

ISSUE 55 | JUNE 2016



for PHOTOGRAPHERS
AND AFICIONADOS

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CRAIG POTTON
Moment, memory and more

HENNRIC JOKEIT
Negative Vision

ERNST CHRISTEN
Divine Projections

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WELCOME TO *f11* MAGAZINE

Welcome to issue 55!

With the publication of this, our June 2016 issue, we mark the occasion of this magazine's 5th Birthday. Never easy to deliver, but always rewarding by some measure, the completion of each and every issue has felt a little like a difficult and somewhat painful birthing process. This thought somehow seems closely aligned with the whole idea of celebrating a significant birthday.

Craig Potton is one of New Zealand's foremost landscape photographers, a publisher and supporter of the arts, and a man truly passionate about conservation. Featuring his work has been on our wish list since this magazine's inception and it seems fitting to finally have him here in what we consider to be a milestone issue. We're featuring work from his most recent book, 'Moment & Memory', together with some less seen images we curated from his considerable archive.

Born in Germany, Hennric Jokeit is a neuropsychologist who now lives and works in Switzerland. His passion for photography is evidenced here in his collection 'Negative Vision', a body of work that has just been published as a book. For those of us with some background in film, the negative is part of our experience but for other viewers these images must seem just a tiny bit otherworldly.

Finally, Swiss photographer Ernst Christen is a former Buddhist monk who also taught meditation and travelled the world on a bicycle. His collection, 'Divine Projections', is the result of a fascination with the places of worship used by many of the world's religions. While the images we're showcasing here were shot in Europe, his dream is to take this project on the road and to shoot synagogues, mosques and temples around the world. So treat these images as proof of concept, this idea is much bigger and more diverse than these images might at first suggest.

Ernst and Hennric came to *f11* Magazine via our submissions process, so kudos to both of them for having the confidence to back themselves and their creative output.

Enjoy this issue of *f11*, happy birthday to us. Have a slice of virtual cake – relax, it's guilt, fat and gluten free - and be sure to help us blow out the pixels on our digital candles... ■

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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 – sometimes performing all of these minor miracles on the same day. When not hosting seminars or workshops or messing with someone's mind, this wandering nomad is usually to be found somewhere around New Zealand, four wheel driving up hill and down dale in search of new images and true meaning. Like any modern day guru, 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 that he has now constructed the 'ultimate PC' – poor deluded man. As far as we can tell, this is his only flaw...



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.



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 almost 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, 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, outstanding images to share with *f11* readers.



'You are not here merely to make a living. You are here in order to enable the world to live more amply, with greater vision, with a finer spirit of hope and achievement. You are here to enrich the world, and you impoverish yourself if you forget the errand.'
- Woodrow Wilson

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 148** of this issue.



Craig POTTON

Moment, memory and more



© Craig Potton



Hennric JOKEIT

Negative Vision



© Hennric Jokeit



Ernst CHRISTEN

Divine Projections



© Ernst Christen

'When all at once I find myself in the unexpected presence of beauty, the discovery is in its very nature lyrical. I am totally unprepared for this revelation, without memory or sentiment, floating free for an instant from the mind's inevitable attachments.'
 - Craig Potton – from his book *Moment & Memory*



COVER IMAGE

© Craig Potton

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

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THE LAST FLIGHT TO AGADIR – HARRISON ROACH IN MOROCCO

Under the unforgiving cliff faces lay peeling waves, one after another. Unridden walls, pushed and thrown by a howling offshore and shadowed by a dry desert landscape. Created by powerful, Atlantic ocean ground swells these walls track towards land, becoming intense and perfect by the time they reach the western coastline. This is a SurfStitch short film, directed and shot by Andrew Gough and featuring surfer Harrison Roach chasing a far fetched but much dreamt about swell in Northern Africa.

Vimeo Staff Pick

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



MINI MANAWATU

A short film made by Nicklin Visuals for New Zealand's first UAV/DRONE film and photography competition run and sponsored by Photogear. Shot entirely with the DJI Phantom 3 over 2 weeks in and around the Manawatu region of New Zealand.

via Vimeo

CLICK ON THE SCREEN IMAGE TO VIEW THIS VIDEO



MONOLOGUE ILLUSTRATION – KINETIC TYPOGRAPHY BY ANT BURGOS

A kinetic typography assignment to animate a monologue of his choosing. Ant Burgos' project was inspired by a monologue given by Agent Smith in the original 'Enter the Matrix' film. The rights to the original soundtrack for the film belong to that of it's owners and was composed by Don Davis.

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No bonfire of the vanities

It was only five years ago that I described on this very page my hopes and dreams for this magazine. Funny how time flies, it doesn't feel like a day more than ten years have elapsed in the interim. We had slightly over 300 subscribers in place on the evening of our launch, most of them here in New Zealand.

Today we have over 24,000 subscribers representing over 65 countries.

One of my fears, expressed at the time, is that a publication such as this might be seen as a bonfire of the vanities, a reference to what I've always considered as a highly evocative expression. The original bonfire took place in 1497, when supporters of the Dominican priest Girolamo Savonarola collected and burned thousands of objects such as books, artworks and cosmetics at a Mardi Gras festival in Florence, Italy. These objects were thought to lead to the temptation to sin and therefore destroyed as a preventative measure. Had photography been an art form at the time, it certainly would have added fuel to the fire and its own smoke to the pyre.

In that first editorial I wrote of the willingness of our first group of featured photographers to throw their work on to what might well have become a bonfire of vanity.

I'm happy to report that this has not eventuated. Unlike printed matter, our digital magazine is

factory fresh and pristine every time each issue is opened. No dog eared corners, torn pages or coffee cup stains on the cover and no contribution to landfill or recycling plant. Every issue, and all of our back issues, are still being downloaded by a new group of readers, or by those keen to complete their digital collections by filling in the gaps with issues published before they discovered the magazine.

It's a vindication of our decision to focus our content on photographers: their lives, process and work; rather than squandering the opportunity by creating yet another camera magazine. Because of this, our content is timeless, with art and artists always a subject of fascination as others seek to develop their own creativity through education, inspiration and occasionally just a little emulation.

In spite of statements to the contrary - by the dour, the misguided and the disenchanted - photography is alive and well. You, and tens of thousands of other readers, are living proof of that fact. With your introduction and hopefully, recommendation, thousands more will join the community that gathers around the magazine.

So, with your permission, we might just keep on doing what we've been doing?

Subscribe, communicate, contribute – be a part of this community. ■

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Changing directions

Time and again, in this column, I have expounded or pontificated on how our photographs are brilliantly accurate reflections of where each of us is at, personally, socially and spiritually. I have tried to make suggestions as to how we can use this knowledge to inform our own picture making and, more importantly, ourselves. This month I am going to put my money where my mouth is.

A fortnight ago I opened my own gallery. I haven't ever done anything like this before, and it felt as if I was climbing out along a branch and simultaneously sawing it off behind me. I have taken a risk without really doing one of those business plans or SWOT analyses one is supposed to do before undertaking any sort of commercial decision. My only somewhat weak defense is that it felt like the right thing to do. Time will tell. We took it from an idea to an opening in just one week. Then, with the dust settled, I sat back to reflect on the 500,000 km journey of the last 10 years. And for counsel, I turned to my pitiless but supportive friends on the road, my photographs.

10 years ago and almost to the day, hot on the heels of a marriage separation, I left the security of my day-job as an art and information technology teacher for an uncertain future as a full-time photographer. I had been working as a part-time pro for 15 years before that, but always with the security of a regular income ▶



Ida Valley, Central Otago, Maniototo, NZ. © Tony Bridge

as backup. Now I was going to have to make it as best I could and stand on my own photographic feet. Now, 10 years later, after being a more-or-less continual gypsy, always on the move, here I was, standing in a rented gallery on the waterfront in a small Northland town. And feeling the same sense of uncertainty.

I went to my photographic archive and hunted out all the images which resonated with my heart and which held an inescapable grain of truth. Not the Clever-Dick images or the me-too photographs, the ones that came from a distant place and held my truth up in front of me, which informed my journey as an artist and person. The two are intertwined and inextricable. I found 3 to illustrate this story.

The first I made back in 2006. I had been travelling south, blown by the storm of an uncertain future, and barely escaping being trapped and frozen in a snowstorm. I was crossing the Ida Valley, in Central Otago, New Zealand, on my way back to South Westland, when I saw this sky. It was a portent of some sort. I stopped my vehicle and made a series of exposures. I recognized a truth and a presence, and the treatment was a way to clarify and bring that forward. For myself. In Māori mythology the God of the Winds is Tāwhirimātea, the signifier of Change. It took a little time until I realised the significance of the image. The winds of change were blowing through my own life, moving me on from place to place. In making the image I was unconsciously photographing my own journey.

The second image came much later. In that time, and for some years, I had been studying ancient Māori wisdoms with a tohunga (a shaman). ▶



Pond, Coalpit Dam, Central Otago, NZ. © Tony Bridge

I had become interested in the journey of the inner world, and in exploring those understandings. I had spent time in an ashram and journeyed among traditions other than the Christian tradition into which I was born. One day, again in Central Otago, I was photographing a pond near my birthplace. Warm weather and wind had cracked open the normally iced-over surface and I was able to see through to the bed of the lake. Pollen from the surrounding pine trees was strewn across the surface, and a single leaf floated on the surface. I was fascinated by the picture and as I was exploring it with my camera, a phrase came to mind: 'as above, so below; as below, so above'. It was only later that it occurred to me that the image I was drawn to make was a perfect mirror of where I was at in that moment and a view past my own surface.

However, the images I made in the South Island, where my mother was born and where I had lived most of my life, were all about the land and about my European heritage and upbringing.

It was early last year that I became aware that it was time to move to the opposite end of the country, to the far north of the North Island, where my father had been born. It was time to go home and find out who I was. I sold everything, packed myself up and headed north, finally arriving in August.

It was only when I got there that I realised that the carefully-manicured narrative of my mother's island wasn't going to work. The grand landscape which had sustained me for so long simply had no place here. I struggled for a couple of weeks and then the mystery of the Hokianga region began to take hold. Suddenly I was ▶



Aho, Hokianga, NZ. © Tony Bridge

making work in a way I had never done before, or even contemplated as a possibility. I felt history and mystery present in the place. I found my roots and realised that they went much further back than I had imagined, at least as far back as the waka (canoe) on which the great Polynesian explorer Kupe had arrived. I wrote my pepeha, which can be read [here](#).

I realised that I was listening in quite a different way. I heard the stories of my Māori ancestors, my European ancestors who had arrived in the early nineteenth century, and those of arrivals older than that. I had stepped into a mystery, and the images I made began to reflect that. I found myself spending more and more time with the elders and wise people and hearing stories that will never be written down. I reached for known tools to shave away the outer surface and reveal what lay underneath. In some cases, I had to develop new ones to solve the problem/challenge, and this took me into a number of arcane areas of Photoshop. I realised that the camera had simply become a capture device, rather than an end in itself.

Each morning a ferry crosses from one side of the harbour to the other, and on cool mornings a fog rolls down the water, creating mystery and possibility. I began to take frequent rides and to make photographs in the mist. My intuition would prompt me to make an image, and then I would spend time following the promptings until what I had seen at an inner level emerged. I captured this image early one morning and then allowed it to emerge in post-production. It resonated strongly, and spoke to me of all the Unseen which can be felt in this area.

Then something brutal happened. I had been invited to travel south, back to Otago, to teach a landscape photography workshop. It was a week filled with beautiful weather and the rich panoply of autumn. I made images, as I had done in the south, and posted them up on Facebook. As you do. However, there was a

sense that somehow I was just going through the motions. A friend hooked into me. 'For God's sake, Tony,' he said, 'what the hell are you doing shooting all these clichés? These photos aren't you.' WTF? My ego bridled. Then I calmed down. He was right. They were clichés. On the day I was due to fly back north, I stood outside in the early morning light, staring at the mountains around Queenstown, and asked myself what I felt. Nothing. There is a Buddhist koan (a problem for meditation) which says something like: 'in the beginning a rock is a rock. Then it is not a rock, then it is a rock again'. My not-mountains had become mere mountains again. Then the ugly thought came. I don't belong here anymore.

I flew home to the Far North, and that day, the owners of the gallery space asked if I would like to start one in the village. A week later it was open. I made an audiovisual, a kind of retrospective for me, and maybe anyone else interested. I assembled it with some music and then uploaded it to YouTube. You can view it [here](#).

While my conscious had been plodding along, my images, the product of my subconscious, had leapt ahead, and the evidence of the shift in my life was there before my eyes in the form of new work. ■

TB

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April 25-28	Autumn Colours 2
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Craig POTTON

Moment, memory and more

Craig Potton is one of New Zealand's most recognised landscape photographers, and an ardent conservationist. He is the author and publisher of many books on the country's landscape, wilderness and culture. All of these rely on his powerful images to convey messages around the enjoyment, preservation and conservation of our precious natural assets. In recent years, he has also presented two documentary television series focusing on our wild rivers and coastline.

