of memory. The lack of clarity and detail from the small sensor camera is very much like that sliver of memory and therefore actually helps us feel the reality of those moments as we would experience them in real life, just as the large sensor camera allows us to contemplate detail as one would when observing the landscape in real life. Personally I don't think the two aesthetics are interchangeable.

f11: Thanks Doc, very well said. Exactly the answer I was anticipating.

DR: My pleasure. ■

TS



London 2014 #4. Nikon 1 V1 with 10-30mm lens.
© Doc Ross



'I don't like the term street photography. What I'm doing with work like this is simply documenting a moment in life. It is not 'street photography' it is just photography.' - Doc Ross



London 2014 #52. Nikon 1 V1 with 10-30mm lens. © Doc Ross

*'Photographs don't tell stories,
rather they show us what things
look like, to a camera.'*
– Garry Winogrand



London 2014 #55. Nikon 1 V1 with 10-30mm lens. © Doc Ross

'The blind man and the bible seller are two of those people that have been photographed throughout the history of photography, I'm forever curious why we are so attracted to them.'
– Doc Ross



London 2014 #65. Nikon 1 V1 with 10-30mm lens. © Doc Ross

'Movement, light, physical aspects of the subject, all these attract my attention.'
– Garry Winogrand



London 2014 #79. Nikon 1 V1 with 10-30mm lens. © Doc Ross

'I want my photographs to suggest something to the viewer they don't know, or for them to see something they wouldn't normally see, or feel something they would normally not feel.'
– Doc Ross



London 2014 #73. Nikon 1 V1 with 10-30mm lens. © Doc Ross

*'A photograph is an allusion
of a literal description'*
– Garry Winogrand



London 2014 #75. Nikon 1 V1 with 10-30mm lens. © Doc Ross

*'Pay attention to intelligent work
and bounce what you do off
better work' – Garry Winogrand*



London 2014 #45. Nikon 1 V1 with 10-30mm lens. © Doc Ross

*'From shooting to the final
print photography should be
an adventure in seeing.'*
– Garry Winogrand



London 2014 #80. Nikon 1 V1 with 10-30mm lens. © Doc Ross

▶▶ Following page: London 2014 #29. Nikon 1 V1 with 10-30mm lens. © Doc Ross



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Glen HOWEY

Confessions of the eyes

In the early nineteen nineties, Glen Howey graduated with honours from Wellington Polytechnic's Advanced Photographic course having completed the two year course and successfully tackling a third bursary year where he majored in documentary work.

He then spent 4 years as a press photographer for two daily newspapers, The Levin Chronicle and The Waikato Times. He followed this up with a highly adventurous and event-filled stint as a freelance travel photographer before returning home and touching down as a visiting tutor at Massey University. Throughout that time he continued to work in the area of documentary photography across 30 countries.

Now based in Raumati Beach at The Photo School on the west coast of New Zealand's North Island, he runs seminars, continues to teach and operates photo tours to Cambodia – at the same time maintaining his own creative output as a landscape, documentary and travel photographer. ▶



*Meads Wall, Whakapapa, Mt Ruapehu, New Zealand.
Nikon D90 with 18-105mm f3.5-f5.6 lens. © Glen Howey*

We discovered this work, his 'Confessions...' series, in a most unlikely venue, on the walls of a restaurant in the Coromandel Peninsula and determined then to track him down for a feature slot in the magazine. So here we are.

Glen briefly outlines the motivation for this series:

'Photography for me has always been part reality and part escapism. My documentary work confronts some harsh realities; a balance to this is my landscape work. The process of being in the landscape and absorbing its sublime vastness and also appreciating its fragile balance has become a kind of meditation for me.

This exhibition has started out as an experimental body of work both in the embracing of new technologies and in the presentation of landscape as a place of ambiguity. It is a stepping-stone, part of a much bigger process.

With this set of images I am giving the viewer not only the austere beauty and drama of the landscape but also raising questions about its reality.'

Describing his work ethic, and approach, he says, 'As a photographer who specialises in the area of concerned documentary, both my personal and professional lives merge into one. My work is for the public to view but highly personal. At its best, documentary photography is a dramatic and dynamic medium which can define the human condition. It is a vital and exploratory medium that records today what will be history forever.'

f11: Hi Glen, welcome to f11!

GH: Cheers Tim, thanks for tracking me down and giving me the chance to chat about my work.

f11: This series is all about selective focus, shallow depth of field, slices of reality coming into relief from landscapes, grand and small. How is this achieved?

GH: After swearing I'd never go digital in the early 2000's I forced myself to at least try it in 2007 and was blown away by what could be done with the modern technology. But like many, you often find something missing so I looked at ways of bringing the look and feel of the shallow depth of field back into my work.

f11: Is the effect achieved entirely in camera, in post-production or using a combination of the two? Can you describe your process?

GH: A lot of the process is done in Bokeh 2, a program by Alien Skin, but the learning curve to using it was huge. Creating a well-crafted landscape image is the first part – plus my standard work in Lightroom to bring out the most from the original RAW image – then Bokeh 2 for the final effect I'm after.

f11: Does any vista lend itself to this treatment or do you only apply it sparingly in some situations?

GH: It really needs a base image that has a slice of subject matter running through the image that deserves to be highlighted by selective focus. I was amazed at how many fails I created before tapping into the right style of image that could handle the treatment.

f11: You've described this work as a meditation, I guess it's a relief from some of the harsher stuff that comes before your lens?

GH: Very much so, but also from life in general, I'm a huge fan of living on the road and thrive on the chance to simply do the sort of landscape work I love, it's a chance to recharge. I'm completely in the present when I'm lost in an amazing place shooting so it really is a form of meditation. ▶

Tukituki River Valley, Hawkes Bay, New Zealand. Nikon D90 with 18-105mm f3.5-f5.6 lens. © Glen Howey



f11: What sort of market exists for true documentary photography today? Is it a difficult field to be involved in?

GH: My reality is that I have to teach to make a living from my photography because the sort of documentary photography that I do has such a limited market. I'm sure a doco photographer with a better business sense could make it work but I know my skill set.

f11: Do you ever feel that the immediacy of television threatens the very fabric of what you do as a stills based documentarian?

GH: TV caters to the modern world very well, but a lot of the time that's not a good thing in my opinion. We have 'reality' TV shows that are pure fantasy. The masses are so self obsessed that understanding the world around us only stretches as far as how that effects us on a personal level, none of that is a good thing for documentary work as a whole.

f11: Has your work migrated to the field of moving pictures, or is video not an area of interest for you?

GH: Actually I'm just starting to take my first baby steps in time-lapse, there is some fantastic work out there and it's an area that I'm really keen to explore.

f11: Tell us about your current equipment choices, what's in the current grab bag?

GH: This should make professionals everywhere shake their heads at the screen, but my kit is very simple. I have a Nikon D90 (I did move onto the D7000, but thought that the D90 was sharper after testing...) a 12-24mm f4, a 28-105mm f3.5-5.6mm and a full frame 70-210mm f4 as well. It's all wrapped up in an old army gas mask bag with a full padded insert squeezed in. I'm quite proud of the images I create with the worst pro kit ever seen.

f11: And what's on the wish list, something you'd love to add to the arsenal?

GH: I'm a big fan of the saying 'All you need is less...'

f11: Are you a 100% available light shooter, or a lighting guy when necessary?

