



# ***IMPACT!***

**MARCH 2008**

NEWSLETTER OF THE WELLINGTON PHOTOGRAPHIC SOCIETY INC (Est 1892)  
[www.wps.org.nz](http://www.wps.org.nz)



# PRES SEZ

As I write this column I'm sitting in a plane with about four hours to spend between take-off and landing. There's no movie and I've read a photography magazine so it's an opportune time to gather some thoughts and put them on paper.

The magazine included an article on Lloyd Godman<sup>1</sup> – a New Zealand photographer now living in Australia. I've heard his name before but am not familiar with his work.

He produced a series of photos (Last Rivers Song) of the Clutha River in the 1980s when the Clyde Dam was built and flooded parts of the river. The article focused more on Godman's creative approach to photography, including his use of a greenhouse where he fixed sheets of carbon paper to the windows and 'drew' trees by pricking thousands of pinholes in the paper. Sunlight shining through the holes created the shapes of the trees and also shone in mini-rays partially illuminating the interior. Godman added a fog generator that was activated as viewers stepped inside – to remind them they were responsible for their greenhouse gas emissions!

While the idea and the experience were no doubt novel and intriguing, the thing that appealed to me was Godman's observation that he never focused on a single style of work – "there are still surprises and mysteries to be discovered and I'm always enthralled by this exploration – the whole thing is a huge journey."

This is one of the characteristics of photography I find most fascinating. While most of the time we use light (and exclude it) to make images and record them, there are a myriad other ways we can use it – limited only by our imaginations.

I was fortunate recently to see an exhibition by African photographers in Canada and was struck by the variety and novelty of ways they approach photography. Two in particular stood out. One had collected old family photos and stuck them to the floor, the kitchen bench, the bathroom wall and other places in his house, then left them to be walked on, exposed to light and moisture and heat, and even had things dropped and spilled on them. After a period of several months when the photos had become part of the living space, the photographer photographed them to create new works from these reminders of the past that had been used in the present. The results were like peering back in time through layers of events that had intervened.

The other photographer whose work stood out did so partly by virtue of the size of the prints – about 2m high and 1.5m wide. These were very long exposures (several minutes) of military uniforms in a museum. They were blurred by camera movement (some were handheld) and, again, it seemed like looking back into the past – they were lit like portraits against a dark background and the uniforms were on tailors dummies so the personalities that once wore them were absent physically, but this abstraction conveyed a powerful sense of the absent rule of apartheid whose reach into the present has not entirely gone.

While it's not always possible to travel to other countries to see the work of photographers there, we're fortunate that their work travels here – the World Cinema Showcase film festival opens in Wellington on 20 March and features two documentaries – one about a significant photographer of our time, Annie Leibovitz, and one about Sam Wagstaff – an art curator and intimate associate of Robert Mapplethorpe. Both should be worth seeing.

The WPS Annual Projected Image Competition 2008 will take place at our regular meeting on 25 March and is an opportunity to present your work and receive comment on it from a very experienced judge – this year we're fortunate to have Bob Maysmor who is the Curator at Pataka. Further details are in this issue of *Impact*.

**Brett Longley**  
President

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<sup>1</sup> You can check out his work at: [www.lloydgodman.net](http://www.lloydgodman.net)

# What's on in March

## Portrait photography – Mike Heydon

- Tuesday, 11 March
- The Arts Centre, 61-69 Abel Smith Street
- 7.30pm

Seen as one of the country's most exciting emerging photographers, Mike Heydon has rapidly established a portfolio of award-winning images. His photojournalism talent was recognised when he was awarded two Qantas Media Awards and, just five months after becoming a professional photographer, Mike won the NZCNA Young Photographer of the Year.

Now based in the Wairarapa, Mike mixes freelance opportunities including photojournalism for magazines and newspapers, commercial assignments, and events and portraiture, alongside renovations to a turn-of-the-century villa.

## WPS Annual Projected Image Competition

- Tuesday, 25 March  
(Please note the change of meeting day; Monday is Easter Monday)
- The Arts Centre, 61-69 Abel Smith Street
- 7.30pm

Subjects: "Open" and "Music to my eyes"  
Judge: Bob Maysmor (Pataka Curator)

Entries: Maximum of three images (slides and/or digital) per member. Each image can be entered in one category only. Images must not have been entered in any previous WPS Print or Projected Image competition.

To enter:

- Slides: Give to the Competition Secretary at the WPS meeting on 11 March. If unable to attend this meeting, hand in to Wellington Photographic Supplies, 11-15 Vivian Street by 5pm, Tuesday, 11 March.
- Digital: Reply to a WPS e-mail which will be sent to members on Tuesday, 26 February, and again on Tuesday, 4 March. Replies must be received by 8pm on Sunday, 9 March.