Craig rose to prominence in the late 1980s, with a distinct and original view of the New Zealand landscape. Eschewing a sentimental view of the land, he pursued a more robust personal vision to show our secret places in a different light. ▶

Eruption, Mt Ruapehu, New Zealand. There is an intensity in the moment of shooting a volcanic eruption from a helicopter; huge noise, the buffeting by eruption pressure waves, static electricity sending out localised lightning flashes and the amazing distraction of just wanting to see it all and not frame it in a photographic composition. In this case the imperfect symmetry of a rising eruption cloud and the contrast as the morning light hit it was an extraordinary moment. Asahi Pentax 6x7 with 75mm lens, Kodak Ektachrome 100 ISO film. © Craig Potton



These are not the romantic landscapes of some of our painters, but carefully observed references created by superb timing and technique – works which speak quietly for themselves, having no need of introduced sentiment from their author.

Many of the images in this feature are drawn from his recent book, 'Moment & Memory', now in its second edition. It's a combination of landscapes reached through hard treks across the country along with those observed from a slightly less uncomfortable aerial perspective.

In an essay he wrote for the publication, Craig talks about the project, and the way the title came about. What follows here are excerpts from a much more detailed treatise to be found in the book.

'All my life I have craved knowledge, continuity and coherence and yet have also desired to live freely in the sensuality of the moment. I try to accept the grace of a given moment and live in it and yet I also want to freeze it as a photo. Also for me, the act of photography is not only intuitive but equally informed by my knowledge and enjoyment of the art of others that have so powerfully affected me. Hence the title, Moment & Memory.'

Along with images from that book, we have chosen others from his archive. These less seen works are further convincing evidence of continuing personal growth, and a love of the New Zealand landscape undiminished and undimmed by time and distance.

'The photos reveal something of the encounter between wild places and my mind. Unfortunately, it isn't easy to think through or articulate how these images eventuate because they seem to originate beyond my will and consciousness. Try as I might to make my thoughts and desires as intelligible as I am able (I abhor lazy faith which ignores reason when it wishes), I'm also prepared to trust in the creative value of my instincts, dreams and imagination. With me these latter faculties become sharpened in ▶



Storm, Milford Sound, NZ. This photo was a long time in the making, but also extraordinarily serendipitous in that I caught the split second phenomena of a huge waterfall being blown back up the mountains behind the wind. I wanted to capture Fiordland in all its mad glory as it's one of the wettest, stormiest places on earth, so I waited for the worst forecast possible and travelled down in winter. Nikon F4 with 50mm lens, Kodachrome 64 film. © Craig Potton

wild places, and at such times there is some relief from the burden of my anxious consciousness and the dulling habits of the daily grind.

In a Jewish tale a young boy is asked by his teacher why he ran away from the community and into the forest time after time despite being frequently found out and punished. His rabbi asked him: 'Why do you waste your time in the forest? Why do you go there?' 'I am looking for God,' said the boy. 'Isn't God everywhere,' asked the rabbi, 'and isn't He everywhere the same?' 'Yes,' said the boy, 'but I am not.'

I watch the dawn moving its colour over the mountainside, listen to the river and the blue ducks speaking in tongues and, like the boy, I need whatever it is these sanctuaries provide. I don't fully comprehend my relationship to the natural world but know it to be spiritual. It's a place I can get out of my own way – and everyone else's – yet in doing so I feel very content and at home.

I walk for days with a heavy pack because I want to be turned inside out by the beauty, share it with my friends, find myself in the garden of no-one's making. The wilderness. The forest closes in, green and moist, the rocks on the ridge step into complex patterns, and the sky opens out – both soaring away and rushing toward me. What am I to make of it? My desires and imagination seem part of the land, but the land is also inscrutable; it exists in its enormity outside me. So although my anxious mind imposes all manner of dark thoughts and sublime associations, the land stands apart, accepts my gaze and remains itself.

My feelings and use of the word 'wild' in this essay bypass, or do not encompass, many other equally valid meanings of the word – a father's vicious temper, the drunken girl dancing like a maenad, the foreboding overgrown council land beyond the back fence. However, wild is the most useful word I know to describe what ▶



I found this extraordinary composition in the Fox River, in the Paparoa National Park, when working on a book to promote the beauty of a region whose forests were at the time destined for logging. Only limestone makes those sculptural forms, as water acts both externally and internally on its relatively soft structure. I returned three times over a period of a year to exactly this place and remade the image until I felt that I couldn't do any better. Each time I waded out waist-deep in the river, and forced the tripod down to prevent it floating. It is perhaps one of the most perfectly designed photos I have taken, and this version, which I like most of the many I took, has very subtle exquisite interplays between the blue and greens. Nikon F4 with 135mm lens, Kodachrome 64 film. © Craig Potton

I encounter when I find myself in a place untouched by human endeavour. Common to most meanings are evocations of a serious loss of conscious control such that a more powerful, and sometimes seemingly capricious, order takes over. A landscape is truly wild when it has not been altered by people, and thus it may be as close as looking seaward across the sands of a local beach or as distant as the southern mountains. When the land as wilderness meets the wilderness of my mind, I am undone – pared down and opened. No longer my normal self.

Although my impulse to photograph is driven by my desire and love of the wilderness, there is in the background a melancholic realisation that we live increasingly in a space and time that is confined by human rules and almost wholly constructed by people. I see wild places as an essential antidote to the delirium of planning that some people would have consuming all our world. We need balance.'

At primary school I became a rock collector, scouting the hills for shining crystals and the less glamorous rocks that are the 'keystones' to the earth's evolution. To this day I remain fascinated by road cuttings or any gash into the earth and am equally distracted by insect wings or the elegance of birds in flight. Thus it was, I suspect, inevitable that one day my desire would become my work and that work would lead me into the ongoing struggle to preserve those wilderness areas that have not yet been exploited.

Today wild nature is under threat everywhere. My photos don't show this loss explicitly, but because wilderness is being destroyed in every country, the memories we bring to the images are essentially tragic. Meister Eckhart's imperative that we should look for God 'where we lost him' surely implicates us all. Our destruction of and alienation from wild places is neither good for us nor other forms of life. Serious photography may help by bearing mute witness to the realms of the endangered, but

it is only by political action that we can stem the current ecological holocaust. We cannot be ignorant about the way we are destroying nature – and that fact has made me a conservationist. Quite simply, if we don't change soon we will end up where we are heading.'

'Thirty years ago, close to the end of a three-month trip in the mountains, I placed my camera on a tripod near several close-knit trees at Blue Lake. My eye had been surprised by the wet, mercurial lichens on their trunks. Then, in a floating moment, I was seeing beyond the trunks to where tracks of angled luminescent branches were racing toward me with the lichens. The entire space was collapsing inwards and pulsing within the containing rectangle of my viewfinder (which was, literally, the only world I could see at the time). Foreground and background became irrelevant. There and then I knew I could take photos that, for me, could be ciphers to another sensuous world. This image was breaking up the three-dimensional receding space that, until then, most of my photos had captured only too well and which had kept me at a distance from my view. Since that day I have made many photos where fields of living and inanimate subjects pulsate before me, and it is these images that are among my most important because they provide a way of seeing that drives away the flatness of habit from my mind's eye.

When making some of my best photographs, I feel an order in the rocks and trees and know that should the light fall as I wish, everything will come into harmony within ▶

The Summit of Mt Ngauruhoe, Tongariro National Park, NZ. Taken from a helicopter early morning. At the time I was writing and photographing to publish a book to commemorate 100 years of New Zealand's first National Park. As the summit of this volcano is a sacred conduit of fire from the gods in Polynesian mythology I used this photo on the cover of 'Tongariro - A Sacred Gift'. Nikon 35mm camera with 50mm lens, Kodachrome 64 film. © Craig Potton



my frame. It's as if, all at once, Nature composes herself like a given melody and, in a way, I don't find it improper to describe it as mysterious or bewildering or, in a sense, miraculous. Even if I knew how such moments came about and could describe the process of composition more consciously, I'm still sure the result would still be more than the intention. So for me the final photo is akin to a kind of small miracle because I don't think I will ever fully understand what happens in that instant just before I press the shutter. Hence I don't need to practise any sleight of hand; good grace and hard work will eventually tie the images down. Later, sifting through the photos on the light box (now the computer screen), I listen to the judgments of others and apply my understanding of the language of art. And when I believe I have a photo that is strongly composed, full of harmonious colour and singing its own song, then I'm happy for it to be placed in the public arena as an imperfect instance of the miraculous.'

Some technical notes, from one of the least gear obsessed photographers I know, lend their own insights and a greater understanding of Craig's methodology:

'It follows directly from my approach to photography, which is essentially impatient and intuitive, that when I am actually taking photographs I need gear that is easy and fast to use. Ideally, I prefer to press the shutter release having given little thought to technical matters. Thus, my cameras have through-the-lens exposure meters, which are mostly trustworthy on automatic, although there are occasions when I override their exposure readings: sometimes bright surfaces require overexposure, and dark forests underexposure; matrix metering (common to many cameras) in my cameras has always overexposed silhouetted sunset shots if you don't point at the bright area and lock the exposure on that.

Different digital sensors and films seem to react in different ways to automatic exposure

readings, so I permanently compensate for these variations by adjusting my camera exposure settings. I do this because I dislike the effects of over and underexposed colours, and because with digital, I don't want to spend a great deal of time on the computer correcting images as the latitude for error in exposure is very small. At times this leads me to bracket if the light range is complex. In some light conditions I will also manually adjust the f-stop to further underexpose (or overexpose) an image as necessary. My Nikon 35mm and digital cameras are permanently calibrated to one-third of an f-stop under. I only give this rather tortured description to indicate the individual variation of cameras, and the need to compensate for this.

In both 35 mm and 6 × 7 formats, I mostly work with three fixed lenses, which gives me as much choice as I wish to handle. Because I like to replicate the spatial arrangement of objects close to what I feel I see, I tend to confine the range (in 35 mm format) to a 50 mm lens, a 35 mm lens and a wider-angled 24 mm lens (these convert to 105 mm, 75 mm, and 45 mm in medium format). I use wide-angled lenses in forest interiors when it's simply impossible to get back far enough with a normal lens. The wide-angle lens works well on a straight plane but distorts when the camera is tilted up or down, giving an effect I don't like at all (I believe we generally accept horizontal convergence more than vertical). I've not used telephoto in medium format, but occasionally do in 35mm. Similarly, I'm seldom tempted to use zoom lenses because I believe the best zoom is your feet and the closer you are to your subject the better. ▶

This beautiful palette of pastel colours is the opening vent of Pohutu Geyser in Rotorua, NZ. I had to rush in and out as the spitting hot geothermal water allowed me only intermittently to get close enough to shoot. Nikon 35mm camera with 50mm lens, Kodachrome 64 film. © Craig Potton



It's important to me that cameras come out of my bag quickly to be used in a moment or easily attached to a tripod. I usually carry my lenses in my trouser pockets (wearing a belt is a good idea when you do this!) and neither cameras nor lenses are in protective bags or cases. This vigorous attitude to gear requires strong cameras that don't fall apart when taking a high level of bashing and slinging around. My preferred tripod is a very light carbon-fibre model with screw-locking leg joints. (I find the levers and handles used to tighten and adjust many tripods are easily broken off in the forest or in my pack.) The camera mount is attached to the tripod by a universal ball joint that is quite solid and does up very securely.

My final comments on gear before moving on to other aspects of taking photos are, firstly, the importance of carrying an umbrella for working in the rain, and devising some way of supporting it above the camera to leave your hands free to work with the camera. I've had a simple umbrella holder made from very light plastic that attaches securely to my tripod, though of course nothing works in the wind, when everything gets wet. Secondly, when I am photographing in the wilderness I clean and dry my camera every evening, taking care to remove dust and detritus that may have accumulated inside the main body. I don't use filters at all now (except a UV to protect the lens), which means the only colour casts present are made in the vagaries of a digital sensor.' ▶

High on the Paparoa Ranges on the west coast of the South Island, amongst huge fields of granite boulders, I came across this assemblage of slabs that give the impression of a collapsed Stonehenge. Looking at this image I am reminded of a lyric in one of Bob Dylan's songs in which he talks of bricks 'all falling there so perfectly, it all seems so well-timed'. I was also entranced by the blue grey rock against the blue grey sky. Asahi Pentax 6x7 with 45mm lens, Kodak Ektachrome 100 ISO film. © Craig Potton



Composition, the underlying structure of any image, clearly comes in for a great deal of thought and some resulting comment from Craig:

‘Certainly one of the most difficult areas to communicate much sense on is composition, and yet composition is central to why some photos work and others do not. I’m convinced that time-honoured practices such as dividing the picture frame into thirds (horizontally and vertically), placing discrete objects or blocks of colour within the resulting grid, using a strong foreground subject to anchor the image, relating all elements within the frame, and even finding geometric forms such as figure eights and triangles in the composition – all these (along with many others) are more important to good composition than many contemporary practitioners will acknowledge. While I think it is easy to say rules are made to be broken, modern people who love the new and the surprising find it disarming when they discover the common compositional structures that underlie most great art.