GH: Well I sometimes use the pop up flash for daylight balanced fill in flash, does that count?

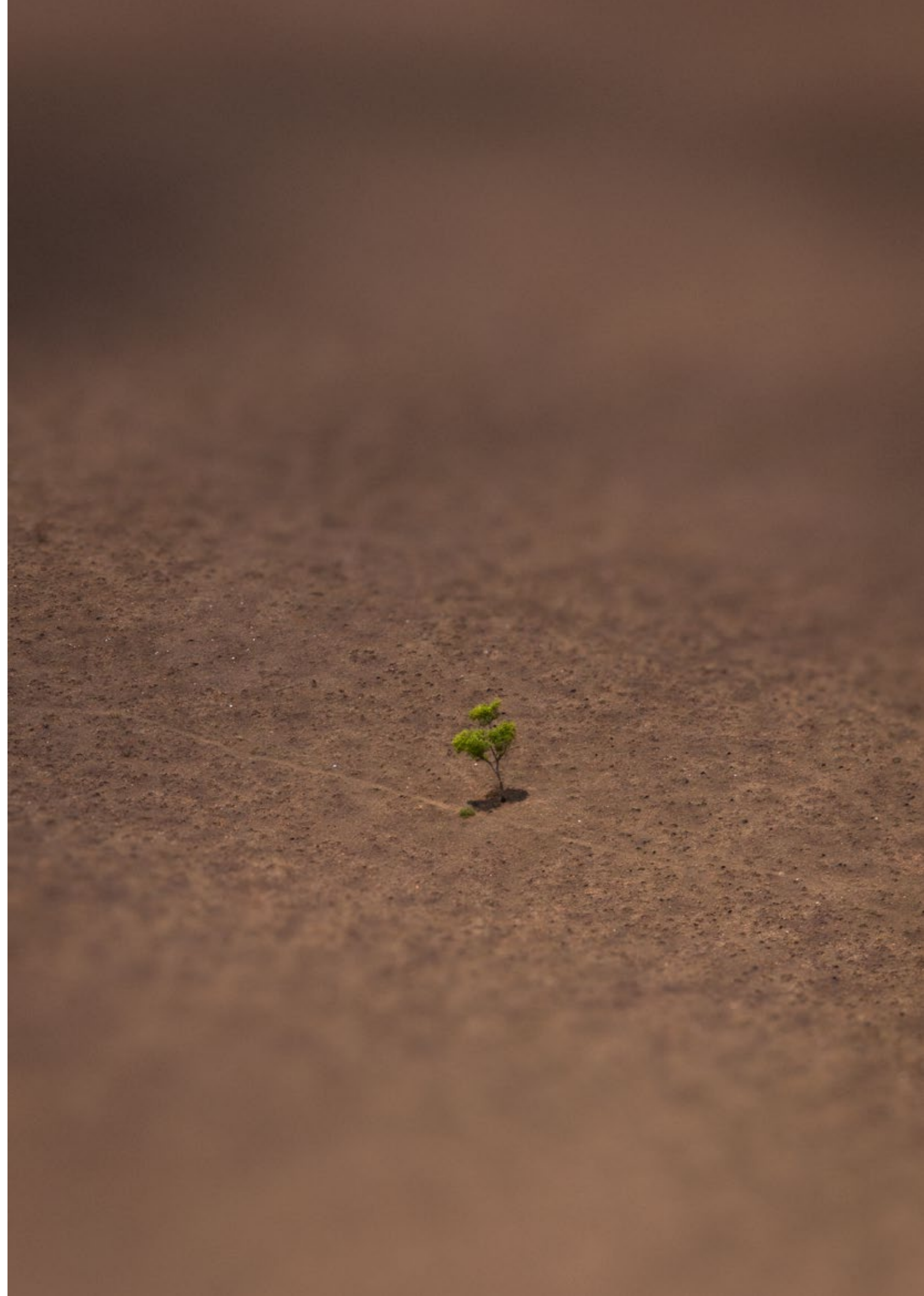
f11: Not exactly. You've traditionally been a huge advocate for film capture and traditional print making, has that continued on or have you migrated entirely to digital now?

GH: I've officially sold my soul, I have two Hasselblad X-Pans that live nearly permanently on my office bookcase. The quality of those cameras is second to none but once you've scanned the images and printed them digitally the lines become a little blurred.

f11: How does a teaching schedule fit in with your documentary work, and what impact does your interaction with each new group of students have on you?

GH: Teaching has always brought a big balance to my life, as a photographer I spend a lot of time alone, and to be honest I love that – but the interaction that teaching brings is very healthy for me. Teaching keeps you honest as a photographer and reminds you that you have to always keep learning yourself. ▶

Purnululu National Park, Western Australia. Nikon D90 with 18-105mm f3.5-f5.6 lens. © Glen Howey



f11: Are today's students a different breed from your contemporaries in the nineties? What are the similarities and where are the points of contrast?

GH: They do seem to be quite different nowadays, I must admit that they tend to be more demanding and yet less likely to put in the hours needed. But they also have a passion deep within themselves and it's my job as a teacher to light a fire under it.

f11: Good teachers are paramount, tell us about the ones that most inspired you and what transferable knowledge, disciplines or approaches most impacted you? Also, how do you now ensure that you transfer these across to new generations of students?

GH: I've had many good teachers over the years. One of my first, Tony Whincup, now teaches with me at The Photo School in Raumati and he still has a great combination – a knowledge of, and passion for, photography. I've always seen my role as a teacher is to inspire as much as I can because then, their own desire to actually learn kicks in and takes off.

f11: Tell us about the photo tours you operate, how did these come about and do they ever become 'routine' for you?

GH: I originally visited Cambodia in 1997, got shot at but also fell in love with the country. I've been back many times since, mostly to shoot projects. I took a family trip there with very young nieces and not so young parents, no one died so I decided that was a good omen for running yearly tours for photographers, and often non photographers as well. I only visit once, or sometimes twice, a year so that allows me to stay fresh and avoid them becoming a routine. ▶



Te Mata Peak, Hawkes Bay, New Zealand. Nikon D90 with 18-105mm f3.5-f5.6 lens. © Glen Howey

f11: Are you as excited about photography today as you ever were, or has time dimmed some of the passion you felt originally?

GH: I'm still very much a person who bases everything I do on passion, once that dies we die, so I keep reminding myself how short life is and to try to inspire passion as much as trying to find it.

f11: What's your read of the state of photography today, a health check on where the art sits right now?

GH: Huge question, I do believe it's a vital part of a lot of people's lives. There are probably far too many things I could rant on about here but where many create images as ways to make a living, some out of pure passion and others fit somewhere in the middle, but it's important that we keep taking those photos. Someone smarter than I once said, 'Photography... is a major force in explaining man to man' – some will recognise the author as Edward Steichen.

f11: What's the most exciting thing about being a photographer in 2014?

GH: The fact that we live in a world where we have the luxury to be able to be photographers.

f11: Thanks Glen, great having you here with us.

