

Close to Home



Elizabeth Slezak



Dainis Zakis



Ian Marshall



Susan Henderson



Barb Smith



Phillipa Frederiksen

Australian Photographic Society, Contemporary Division

12th Annual Exhibition, 2012

28 August – 8 September at 'The Q' Exhibition Space,
Queanbeyan Performing Arts Centre, Queanbeyan NSW

15 – 21 September at APSCON, the 50th annual APS conference,
Canberra Southern Cross Club, Woden ACT



Close to Home

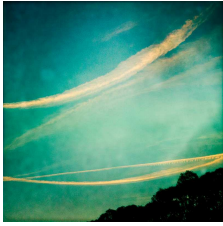
Welcome to the 12th group exhibition held by members of the Australian Photographic Society's Contemporary Division. It is being displayed first at 'The Q' Exhibition Space, Queanbeyan Performing Arts Centre, in Queanbeyan NSW from 28 August to 8 September 2012 and then at the Canberra Southern Cross Club, Woden ACT in conjunction with APSCON, the annual convention of the Australian Photographic Society, from 15 to 21 September.

Our exhibitions are organised by email as the exhibitors are scattered throughout Australia. This year work has come in for the exhibition from Queensland, NSW, Victoria, Tasmania, South Australia, Western Australia, and the ACT & from members living in capital cities, suburbs and country areas.

My thanks to all the exhibitors: 20 this year, 7 of whom are exhibiting with us for the first time. And special thanks to the team in Canberra, Andrée Lawrey, Barb Smith and Gavin Barrett who have worked so hard to bring this exhibition to you. Thanks, too, to Georgina Perri of 'The Q' and to Judy Parker and the other Canberra members who supported the team in the final stages of preparation.

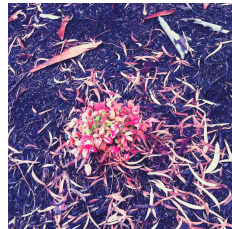
Kay Mack
Chair, APS Contemporary Division

Previous exhibitions held by our members are: *Decadence* (1995); *Transformations: Edges & Balances* (1997); *Mirage & Metaphor* (2000); *Pictorialism – A Contemporary View* (2001); *Childhood* (2004); *Ubiquitous Symbols of Modern Life* (2005); *Remnants* (2006); *Steps* (2007); *Blue* (2008); *Fluid* (2010) and *Paper* (2011).



ARTIST: **Andrée Lawrey**
TITLE: **Close to Home – an iPhone Series**

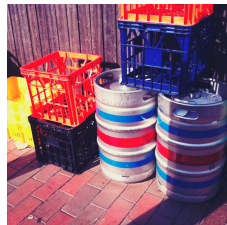
It's easy to find inspiration in exotic places, but the real challenge is to find interesting images in familiar surroundings. For me, the trick is always to carry a camera – that reminds me to pay attention and look for photographic possibilities wherever I am. Enter the iPhone: the camera that is always with me, the instant sketchbook I use to record fleeting moments, ideas and memories, a light-hearted but essential partner for my 'serious' camera gear.



I began an open-ended *Close to Home* series at the end of 2010, when I bought an iPhone 4 because I wanted the Hipstamatic camera app. I love pattern, texture, quirky details, amazing light, trees, clouds, lines, angles and the way light can transform everyday reality into something new and intriguing.

The work presented here is a selection of favourites from this series. All were taken in Canberra.

(More information about Andrée and her work can be found at www.andreelawrey.com.)



ARTIST: **Anne O'Connor**
TITLE: **Shadow of Venus
Transit of Venus**



Searching for subjects often take us to places beyond our environment. Too often we ignore what is in our backyard. A chance encounter with a puddle of water, some reflections and my own footprints, led me to discover what I called my 'mud puddle' at the front gate. Something that had been invisible suddenly became visible and, intent on capturing the changing space in response to weather conditions, I took photos and my 'mud puddle' series was born.

