

# THE PRINTER

Australian Photographic Society

[a-p-s.org.au](http://a-p-s.org.au)

Volume 20, October 2024

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In this October edition of the Printer Mario Mirabile presents the results of the **The Kit Goninon** Memorial Print Awards for 2024, Round 3 results have been received and displayed in this Printer read on for some fantastic images and all of the results.

Featuring in this edition, **Brian Rope**, provides a review of the all important **Mullins Conceptual Photography Prize (MCP)** 2024, several of the finalists are featured here.

If possible a first hand visit to the Muswellbrook Regional Arts Centre (MRAC) to see and appreciate all of the entries would be well worth the journey, the exhibition runs until the 12<sup>th</sup> October.

Also running in conjunction with MCP is the **Australian Photographic Society's Contemporary Group, exhibition**, Brian Rope was one of the invitees to this exceptional exhibition and has a story to tell about his entries, read on.

**Peter Belmont** recently experienced an issue with his computer and printer, read his comments, could be useful if you also have a similar problem.

**Brian Rope** also presents **Perisher Cloud** - a selection of images from his own **Manipulated Realities** exhibition.

Thank you to our contributors, it is so good to receive content for the Printer, I am sure our members enjoy your stories and images, as always if you have something to share please send to

[peter.kewley1@gmail.com](mailto:peter.kewley1@gmail.com)

## The Print Group

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### Friends of the Printer:



# Kit Goninon Print Award – Round 3, 2024 results

The results for the third round of the 2024 Kit Goninon Memorial Print Award are in. The number of entries was again down. While we had only 27 entries from seven participants, we did have one first time entrant – welcome Adrienne Yzerman from Western Australia. However, the standard was high as always, making the job difficult for our guest judge Carolyn Brandy, an experienced and award winning photographer from Melbourne.

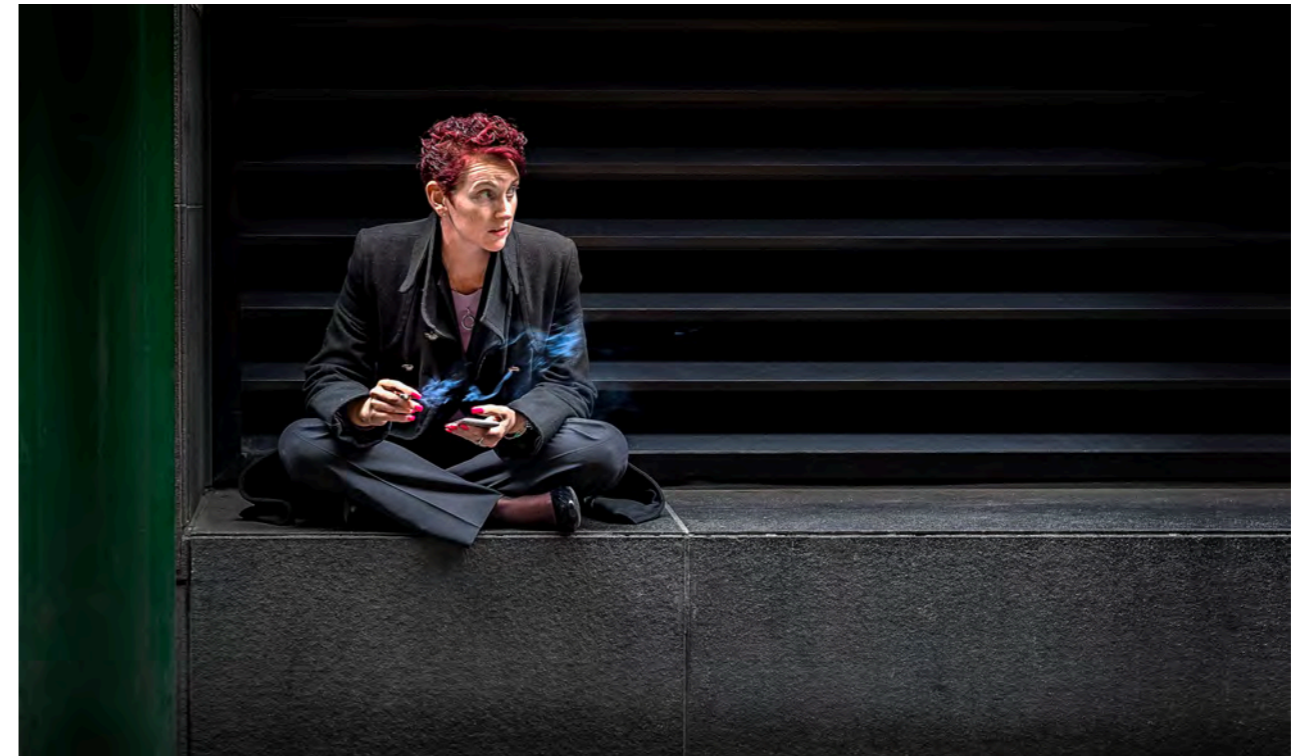
- 1<sup>st</sup> place to Vicki Johnson for her sublime equine portrait “Ethereal stallion”
- 2<sup>nd</sup> place to Mario Mirabile, for his moody street shot “Anticipation”
- 3<sup>rd</sup> place to Marg Edwards for her keenly observed “Time out at the gallery”