GH: A pleasure, thanks Tim. ■

TS

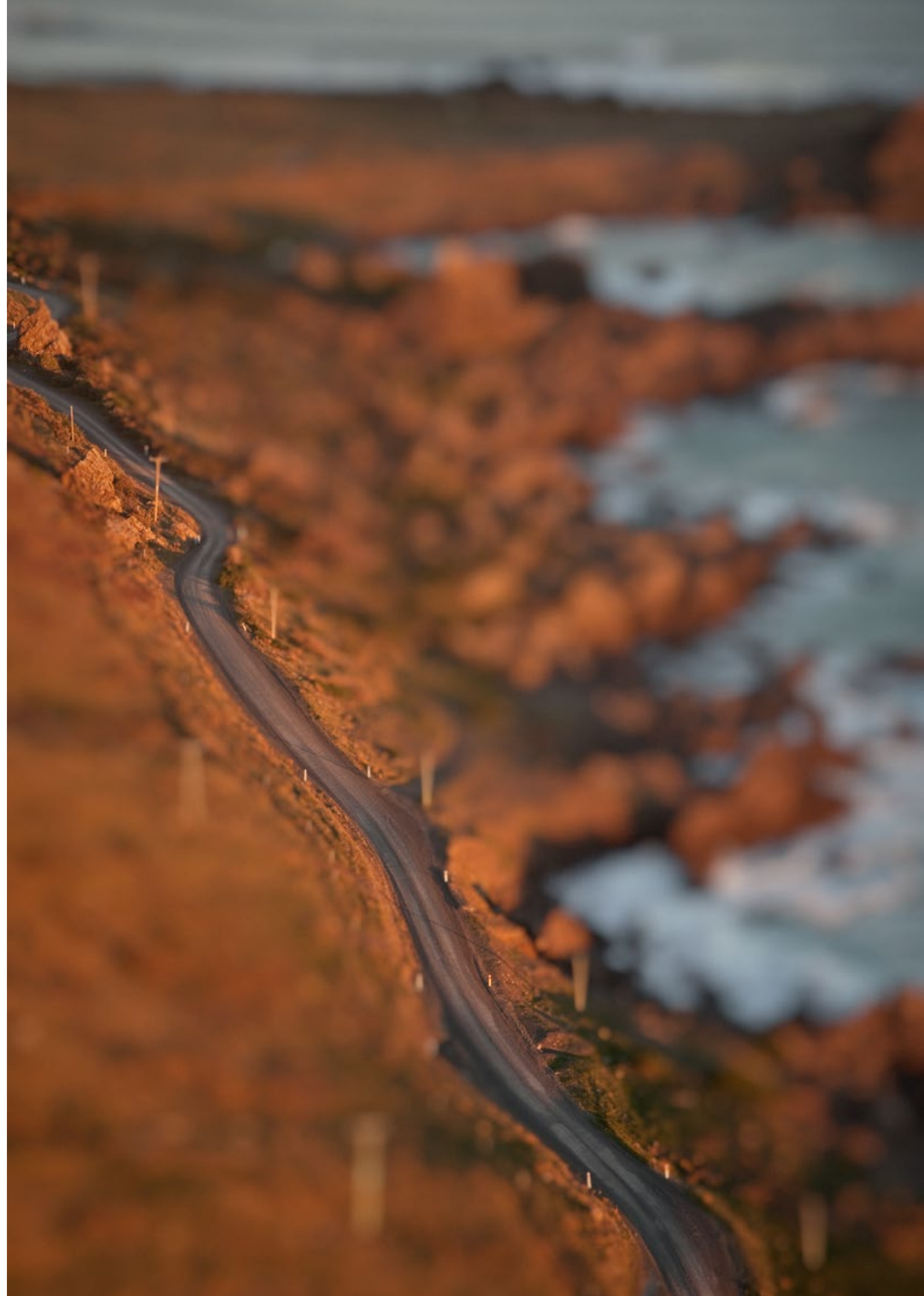
www.glenhowey.co.nz



*Weano Gorge, Karijini National Park, Western Australia.
Nikon D7000 with 12-24mm f4 lens. © Glen Howey*

Cape Palliser, Wairarapa, New Zealand. Nikon D90
with 18-105mm f3.5-f5.6 lens. © Glen Howey

'Photography for me has always been part reality and part escapism. My documentary work confronts some harsh realities; a balance to this is my landscape work.'





Ngawi, Wairarapa South Coast, New Zealand. Nikon D90 with 18-105mm f3.5-f5.6 lens. © Glen Howey

'I'm a huge fan of living on the road and thrive on the chance to simply do the sort of landscape work I love, it's a chance to recharge. I'm completely in the present when I'm lost in an amazing place shooting so it really is a form of meditation.'

▶▶ *Following double page spread: Te Pahi Sand Dunes, Northland, New Zealand. Nikon D90 with 18-105mm f3.5-f5.6 lens. © Glen Howey*





Tukituki River Valley, Hawkes Bay, New Zealand. Nikon D90 with 18-105mm f3.5-f5.6 lens. © Glen Howey

▶▶ *Following double page spread: Matakona, Castlepoint, Wairarapa, New Zealand. Nikon D90 with 12-24mm f4 lens. © Glen Howey*





Bruce Rd, Mt Ruapehu, New Zealand. Nikon D90 with 18-105mm f3.5-f5.6 lens. © Glen Howey

'Teaching keeps you honest as a photographer and reminds you that you have to always keep learning yourself.'

▶▶ *Following double page spread: Rocky Point, Wairarapa, New Zealand. Nikon D90 with 12-24mm f4 lens. © Glen Howey*





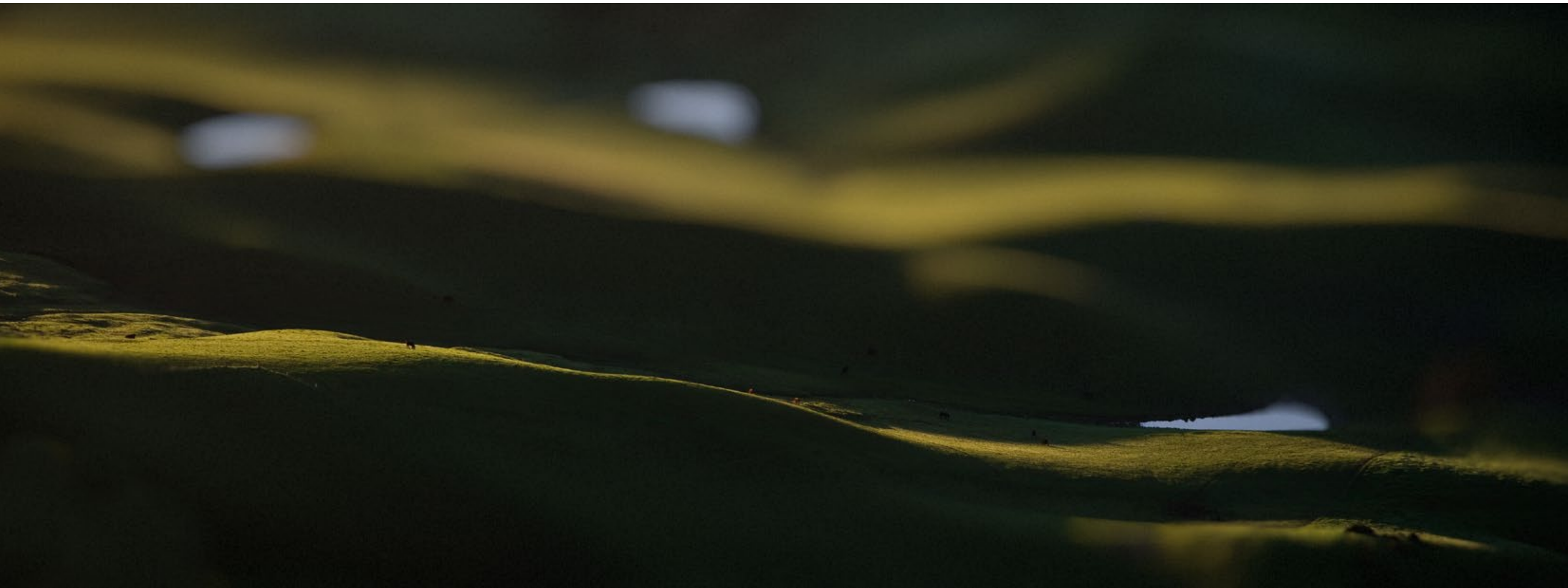
*Tukitiki Valley from Te Mata Peak, Hawkes Bay, New Zealand.
Nikon D90 with 18-105mm f3.5-f5.6 lens. © Glen Howey*