The images are symbols that speak for me, as the artist. My footprints, the wheels of my car as it negotiated the mud puddle, plus traces of dirt that came & went with the water. All items which are close to home, both through the perspective of being in my yard and through the imprints of me left behind. As I continually transgress across the puddle, I am reminded of the transit of Venus as she crosses the sun and I see myself on a similar journey as I too, follow the light.

The Nuts and Bolts of Inveresk (audiovisual)

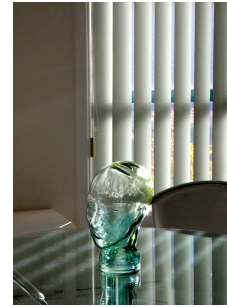
Nuts & Bolts can be literal but they can also be about the foundations of a place. Inveresk has a history that has lent itself to change and is very much 'close to home' for local residents. It is about the past and about the here and now. From its beginnings with the railway to the cultural precinct it is today, Inveresk very much reflects our past & our future. This work is about the beginnings that are still evident in the here and now, the everyday that Stephen Johnstone and others talk about in the book, 'the Everyday.' Messenger, quoted in Johnstone, says the artist is 'there to point out what already exists, to put it into form and sometimes reformulate it.' (Johnstone, 2008, p12) From my perspective as a contemporary artist, I like to portray the small things that, when put together with the use of new technology, have a



power to become visible to the unseen eye. My work is about blending the past and the present which is the Nuts and Bolts of Inveresk.

About the artist

Anne O'Connor is an artist and photographer. Her work includes traditional imagery as well as contemporary, with the extension of the traditional into art. This latter field encapsulates a sensory response to nature, is impressionistic in style and promotes an essence of place rather than a recorded documentary. She is heavily influenced by the environment and is attracted by light, shade, relationships, colour, texture and form. Her images invoke a sense of rhythm and are aligned with nature and the seasons, providing continuance rather than closure. She is also attracted to photo-journalism recording on film, events that have a sense of time and place with a story that is about culture and lifestyle. Tasmanian born, Anne has her own affinity with the island. She has travelled many places within mainland Australia, living nine years in Darwin. To Anne, Tasmania is her home and her inspiration.

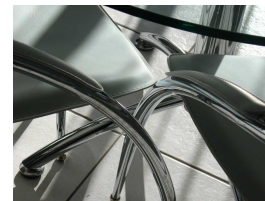
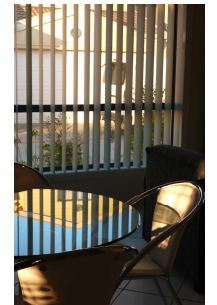


ARTIST: Barb Smith

TITLE: Luminescence

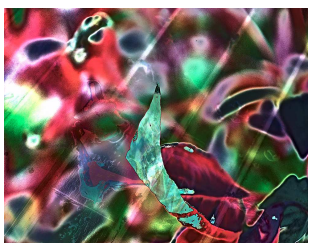
As I work from home, every room in my house has a dual function. My lounge room, for instance, has been furnished for entertaining visitors, sitting in the sun to read and listening to music. However its huge floor-to-ceiling windows, which face west, north and east, also make it ideal for a natural light photographic studio.

For this project, I've turned my camera on the room itself and redirected the window light at different times of day to highlight interesting details. The resulting collection of fragmented impressions now suggest, not so much a place for drinking coffee, as a mysterious and fantastical space where all sorts of stories might emerge.



About the artist

My passion for photography began when I was given a Box Brownie and learned how to develop black and white contact prints in the kitchen sink. Since then, I've had so much enjoyment from photography. I've owned 35mm, medium and large format film cameras, and explored the possibilities of B&W, colour, Polaroid and infra red film, before gradually going digital from about 2007. I began by photographing school friends, pets and family holidays, moved on to travel, landscape and architectural photography, then, during photomedia studies at Art School, began to see the possibilities of experimental and creative approaches. So it's been an ongoing journey, via societies like the Canberra Photographic Society and APS, becoming a foundation member of the Contemporary Division, concentrating on exhibitions and now, finally, a recent switch to artist books.