Specifications for entries: Images will be displayed within a 16:9 ratio at a screen resolution of 1024 horizontal and 768 vertical pixels. Images should be saved in uncompressed highest quality JPEG format or TIFF format. If using the JPEG format then please save files using the highest quality setting of 12. Files should be saved in the sRGB colour space (not Adobe RGB). Resolution should be 100ppi. For a landscape format image, the longest side (the horizontal side) should be 1024 pixels. For a portrait format image, the longest side (the vertical side) should be 768 pixels.

For entries in *Open* subject put only the title of the image as the file name, e.g. Lindis Pass.jpg. For entries in *Music to my eyes*, put "Music to my eyes" and the title of the image as the file name, e.g. Music to my eyes - Lindis Pass.jpg.

# What's on in April

## Wet plate photography – Brian Scadden

- Tuesday, 8 April
- The Arts Centre, 61-69 Abel Smith Street
- 7.30pm

Brian comes from a farming background and has worked for many years in the movie industry. He started experimenting with wet plate photography in the early 1980s, stating that he had many failures and only



Pond at sundown by Pamela Glading



Himalayan woman by Fred Wotton

the odd – very odd – success. He'd get out all of the gear, spend a day of getting very poor results and would throw it all back in a box for six months until he'd forgotten how frustrating the whole business was, then drag it all out for another go!

His failures were due mainly to very limited information of the process and the inability to obtain correct chemistry. Eventually, armed with fresh chemistry and ideas, he started having more successes than failures and this encouraged him to stick with it. Now, years later he feels that he is actually fairly proficient with the process but is nowhere near mastering it as there is still much to learn and it still has its surprises.

### **Pulling an exhibition together – Jenny O'Connor**

- Monday, 28 April
- The Arts Centre, 61-69 Abel Smith Street
- 7.30pm

Last August, Jenny held a solo exhibition at Photospace Gallery in Wellington, "Nothing more than this - lived experience through song and photographic imagery". At this meeting, Jenny will tell us the steps she took to pull the exhibition together. If you have ever considered exhibiting your work, this will be an invaluable talk. Jenny's website is:

[www.jennyoconnor.co.nz](http://www.jennyoconnor.co.nz)

Please note that the first version of the published programme had the date for this meeting incorrectly shown as 21 April. **The correct date for this meeting is 28 April.**

## Photographic competitions

### **Competition and exhibition eligibility rules**

At the end January meeting, your Committee thoroughly reviewed the eligibility rules for submitting entries into WPS competitions and exhibitions. The following eligibility rules will now apply to all images entered in any WPS competition or exhibition:

#### **Print competition**

Minimum size of print: 10" (254 mm) along the longest edge.  
Maximum size of mat and/or mount: 16" x 20" (406 mm x 508 mm)  
Images must not have been entered in any previous WPS Print or Projected Image competition.

#### **Projected image competition**

Images must not have been entered in any previous WPS Print or Projected Image competition.

#### **Print exhibition**

Must be matted and/or mounted exactly 16" x 20" (406 mm x 508 mm) to fit the WPS frames.  
Print size: - minimum 10" (254 mm) along the longest edge.  
- maximum 16" x 20" (406 mm x 508 mm)  
The maximum thickness of the mounted print must not exceed 10 mm.  
Images must not have been displayed in any previous WPS Print exhibition.

As many members as possible to have at least one print selected, subject to maintaining overall quality standards of the exhibition.

### **Bledisloe Interclub**

Prints were selected from the following members to represent WPS in the PSNZ Bledisloe Interclub Print Competition:

Don't look back by Lisa Wilson



Rick Bulger - Sky City Hotel  
 Catherine Cattnach - Span  
 Natalia Campbell - Green Diamond  
 Raymond Cho - Wind Power  
 Jenaro Garita - Arches  
 Greg Young - Stairwell

At the closing date for the selection, only 10 members had submitted prints – nine of them being relatively new members (one year or less). Because of low number of entries, we were only just able to put a set of six prints together. A big “thank you” to those members who did submit prints.

### **Wiltshire Interclub**

The following members each had one of their digital projected images selected in the set to represent WPS in the PSNZ Wiltshire Cup Interclub Digital Projected Image competition:

Natalia Campbell - Ballerina  
 Catherine Cattnach - Floral Serenity  
 Francesco Simonetti - Volcanic Forest  
 Karim Sahai - Fired Up  
 John Rainey-Smith - Father and Daughter  
 Lisa Wilson - Don't Look Back

Entries were received from 17 members, and overall, the standard was higher than the prints received for the Bledisloe Interclub. All six images selected were taken by members who have joined WPS within the last 10 months.