▶▶ *Following double page spread: South Crater, Tongariro Crossing. Tongariro National Park. Nikon D90 with 18-105mm f3.5-f5.6 lens. © Glen Howey*





*Parapara, Wanganui, New Zealand. Nikon D90 with
18-105mm f3.5-f5.6 lens. © Glen Howey*



*Tukitiki Valley from Te Mata Peak, Hawkes Bay, New Zealand.
Nikon D90 with 18-105mm f3.5-f5.6 lens. © Glen Howey*

'I'm still very much a person who bases everything I do on passion, once that dies we die, so I keep reminding myself how short life is and to try to inspire passion as much as trying to find it.'

The Okavango Delta is made up of vast waterways and even larger areas of land that sometimes become islands. The animals move throughout. Sigma 24-105mm ART lens @ 24mm, f8 at 1/1000 sec, 400 ISO through light plane window. © Darran Leal

On location

THE OKAVANGO DELTA – An incredible photo adventure...

It has that sound of romance and adventure rolled into one, The Okavango Delta. Well it can deliver that, but by the same token also be ready for a dusty, relatively dry adventure in one of the worlds great photo hotspots.

The Okavango is found in Botswana (central southern Africa) and eventually flows (disappears) into the Kalahari Desert of South Africa. The water source originates in Angola, this all making for a very different concept of a delta for most of us. Water comes and goes quickly in this land of two contrasts. On the same trip, I have been on road tracks where from our vehicle, we watched the water rise, flowing slowly along tracks loaded with fish, to later flying over parched and leafless trees, that seem to have had little rain in years. All of this can be just hundreds of metres apart.

With this mosaic of water and landmasses, you will find some of the most interesting nature to shoot in all of Africa. Over 50 camps are available throughout the Delta. All will offer variations of a similar theme with lions, up close, big game from beautiful elephants to rare reedbuck and

so many other creatures. We have even had African Wild Dogs play around our vehicle and ‘check out the tyres’...and yes, that’s definitely a euphemism.

The Okavango is generally a bit more expensive to visit than some of the more crowded and easier to access locations in Africa. However, if you are after fewer people, more exclusive experiences, and an outstanding wild adventure, then paying a bit more is worth every cent!

Each camp or lodge has its own unique layout from safari tents which really are way above the concept of a tent, to very exclusive lodges like Kings Pool. You can even ‘rough it’ and camp with the animals. Over the years, we have used the complete cross-section of quality and have not been let down by any operator. You just need the right information to determine and plan the accommodation style you require, and then land there with a mind open to the adventure. The service and food at all of these locations is outstanding! Fresh produce is flown in regularly from South Africa’s best markets. ▶



And that is exactly how you get to each camp, you fly in. Drive options are available, but they are not very time efficient. Flying is a very well oiled service as your booking is locked in and the company flying you from camp to camp is very experienced and professional. We have experienced 30 minute flights, and then while driving to the camp, photographing a leopard, all within an hour of our arrival in the Delta!

The only drawback to flying, is a limited weight allowance of 20kg in total, including camera gear. This is very achievable if you carefully limit your clothing and other personal items. I even take fishing gear with me and still make the weight limitation work.

Africa is dangerous, but so are parts of many western cities on a Friday night... After over 40 tours through Africa, we have never had a problem, not one. This of course does not mean something cannot happen but the scaremongering by some, does amaze me. If you ask these 'experts', often they have not even been to Africa! How would they know?

One danger in Africa, and in the Delta itself, is Malaria, but today two things fix this easily. A call to your local doctor a few months before departure and the prevalence of mosquito nets, which are supplied at all camps. In fact, I have never even seen a mosquito in the Delta. A third safe guard – is to visit outside of the rainy season which is similar to Australia's north for timing – November through to late March. Like Australia, the wet season brings on the mosquitos. By taking simple precautions, risk is minimised.

With the 'Africa is dangerous' concerns aside, let's get back to its incredible photo adventures – and for photographers who love nature, the Okavango has an adventure around every corner, literally!

The local guides are outstanding in not only their knowledge, but also their ability to spot subjects to shoot. My job is to optimise the right

angle of the vehicle to the light and subject. Also for best timing to allow for quality shooting time with great subjects. Now this is where it can get frustrating if you travel on your own. By yourself, you will join a group of general travellers in an open game vehicle – unless you are prepared to pay for the exclusive use of that vehicle. You, most likely, will be packed in with 8 other passengers (in a vehicle that seats 9) and have little say as to where you stop, when and for how long. As you have specialised interests, and yes, this will cost you a little more, your goal should be to have only other photographers with you and a photo guide to optimise the logistics of the many shoots that are offered. So, 5 photographers – plus guide – means everyone gets an outside seat, clear shooting room and good space for bags in-between each other.

So what can you shoot...?

A typical day starts by targeting the big cats. Now I cannot tell you all of our company secrets, but how you go about targeting big cats starts before you even get out on the tracks. Pre-breakfast starts are essential. Yes, it is a holiday, but don't you want amazing pictures? All cats are most active early morning and late in the afternoon. During the day, they will usually find shade and – sleep. How interesting is that?

All cats are nocturnal, except for cheetah, so this knowledge helps you straight away. Then you need that local expertise, your local guide. Our first camp this year offered handsome brother lions nicknamed 'Mick Jagger' and 'Keith Richards'. This is how well your guides know their animals – personally named... Mick was the good looking lion, while Keith, well he had an unusual mane and yes, looked a bit like his namesake.

I am yet to meet anyone who does not get excited around big cats. They are simply awesome creatures and to be in Africa, with a few fellow photographers and just your vehicle, is one of life's greatest experiences. We often

sit with them for an hour or longer. Other vehicles come and go, only lasting several minutes. By spending quality time, we experience several great shooting opportunities with my favourite being, mouth fully open and all teeth bared! I can predict this within seconds, so everyone in the group is ready and – for those couple of seconds, shutters are clattering.

Other creatures to see and shoot in the Delta include elephants. These gentle giants are in prolific numbers in Botswana. I love to target the babies. Giraffe are in good numbers and other mixed game will fill the memory cards. Another great subject is the bird life. A good driver will get you close enough to use your telephoto lens, with minimal cropping for magnification. My favourite is the Lilac Breasted Roller, their colours are outstanding!