ARTIST: Brian Rope
TITLE: Home Garden Compilation

I have taken the theme of “Close To Home” somewhat literally, in that my starting point was eleven images captured in my home garden. Each quite separate image included various flowers and leaves. Ten images were taken on a dry day within a short time period. The eleventh image was taken on a wet day with a different camera. Having assembled this group of quite ordinary images, I then set out to create a compilation from them that would cause viewers to wonder what they were looking at and, at the same time, hopefully find of considerable interest. Some viewers may see elements of flowers and leaves in the end result. They may see altogether different things that were not in any of the starting point images, nor which could even be found in my home garden. The method used to combine the eleven separate images is not important; indeed to reveal it might reduce the viewer’s ability to interpret and enjoy the end result.

About the artist

I have been an enthusiast photographer for 61 years, taking and creating diverse imagery and participating in local, national and international competitions. I have also participated in more than 25 group exhibitions. I am an active member of the Australian Photographic Society (APS), the Canberra Photographic Society and the Terra Australis Digital imaging Group. I became involved in the APS’s Contemporary Division after hearing one of its presentations APSCON 2007. I was persuaded that the contemporary approaches were something I needed to explore in my own work. It was a wise move since my involvement in the Division has been stimulating.



ARTIST: Dainis Zakis
TITLE: The Exeter, The Stag, The Cremorne

The three pubs presented in my photographs are physically close to where I live and they are also sentimentally close to home as they represent different elements in my long career in the wine industry. One of the pubs was at the forefront of the development of boutique hotels in Adelaide and was a major customer of the first winery for whom I worked. Another was a popular “watering hole” of some leading winemakers and possibly had the best wine list in town. At the third a pub I spent many a long lunch when long lunches were the norm.

When I consider the term close to home I tend to look inwardly. Hence the facades of the photos have been converted to black and white with colour being introduced. The windows have been treated in a manner to give the viewer the ability to look into the pubs to get a sense of their character, an inward perspective. Because close to home is a very personal concept, the photographs were taken before sunrise to ensure they were devoid of people. Just me and the pubs.

About the artist

A late starter in world of photography and with only 18 months experience I am looking for something to keep me busy when I retire. Being an accountant and having written business programs in the past I am amazed at the power of programs such as Photoshop CS5 and Topaz Lab. Having played with the software extensively over the last 18 months I am rapidly coming to the conclusion that less is more. Small changes in post processing produces far more interesting pictures than heavily processed ones.

Having reached a reasonably high level of confidence in using the software I am now turning my attention to the art of photography. My main area of interest has been architecture photography but I am starting to explore other areas.





ARTIST: Elizabeth Slezak

TITLE: **Window #1**
Window #2

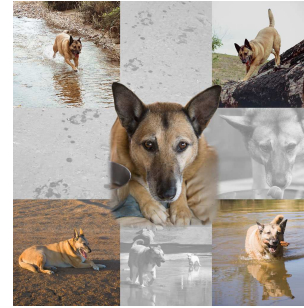
One of my favourite subjects is the urban landscape, architecture and structural elements. I often just take my camera and go outside, and walk around the Geelong Waterfront, or Geelong streets which is close to my home. Even though, they are the same places I have been over

and over again, I always seem to find something new and interesting to photograph.

The images **Window #1** and **Window #2** were taken in central Geelong. Searching for the architectural details to capture with my camera lens, I found these two windows in the Gordon TAFE Visual Arts building. My eye was curiously drawn to the display behind the windows. It was quite unusual and surreal.

About the artist

Elizabeth was born in Poland and immigrated to Australia in 1982. She has a Bachelor of Commerce degree but her interests in photography came when she decided to pursue visual arts in 2004, completing first a Diploma, and then continued studying for a Bachelor of Arts (Visual Arts) till 2008 at Gordon Institute of TAFE. She is also a painter and printmaker. Since 2009, she has been a member of APS, Print and CDiv 1 folios.



ARTIST: Gavin Barrett

TITLE: **Annie**

Annie was my last 'best mate', a canine companion that welcomed me and made me feel close to home. Annie clearly seemed to enjoy life around home. Relaxing, running, swimming, this work depicts some of the memories that make me feel Close to home

when I remember our dogs.