Merits were awarded to:

- Rob Marconi for “Sun voyager” and “Repose”
- Mario Mirabile for “Best seat in the house” and “That’s just grate”
- Greg McMillan for “Sacred kingfisher snack” and “Sapa series one”
- Vicki Johnson for “Three-way fight”

Entry details along with full results and awarded images from each round can be found at the Kit Goninon section of the APS website at <https://www.a-p-s.org.au/index.php/kit-goninon-memorial-print-competition>, with links to the relevant pages in the menu to the right of screen.

Round four will close on November 31<sup>st</sup>. Get to work!!!



2<sup>nd</sup> Place Round 3  
Anticipation by Mario Mirabile



1<sup>st</sup> Place Round 3  
Ethereal Stallion by Vicki Johnson



3<sup>rd</sup> Place Round 3  
Time out at the Gallery by Marg Edwards



**Merit Round 3  
Sacred Kingfisher Snack  
By Greg McMillan**



**Merit Round 3  
Sapa Series One  
by  
Greg McMillan**



**Merit Round 3  
Repose  
By  
Rob Marconi**



**Merit Round 3  
Sun Voyager  
by  
Rob Marconi**



**Merit Round 3  
Three Way Battle by  
Vicki Johnson**

**Merit Round 3  
Best seat in the House by  
Mario Mirabile**



**Merit Round 3  
That's just Grate by  
Mario Mirabile**

**Kit Goninan Memorial Print Award  
Round 3, 2024**

Name	Title	Score	Award
Vicki Johnson FAPS AFIAP	Ethereal stallion	15	1st
Mario Mirabile GMAPS EFIAP	Anticipation	15	2nd
Margaret Edwards FAPS AFIAP	Time out at the gallery	13	3rd
Greg McMillan MAPS AFIAP	Sacred kingfisher snack	12	M
Greg McMillan MAPS AFIAP	Sapa Series One	12	M
Mario Mirabile GMAPS EFIAP	Best seat in the house	12	M
Mario Mirabile GMAPS EFIAP	That's just grate	12	M
Rob Marconi LAPS	Repose	12	M
Rob Marconi LAPS	Sun voyager	13	M
Vicki Johnson FAPS AFIAP	Three way battle	12	M
Adrienne Yzerman AAPS	Hmong baby	8	
Adrienne Yzerman AAPS	School holidays	10	
Adrienne Yzerman AAPS	Waiting bride	10	
Adrienne Yzerman AAPS	Wario Church	9	
Greg McMillan MAPS AFIAP	Book market	10	
Greg McMillan MAPS AFIAP	Profile of a black cockatoo	9	
Margaret Edwards FAPS AFIAP	Cycling shadows	9	
Margaret Edwards FAPS AFIAP	Pink & gold reflections	9	
Margaret Edwards FAPS AFIAP	Stamen twirl	10	
Mario Mirabile GMAPS EFIAP	Venezia silenziosa	10	
Peter Bellmont FAPS	999 Ford A	10	
Peter Bellmont FAPS	Echidna	8	
Peter Bellmont FAPS	Excuse my back	9	
Rob Marconi LAPS	Dune	9	
Rob Marconi LAPS	Sossusvei	11	
Vicki Johnson FAPS AFIAP	Ferns & falls	11	
Vicki Johnson FAPS AFIAP	Glamour	10	