On that point, a good telephoto lens is essential. A focal length of at least 400mm will work, but ideally 500-600mm is needed. Bean bag supports rarely work and can limit your response as many of the best shoot opportunities are fast moments in time. Hand held shooting is the way to go. It is easy to rest when things are quiet and very fast, allowing you to bring up your camera and capture that unique split second result. For some, it will take a little practice.

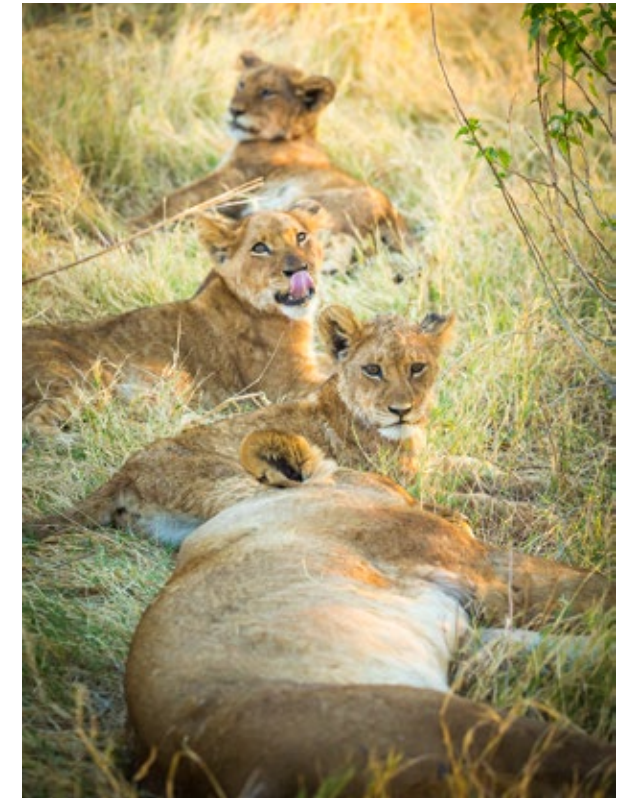
The Okavango Delta is one of my favourite locations on the planet for shooting nature. The whole experience, from the first flight and first camp, to your first big game shoot is simply unique. This region is guaranteed to offer you amazing images. Travel smart and it will offer even more...

Enjoy your photography ... ■

Darran Leal

darran@f11magazine.com
www.worldphotoadventures.com.au

Darran Leal travels the world visiting most continents each year. He is the owner of World Photo Adventures, specialising in photo tours and workshops.



The sun was nearly set and it was playtime for these cubs. 200mm focal length, f5.6 at 1/500 sec, 1600 ISO, hand held. © Darran Leal



© Darran Leal



Every other year APS elects a new Management Committee and all of its other office bearers. This year was one such occasion. The Society's new President is Ron Speed. He succeeds Paul Bennie. We thank Paul for his efforts and look forward to two successful years under Ron's leadership. Paul remains on the Committee in his new role as Immediate Past President. Details of all Committee members are on the [website](#).

The AGM, when the election results are declared, is conducted at the end of the annual convention – a short time of business following days of stimulating presentations and photo opportunities. One of the presentations is always a screening of the results of the annual Four Nations competition. In this event, 80 photographers from each of the national Societies of Australia, New Zealand, Canada and South Africa each have a single image selected to represent their nation. The resultant 320 images are then judged to select the winning nation.

For the 2014 Four Nations event, South Africa was the host nation. It arranged for judges from Singapore and, once the results were known, put together an audio visual for screening in each of the competing countries. That was the basis of the presentation at our convention. The APS Co-ordinator, Peter Manchester, told the audience that the technical quality of the Australian monochrome entries was excellent and the action and decisive moments of the nature entries reflected the technology of the digital cameras and shutter speeds.

Selection of the 80 images that made up the Australian entry was mainly based on five key

qualities – originality, technique, strong visual storytelling, integrity and the decisive moment. Australia was the top scoring nation in the Monochrome category and equal top in the 'Our Country' category. Australia was placed second overall behind South Africa. So, congratulations to South Africa. All the results are on their [website](#).

Congratulations also to Australia's Janine Walters who took out first place in the monochrome category with a beautiful image of sharks. Other Australians – Lai Yin, Mieke Boynton and Yvonne Hill – took out three of the four Certificates of Merit in the same category. All the winning images can be seen [here](#).

It is always great to have some overseas people amongst the delegates at our annual convention. In 2014 they included a handful from New Zealand and South Africa, at least some of whom had been entrants for their countries in Four Nations. How wonderful it would be if many more of us could attend each other nation's events on a regular basis to have personal contact with people who we know through their entries in Four Nations and numerous other competitions.

Details of the four Society's 2015 conventions are made available through their respective Websites Those for New Zealand and South Africa are already available. Australia's 2015 convention will be held at Tweed Heads from October. A video about it is available for viewing.

**Brian Rope OAM, AFIAP, FAPS, ESFIAP, HonFAPS
Immediate Past President
Chair, Marketing & Sponsorship APS**



© Moira Blincoe

International congress offers photographic feast

Last month I travelled to Turkey as one of nine PSNZ members attending an international photographic congress hosted by the Photographic Arts Federation of Turkey (TFSF) on behalf of the Paris-based Federation Internationale Artiste Photographique (FIAP).

The 32nd Congress was based in the capital, Ankara, and Cappadocia and saw nearly 250 delegates from 57 countries come together to celebrate photography as art.

Attending a photography convention is an excellent way to inject new energy into our photography and rubbing shoulders with some outstanding photographers on this occasion was no exception.

An FIAP Congress is held every two years, always in a different location of the world because countries have to bid to host this. They are often referred to as the 'Olympics of Photography' and while there are no workshops or presentations by industry experts, we followed an action packed programme that included sightseeing and the ability to capture photographs of some of the best parts of Turkey, and its people.

As part of the Congress the TSFS hosted a Black and White Biennial, which invited each country to enter a set of B & W images under a chosen theme.

This year the competition was won by the Bahrain Arts Society with an impressive set of



B & W images under the theme of 'Reader'. New Zealand entered a set themed, 'Old Farm Buildings' and was placed 17th.

As well as having the opportunity to make photographs everywhere we went, we learned so much of the history that has made Turkey the fascinating country that it is. The sights, sounds, people, colours, food, hospitality – everything is breathtaking and begs to be photographed!

In my opinion, no country could buy the publicity Turkey will achieve from the participating photographers publishing and distributing the thousands of photographs created over the seven-day period.

The 33rd FIAP Congress will be held in South Korea in 2016 and the programme looks fantastic! Delegates must make their own way to/from a Congress, but the registration fee covers everything including five star accommodation, all meals and all sightseeing activities.

The new friends made at this Congress will hopefully last as long as the photographic memories – I can't recommend attending a FIAP Congress highly enough.

For more information on FIAP [click here](#).

Moira Blincoe LPSNZ is the PSNZ Councillor for Publicity

Bragging rights

For photographers, image-makers, storytellers, artists, business owners or employees sometimes something happens that is so damn good that you just need to tell everyone.

Shouting out the joy of success, taking advantage, clambering up the pile for rightful recognition.

When acclaim is the reward, so acclaim must be the intention.

So for the reward to have value, then it must have its own unique strength, it must stand out, it must relate somehow to those whom you seek acclamation from.