In a good composition there is a harmonious relationship between all the matter in the frame – between the blocks of colour (loud or subtle), the lines of objects, the gesture of one object received by others, and the positive and negative spaces that contend with each other. A blind man whose sight was restored stopped at the shadows of ladders thinking they were solid objects – in your photographs the shadows are as much two-dimensional facts as the ladders themselves and the sunlit earth they stand on. I have always remembered Eliot Porter’s comment that ‘there is no subject and background, every corner is equally alive’.

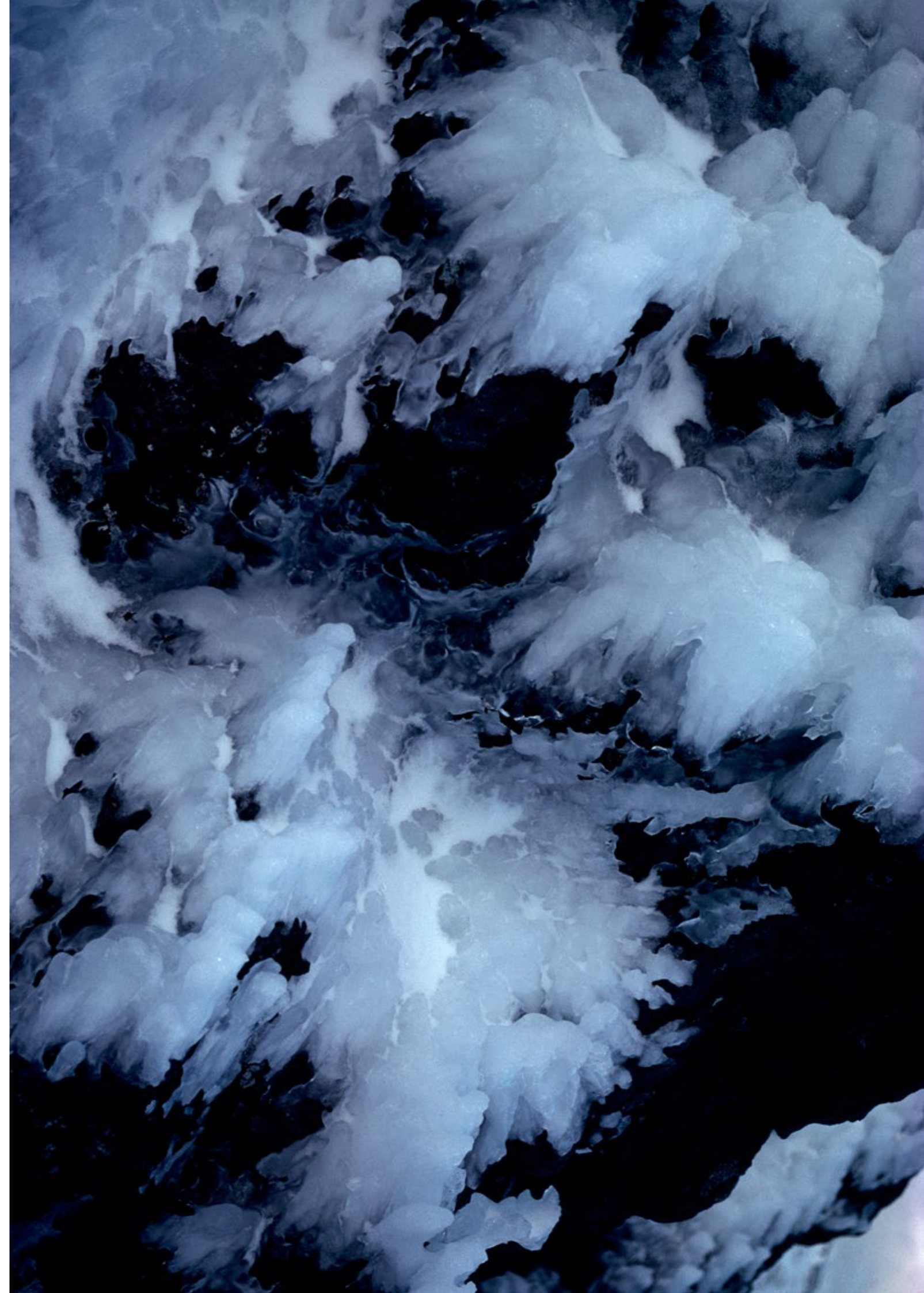
Hardly an artistic island, Craig has always had an appreciation for other artists work across many genres. The work of other photographers has come in for scrutiny and consideration, sometimes with his publisher’s eye to the fore. Craig Potton Publishing was started in 1987 with the original motivation to create a vehicle to

publish high-quality photographic books. In 1990 Robbie Burton joined Craig Potton Publishing as Managing Editor and Publisher. Since 1987, the company has grown to the point where it now publishes more than 20 new titles per year, maintains a strong backlist of New Zealand books, and also publishes around 20 calendars annually. The company is based in Nelson, and changed its name to Potton & Burton in March 2015 with co-ownership between Craig and Robbie Burton.

On the topic of other photographers’ work, Craig is candid and open about the insecurity often felt by artists when comparing their own work with that of mentors or contemporaries:

‘Often the greatest confirmations and the greatest doubts I experience about my photography occur when looking at other photographers’ images. To give an example close to home, I have a friend, Scott Freeman, whose work is similar in style to mine and so good it both calls my photos into question and affirms what I am trying to do. Although there are moments when I am struck by self-doubt or an almost jealous desire to see as he sees, mostly I feel joy to witness the artfulness of his photography. Apart from allowing me the pleasure of encountering fine images, Scott’s photos help me to see better and improve my eye. In fact as I have acknowledged in earlier parts to this book, I believe I learn a great deal from looking at other photographers’ work, whether as a photographic print or reproduced in a book. ▶

© Craig Potton



Sometimes when I look back at my work I realise what an almost pathetically small range of perception it expresses. However, there are other moments when I realise that this small world is delightful in itself and that playing within a narrow range is unavoidable. I have to respect the physical limits of the materials I use, and there are obvious limits to the rectangle I work in. Undoubtedly the greatest limit is the way I see. Photography is all about knowing these restraints and making good within them.'

It's a real honor to feature Craig's work in our 55th issue. In truth, he has been on our wish list since the magazine's inception and the timing of his inclusion in this issue feels to me just a tiny bit serendipitous. Thanks Craig! ■

TS

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

Without the help of these people, this article would not have been possible. Sincere thanks to all:

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Jack Culverwell and the team at PCL IMAGING

Low tide, Golden Bay, NZ. In photography, it is often hard in shots that take in distant horizons to avoid the deadening effect of gazing into receding space. Here, drawing the eye to the foreground detail of the incoming tide reverses that effect with the small central sand islands submerging and the symmetry of intense blues at the top and in the bottom third of the picture frame. This image seems to be like a series of simple colour fields broken by a few black slashes that drive the eyes into these submerging islands. Asahi Pentax 6x7 with 75mm lens, Kodak Ektachrome 100 ISO film. © Craig Potton



*'I think if you love the earth
with a passion then you release
some of your sadness.'* - Craig
Potton – from his book *Moment
& Memory*



*Fuchsia, Routeburn Track, NZ. Asahi Pentax 6x7 with
75mm lens, Kodak Ektachrome 100 ISO film
© Craig Potton*

'I like to imagine our world as big enough for all other plants and creatures, as well as us, and that there are places completely free from our impact. I want to know these places will always be there; the green world of forest, the white world of snow, the blue world of ocean; huge regions of life's rhythms that we have no control over.' - Craig Potton – from his book *Moment & Memory*

Tidal Flotsam, Whanganui Inlet, NZ. Evening light on coastal rushes creates a shimmering surface on which a swirling line of dead reeds lies. There is a lightness in everything in the photo that I am drawn to. I just have to block out everything outside the two major elements to create a world unto itself. Asahi Pentax 6x7 with 45mm lens, Kodak Ektachrome 100 ISO film.
© Craig Potton





◀◀ Previous double page spread: White Gate, Tarras, NZ. There is a long landscape photographic tradition of using white gates and fences as strong foreground symmetries, such as in the earlier works of Paul Strand and Ansel Adams and with more recent photographers such as Ted Southam and Fay Godwin. I was not unaware of this heritage when I saw this gate on the road edge near Tarras, Central Otago. But it was the pink mountains beyond that really leapt at me. The cross bars of the two gates point upwards towards the two poplar trees and the mountain range. I love the exquisite evening colours that are only seconds from fading. Asahi Pentax 6x7 with 75mm lens, Kodak Ektachrome 100 ISO film. © Craig Potton



Hay bag hanging on the fence line, Central Otago, NZ. Farms are scenes of sorrow to a vegetarian like me! Asahi Pentax 6x7 with 75mm lens, Kodak Ektachrome 100 ISO film © Craig Potton



◀◀ Previous double page spread: Moon over Lake Wanaka, NZ. Early morning light delineates the stripped-bare landforms of Otago's dry schist mountains in a delicate complement to the soft blue stripes of the lake and sky. It is a photo that works on four long horizontal bars of colour with Mt Aspiring, the prominent mountain in the top band, creating a white full-stop, it's southeast ridge pointing to the moon. Asahi Pentax 6x7 with 105mm lens, Kodak Ektachrome 100 ISO film. © Craig Potton

'I know at times it is important to empty myself of everything that rattles back and forth across my mind – which even means clearing away ideas about what makes a good composition.'* - Craig Potton – from his book *Moment & Memory

Rainbow, Lindis Pass, NZ. A rainbow arcs from behind one hill and dives in front of another creating a central link in the photo. It arches over a large flat plain of yellow tussocks blown towards it by strong winds, creating a rush toward the centre of this image, from a dark foreground to hopeful hills and clearing skies. I'm always astounded that native tussock plants such as these can live for up to 300 years. Asahi Pentax 6x7 with 75mm lens, Kodak Ektachrome 100 ISO film. © Craig Potton





◀◀ Previous double page spread: *Sunset, Dusky Sound, NZ.* This was taken very late in the evening high above the land with only yellow and dark blues left in the dusk. Cooper Island caught my eye as it seemed like a huge stingray floating in a channel of yellow sea. Fiordland is one of the largest wildernesses on earth and the sheer scale of this landscape is both sublime and forbidding. Asahi Pentax 6x7 with 105mm lens, Kodak Ektachrome 100 ISO film. © Craig Potton



This is one of the iconic images of New Zealand (along with Mitre Peak), and while it is shot in a straightforward way the colours are different from the usual image. The reason for this is that most people see the Lake Matheson reflection in the early morning light when there is a soft blue look, whereas this shot was taken on an unusually clear evening (afternoon cloud build-up over the Alps on the West Coast most often precludes this effect). A perfect reflection creates an obvious symmetry, except for the light on the lake. Asahi Pentax 6x7 with 105mm lens, Kodak Ektachrome 100 ISO film. © Craig Potton



◀◀ Previous double page spread: Sunset, Tahunanui Beach II. As a mountain climber (more so in my earlier adulthood!) and surfer, I have always been drawn to the ocean and the mountains and always looked to the sky from whence the weather comes. From my home beach in Nelson I see the far away western ranges which the eye is led to from a small river in the sand. On windless winter days there is a peace in the days ending. On this photo I deliberately chose not to use a split neutral density filter to bring out more detail in the foreground. I love the dark solid base. Asahi Pentax 6x7 with 45mm lens, Kodak Ektachrome 100 ISO film. © Craig Potton



It is not unusual for quite dense coastal cloud banks to form on the West Coast each summer afternoon. As the sun sets far from the coast, beyond that cloud barrier, its final rays bounce up and down under the dense layer, giving an eerie yellow-orange glow to everything. Here it highlights the rimu trees of Bruce Bay, South Westland, NZ. Asahi Pentax 6x7 with 75mm lens, Kodak Ektachrome 100 ISO film. © Craig Potton

'I read a Sufi mystic who said 'the stations of reality are astonishment, surrender and bewilderment' and I can't fault these words when I try to feel or think through my relationship with the natural world.' - Craig Potton – from his book *Moment & Memory*

Papa Rockfall. Rocks usually signify a sense of longevity, of solidity, of standing firm while the world constantly changes around them. This is not so here with this great boulder of mudstone that has recently fallen from the cliff at Cape Kidnappers in Hawke's Bay. It has split open from the fall, like a smashed fruit and will be quickly softened and sculptured by the sea. Wet mudstone is a transient, vulnerable rock. I love the twin colours in the rock strata, colours which are almost replicated in the sand and sea. Asahi Pentax 6x7 with 45mm lens, Kodak Ektachrome 100 ISO film. © Craig Potton





◀◀ Previous double page spread: The Urewera forests gather constant mists, especially near the bushline, where this photograph of old mountain beech trees was taken. The whole image is just subtle shades and densities of green. There is an arm-like structure reaching across from the left side of the photo toward a waiting smaller arm on the other side. Asahi Pentax 6x7 with 75mm lens, Kodak Ektachrome 100 ISO film. © Craig Potton