## Photography Review | Brian Rope

Mullins Conceptual Photography Prize (MCP) 2024 | Various artists

Muswellbrook Regional Arts Centre (MRAC) | 17 August – 12 October 2024

It is always difficult to review an exhibition such as this where the artworks are from numerous artists and the only connection is that they have been selected as finalists in a competition.

In 2022, a piece in the magazine Inside Imaging, said the grand prize “is an impressive \$15,000 cash, making the MCP a major Australian photo contest.”

In this sixth year of the prize, the cash was doubly impressive at \$30,000.

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Fairskye’s concept statement reads “‘Focus Infinity IV’ is part of my ongoing Long Life Project (<https://www.longlifeproject.com>).

My current work looks at Australia and its looming nuclear future.

On a recent visit to Maralinga, site of British nuclear tests in the 50s and 60s, I wanted to see what would be revealed if I photographed in complete darkness.

My settings were f/1.4, 00:30 exposure, ISO 1600, focus ∞. Mid-exposure, I moved my camera from sky to earth.” The artist’s intentions are quite clear from that statement - and she has succeeded. The mid-exposure camera repositioning was a most effective technique to use.

The winner of the \$30,000 was Marilyn Fairskye from Newtown in Sydney.

Her winning work is Focus Infinity IV (4.41am, 09 May 2024, Maralinga village), 2024 – a Solve-Glaze archival pigment print on photo rag, 100 x 150 cm.

It will be acquired and join all previous MCP winners in MRAC’s permanent collection of post-war contemporary paintings, ceramic and photography.



MERILYN FAIRSKYE - Focus Infinity IV (4.14am 09 May 2024 Maralinga Village) 2024

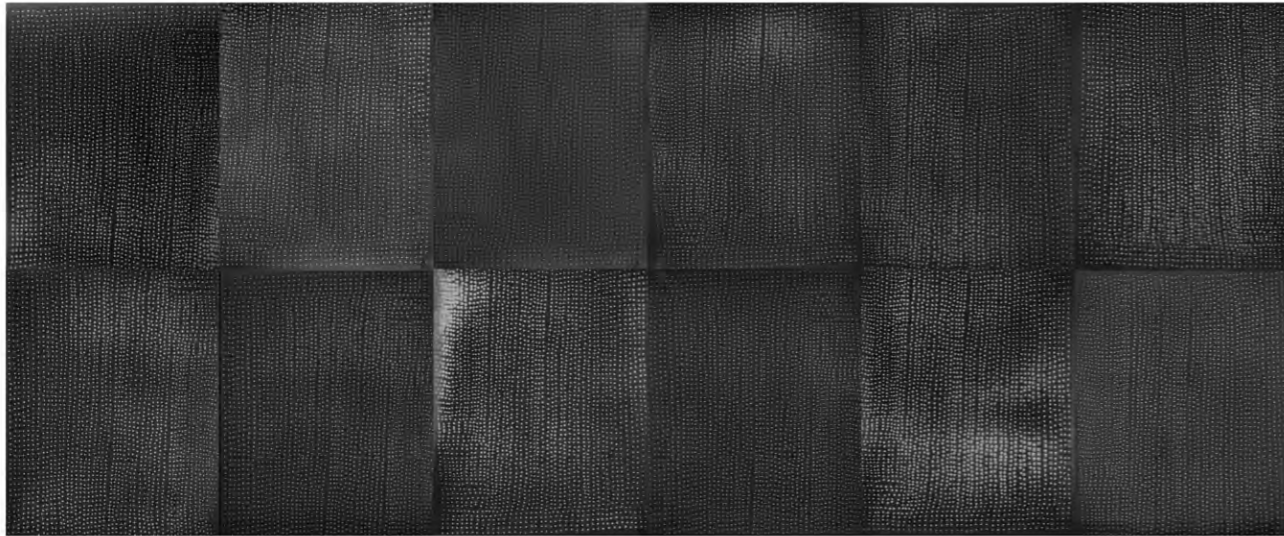
## Mullins Conceptual Photography Prize (MCP) 2024