Unfortunately the currency of acclamation is being devalued on a daily basis. You may need a lot more brilliance to achieve today, what you did yesterday.

In the business of photography, acclaim is primarily recognition from peers that can somehow be leveraged into some sort of 'commercial' value by your potential clients.

The value of that recognition is dependent on how your client perceives the context of your success, and any subsequent leverage which they can take from it, or perhaps some tangible benefit they can derive from it.

Acclaim, however, may result in that warm feeling you get when something planned or something practiced – or something fluked – comes up smelling of roses.

The competition, to find the best of, to gather points for qualification, to win tangible prizes such as cash, cameras and travel; has tended to shape the fame and drive participation and currently threatens the real value.

It is almost possible for everyone to claim to be 'award winning' for sometimes the humblest of images and the loosest, most overgenerous judging, in turn motivated by the most commercial ambition. Sadly, everyone participating benefits for the most cynical of reasons.

The loser is the devaluation of the value or currency of these 'awards' through the confusion of myriad claims.

In about 1987, the late Terry O'Connor and I won a Gold for a multi projector slide show we produced and submitted to the US based Association for Multi-Image International.

Does that mean it is quite legitimate for me to still claim status as an 'award winning multimedia producer/director'?

I think not – the technology has changed, the association is defunct and probably the production edit is now so 'old fashioned' as to be corny.

Yet it seems some 'award winner' claims people make are just about as relevant, or should I say equally irrelevant?

Assessing relevance for the casual beholder of important, truly well awarded images can be a maze of confusing claims. It requires a deeper knowledge that enables some winners to be recognised and applauded and others rightfully discounted and discarded.

Over the last few issues of this magazine, images have been showcased from professional photography awards in Australia and New Zealand. Magnificent, startling, emotional – images that have been well acclaimed. Behind both of those awards programmes are a highly public process, and a disciplined, institute-organised process. Both are internationally benchmarked, both recruit recognised, knowledgeable and thoughtful professionals as judges.

Success in these awards represents the reward for effort and affords the opportunity for true bragging rights. The awarded images are current, relevant and have reached a recognised standard of excellence.

Alongside these are media/press awards that mostly recognise photo journalism and because of the nature of those awards, get big exposure – often a little one sided as the large media groups brag about the success of their own entries in their own media channel after the event.

That bragging may start to get a bit murky as some media organisations continue to discard

the very members of their staff whose creativity and expertise garner the awards!

Others enter non-commercial competitions, you know, those more often related to the tourism industry, the ones where destination based organisations offer a prize of talent exposure, and in the process of entry everyone who enters surrenders all rights of future usage of their images.

That's cold blooded theft, image harvesting by the unscrupulous or in some cases, the unwittingly ignorant.

So exercise caution.

By all means brag when the currency of the award is high, when the organisers are reputable, when those organisers are working hard to inform far wider sectors than simply your peers about the relevance and kudos attributed to your success.

In some of the other cases I've mentioned, perhaps its best if only you know and celebrate quietly. Probably best not to loudly and visibly hitch your wagon, and your reputation, to something instantly and recognisably irrelevant – something at the junk-bond pseudo-currency bottom-end of the success scale...

There you really do brag at your peril. ■

MS
malcolm@f11magazine.com

STUDENT PHOTOGRAPHER OF THE YEAR

This ACMP page is sponsored by f11 Magazine.



Australia's premier Student Photographer of the Year awards with more than \$8,000 in prize value.

Open to photography students 18+ in Australia and now ALSO New Zealand and Pacific Region countries.

Must be entrant's original work and photographed in 2014. 4 images must be entered to win the category prize in each of the 6 categories.

CATEGORIES

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- + Commercial & corporate
- + Fashion, editorial, catalogue & beauty
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Friday 21st November 2014

COST

\$40 entry fee per category, up to 3 categories can be entered per student

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- + **ACMP Student Photographer of the Year**
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Sponsors' prizes valued at \$700
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Sponsors' prizes valued at \$400
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A framed certificate plus sponsors' prizes valued at \$750
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foto frenzy PHOTOGRAPHY CENTRE

Foto Frenzy Pty Ltd is the Brisbane home of all things photographic. Founded by long term members of the Australian Institute of Professional Photography (AIPP), the passionate and dedicated people on site offer many services to the industry.

Gallery Frenzy

- With over twenty-six exhibitions shown over the past two years, the gallery space has a sound track record. Print sales have been achieved from all shows. Onsite printing, matting, framing & frame hire is offered, as is skilled curatorial assistance for first time exhibitors.

Living Image Fine Art Printing

- Print is our passion. We believe a photograph isn't complete until it's reproduced on paper. Only then is it a truly tangible expression of the photographer's vision.

Brisbane Camera Hire

- has the largest range of Canon and Nikon hire gear in Queensland. (+tripods, +flash +backgrounds, +friendly service)

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- Onsite B&W and C41 process and scan.

Elite Studio Photography Workshops

- Workshops and mentoring to develop your photography, lighting and business.

Holden Imaging Solutions

- Offering a consultancy service for new and current photographers wanting assistance in managing their Digital Asset Management systems. As well as offering a colour calibration service, the Personal Concierge will facilitate research prior to new equipment purchase.

IAN POOLE does PHOTOGRAPHY

- writes about photography, offers assistance on portfolio selection, and curates exhibitions.

Visit our website www.fotofrenzy.com.au or email info@fotofrenzy.com.au for more information.

FOTO FRENZY | BRISBANE | AUSTRALIA

TONY BRIDGE

ARTIST, WRITER, PHOTOGRAPHER,
TEACHER, MENTOR

Tony Bridge is one of New Zealand's leading photo educators with over 30 years experience as a photographer himself, and as a teacher of photography at all levels. He is an industry commentator, a blogger and a popular columnist for f11 Magazine.

Bridge on teaching photography:

'Nothing gives me more pleasure than to share my knowledge, much of it not available in books, with people seeking to grow themselves as photographers.'

Bridge on his Hurunui Experience tours:

'Come, join me for a photo tour of up to 3 days, for only 3 people, and discover the astonishingly beautiful Hurunui District of the South Island.'

Bridge on his photography workshops:

'Share with others in one of my unique workshops, designed to get you thinking in new ways about photography.'

Bridge on mentoring photographers:

'Make a friend and become part of my strictly limited mentoring programme, a one-on-one journey, working towards your own goal and developing your own vision.'

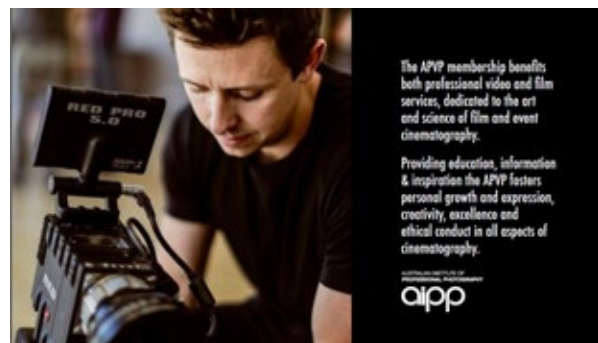
These programs are often bespoke, tailored responses to the carefully analysed needs, wants and aspirations of the photographer concerned. It all begins with a conversation, and that conversation will very likely be an enduring one.