Te Papa hill Country ,Manawatu, NZ. An aerial perspective on Poplar trees in winter looking gaunt and spectral. Nikon 35mm camera with 50mm lens, Kodachrome 64 film © Craig Potton

▶▶ Following double page spread: Last Light, Farewell Spit, NZ. This photo was taken on the same night as my popular Moonrise, Golden Bay image. All colours have nearly drained out of the sky, as it is very late, close on dark. It feels like a colour-field painting in that the two dense colours seem to pulsate gently in relationship to each other, broken by the strong horizon line. Asahi Pentax 6x7 with 75mm lens, Kodak Ektachrome 100 ISO film © Craig Potton



Surge Pool, Punakaiki, NZ. I took many shots down onto this rock platform hoping to arrest this image of the water sloughing from the oval rock equally on all sides. I knew the composition was good and fixed it on my tripod, but the vagaries of water effects meant it was necessary to take many frames of many wave surges hoping one would achieve an even flow. I love the contrast between the dense orange and brown rock and the playful white water. The central rock could speak of a hard-worn heart, at the centre of things. Asahi Pentax 6x7 with 105mm lens, Kodak Ektachrome 100 ISO film. © Craig Potton



▶▶ *Following double page spread: Sunset, Mt Taranaki, NZ. This photo is built around a singular triangle, with strident pinks and blues alternating through dark bands of blue ocean and blue sky. Evening helicopter flights are almost invariably magical times and the later you leave the shot the better. This one was taken well after the sun had set and most colour seemed to have drained away. Asahi Pentax 6x7 with 105mm lens, Kodak Ektachrome 100 ISO film. © Craig Potton*



Hennric JOKEIT

Negative Vision

'We can think about the negative without being able to see it.' - Hennric Jokeit

Born in Stralsund, East-Germany, Hennric Jokeit now lives and works in Switzerland. He studied psychology at the Humboldt-University, Berlin and moved to Switzerland in 2001 to take up a professorship in neuropsychology at the University of Zurich.

A committed photographer, he is about to open a solo show in Vilnius at the gallery of the Lithuanian Photographic Association.

We're featuring images from his latest book, 'Negative Vision', published by Pepperoni Books 2016. Filtering the familiar, positive imagery, Hennric Jokeit challenges our perceptions by experimenting with digital contrast reversal and analogue negative techniques, developing colour slide film with a negative process or exposing photographic paper directly in a large-format camera. He photographs nature, architecture, places, spaces and objects. We recognise these everyday elements but see them presented in the negative - ordinary, familiar things displayed in an unfamiliar way in peculiar tonality. ▶



Cape Town, South Africa, 2014. Leica M8 with Voigtlander Heliar 15mm lens. © Hennric Jokeit

As photographers, at least those of us with some background in film, the negative is part of our experience but for other viewers these images must seem just a tiny bit otherworldly.

Philip Ursprung wrote eloquently of Jokeit's Negative Vision work:

'His decision to use negative images challenges our way of looking and perceiving. The images he produces cannot be grasped within a split second. They require time for our eyes and brain to adapt to the negative image and to virtually decipher the image, step by step. Confronted with the negative depictions of cityscapes and landscape, we as viewers are literally invited to concentrate on the specificity and singularity of each image. We are incited to translate dark parts of the image into light ones and vice versa. As if we were reading a text in a foreign language in which we are not fluent, this act of translation also reveals levels which we usually overlook. It allows us to focus more clearly on issues such as composition and formal arrangement within the frame of the image on the material structure of the image. It allows us to reflect on the process of taking the image, of framing a motive and capturing the light.

To be confronted with a negative image also opens the temporal dimension. The negative is both a storage room for memories and for past time. When was it that we last put a film into a camera, rather than a memory card? When did we last receive a negative film, cut into strips, from the lab? Many photographers, professional or amateur, used to save costs by forgoing contact sheets. For a trained eye it was easily possible to judge the quality of an image by the negative. The negative was not only the first step in the production process towards the photographic print – and the beginning of a development which took several hours, even days, or weeks. It was also the indispensable original. While prints can be copied without limitations after years, or decades, the negative cannot be substituted and conserves the ▶



Cape Town, South Africa, 2014. Leica M8 with Voigtlander Heliar 15mm lens. © Hennric Jokeit

very moment of taking the picture. The sheer materiality of the negative therefore contains a temporal dimension which is absent in the digitally produced image.

The negative image not only encourages us to spend more time regarding the image than usual, it also reminds us of images dealing with our body, our health, and our mortality. The X-Ray, often in the guise of negative images, is a well-known case of such an introspection. There is an anthropomorphic quality inherent in the negative images by Jokeit. It makes visible what is usually hidden to the human eye. One of the effects of the negative images by Jokeit is that they make us believe that they contain more than a positive image. The intensity of our gaze makes us think that we are exploring layers which are normally hidden, dimensions of the past, the repressed, the unconscious. It is no coincidence that the Surrealist artists are among the rare authors in the history of photography who made use of the negative image. The mental effort that we employ, the work that is necessary to see and perceive the image sharpens our eyes and senses. Suddenly we assume we have x-ray eyes ourselves, to see beyond the surface of the image. Suddenly we feel as if we were liberating what has been repressed.

As a result of these efforts, the negative image produces a spatial and temporal dimension which goes beyond the positive image. We perceive both images simultaneously, and the oscillation between negative and positive sets the image in motion. Not unlike a trompe l'oeil, where we gain esthetic pleasure because we know about the distortion and we are not really deceived, we can enjoy the pleasure of knowing and seeing in front of the negative image. The photographs by Jokeit remind us of the claim that photography has made since the time of its invention in the early 19th century, namely to contain and conserve universality. And as with the early daguerreotypes that had to be carefully moved around in order to reflect the

light in the correct angle and reveal their nuances to the human eye, his images cannot be consumed immediately and completely. They ask us to participate symbolically in the process of making the image, to take our time and pay attention – and they reward us with a clearer vision of our environment.'

Hennric Jokeit was interviewed by Ewa Hess in Zürich, in November 2015. We're running part of that interview, with Ewa's kind permission.

***EH:* Why do you choose to work exclusively in photographic negative space?**

HJ: The decision was preceded by a lengthy process. Prior to it, I had been working with light painting techniques for many years, in other words I illuminated spaces with fading flashlights and photographed them.

***EH:* What does it mean in practical terms?**

HJ: The shutter of the camera is left open for several minutes and during this time I would illuminate specific spaces with the aid of mobile light sources. In the hotel rooms – because it was often in such spaces – I would draw with a 'light brush', as it were.

***EH:* In what sense was that the precursor to your negative photography?**

HJ: It was not obvious to me at the time, yet when I look at those images today I perceive them as latent negatives. In those photographs I applied light to areas where, for the most part, light does not generally reach. We find the same phenomenon in the reverse contrast images, which we term negative images. That which is dark, appears as light. ▶

Bernina Pass, Switzerland. Leica M8 with Voigtlander Heliar 15mm lens. © Hennric Jokeit



EH: What effect does reverse contrast have on the visual appearance of the light?

HJ: Even darkness becomes an emanation. Under a chair, under a tree, the shadow 'emits' light, and vice versa, light that has previously been invisible takes on a dark amorphous appearance. This phenomenon becomes especially striking in the night shots of houses in which the light positively bursts forth from the windows.

EH: Were you surprised at this solidification of light?

HJ: It is surprising when one realizes that light is not without form.

EH: Would it also have been possible to achieve this effect with the light painting technique?

HJ: No. That is why my turn towards the negative was a radical step for me, which also meant simplification – something that drastic measures often turn out to be. The negatives allow me to remain within the methodological repertoire of photography. The light painting technique was a hybrid for me. My approach with this could be equated to that of an archaeologist. It allowed me to uncover objects using my 'light brush'.

EH: However, when it comes to the negatives you force a greater contrast between the object and the image.

HJ: This contrast is deliberate and intentional. I want to strip the images of that which is familiar, that which is ordinary and slow down the perception thereof. For me it is about turning the process of perception of perceiving the images into an actual artistic experience.

EH: In other words, for the person observing the images?

HJ: Yes, but it doesn't have to be a conscious act because the reverse contrast automatically results in an intensification of the processing of seeing. Since negatives are more difficult to perceive, they alter awareness, which in turn

allows the images to be more deeply anchored in memory. They lift themselves from the barrage of impressions that we are confronted with everywhere on a daily basis because we first have to come to understand them. They do not coincide with the laws of vision with which our minds have been programmed.

EH: You are a clinical neuropsychologist and know how the human perception process can be influenced.

Are you saying that you suspect me of resorting to some kind of neurologist's trick? At the outset when working with negatives, my specialist knowledge of neurology didn't play a large role. However, it does play a role in my loyalty to the concept of the negative. The realisation that it is about a technique of visual slowing does have something to do with my neuropsychological understanding of perception.

EH: What aspects of vision play a role in the process?

HJ: What you have to understand is that we assimilate 90 percent of information received via the visual system. It also comes as no surprise that this system operates on a highly economical and efficient basis. There is a lot that takes place automatically. In other words, a more in-depth processing of sensory perceptions will take place only then when these are new or if they can be classified as significant, either on an emotional or cognitive level. Otherwise, the majority of visual impressions get lost 'undigested' as it were and do not influence our behaviour in any way. ▶

Disentis, Switzerland, 2014. Sony Alpha 7 with Carl Zeiss Distagon 18mm lens. © Hennric Jokeit



EH: Does that mean that the human brain registers certain images as ‘nothing new’, with our consciousness not even acknowledging them?

HJ: Yes, and this ‘trop vu’ phenomenon of having seen something once too often, presents a problem for photography. Photography photographs itself to death. Our brain experiences the hundreds of thousands of photographs of the Eiffel Tower as redundant regardless of how technically sophisticated they may be or how spectacular the Baryte print happens to be. Nothing detracts from the fact that it is the Eiffel Tower. It has become so deeply entrenched in our mind, devoid of the features that would make it unique. If you consider that in a single day alone, 20-million images are uploaded to Instagram, then it is easy to understand how every image is being robbed of its meaning by this inflationary use.

EH: Then would you say that the inversion of the negative-positive relationships in an image could be a trick after all? A trick designed to instil curiosity in the mind?

HJ: It is a trick of sorts but let’s call it instead, an effect. It causes the perceptual process to slow down, switching from passive seeing to active vision. A ‘eureka’ switch as it were.

EH: Does the positive also have a place in the individual image for you? Do you also look at that or do you only work with the negative?

HJ: Aside from family photos, I will always only assess the negative. Occasionally I will revert back to the positive, more so in the sense of an affirmation. ▶

Zurich, Switzerland, 2014. Leica M8 with Voigtlander Heliar 15mm lens. © Hennric Jokeit



***EH:* Why do you need affirmation?**

HJ: Sometimes I second guess an image, experience a sense of bewilderment when coming face to face with an image. At times I have the need to find interpretations for certain phenomena, which do not become accessible to me in the negative perspective.

***EH:* Do your works come about in the analogue process where a negative phase is required? Or are they digital products?**

HJ: I started off with digital works and at a later point in time changed to the 35 mm film format. In the process I had the slide films developed as negatives and used the slide-negatives as the medium for image carriers. Currently I work primarily with an 8x10 inch plate camera and use photographic paper as the carrier material, which I expose directly.

***EH:* This sounds somewhat antiquated.**

HJ: Yes, with regards to production I have reverted to the photography of the mid-19th century as my vantage point. What this means is that I use the direct exposure photography that was around before Talbot. These images are not duplicated. A negative image comes about directly in the cartridge.

***EH:* You are referring to William Henry Fox Talbot, the inventor of the photographic print?**

HJ: Precisely. We're talking about 1840, the Daguerre and Talbot era. The invention of the negative is ascribed to Talbot, which in turn allowed the reproduction process. With my photography I have, however, arrived at the point at which Louis Daguerre tried to prove himself unsuccessfully before Talbot. With his so-called daguerreotype process, he managed to manufacture photographs that were extremely beautiful aesthetically. Photographs that were one of a kind, in other words they were not reproducible. Capitalist progress could however only be implemented with the reproducibility of the image – sadly, however,

at that time at the expense of aesthetics and brilliance.

***EH:* Wherein would you say lies the difference between the two techniques, purely from a technical point of view?**

HJ: Talbot's method comprised of transferring the paper negative onto a transparent wax carrier, which meant that another negative could be produced from the negative. Which then becomes the positive – as we know it. This process can be repeated as often as desired, allowing it to become reproducible. In contrast, Daguerre used a silver emulsion on a copper plate that would transform under the influence of light. He was able to freeze this 'para-positive' image, but it always remained one of a kind and escaped reproducibility.

***EH:* The process, whereby light falls on crystals and blackens them, is the same in both cases – can one thus say that the inversion of light into darkness is the underlying basis of photography?**

HJ: Yes, absolutely. That is how one can look at it.