Let me now comment on just a few of the other finalist works in the exhibition.

Hilary Wardhaugh of Canberra is there with her work *A Meditation of Death, 2024* – a digital print on archival photo rag paper 81 x 142 cm.

It comprises twelve 8x10” digitised lumen prints created by first piercing an extraordinary 2000 tiny holes into black card, then using them as stencils placed over light-sensitive photo paper exposed in sunlight.

The same work was also a finalist in the 2024 Canberra Contemporary Photographic Prize.



HILARY WARDHAUGH - *A Meditation of Death, 2024*

The artist statement tells us that the conceptual foundation of the work draws inspiration from “the Maranasati meditation, a contemplative practice centred on the inevitability of death, encouraging introspection on the consequences of humanity’s violence and impermanence.”

The artist is inviting viewers “to contemplate the profound impact of conflict through a poignant marriage of technique and symbolism.”

For Wardhaugh, the twelve images together represent the 24,000 people killed as of 3 January 2024. Where? Do you need to ask? Gaza. This work is just one of several strong pieces created by this artist in recent times in response to important issues that she feels strongly about.

The arts practice page on her website is well worth exploring - <https://www.hwp.com.au/arts-practice>.

Two other finalists in the 2024 Canberra Contemporary Photographic Prize also made the cut in this MCP.

Orlando Luminere’s work here was a different one, but it was also created with one of his “trashcams.” He makes them from trash. *Wasted View, 2024* was made using a Camera Obscura digital made from trash, filled with trash.

His images created with his diverse and marvellous trashcams are always fascinating. The artwork here is a fine example of camera obscura photography.



ORLANDO LUMINERE - *Wasted View, 2024*

The other artist to feature in both shows with the same artwork is Caleb Arcifa.

He uses sound to augment traditional processes with the subject’s energy, resulting in a unique print that is ‘signed’ by the sonic identity.

*Sonant Autograph #001 (Joini), 2023* uses Joini’s rendition of ‘If I Ain’t Got You’.

Unfortunately, we can’t hear the sound, nor see the artifacts from the artist’s sonic experiments that explain the process behind the work.



CALEB ARCIFA - *Sonant Autograph #001 (Joini), 2023*

## Mullins Conceptual Photography Prize (MCP) 2024

Then there is a work by Tamara Dean from Kangaroo Valley, which the adjudicators highly commended - Blowin in the wind, 2024.

This critically acclaimed Australian photomedia artist's practice extends across photography, installation and moving image.

The work very cleverly and intelligently addresses the climate change crisis impacting the whole world right now.

See the image and read the artist statement [here](#).



TAMARA DEAN - Blowin in the Wind, 2024



ROZALIND DRUMMOND - Scenario, 2024

There are so many other interesting artworks in the exhibition, including Rozalind Drummond's Scenario where photography, sculpture, and performance intersect.

And Jacob Raupach's Various Small Fires I + II, 2024, in which several small UV prints are displayed in sculptural grid-like structures made from Victorian Blackwood.

However, you need to look at all the works yourself and read their accompanying artist statements.



JACOB RAUPACH - Various Small Fires I & II, 2024

Not everyone will agree, but I consider this year's MCP show to be the best yet overall.