Dogs are Close to home when they're near their pack, their human family, whether near or far from their physical home. Dogs ask little more than to be accepted as part of our family.

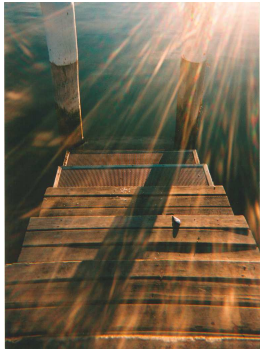
Annie joined our family for the last 4 years of her life and asked only to be included, not isolated or abandoned.

About the artist

Gavin's photography records his personal journey, often seeking to find his personal view of the familiar. Contemporary images can create emotion, thought and discussion. This is one of Gavin's interests. He wishes to express the mood, feeling and emotion of what he sees around him.

Gavin explores, observes and creates patterns and relationships between often seemingly disparate items. He photographs what inspires him, nature's abundance, stunning landform and rich diversity, and also what disturbs him, man's arrogance, environmental destruction and waste.

Digital allows capturing of multiple variations and experimental images. Spurred on by other APS folio images and his own desire for advancement, this almost endless 'digital feedback' is accelerating his photographic expansion. Being one-step removed when viewing images on the computer screen gives him a different perspective.



ARTIST: Glynis Pogson

TITLE: Crossing over

After a career as tracer/drafter and the completion of TAFE Certificates in Drawing and Painting, I achieved the Bachelor of Arts in Visual Arts (majoring in Photography) and Honours/Bachelor of Arts in Art History and Criticism. Over the past ten years, the ethos of the Australian Photography Society's Contemporary Division has provided scope for my use of photography as a

medium for exploring personally significant issues.

A catalyst for my photographic work on the end stage of life lies in my present role as full-time carer to a frail-aged parent. My mother's name, Iris is said to symbolize 'light', 'hope' and 'goddess of the rainbow', which in turn signifies the transference or crossing between this world and the next. As a metaphor, I am utilizing the way light is refracted by a plastic lens camera into spectral or rainbow colour.

A sense of crossing over is also used in my choice of location: a wharf spanning the land and river water of a bay 'close to home'.



ARTIST: Ian Marshall

TITLE: from Spaceship Canberra
Spoon and shadow – Civic
Commonwealth Park – Autumn
with Spoon



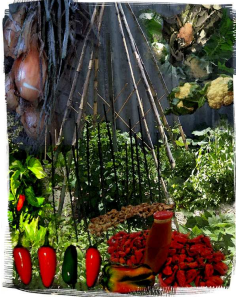
Ian sees photography as a way to explore connections. An event or object has a particular meaning to the observer or owner, yet when connected to another environment, that meaning can be interpreted or changed. The image can tell a story, evoke a memory, or interpret an event through the eyes of the photographer.

Whatever control the photographer has is passed to the viewer of the image, interpreted again.

Or to put it another way: I like to point the camera at stuff that interests me.

About the artist

- 1987 – 1990 Photographic work with the Melbourne Camera Club. Monochrome prints produced in home darkroom.
- 2007 – 2012 Photographic work with Canberra Photographic Society. Digital photography and Inkjet Prints.
- 2012 Completed Graduate Certificate of Visual Arts (photography) Australian National University.



ARTIST: James Harrison

TITLE: Coming Home
Home Grown

Home is where our heart is and where our history begins it is an environment offering security, happiness, refuge and a place in which a person's domestic affections are centred through physical, emotional, social and spiritual

ties.

Coming Home: The womb, the bonding of a baby and the security of a safe environment are all places close to home of the newborn and its family.

Home Grown: To me home is my home garden where seed is nurtured into a product of sustenance and healthy living, being harvested and prepared to provide healthy wholesome nutrition.