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PROFESSIONAL PHOTOGRAPHY

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AIPP – Accredited Professional Video Producer (APVP) membership

The Australian Institute of Professional Photography is pleased to announce that the full accreditation process for the Accredited Professional Video Producer membership (APVP) is now underway and that we are starting to build our new membership category.

Accreditation is an important visual statement, as the logo says, an APVP is trained, educated and skilled as a professional video producer.

Along with inviting professional film makers to join, we hope that many existing members, also involved in video production, will seek accreditation both as a photographer and a video producer, proudly displaying the status of both logos in their marketing and promotional material. There is no additional membership dues to hold both, just an additional \$100 assessment fee for the accreditation process.

All APVP applicants are required to provide a 'Body of Knowledge' in three key areas related to video production:

- Acquisition and video recording techniques
- Audio recording and audio editing techniques
- Post production and video delivery techniques

More details and the application form can be found [here](#).

GET ACCREDITED.

Stand out from the rest by showing your clients and peers you are a part of a team that is dedicated to quality and excellence. Accreditation means you uphold the high standards of a professional cinematography and allows potential clients to easily determine who the quality businesses are.

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Take advantage of fabulous offers from our trade partners for discounted products and services.

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GET INVOLVED.

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Ask about becoming an Accredited Professional Video Producer [here](#).



“Workshops, seminars, business resources, online forums, exclusive promo opportunities and industry discounts – these are just a few of the benefits of being an AIPA member. But the main reason I joined was to have the help, support and guidance of my peers, who also happen to be some of New Zealand’s best photographers. My only regret is that I didn’t join sooner.”

Lee Howell
www.leehowell.com

As national duties, and my own business responsibilities, have reduced my local regional participation it was good to get back to attending an Auckland meeting this month. It was a process of sharing an initiative to help all members get the best performance from their businesses and their creative selves. This is what belonging to an organisation like the NZIPP is all about. We all seek whatever can help us be better at what we do, and how we do it.

I was heartened to see the attendance of people who were not members, but who were being proactive in making the necessary steps toward being an effective professional. The presentation was enthusiastically received, and they joined on the spot, which was great. What was abundantly clear to me, was the different energy levels they had, being perhaps at the beginning of their careers. They were reminded that an effort to measure some simple KPI's would go a long way toward their progress.

How many of us are brave enough to face our own stats? For most creatives, numbers are not that exciting and we leave it to the end of the

year where some bean counter tells what we made, and what we owe. Believe it or not, numbers are your friends. When they are recognised and acted upon only good things happen. If every week you ask yourself honestly how many contacts for work your business had, how many shoots resulted, and what the ensuing revenue is, you will discover your strengths and weaknesses.

The NZIPP are here to help photographers be professional, to be a part of an increasingly recognised brand in the marketplace. There is always strength in numbers and we are continually growing. You are welcome to attend any of our informative monthly regional meetings to find out what we are all about. There you should find the inspiration to join what is already the biggest professional photographic institution in New Zealand.

See our website for details.

Russell Hamlet
President NZIPP

Queenstown Centre for Creative Photography



New Zealand Photographic Workshop Specialists – 2015

Jackie Ranken and Mike Langford, both internationally award winning photographers, judges and lecturers based in Queenstown, New Zealand.

Mike Langford Canon Master, Grand Master NZIPP, Australian Travel Photographer of the Year 2013, NZ Travel Photographer of the Year 2012.

Jackie Ranken Canon Master, Grand Master NZIPP, NZ Landscape Photographer of the Year 2013 & 2014, NZ Professional Photographer of the Year 2012, NZ Creative Portrait Photographer of the Year 2012, Australian Landscape Photographer of the Year 2012.



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Join us for hands-on, practical workshops, where you can use our CANON EOS 700D cameras and/or trial our range of lenses and filters. All camera brands are welcome. Our aim is to teach and inspire. We will enhance your camera skills and develop your creative palette. We believe you will leave our workshops totally inspired and excited about your own photographic future. We always run small groups of eight students with two tutors.

Our 2014/2015 event schedule:

- December 3-10 2014 Luminous-Landscape Queenstown, NZ
- Jan 31 – Feb 9 2015 Antarctic (Jackie, Art Wolfe & others)
- March 19 - 23 Landscape Otago-Gold fields, NZ
- April 17 - 20 Autumn Colours 1 Queenstown, NZ
- April 24 - 27 Autumn Colours 2 Queenstown, NZ
- May 16 - 19 Landscape Kinloch Queenstown, NZ
- July 16-20 Landscape Mount Cook, NZ
- August 3 -5 NZIPP Awards Queenstown, NZ
- August 20-24 Landscape Mt Cook, NZ
- September 17 - 21 Landscape West Coast, NZ
- October 9-12 Landscape Fiordland, NZ
- October 16 – 25 Glapagos Islands (Mike & Ignacio Palacios)

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One on one tuition: NZ\$130 per hour (min. two hours).
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Photographer or Post-processor?

That'll do, we'll just fix it in post...

If I had a dollar for every time I heard that, I'd be on a beach somewhere with a cocktail in my hand instead of hunched over a smoking MacBook Pro, way past deadline when I should be heading to the mother in law's place for yet another round of burnt offerings.

Way back when we made the move from film to digital we were oh-so-eager to please, and impress, our current and prospective clients. Without giving it too much thought we found that our horizons had been mysteriously expanded beyond simply capturing images to taking responsibility for delivering finished press ready files to our clients. With the benefit of hindsight, we were probably at least partially to blame for job losses amongst the poor beggars in pre-press houses who were previously tasked with that part of the process. Mea culpa...

At that point most of us weren't harbouring any grand retouching ambitions, we were simply providing good clean colour-correct files to clients. And let's face it, even the best of the early professional digital camera captures needed more than a little enhancement in order not to horrify clients and agencies accustomed to the vibrancy of a Velvia transparency.

Straight out of the camera, the early flat, muddy and grey unenhanced images would have been summarily returned to sender with a curt please explain annotation!

As time passed, and we found ourselves spending more time in front of the screen, rather than behind the camera, our image manipulation skills had quietly developed and we found ourselves thinking nothing of clear-cutting product shots, doing facial rejuvenation and cosmetic dental work on head shots, correcting converging verticals, adding graduated and polarising filter effects to commercial and landscape images and much, much more. Too much to list come to think of it – and this was years before we knew anything about HDR or the wonders of local adjustments.

Fast forward to today and a fair amount of finessing is pretty much standard on most commercial jobs and we are largely being adequately rewarded (that's debatable – ED) for our post processing efforts so it's all good, right?

I guess I'd have to agree, with myself, (an appreciative audience? – ED) but only up to a point as lately I'm yearning for a bit more honesty in my photography.



Honesty in the form of well executed, cleverly composed and beautifully lit images that capture a moment in time and speak to the viewer at the most fundamental level. To me this type of image is the 'real deal'. After all, it was the clever and compelling work of the masters of 20th century photography, and chasing the holy grail of Henri Cartier-Bresson's 'moment decisif' or the challenge of mastering Ansel Adam's 'zone system', that got me so excited about this medium in the first place.

Admittedly that was a few years ago, long before industry association award extravaganzas were unkindly dubbed 'The Photoshop Awards' by the cynical, and before removing unwanted elements, flipping, rotating, compositing and even the replacement of entire heads (when expressions weren't to one's liking) became the norm. Hell, you actually have to read warnings and disclaimers attached to some pseudo-press images these days!