All the selected finalists in the exhibition can be seen in a virtual gallery [here](#).

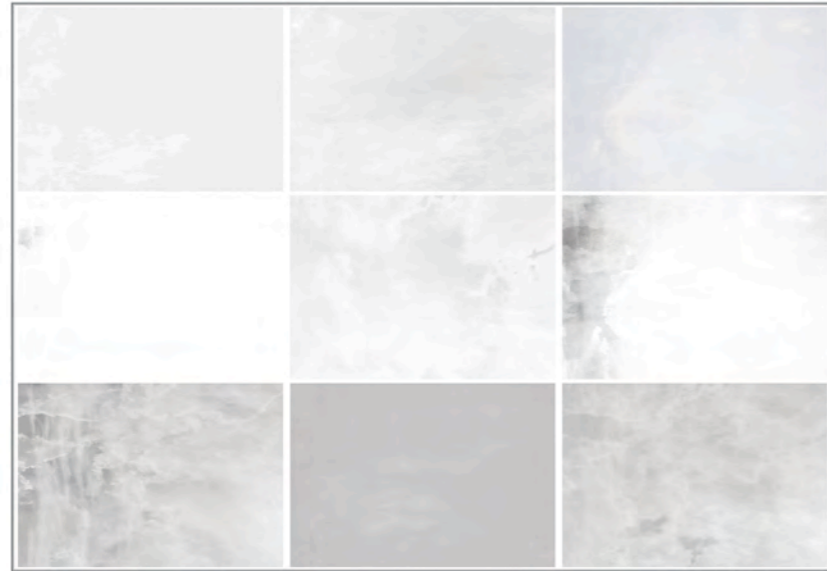
However, it would be a much better experience to visit the MRAC and see the finished artworks up close if you possibly can do so.

**Brian Rope**

## Contemporary Clouds by Brian Rope

In early 2023 the inaugural (and current) Chair of the Australian Photographic Society's Contemporary Group, Roger Skinner, invited selected members of that Group to participate in an exhibition which would be held in parallel with the 2024 Mullins Conceptual Photography Exhibition at the Muswellbrook Regional Arts Centre. I was one of the members who received an invitation and replied saying I'd be honoured to be amongst such an outstanding group of exhibitors.

Each of the members who accepted the invitation were asked to submit some representational images. I don't recall which images I initially sent, but later (in May 2023) I sent these two:



Clouds Wonderful Sublime Collage © Brian Rope



Kelly View – UC Hospital Hydro Pool © Brian Rope

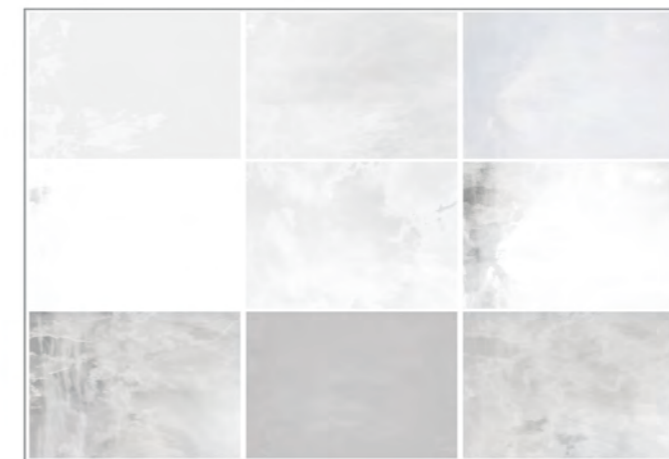
Roger provided individual feedback to each invited participant as to which of their works he liked best. I knew he would like what I sent him as he had previously Liked them on the Friends of APS Contemporary group Facebook page.

In April 2024 Roger let me know that he wanted my prints to be unmatted and unframed as they would be pinned to the gallery wall – “so much easier and so punk”.