About the artist

James started developing prints over 50 years ago at the age of 15. Since then he has been involved in the art of photography at many levels from amateur, enthusiast, freelance and studio owner. He taught Further Education, High School and Primary levels having studied Photography and Visual Arts in the 70's and was appointed Art Specialist in a Primary School in the mid 90's.

Recognising that Camera Clubs are needed to teach the basics and rules which then enable an understanding of ways to stretch or break the rules to produce an artistic image James has endeavoured to progress beyond Camera Club levels of image taking to the next step of making creative visual art using the digital image as the etiology for each work.



ARTIST: Jen de Vos

TITLE: Monastery, Tibetan Sichuan, China

This image was created during the 4 months I spent living, travelling and working in China in 2011. My series of work focused on the contrast between the ancient traditions underpinning society and modern influences, and provides a window into the beauty and diversity within the People's Republic of China. This particular image was taken in a Monastery in Sichuan, Western China. The Monastery is a three hour hike from the small village of Tagong and very close to the Tibetan border. Although in the middle of nowhere, this stunning place is home for the Monks. And for me, it feels like a second home.

About the artist

Jen de Vos received her first camera as a birthday present when she turned 6, a year later won herself a second camera in a colouring in competition. She enjoyed taking black and white travel photos on numerous family holidays around Australia and Asia before her age had reached double digits.

Jen has a Diploma in Photography from Central Tafe, and a Bachelor of Arts and a Bachelor of Commerce from Curtin University. She is recognised for her beautiful portraits, strong use of colour and attention to detail. Her work has been published in numerous publications, won awards, and featured in exhibitions throughout Australia.

Jen is passionate about travelling the globe to capture and share its beauty, and remains particularly fond of Asia. She is also a people photographer, photographing weddings around Australia via her business- Albedo Photography.

Jen can be contacted via email, jen@albedophotography.com.au or at www.albedophotography.com.au.



ARTIST: Jill Turnbull

TITLE: Girl with a Pearl Earring

Sometimes, the harsh reality of life strikes too close to home. Two weeks after diagnosis, there she sat in a cubicle, wearing her favourite pearl earrings, trying on all manner of wigs and scarves. I saw her in the mirror, as she prepared herself for the battle ahead. She was Vermeer's

girl with the pearl earring.

About the artist

Jill has been involved in photography as an art form for about 10 years. She often works in monochrome and likes to create images that express her personal thoughts and emotions. She also likes to experiment with different photographic techniques, in-camera and when post-processing, with the intention of conveying a stronger visual message.

Jill's work can be found at <http://www.a-p-s.org.au/jturnbull/>

Current Memberships

APS

Exhibitions

Paper – APSCON – September 2011, Port Macquarie, NSW

Fluid – APSCON – September 2010, Roma, Qld

Blue – APSCON – September 2008, Launceston, Tas

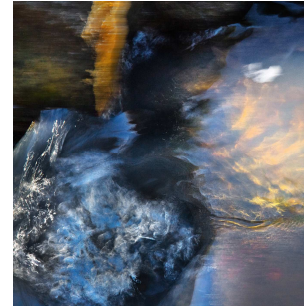
Publications

CDiv On-Line – August/September 2011 edition

Digital Photography+Design – December 2009/January 2010 edition

Image Magazine – May/June 2009 edition

Image Magazine – January/February 2008 edition



ARTIST: Judy Parker

Close to Home, for me encompasses both physical and emotional interpretations: both simple proximity and my favourite theme of “same but different” as I explore ways in which the same or similar subjects are differentiated by factors such as light, time and environment.

Metallurgical Crucibles is a group of small similar metal vessels which differ in how their patination has been affected by temperature, chemistry and time. They are close to (in) home physically but also as a family “treasure” left over from my father-in-law's chemical engineering days.

Lake George with Clouds reflects my long-term fascination with the way in which this landform's appearance is so dramatically determined by weather, season and light. I repeatedly photograph the same or similar panoramic views to celebrate their differences and combined these four to contrast their moods.

My **Underfoot** series plays with subject matter which usually passes unnoticed as we go about our daily lives. The vertical panel incorporates details of tyre marks in a Manuka concrete car park, while the two monochrome sets celebrate details found on painted bitumen, similar in their general structure but quite different in their details.