***EH:* Why have you opted for the large format plate technique?**

HJ: It is not really a plate, but photographic paper in a cartridge. For me it is more about the uniqueness of the image. I remove the paper and develop it as usual. All you effectively get is this one of a kind and I treat it as such. It is not subjected to digitalisation; instead, as soon as the Baryte paper has dried, it is framed and you can photograph it like a painting in a frame. However, it escapes the kind of digital reproduction that every photograph today is subjected to. ▶

Zurich, Switzerland, 2015. Fujifilm X-Pro1 with XF 18mm lens. © Hennric Jokeit



***EH:* You do not manipulate the image in the developing process at all?**

HJ: The developing time and the choice of paper have a certain influence; aside from that there is no possibility to manipulate the outcome after the shot. Therefore, even the so-called brightening undertaken when enlarging the negative is not possible.

***EH:* Can we see photography as a kind of memory storage?**

HJ: Absolutely, although for me this concept is not specific to negative photography. Even as negatives, these photographs achieve that which photography in general can accomplish: They capture a moment. They portray time that becomes the past the moment the shot is taken.

***EH:* Can we isolate the quality of time, the atmosphere that you are after, even further?**

HJ: The way I see it: It is about cultural landscapes, cultural spaces that define the end of the 20th and the early 21st century. At the same time it is also my/our future that has been.

***EH:* Something is missing completely from your images.**

HJ: People?

***EH:* Yes. Would you say that is intentional?**

HJ: Yes. On the one hand, the traces left by humanity interest me more than the portrayal of the person itself. On the other hand, I have to admit: The human being in a negative simply looks stupid, becomes a caricature as it were. Admittedly, that is not entirely uninteresting. Other photographers, the likes of Man Ray, Franz Roh and Annelies Štrba have succeeded in integrating the negatives of faces in their images. ▶

Locarno, Switzerland, 2014. Sony Alpha 7 with Carl Zeiss Distagon 18mm lens. © Henric Jokeit



EH: Wherein would the interest lie in a negative portrayal of the face?

HJ: In the loss of personal identity evoked through the reversal of contrast. We may recognise these negatives from the family photo album, astonished at how Mom, Dad and Granny look in a negative, their personal traits all but effaced. It doesn't really interest me, also not from an artistic point of view.

EH: Could negative photography also be seen as photographic critique?

HJ: As a reactionary critic perhaps. As a retreat to the zero hour of photography where the image is a one of a kind and emerges from an actual photographic procedure.

EH: So is this criticism geared against that which is digital?

HJ: Well, not only is digital imaging something other than photography on an ontological level, it is an entirely different world. It is a form of measurement technology that is much closer to a CT scan or magnetic resonance tomography (MRI) than the photographic process. In this sense, what I engage in is a reversion, a reflection. Perhaps this return to the point of origin in photographic history can allow us to go in another direction. One that doesn't follow the capitalistic photography Autobahn, where digital exploitation inevitably succeeds the analogue image, thereby exponentially increasing the deluge of images.

EH: Where is your personal development taking you next? What comes after negative photography?

HJ: I am convinced that my work in the photographic negative space will keep me occupied for a long time yet. It is an art form that has not been 'over-photographed', where there is much left to discover. There is still plenty to make visible that has remained invisible until now. ▶



Val Poscavio, Switzerland, 2014. Leica M8 with Voigtlander Heliar 15mm lens. © Henric Jokeit

We've really enjoyed these images, but I can't help but wonder if Hennric's negative images resonate with our younger readers, in particular the digital natives amongst them, as strongly as they do with those of us raised in an analogue world.

Doubtless if you're in that portion of our readership you'll let me know?

Our sincere thanks to Hennric for sharing his work here, to Philip Ursprung for the commentary, and to Ewa Hess for her interview. ■

TS

Gallery representations

Bildhalle, Zurich, Switzerland

Erdmann Contemporary, Cape Town, South Africa

Online Catalogues

Hennric Jokeit

Book:

Negative Vision

Södermanland, Sweden, 2014. Leica M8 with Voigtlander Heliar 15mm lens. © Hennric Jokeit

▶▶ *Following double page spread: Zurich, Switzerland, 2014. Leica M8 with Voigtlander Heliar 15 mm lens. © Hennric Jokeit*





'Even darkness becomes an emanation. Under a chair, under a tree, the shadow 'emits' light, and vice versa, light that has previously been invisible takes on a dark amorphous appearance.'



Zurich, Switzerland, 2014. Sony Alpha 7 with Carl Zeiss Distagon 18mm lens. © Henric Jokeit



Zurich, Switzerland, 2014. Leica M8 with Voigtlander Heliar 15mm lens. © Hennric Jokeit



Locarno, Switzerland, 2014. Leica M8 with Voigtlander Heliar 15mm lens. © Hennric Jokeit

'Since negatives are more difficult to perceive, they alter awareness, which in turn allows the images to be more deeply anchored in memory. They lift themselves from the barrage of impressions that we are confronted with everywhere on a daily basis because we first have to come to understand them.'

Cape Town, South Africa, 2014. Leica M8 with Voigtlander Heliar 15mm lens. © Hennric Jokeit





▲ Zurich, Switzerland, 2015. Fujifilm X-Pro1 with XF 18mm lens. © Hennric Jokeit

▶ Zurich, Switzerland, 2014. Fujifilm X-Pro1 with XF 18mm lens. © Hennric Jokeit



▶▶ Following double page spread: Zurich, Switzerland, 2014. Leica M8 & Voigtlander Heliar 15mm lens. © Hennric Jokeit



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He
Christus

Jesus
Christus

HE
TO



Zurich, Switzerland, 2014. Fujifilm X-Pro1 with XF 18 mm lens. © Hennric Jokeit



Zurich, Switzerland, 2014. Leica M8 with Voigtlander Heliar 15mm lens. © Hennric Jokeit

'...this 'trop vu' phenomenon of having seen something once too often, presents a problem for photography. Photography photographs itself to death.'



Cape Town, South Africa, 2014. Leica M8 with Voigtlander Heliar 15mm lens. © Hennric Jokeit

'Even as negatives, these photographs achieve that which photography in general can accomplish: They capture a moment. They portray time that becomes the past the moment the shot is taken.'



Vienna, Austria, 2014. Leica M8 with Voigtlander Heliar 15mm lens. © Hennric Jokeit



Zurich, Switzerland, 2014. Leica M8 with Voigtlander Heliar 15mm lens. © Hennric Jokeit

► Mallorca, Spain, 2015. Leica M8 with Voigtlander Heliar 15mm lens. © Hennric Jokeit



Ernst CHRISTEN

Divine Projections

Ernst Christen is a Swiss photographer based in Solothurn. His has been a colourful and interesting life, with a 20-year commercial career, time spent as a Buddhist monk and a lifelong interest in photography.

At the age of 45, he left his job, home and country to become a globetrotting cyclist, later entering that monastery in Thailand, writing Buddhist handbooks, then shooting pictures as a freelance photographer and teaching meditation in a mental hospital.

Ernst backgrounds his journey in photography:

I've been taking photographs since childhood. My Dad bought me my first camera when I was only 5 years old. If I remember well, the brand name of the camera was 'Klickomat' and the negatives from that camera are still somewhere in my archive. It is probably unnecessary to mention that those photos did not meet professional standards. But an unconditional love for photography was born in those days.

Many years, and several cameras, later I bought a second-hand Fuji G617, a medium format ▶



Collegiate church in Neuchâtel, Switzerland. Nikon D800 with 20mm f1.8 lens. © Ernst Christen

panorama film camera, which delivers superb results and stunning pictures from a 6x17cm negative or transparency. My love for panoramas was born at that time. The Fuji G617 forces the photographer to work as exactly as possible in order to get useable results. This definitely sharpened my technical and photographic skills. Later, working with other medium format cameras like the Pentax 67 surely also helped my further development.

As a self-taught person it took me a long time to develop professional skills. I still don't know much about the theory of photography, or how to compose an image, but I simply know when it looks good. And this, in my opinion, is what photography is all about.

I did not photograph at all during the time I was a Buddhist monk. I had no camera. My only property was an alms bowl, three robes, an umbrella with mosquito net (can be used as a tent, the net keeps snakes and insects away) and a pair of old sandals. But soon after I left the forest Sangha, the Buddhist monkhood, I bought my first digital equipment.

Digital photography opened completely new possibilities like stitching of photos, a technique unknown to me in analogue times and always dreamed of. That was exciting. Soon I started to stitch panoramas of rooms and landscapes and I became fascinated by that technique. I also started to display the stitched panoramas in different projections like here in stereographic form. My first modest trials in church photography made me understand quickly how well suited this field was for digital panorama photography. That's what led to the images in this magazine, so more on this later.

Today, I have specialised on digital panorama photography (indoor and outdoor), and I also love to do city portraits and when I am out trekking in the nearby Jura Mountains, I make landscapes. I love to travel the world on my bicycle, so naturally I photograph the places I travel to.'

Ernst talks about this project, his fascination with the places of worship used by many of the world's religions.

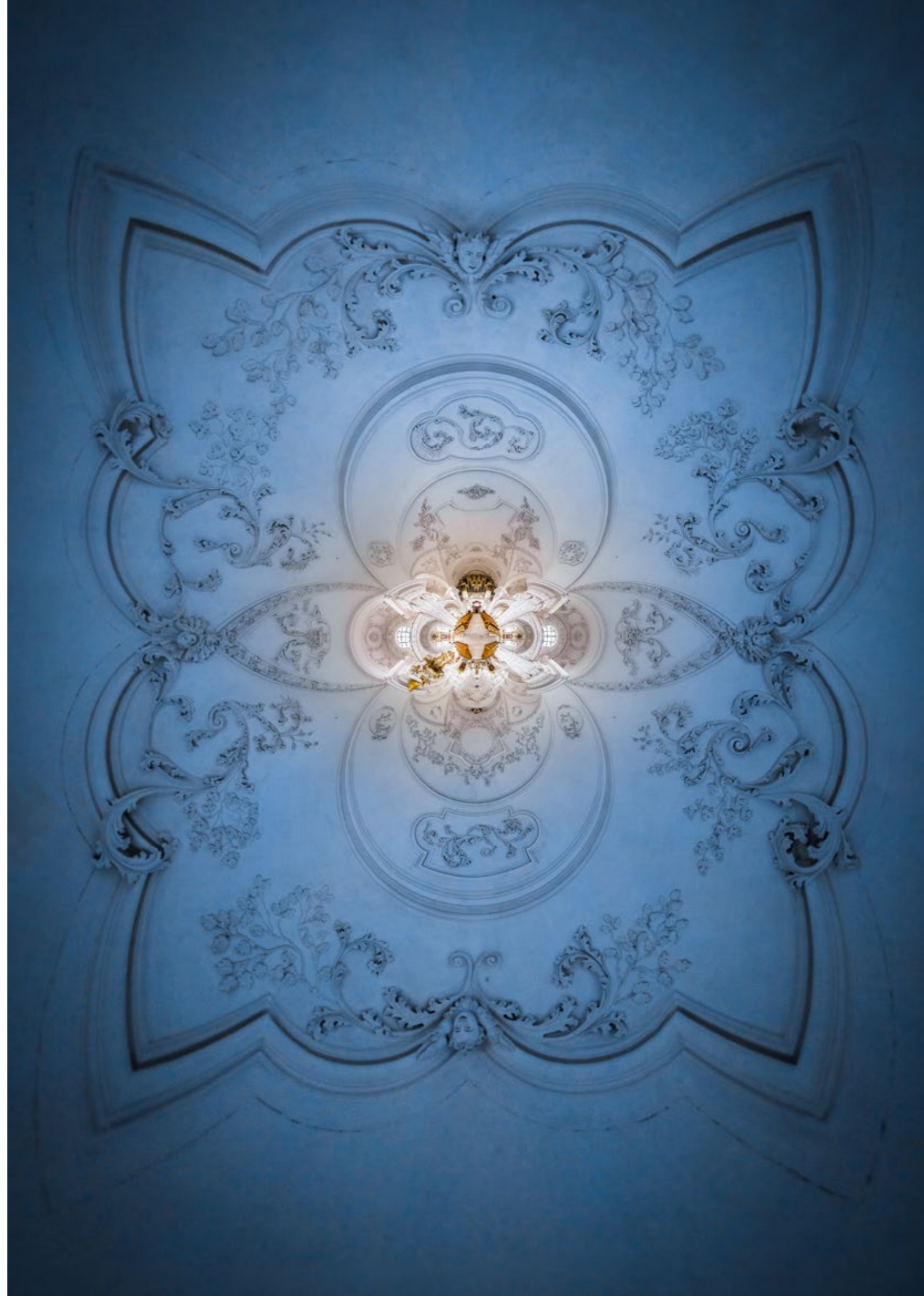
'My dream is to photograph the big and famous cathedrals, synagogues, mosques and temples all over the world. Religion is so interesting, and the temples of each religion represent in many ways the best we humans are capable of being. The places of worship for every people and culture are created by the best craftsmen and artists they have. There is so much real dedicated artistry to see in those places. But also – and this is even more important – those places represent our best motivation of creating something good in this world. Although history shows that it does not work well all the time. But well, that is another story.