### **Subjects for Interclub Print Battle, 12 August**

The Kapiti Coast Photographic Society (previously the Waikanae Camera Club) has advised the 12 subjects for the 2008 Interclub Print Battle. These will be:

Plumbing	Rocks
Clouds	One Tree
Night	Glint in the Eye
Abandoned	Wide
Liquid	Interior (architecture)
Glass (not reflective)	Orange

This gives us four months to take some quality images in each of these subjects so that WPS will have a high standard of print for all subjects.



Floral Serenity by Catherine Cattnach

## **Exhibitions and shows**

### **Manapouri: Art Power Protest**

- 30 November 2007 - 15 March 2008  
 - National Library Gallery, cnr of Aitken and Molesworth Sts

This exhibition explores Lake Manapouri's place in New Zealand's history and culture. It draws widely on the Alexander Turnbull Library collections, and includes paintings, photography, maps, manuscripts, printed ephemera, sound recordings and films. A highlight of the exhibition is a collection of contemporary work by New Zealand photographers Mark Adams, Wayne Barrar, Craig Potton and Haru Sameshima, all drawn to the legacy of Lake Manapouri.

### **Observance – Portraits by Nicola Dove**

- 1 December 2007 - 16 March 2008  
 - Pataka, cnr Norrie and Parumoana Sts, Porirua

“Observance” is a series of long exposure portraits and soundscapes of people in a meditative state of prayer from a wide spectrum of spiritual

practices and faiths from around the world. Long exposures hark back to the beginnings of photography, when film was slow and shutter-speeds long, and when it was commonly believed that a photograph could capture one's soul.

### **From Afar – Alannah Gunter**

- 13 February - 7 March 2008  
- Toi Pōneke, 61 Abel Smith Street

Alannah Gunter exhibits a collection of photographic prints taken from a sidewalk webcam in central New York. The images are distorted, the faces anonymous. These images reference and subvert the history of photographic portraiture.

### **Samoa Contemporary**

- 16 February - 8 June 2008  
- Pataka, cnr Norrie and Parumoana Sts, Porirua

Celebrates the very best of Samoan art in New Zealand today – its diversity, energy and innovation. The media, techniques and styles represented by the artists in the exhibition are far-ranging, and include paintings, photography and installations.

### **Photography Exhibition – Kate Long**

- 29 February - 26 April 2008  
- deNada, 128 Featherston Street

Overlaid with text, the figures are anonymous and are used as a canvas in themselves leaving the viewer to find meaning in the deconstruction of both the poems and the body form. The photographs are at once thought provoking and beautiful.

### **Special Places – Andrew Ross**

- 6 March - 4 April 2008  
- Photospace, 1st floor, 37 Courtenay Place

This exhibition coincides with the launch of the book: *Fiat Lux - 51 photographs by Andrew Ross*, with essays by Damien Wilkins, Peter Ireland, Emma Bugden, Karen Lee and John B. Turner. Edited by James Gilberd.

### **Art photography in Germany today**

- Free public lecture  
- Thursday, 20 March, 6.30pm -7.30pm  
- Soundings Theatre, Level 2, Te Papa  
- Free entry

Dr Barbara Honrath, art historian and expert on contemporary photography in Germany, will present a well illustrated and informative talk on art photography. Including the definition of art photography, Dr Honrath will discuss photography in Germany including museum collections, major schools and photographers. She will also talk about today's younger artists within their genre, portrait, landscape, architecture, interior views, still life, etc. Dr Honrath is the head of the Visual Arts Department of the Goethe-Institute in Munich.

## **WPS news and information**

### **Congratulations to ...**

... Lynn Pollock, whose print "The Quiet Pool" has been selected by PSNZ to represent New Zealand in the 2008 Trans-Tasman Print Battle with Australia.

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## **World Cinema Showcase**

The World Cinema Showcase film festival opens in Wellington on March 20th. This year it features two excellent documentaries about photographers that may be of interest to WPS members. The first is a candid documentary about Annie Leibovitz, made by her sister Barbara. The second, *Black White and Gray* explores the life of Sam Wagstaff - art curator and perhaps, more famously, Robert Mapplethorpe's lover. Flyers about these films are attached to this *Impact*.

## **Suggestions for asset purchases**

Recently, the committee sold an old set of studio lights. In discussing whether we should buy a replacement set, the committee decided that it would be a good idea to ask the membership what, if any, sort of equipment we should consider buying, either for members' exclusive use or for members' use as well as for hiring out to non-members.

If you have any thoughts on items that you think the committee should consider purchasing, please let a member of the committee know. We'd also like to hear your views on whether equipment we purchase should be available for hiring out to non-members.