Waterworks is a triptych summary of fast-moving water, exaggerated by deliberate camera motion. It celebrates a constructed watercourse I enjoy visiting in a neighbourhood park.

Spring Range is the neighbouring hill to where I lived on the family farm for many years. During the most recent drought, I photographed it repeatedly, in different seasons, times of day and weather conditions. This mosaic of 36 images summarises the constantly changing face of a single subject, close to home both physically and emotionally. I printed it in monochrome to concentrate on the tonal effects of changing light over time



ARTIST: Kay Mack

TITLE: Don't Fence Me In

We live in a suburban area where the neighbours are friendly but not intrusive. Not one of the eleven houses in our court has a

front fence, although back yards are fenced and private.

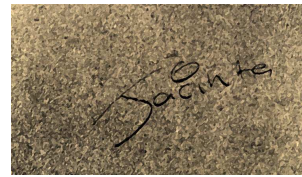
Many houses in the neighbouring streets are without front fences. Those fences that are there vary, often reflecting the fashion of the time when the site was originally occupied.

A selection of neighbourhood front fences is presented as a leporello that, opened, stands fence-like for display.

About the artist

Kay is a retired primary school teacher who has had a developing interest in photography throughout her life. She has been a member of APS since 1976, a member of the APS Contemporary Division since 1996, and has chaired the division since 2003. She has now exhibited in ten Contemporary Division group exhibitions as well as having held several solo exhibitions.

Leporello – concertina-folded artist’s book. The term comes from the long list of Don Juan’s lovers gathered by his servant, Leporello, in Mozart’s opera Don Giovanni.



ARTIST: Leonie Parker-Lee

TITLE: Graffiti, a sign of the times

Sometimes things or events happen that are close to home that we can’t do very much about. Graffiti

artists are prone to expressing themselves wherever they feel like it and usually it is with the distaste of the community. It can happen in all towns and cities and my town is no exception. So close to home for all of us is also close to home for me.

Graffiti is personal and made with intent and expresses an idea, leaves a message or tells a story. Nothing new really as cultures have been doing it for thousands of years except in today’s world it is seen as vandalism and discouraged.

Considering it is likely that members of prehistoric society endorsed the creation of these illustrations and messages should we be so considerate? Historic forms of graffiti have helped gain understanding into the lifestyles and languages of past cultures. Do you think perhaps centuries from now if any modern day graffiti survives it would be looked upon as a treasure?

Graffiti no matter from what culture or time still conveys the same messages be it in words or pictures – ***I have been here – I have something to say!***





ARTIST: Marie Tresidder
TITLE: The Postman Delivers
At the Touch of a Button

Home – “the house or place where one lives” is the meaning that is generally thought of when one hears that word.

Not so long ago, the letter was the only way that many people learnt about what was happening with family, friends and the world in general. The letter, eagerly anticipated was delivered by the postman, and brought the letter writer “close to home”. Depending on whether the letter was sent by surface mail or air mail, the time between letters could be days or weeks, but this only heightened the pleasure of receiving the letter.

Today, with the electronic age, the posted letter is disappearing. E-mails have replaced the hand written letter. Instead of waiting days, or maybe weeks, the response is almost instantaneous. Whilst this still brings the correspondent, and the news that they share, “close to home” it doesn’t replace the enjoyment of finding that envelope in the letter box.



About the artist

My journey with photography has been spasmodic due to raising a family. In retirement, though, I have rediscovered the enjoyment of capturing images which portray the things around me that catch my interest. I enjoy contemporary photography as it enable me to try and put across my interpretations of what I see, whether it is a straight image or modified, either in camera or on the computer.



ARTIST: Philip Lawrence
TITLE: Thoughts, Dreams and
Memories

Thoughts, Dreams and Memories of home help Servicemen and Women maintain peace of mind when overseas, often in life threatening situations.

My uncle, Supply Petty Officer Howard Wait, aged 29 years, was a member of the ill-fated crew of the HMAS Sydney 2 when it was lost with all 645 men on 19th November 1941.