Doing my work with the camera and being surrounded by all of that historical grandeur feels simply great. With my pictures I try to catch the grandeur I am surrounded by. Even more, I like to catch with the camera the contemplative atmosphere of these places. The photos are fine, and I really love them, but still, compared to the real churches - they never ever quite reach the original.'

This is Ernst's artist statement about the 'Divine Projections' series:

'For several years of my life I lived an ascetic and contemplative life. I crossed the vast deserts of Central Asia, Africa and Australia alone on a bicycle and meditated as a devoted Buddhist monk in the tropical jungle of Thailand until my mind was calm. These were really years of contemplation and deep peace of mind. Through those times I learnt much about the human mind and the impressive landscapes of our lovely planet earth. From this point of my life ▶

St Urban in Pfaffnau, Switzerland. Nikon D800 with 20mm f1.8 lens. © Ernst Christen



I went back to Switzerland to take care of my aging mother. Returning from such a contemplative life back to the hyperactive western world was somehow a shock. That was when I discovered our churches. In our restless western society churches seem like little oases of tranquillity, calmness and natural contemplation. And although I am not a Christian, not even a Buddhist to be precise, I felt genuine peace of mind being inside our churches. In addition, I am also somehow interested in history and architecture. So I started to photograph the churches in my region.

The first results, which were rather modest, showed that far too little of the church interior gets onto the final photo, even with a 14mm or a fisheye lens. To make a good church photo – and this of course is only my personal opinion – panoramic photography is absolutely a must. First I did many cylindrical panoramas with a field of view of 180° until 360°. The results were quite good but not really satisfactory (although some churches look better in cylindrical projection). So I started to play around with the projection modus of the stitching software and learned that stereographic projections are somehow magic and hypnotic. Looking at a stereographic panorama we can guess what the motif is. Most people see right away that it is a church. But at the same time the motif is so extremely distorted, that our mind can't follow easy. That makes us look a second time and the image itself a hypnotic and fascinating eye-catcher.'

We asked Ernst to describe the images themselves, and they way they are presented:

'I feel that these images are most impressive in the form of large prints. I love to watch them projected on to a 2-meter wide screen. And they are so detailed that resolutions up to an incredible 7200 megapixels are possible! When printed 2-meters wide the prints are still nicely sharp. Interestingly, most of the images in this series can be presented or displayed as landscape

or portrait format, equally effectively in my opinion. The desired effect remains the same.

Some observe that the images look feminine and flowery because of the curvatures around the centre. Yet, amazingly, at the same time they seem, to me, to be technical and masculine.

Something I find really interesting is the psychology inherent in the images. Initially attention-grabbing as a large artwork, the eye wanders from the left lower corner along the diagonal lines directly into the centre where it rests for some time before it starts to wander around and check the remaining components of the composition.

I really hope that these images provide the viewer with a brief moment of concentrated tranquillity. This is what is called natural contemplation. Sadly, our hyperactive world seems to lack many opportunities for contemplation. Everything is so fast, and everything has to be immediate. If these pictures can provide observers with a short moment of tranquillity and leave them in a contemplative mood I would feel that they have brought some peace of mind, however brief the experience might be.'

In terms of the process being used, Ernst talks us through the technicalities:

'To create these segmented panoramas, the whole church interior has to be photographed (360°x180°) in multiple images with slightly overlapping fields of view. With a 20mm lens it takes 26 images – that's 3 rows of 8 images plus 1 each up and down. Stitching software is then used to assemble multi-row panoramas ▶

St Morandus in Altkirch, France. Nikon D800 with 20mm f1.8 lens. © Ernst Christen



(unfortunately not always without any problems) and to display the finished product in various projections. The rest is just processing with a normal RAW developer.

While photographing those 26 multiple images, the camera must be rotated exactly about the centre of its entrance pupil in order to later correctly stitch panoramas without parallax errors. To align the camera precisely on the panorama head, a spirit level is very helpful. Most errors during shooting are mostly due to an inaccurately aligned camera. Likewise, it is also very important to align the camera on the tripod within the church according to the geometry of the whole building. But many churches, mainly the very old ones, are not perfectly symmetric and therefore a compromise position has to be found somehow. Nevertheless some images, mainly of old churches, do look a bit crooked. The images on page 105 and page 131 are examples.

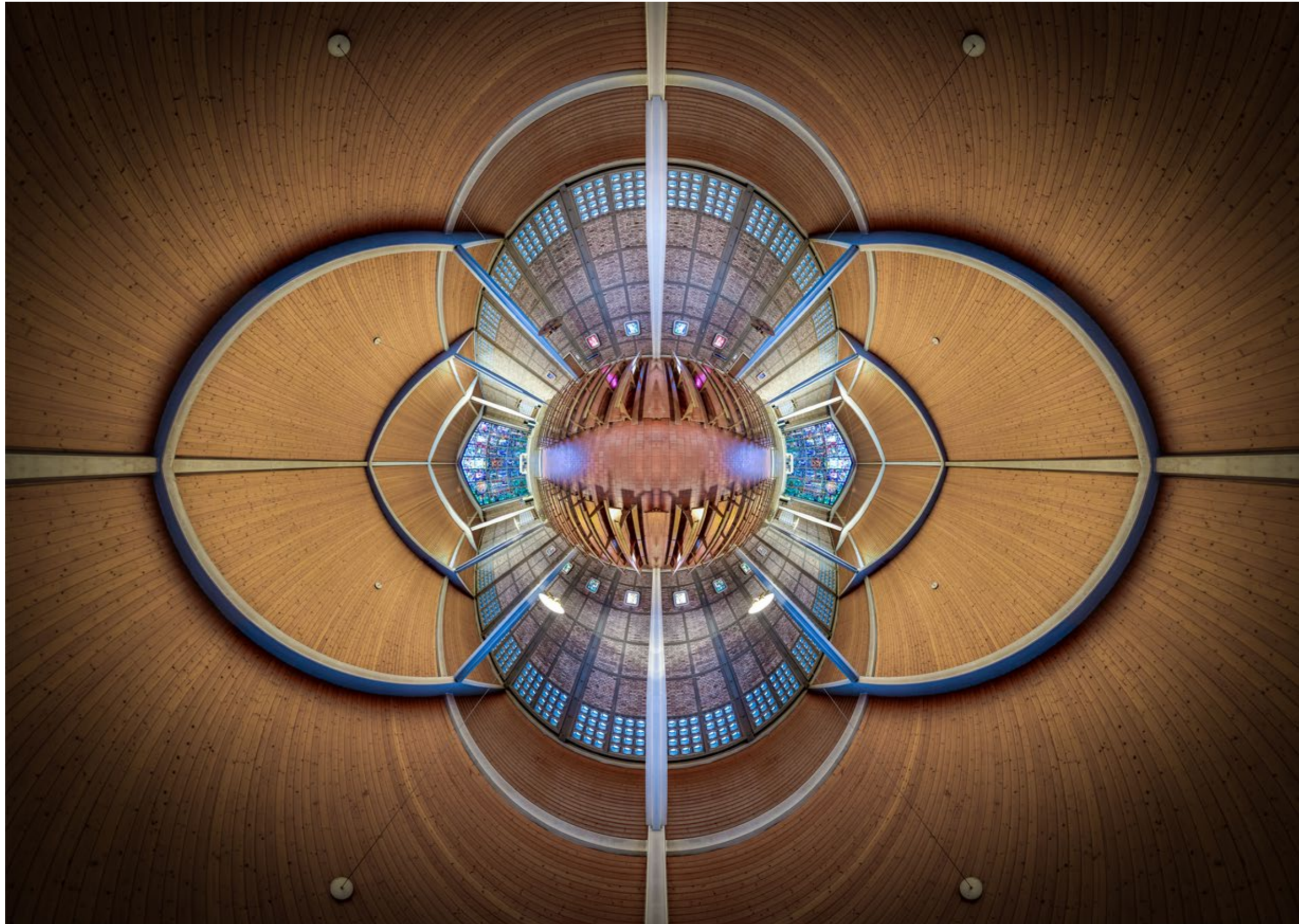
What camera settings should be chosen? As you might imagine, the biggest challenge shooting these interiors is the enormous difference between the indoor light level and the outdoor light shining through the windows. In direct sunlight, no good images can be made. No sensor can deal with such huge differences in light. Cloudy days are good, or better yet the blue hour. Even so, the difference between indoor and outdoor light might still be too high.

In my experience, the best results are usually achieved with the following camera settings: HDR with ± 1 LW (instead of HDR, bracketing may be used too), capturing as a TIFF and using manual white balance. I shoot in aperture priority, and use manual focus.'

Our sincere thanks to Ernst for sharing here, we enjoyed working with his images to design the pages you're currently viewing. ■

TS

<http://www.ernst-christen.com>



St Marien in Solothurn (mirrored), Switzerland. Nikon D800 with 20mm f1.8 lens. © Ernst Christen

▶▶ *Following double page spread: St Maria in Oberdorf, Switzerland. Nikon D800 with 20mm f1.8 lens. © Ernst Christen*



'I still don't know much about the theory of photography, or how to compose an image, but I simply know when it looks good. And this, in my opinion, is what photography is all about.'

St Peter chapel in Solothurn, Switzerland. Nikon D800 with 20mm f1.8 lens. © Ernst Christen



Vorbourg chapel in Delémont, Switzerland. Nikon D800 with 20mm f1.8 lens. © Ernst Christen



▶▶ Following double page spread:
St Marcel in Delémont, Switzerland. Nikon D800 with 20mm f1.8 lens. © Ernst Christen



'My dream is to photograph the big and famous cathedrals, synagogues, mosques and temples all over the world. Religion is so interesting, and the temples of each religion represent in many ways the best we humans are capable of being. The places of worship for every people and culture are created by the best craftsmen and artists they have. There is so much real dedicated artistry to see in those places.'

St Bénigne in Pontarlier, France. Nikon D800 with 20mm f1.8 lens. © Ernst Christen



Notre-Dame de l'Assomption in Saignelégier,
Switzerland. Nikon D810 with 20mm f1.8 lens.
© Ernst Christen



►► Following double page spread:
Reformed city church in Solothurn, Switzerland. Nikon D800 with 20mm f1.8 lens. © Ernst Christen



St Ursus in Solothurn, Switzerland. Nikon D800 with 20mm f1.8 lens. © Ernst Christen

'With my pictures I try to catch the grandeur I am surrounded by. Even more, I like to catch with the camera the contemplative atmosphere of these places. The photos are fine, and I really love them, but still, compared to the real churches - they never ever quite reach the original.'

▶▶ Following double page spread: St Klemenz in Bettlach, Switzerland. Nikon D800 with 20mm f1.8 lens. © Ernst Christen





'Some observe that the images look feminine and flowery because of the curvatures around the centre. Yet, amazingly, at the same time they seem, to me, to be technical and masculine.'



St Pierre in Porrentruy, Switzerland. Nikon D800 with 20mm f1.8 lens. © Ernst Christen

►► *Following double page spread:
Notre-Dame de l'Assomption in Courgenay, Switzerland. Nikon D800 with 20mm f1.8 lens. © Ernst Christen*





Village church in Goumois, France. Nikon D800 with 20mm f1.8 lens. © Ernst Christen

► St Antonius chapel in Solothurn, Switzerland. Nikon D800 with 20mm f1.8 lens. © Ernst Christen





◀◀ Previous double page spread: Maria Himmelfahrt in Baden, Switzerland. Nikon D800 with 20mm f1.8 lens. © Ernst Christen

'I really hope that these images provide the viewer with a brief moment of concentrated tranquillity. This is what is called natural contemplation. Sadly, our hyperactive world seems to lack many opportunities for contemplation.'



City church (mirrored) in Biel-Bienne, Switzerland. Nikon D800 with 20mm f1.8 lens. © Ernst Christen

Havana is an amazing city to explore with endless streets full of old world buildings. The locals are very friendly and keen to talk with anyone from overseas. Aperture Priority, 800 ISO, f5.6 at 1/350 sec, 24-70mm lens, hand held. © Darran Leal

Cuba

A new gem in the Caribbean

You will have heard the rumours, you've seen the movies and perhaps you might not agree philosophically with communism. Maybe you've heard that Cuba is old and broken? Well any of that 'old information' is mainly incorrect, out of date and not relevant, so think again.

Cuba is changing and while our local guide felt it was only changing slowly, I can tell you that in fact, it was changing right before my eyes day by day. Yes, it has old and broken streets, run down buildings and the like, but it is also working feverishly to expand its main income earner - which, is of course, tourism.

In March, the millionth tourist arrived, with more than 2 million more expected in 2016. The good news is that with some experience and a good itinerary, Cuba has a lot to offer the photographer and will continue to do so now and well into the future.