Blow this off as the rantings of an old man if you will, but I think it's high time 'real' photography came back in to vogue.

Real in the sense of being unadulterated, real in the sense of being clever and compelling and

real in the sense that it can engage the viewer by being challenging, intriguing, funny, sad, beautiful or ugly as opposed to leaving them wondering which plug-ins, or whose filters, were used and how many layers were involved. Photography that is essentially imperfect, but imperfect in a uniquely human way that gives it an unquestionable authenticity. Doc's images in this issue (feature starts on page 50) are sterling examples of what I'm raving about, authenticity in spades.

I guess what I'm saying is that it's time to get real, and that'll be my challenge to self when work slows down towards year's end and my thoughts turn to personal work.

I'm going to try very hard to practice what I've just preached but I know it won't be easy as every time an image is even momentarily opened on my computer the temptation to mess with it is all but impossible to resist. ■

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Ole' Man Poole has been well and truly outside of his comfort zone – musically and photographically...

First, I attended a concert featuring an international jazz guitarist. Someone with 20 Grammy Awards from 35 nominations in 12 different categories to his name, and a career spanning over 40 years. He won his first Grammy Award in 1982. I booked the tickets on the basis of my exposure to a limited set of CDs featuring his earlier work, including contemporary covers from the likes of Lennon and McCartney and Paul Simon.

A couple of days earlier I had viewed a photographic exhibition by two young Australian photographers, well known for their innovative, trendy and somewhat hip wedding coverage and interpretation.

Pat Metheny has just turned 60 and was touring with a talented group of young musicians who are rapidly approaching his level of skills with their chosen instruments. What confronted me with some force was the stylistic change in his music and the manner in which he interacted with his ensemble. I attended the concert with one expectation and came out with my mind raging with questions about what I had just seen and heard – a talented performer collaborating and bouncing off a group of young guys who were not only working with him, but were keeping him honest!

Conversely, Todd Hunter-McGraw and Dan O'Day had hung their Phase Onesies Exhibition – the like of which I had not seen before. Large photographic prints that seemed casually executed to the point of carelessness, and hung with a seeming indifference using strips of black gaffer tape across the print corners to fasten them to the walls.

Where am I headed with this? I've just seen, felt, heard and understood, a mature artist wanting to keep producing work that is relevant and challenging; and two young tyros attempting to brand themselves in a competitive market.

Metheny has surrounded himself with talented performers, eschewing lesser musicians in favour of being challenged and forced to work harder himself. The net result is that the listener must also work harder in order to understand their output.

O'Day and McGraw have chosen to throw accepted gallery precepts out the window in an attempt to illustrate the photographic skills they have adopted as their own brand – whimsical, wry and barrier-breaking camera skills out of step with current trends. In fact setting trends in domestic photography. The result is that a spontaneous idea has translated into a photographic road trip, a test of a new camera, a series of challenging exposures/locations and a set of huge prints from the resultant files. The method of display is reminiscent of a teenager's bedroom poster wall of favourite movie stars – probably not far from the authors' thought process.

Is our own comfort zone where the problem lies? Should we be looking for the discomfort zone, where great ideas and innovative thought processes rule the roost, challenging the accepted norms?

Is disruption, at least partly, the answer? ■

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*Jim, a retired Opossum hunter and resident of Ohura. Nikon D800 with 14-24mm f2.8 lens.
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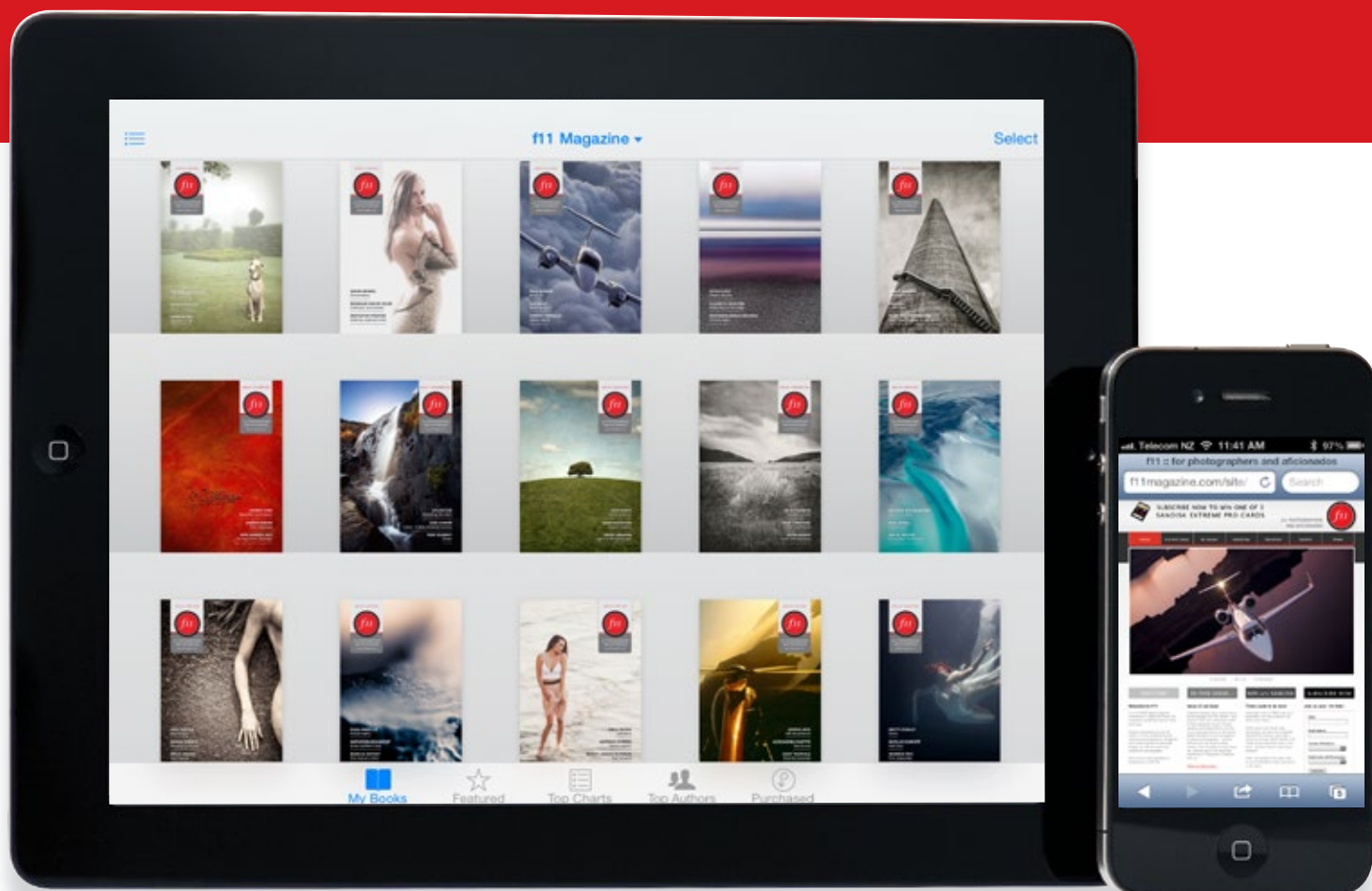
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