I have often wondered what his thoughts and dreams would have been at sea on board the HMAS Sydney. No doubt he cherished the memories of his family and life back home in Australia.

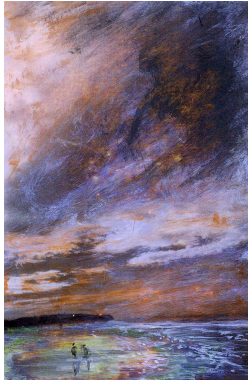
These precious thoughts may have been foremost in his mind and given him strength and comfort in the last moments of his life.

His memories would have kept him “*Close to Home*”

About the artist

I am a self- taught photographer and have taken photos for more than 40 years. I have been a member of the Queensland Camera Group and the Australian Photographic Society since 2005. In addition to entering International and National Exhibitions and Competitions, I enjoy Contemporary Photography and am a member of the Queensland Centre for Photography where I exhibited in 2010. I have also been involved in Group Exhibitions in Vermont (2011) and Minneapolis (2012) USA and, Buenos Aires, Argentina (2012).

I have received Merit awards for Single Image (2011) and Portfolio (2012) Competitions in the B and W Magazine, USA. In 2011 I was Winner of the Amateur Photojournalism Section of the Black and White Spider Awards and was a Nominee in 2012.



ARTIST: Philip Schofield

TITLE: Plastic meets Turner at the beach

I am taking photographs of the beach with a plastic camera bought 15 years ago for \$5. The beach is at the end of my street, and there I am photographing the sea and the sky and the clouds in all their changing conditions.

By using a very simple camera (fixed focus, fixed speed, fixed aperture) I am returning to the very fundamental of

photography, which is "light". Photography is one component of the continuum of visual art, but what distinguishes it from all the other visual arts, with their various media, is that for photography, light itself is the medium.

J. M. W. Turner, the great English artist, was also obsessed with light, with the visual representation of light, especially the ever changing play of light on the sea and the sky.

My works are small B+W prints taken with a plastic camera, but then partially overpainted, as a homage to Turner.



ARTIST: Phillipa Frederiksen

Survival (Water Fall) – This water fall, which is about 200 meters from our home, only happens after copious amounts of rain, when the park, which is behind the ugly stone structure, floods.

Even though the structure is quite ugly and depressing, with rain it becomes alive and beautiful and flows over the top. As soon as the rain stops the flow is restricted to this small flow but I can still see the beauty in it.

Water Dreaming – The South East Queensland area is renowned for its water ways and beaches. I love the water and I have tried to show the viewer my feelings of warmth, lazy days and time for dreaming through these images.

About the artist

I have been interested in Art in Photography for quite a few years now so have been taking and making more art type photos with this in mind. I often take PARTS of objects and blend them together to make a different creation.

Although I like entering competitions because it gives you an idea of where you are in the photographic world, I have not entered much for the last two years.

I find that travelling and visiting art exhibitions can broaden your ideas and give you different challenges. I DO like a challenge.



ARTIST: Susan Henderson

Bonny Brae - I found this little old Queenslander home nestled amongst and surrounded by high-rise units. This is a street where once there would have been mostly weather board homes on stilts and this was

one of the few remaining. I feel that when I return it will be no longer there and all those memories within this home and front garden and back yard will be gone with it.

Generations – A grandmother rests. This was her 92nd Christmas celebration and it's been her tradition to have an after Christmas dinner nap - here her granddaughter is keeping her company thus bringing together the generations.



About the artist

Susan Henderson is a long term Canberra resident and is an exhibiting photographer in galleries and photographic associations. She is a passionate photographer in digital and film mediums. Her main interests are contextual portraiture and land and seascapes, where she strives to capture the elements and the environment on a personal level. Susan is building several longitudinal study portfolios. After studying photography at the ANU, Susan received an artist in residency at PhotoAccess. Susan had her first solo exhibition at Borrowa in 2001 titled Provisioning, a study of rural life. She had continued to exhibit frequently since.