Historically, Cuba was a boom country with the Spanish arriving in the early 1500s. Its strategic location allowed ships to rest their crews and resupply before sailing east to Europe, or to undertake repairs. Farms and towns were built and eventually tens of thousands of slaves were brought from Africa to work on the sugar cane farms. This resulted in a boiling pot of races, yet a very harmonious society eventuated. Then in 1959 a revolution changed Cuba forever. The big money left Cuba and 'the people' obtained the land and houses of the wealthy landowners.

This led to a time warp where 1950s American cars are as commonly seen on the roads as 1980s cars from Russia. You will see very few modern cars today. Lawn mowers from the 1950s are still in use.

Basically anything that can be rebuilt, has been done so, and several times. This renewal is visible on most streets, in some way, every day. Nothing goes to waste.

Havana (La Habana in Spanish...) is without doubt a magnet for street and documentary photographers. For the experienced, it offers a broad maze of unique street and people photography. For the novice, it can be a bit overwhelming as it's so busy. However, a good photo guide will help to bring opportunities and concepts together. A key concept is 'story telling'. It is easy to shoot straight street scenes, but telling a story with layers of information is far more difficult. This is what we challenged our group to do as much as possible in the cities and towns: to spend quality time at an interesting intersection; to look for use of shadows and good light; and to go beyond a snap shot.

Cuba's countryside is also fascinating. Rural transportation is mainly by horse and cart with a few old cars in the mix. These homemade jalopies are used for everything from taking the kids to school, to carrying food and produce. Oxen are still commonly used to plough the fields - great photo opportunities! ▶



I was very happy to shoot the 'nature' of Cuba. So much attention is given to Cuba's culture ▶ that mixing up a days shoot with birds, reptiles and other creatures was fantastic! My group really enjoyed the super colourful flamingos.

Most of the tour was shot with my Tamron 24-70mm f2.8 lens. Pearce also shot film with his Leica. So a basic kit will work well and for those who love limited depth of field shooting, fast lenses will see daily use. Macro has less use (so I used an extension tube on the Tamron instead) and a long telephoto should be considered. Personally, I like to shoot the diversity of a place I visit so my 100-400mm lens was used several times for birds and nature. I should probably have used it for some people work, but decided to walk the streets with just one lens. This was a great challenge.

We are already organising a new Cuba adventure for early 2018. The catch cry I'm hearing most often seems to be – '...let's go before the Americans invade!' For us, it will be a mix of the true Cuba with lots of street walks, exploring the countryside, a bit of history and a touch of nature.

Whichever way you visit Cuba, arrive with an open mind and treat the locals with respect. This will help to ensure that future photographers will also enjoy this amazing country. Right now, they love receiving all visitors, and yes, that includes photographers.

Enjoy your photography ... ■

Darran Leal

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

Darran and Julia Leal are the owners of World Photo Adventures, Australasia's premier photo tour company. WPA is celebrating 26 years of amazing small group photo adventures. From local workshops and tours, to extended expeditions on every continent, they are famous for offering unique travel and photography experiences. For more information visit:
www.worldphotoadventures.com.au



Cuba offered some great birds, and top on the list was flamingo. Aperture Priority, 200 ISO, f5.6 at 1/1500 sec, 100-400mm lens, hand held. © Darran Lea

▶ From insects to lizards, people to landscapes, great stories are waiting to be told. Program mode, 200 ISO, f16 at 1/200 sec, 24-70mm lens, fill-flash hand held. © Darran Leal



Cuba offers endless street photography opportunities. Aperture Priority, 400 ISO, f5.6 at 1/2000 sec, 24-70mm lens, hand held. © Darran Leal





Service in the digital age

There can be many reasons for joining an organisation. Of course, human nature being what it is, individuals looking for an organisation will have a diversity of needs. Fundamentally an organisation must cater to a particular broad interest and in the case of the Australia Photographic Society that is (obviously) photography.

Within that category the challenge for the APS in this digital age is to provide a range of services that meet as many needs of existing and prospective members as possible. Ideally those services will not be available from, or will not be well catered for by, other organisations. In moments of pessimism I see that local clubs provide face to face contact and the internet provides just about everything else. So what's left for the APS?

Well, within the Australian context we provide three unique categories of service. These are the Honours system that recognises member's photographic skills and service to the organisation; the annual national convention known as APSCON which provides a varied programme of top quality speakers, workshops, exhibitions, tours and social events including the presentation of APS and FIAP Honours; and six Special Interest Groups for Digital, Print, Nature, AV, Contemporary and Video that round out the trio of core services. Of course there are what I would class secondary services and the Special Interest Groups provide many of those.

In addition to services, an important aspect of any organisation is enabling communication with and between members. The annual convention provides the all-important face to face contact but it is problematic in that only about 10% of members can attend the convention in any one year. Before the digital revolution the regular means of communication was via 'Image', a bi-monthly printed magazine that provided news, articles and an image gallery.

Then came the internet and the communications landscape changed forever. Email was a godsend but take up of the new technology was slow. Image magazine fell to the change and while attempts to continue it digitally were not immediately effective, the aspect of communicating management decisions and organisation wide matters was continued via 'E News'.

Then the Digital and Print special interest groups rose to the challenge with each Group producing a monthly newsletter titled 'Monitor' and 'The Printer' respectively. As with E News, these are distributed to all APS members and in some respects this more than makes up for the loss of Image magazine. The downside is that two thirds of the special interest groups don't have a voice. That's the next challenge of adaptation. Then there's social media - a topic for another day.

Robert Dettman AFIAP
APS Management Committee Councillor
Digital Division Chair

Achieving international recognition with Federation International de L'Art Photographique (FIAP)

Many New Zealand photographers have links to numerous international societies but a popular one for members of the Photographic Society of New Zealand (PSNZ) is The Federation International de L'Art Photographique (FIAP). An umbrella organisation for recreational photography across the world, it represents some 88 different countries and the PSNZ is its representative here.

FIAP offers many benefits to photographers including a Congress similar to PSNZ Conventions hosted in a different country biannually. PSNZ usually has delegates attending these Congresses who present the unique New Zealand viewpoint. It does not generally provide for individual membership but it formally recognises about 250 International salons annually which can count towards the awarding of FIAP distinctions.

The gaining of FIAP distinctions is normally accepted as being a natural progression for PSNZ members who have been successful in gaining PSNZ Honours and are looking for a further challenge on the wider world stage. The first FIAP distinction is the AFIAP (Artiste Federation Internationale de L' Art Photographique). To qualify for this distinction a photographer must have an FIAP Photographer's Life Card and is required to have had success in Salons conducted under FIAP patronage for at least one year. The candidate must have at least 40 acceptances at a minimum of 15 different FIAP salons, across a minimum of eight different countries and with at least 15 different images.



There is a requirement that a minimum of 10 per cent of the required acceptances be gained in 'Paper Salons', in the form of prints.

There is also a PSNZ requirement for a candidate to be a PSNZ member, have had five or more acceptances at PSNZ National Salons (Natex) and make available – over time - at least three of their best images to the PSNZ for consideration for PSNZ entries into FIAP Biennials and/or other international events.

After achieving this initial distinction there are further levels - EFIAP (Excellence Federation Internationale de L' Art Photographique) and MFIAP (Master Federation Internationale de L' Art Photographique) that recognises continuing salon successes. Obviously the demand for success in different Salons conducted under FIAP patronage increases according to the level being sought.

Achieving an MFIAP (Master Federation Internationale de L' Art Photographique) is a very difficult achievement - with only one PSNZ member ever qualifying. As with the PSNZ Honours awards, once an FIAP award is given, the successful candidates may use the appropriate letters after their name for the rest of their lives. PSNZ recommendations for AFIAP and EFIAP distinctions are consolidated annually and forwarded to the FIAP for consideration. In 2017, PSNZ will host a new FIAP approved and aligned International Salon which is expected to be well received on the international circuit, as well as by local photographers.

More information on FIAP can be obtained from PSNZ's FIAP Liaison Officer, Brian Cudby FPSNZ EFIAP ESFIAP. Email: brian-pat.cudby@xtra.co.nz

ARE YOU A
PROFESSIONAL
COMMERCIAL
PHOTOGRAPHER?

IF SO, YOUR
INDUSTRY
ASSOCIATION
NEEDS YOU.

AUSTRALIAN INSTITUTE OF
PROFESSIONAL PHOTOGRAPHY



IT'S TIME TO BECOME AN AIPP ACMP

WHAT IS AN ACMP?

An ACMP is an Accredited Commercial and Media Photographer who has already achieved APP (Accredited Professional Photographer) status and wants to use the ACMP logo and recognition as a point of difference in the commercial realm.

WHY SHOULD I BECOME AN ACMP?

As commercial photographers we are faced with a constantly changing business environment. Increasingly, photographers are working directly with clients who have little experience in buying photography.

Being an ACMP allows you to clearly identify yourself as an Accredited Professional Photographer who specialises in commercial work. This ensures that photography buyers can be confident that they are working with a professional who is qualified to meet the needs of their business. By working together, we can ensure the professional standards of commercial photography remain high and are clearly identifiable by the market.

HOW ARE COMMERCIAL PHOTOGRAPHERS REPRESENTED WITHIN AIPP?

The AIPP represents professional photographers from all genres and specialities. It is also the only industry organisation that can accredit professional photographers.

The ACMP chapter council has been formed with a clear mandate to deliver events, resources and activities that specifically meet the needs of ACMP chapter members. This council is made up of commercial photographers who volunteer their time.

WHAT SORT OF MEMBER ADVANTAGES ARE AVAILABLE?

SOME OF THE ADVANTAGES OF BEING AN ACMP INCLUDE:

- Online listing on the National "Search For A Pro"
- Access to online resources and contracts
- Access to 100 hours of video tutorials
- Access to the National Assistant register
- Access to the Better Business Bible
- Discounted rates to workshops and seminars
- Entry into APPA and State awards
- Trade Discounts and Sponsor offers
- Social events and an opportunity to contribute and improve your photography industry.

Join AIPP and become an ACMP

www.aipp.com.au/join

THE 2016 NIKON AIPP EVENT

SPEAKERS

MICHAEL GRECCO COMMERCIAL
DAVID & LUKE EDMONSON PORTRAITURE/INSPIRATION
TIM BAUER EDITORIAL PORTRAITURE
DAVID DUCHEMIN PHOTOJOURNALISTIC
JASON MAGBANUA VIDEO
VICTORIA BEREKMERI BIRTH
CASSIE EMMETT BIRTH
GEOFF COMFORT AERIAL
JERRY GHIONIS WEDDING
NATALIE HOWE NEWBORN
MARCUS BELL WEDDING
STEVE SCALONE CREATIVE PROCESS
NICK GHIONIS LIGHTING
ROCCO ANCORA POST PRODUCTION
MARK DUFFUS COMMERCIAL/BUSINESS
GLENN GIBSON ADVERTISING
KAREN ALSOP POST PRODUCTION
ALAN MOYLE BUSINESS
SARA DELPOPOLO LEGAL/COPYRIGHT
ROBYN CAMPBELL BUSINESS
ROCHELLE & DEAN MORRIS VIDEO
RUSSELL BARTON BUSINESS
NICK RAINS TRAVEL/DOCUMENTARY
VICKY PAPAS-VERGARA FINE ART STYLING
BEN AMOS VIDEO
MARK ROSSETTO BUSINESS
TREVOR FOON ALTERNATIVE PROCESS
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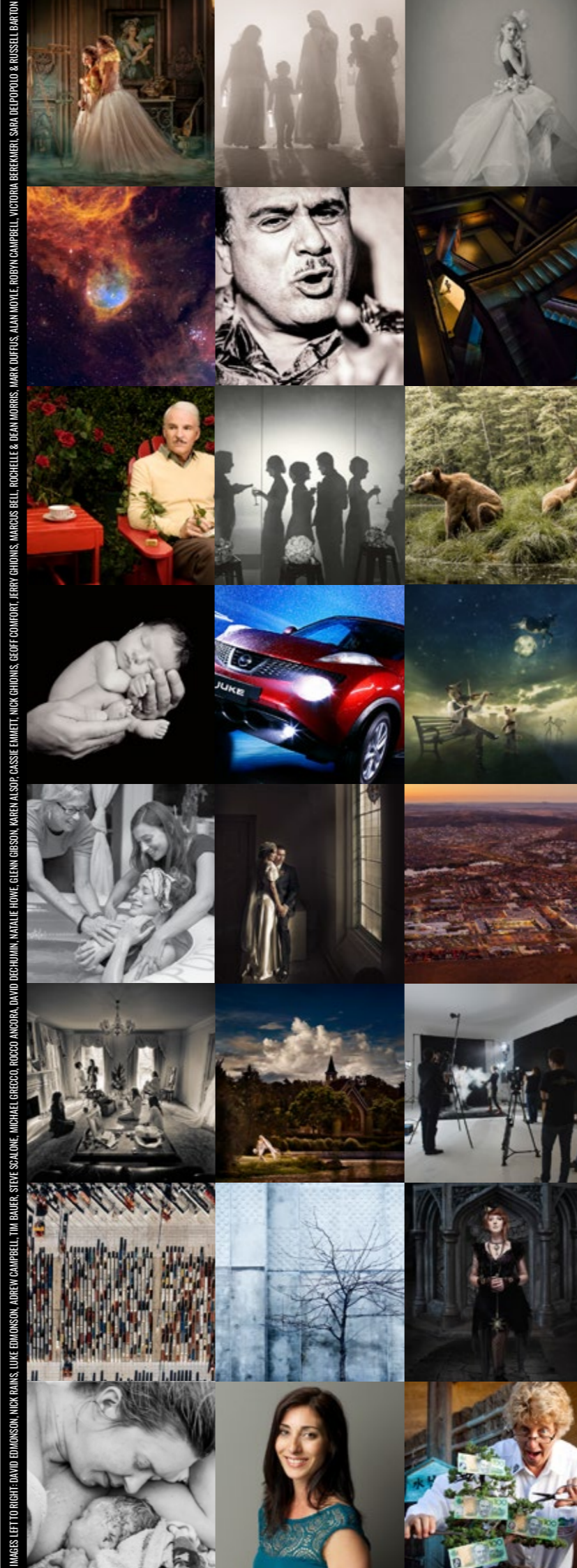


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TONY BRIDGE

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.'

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Bridge on his photography workshops:

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Come and visit Bridge's new gallery in the Hokianga:

*Bridge Gallery
1 Clendon Esplanade, Rawene - on the Twin Coast Discovery Highway, Northland, NZ.*

View and purchase Tony's evocative images. Plus there's often a chance to meet the artist when he's in residence.

Tony's workshops are always 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.

www.thistonybridge.com
tony@thistonybridge.com
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**BUT WAIT –
THERE'S MORE...**



HOW TO FIND THE LINKS TO EXTRA CONTENT IN f11 MAGAZINE

Each issue of f11 Magazine contains dozens of hotlinks, all expanding on our content and offering an enhanced readership experience.

There are links to online content such as videos, and to websites expanding on the ideas on offer here. Passing your cursor over the link usually highlights it.

Anywhere you see an image of a computer screen contains a link, usually to video content.

There are links highlighted grey within articles which may provide further explanation or take you to a photographer's website.

All advertisements link to the appropriate website so you can learn more about the products you're interested in.

Finally, there are email links to many of our contributors so you can engage with us.

HOW TO USE THE LINKS

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AIPA

FOR PHOTOGRAPHERS

www.aipa.org.nz

"It's great to belong to an organisation that supports photographers and is actively involved in making the industry better for everyone."

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"The Wellington We Love" Photo Wall

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Catalog Management - presented by Adobe Guru Mark Galer

Entry: Tickets \$45 or available FREE with registration to Infocus conference
Sat June 18 / 4:30pm - 6:00pm

Canon Photography 101

Entry: \$25
Thurs June 16 / 5:00pm - 6:40pm
Strictly limited numbers, bookings essential.

True to Creativity - Eizo Colour Management Workshop

Entry: \$45
Fri June 17 / 4:30pm - 7:30pm
Strictly limited numbers, bookings essential.

Eye in the Sky Book Signing with Grant Sheehan

Entry: FREE
Sat 18 June / 12:15pm - 1:00pm
Book available to purchase.

Print Critiques

Entry: \$10
Saturday June 18 / 11:00am - 12:30pm & 2:00pm - 3:30pm
Includes 15 minute critique with up to 3 images. Strictly limited numbers, bookings essential.

Adobe Creative Lightroom and Photoshop Full Day Workshop for Aspiring Photographers

Entry: \$195
Sun 19 June / 7:00am - 3:00pm
Strictly limited numbers, bookings essential.

CR Kennedy Crack of Dawn Photowalk with James Simmons

Entry: \$20
Sat June 18 / 7:30am - 8:45am
Strictly limited numbers, bookings essential (max 20)

Exposure Tradeshow

Entry: FREE
Sat June 18 / 10:00am - 4:30pm

Printing Award Winning Images with Canon Master, Jackie Ranken Grand Master NZIPP and AIPP

Entry: \$25
Fri June 17 / 4:30pm - 6:00pm
Strictly limited numbers, bookings essential.

Epson and Vicky Papas Vergara Wearable Art Creation, Style, Lighting and Live Shoot

Entry: FREE
Sat June 18 / 10:15am - 12:15pm

Epson / NZIPP Iris Professional Photography Awards Exhibition

Entry: FREE
Thurs June 16 / 1:00pm - 5:30pm
Friday June 17 / 8:30am - 5:30pm
Sat June 18 / 8:30am - 5:30pm
Sun June 19th / 10:00am - 4:00pm

Epson / NZIPP Iris Professional Photography Awards Live Judging

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Sat 18 June / 8:30am - 5:30pm

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"The Wellington We Love" prize giveaway

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IAN POOLE does PHOTOGRAPHY



With an active and long-term membership of the Australian Institute of Professional Photography (AIPP); a lifetime of photographic experience; an extensive role in judging photographs in Australia and New Zealand; and a post-graduate degree in visual arts; Ian Poole is well placed to assist you with your photographic images. Ian's previous teaching experience at university level, as well as strong industry activity, gives him powerful skills in passing on photographic knowledge.

Are you looking for assistance in any of the following?

- Portfolio construction and development
- Initial advice for a photographic exhibition
- Curatorial assistance with an exhibition (opening night details – even choice of wine)
- Re-assess your photographic output – weddings/portraits
- Writing a strong artist's statement
- Choosing strong photographs for competition entry

Ian works from Teneriffe, an inner city Brisbane suburb, but there are many ways to contact and speak to him.

SKYPE | EMAIL | SNAIL MAIL | FACE-TO-FACE

+61 0424 727 452 ~ poolefoto@gmail.com

Blog poolefoto.wordpress.com

Skype [poolefoto](https://www.skype.com/user/poolefoto)



Continued from page 154...

have time to contemplate my choices. I also have access to one or two trusted and highly valuable mentors with whom I can share a few of the more difficult choices.

The personal project continues with a similar approach to that of finding award images. A steady process of post-production followed by either elimination or acceptance of photographs worthy of the presentation I wish to make in the next few months.

Then comes the sorting of my entire professional life's output of negatives and transparencies. This is a job that has a certain amount of tedium that comes from peering at the results of some fairly banal commercial assignments, then followed by happy trips down memory lane as I re-discover other, long forgotten but far more interesting assignments. Of course the recurring theme of rampant sexism in some of the photographs was just a by-product of the 'anything goes' 1970s. I do now wonder why it seemed necessary to have so many girls in bikinis draped over washing machines or gas stoves. In my defence, all I can say is that, at the time, it was entirely at the direction of various art directors at whose pleasure I served.

It is possible that your own 'to-do' list could be similarly reduced or tackled with a clear cut analysis of what needs to be done, and a rational approach to sorting the tasks slowly and steadily. My list, made a couple of weeks ago, is now under control.

Though I must admit that it did take a few sleepless nights to work out precisely how to achieve all of this within a tight time frame. ■

Ian Poole

Poolefoto.wordpress.com
ian@f11magazine.com

Decisions...

My long 'to-do' list of photographic chores has been a subject of great contemplation and some inner turmoil. There are entries to be finalised for a couple of professional awards programs which I am keen to enter; several folders of work created on a month-long trip away from home still to refine; a portfolio of personal work for a submission and a vast archive of my life's work of negatives that I am slowly archiving into the Queensland State Library data-base.

In spite of my well-documented history of procrastination I felt that it was time to take a more positive and proactive approach to this lethargy and work towards some quick but nonetheless worthwhile solutions.

The competition award entries were tackled first. I am more than aware that my role in both of these events is clearly defined within the role of an assessor and as one of the judges. But in that role it is equally important that I am seen to be entering and supporting the organisations involved. Besides which, like many creative sorts, I also have an ego that needs to be stroked and maintained!

Some years ago I was given a format that I have now adopted. This is based on the firm premise that I am not in competition with any of the other entrants. Instead, I endeavor to compete against my own performance from last year. The peer assessment manner in which these awards are judged ensures that my standard is not limited by my own inadequacies. It meant

of course, that when I failed to achieve silver awards with any my entries a couple of years ago I had a period of serious soul searching to endure. I soon realised that my best for that year was just not up to scratch. It was of a professional standard, but it was clearly not award worthy. Whilst I am comfortable with the strong and consistent possibility that I may never stand at the podium receiving trophies and accolades, I am also conscious that I want my entries to be of a standard that enables me to confidently and comfortably feel able to constructively criticise the work of other entrants. For the record, and as is the case for all judges, I am never in the position of judging my own work, this does not happen with well organised and scrupulously managed awards programs.

So the first edit has been made and some test prints nailed to the wall so that I can live with them for a little while. This is a great way to assess if I am bored with my own work - a sure sign that other judges may come to that conclusion much faster than me.

Several folders of a couple of thousand files have now been sorted in a rough edit to find a collection of photographs that may be useful as award entries, or suitable for the personal project I am working on. This is followed by a longer period agonising over those thus sorted. Doing this over several sessions means that I

◀◀ **Continued on page 153 ...**



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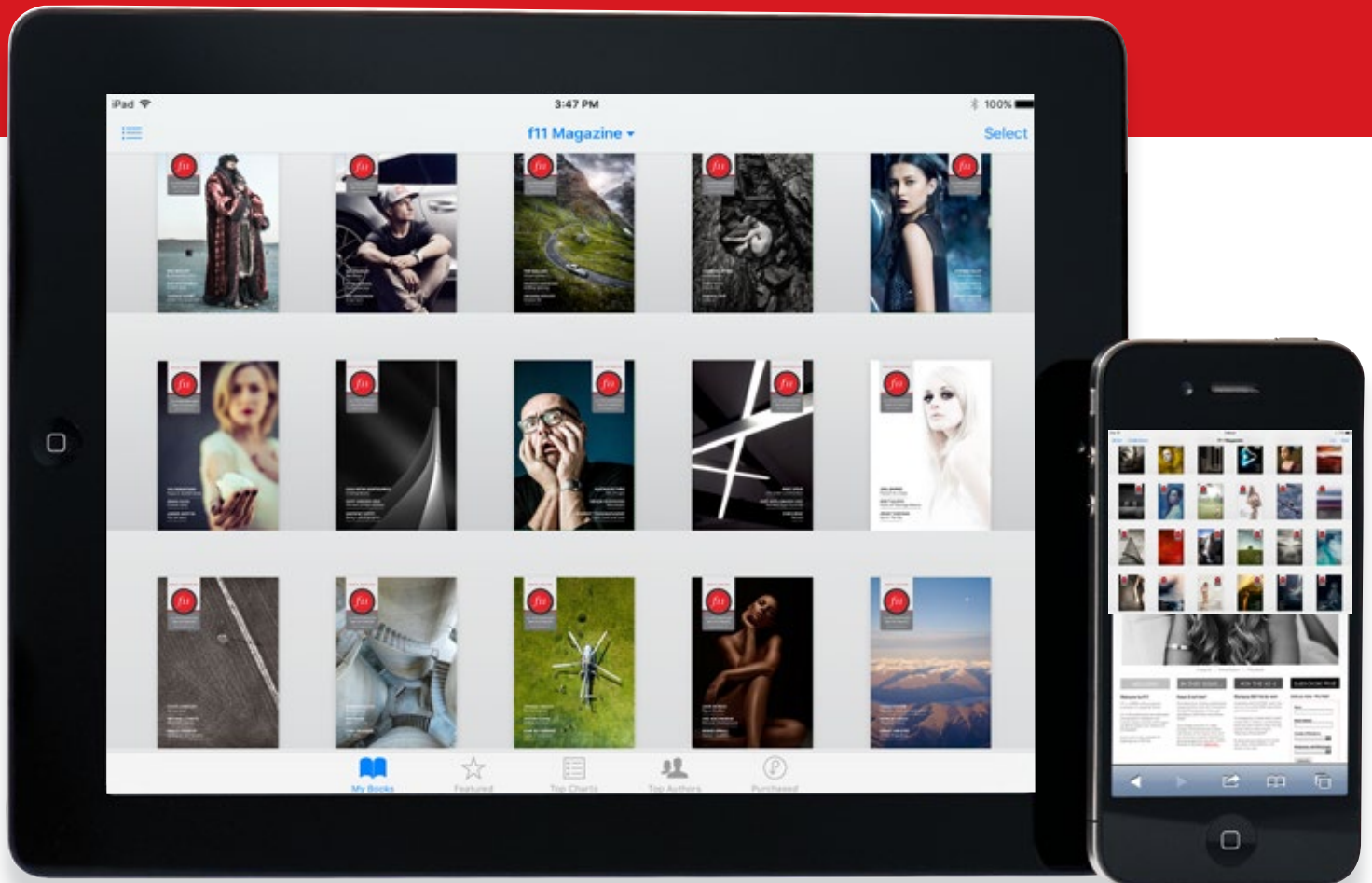
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