In late May 2024 I sent Roger four images that I was considering for submission. They included the above collage. In due course I settled on two – one being the collage, but with a simpler name - and provided soft copies of them:



Ethereal Kangaroo Valley Clouds © Brian Rope

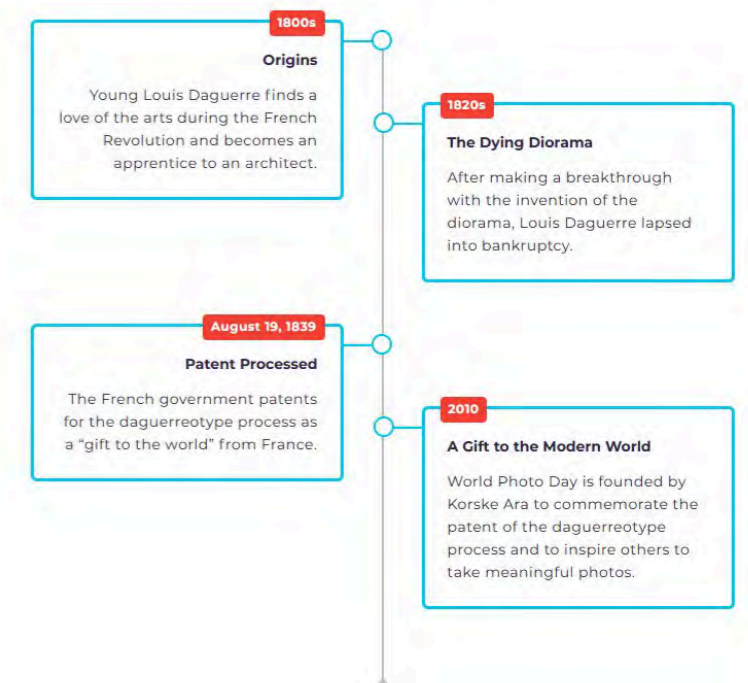


Clouds Collage © Brian Rope

You can see that I put very thin borders on them which, when I provided A2-sized prints, would mean there was a space outside those borders where the pins could be inserted when attaching them to the wall.

I decided to have prints made of both images and had them printed by the good team at Canberra's Lucent Imaging (whose Korske Ara, incidentally, is credited with having started World Photography Day.)

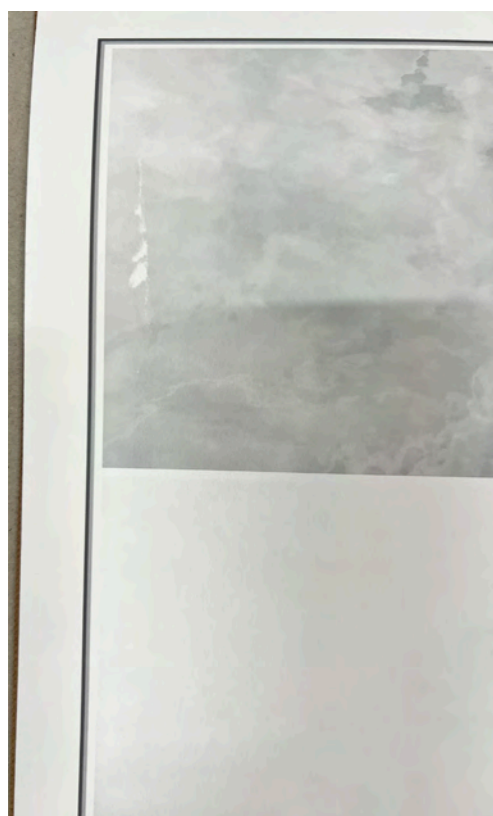
## WORLD PHOTO DAY TIMELINE



## Contemporary Clouds by Brian Rope

When the prints were ready I went in to check them and, as expected, was delighted with the quality. I provided details of where the prints had to be sent and left it to them to package and despatch them – which they did promptly. A tracking system informed me when they had arrived in Muswellbrook at the Arts Centre.

I was somewhat thrown a couple of weeks later to receive a phone call from an Arts Centre person telling me one of the prints was damaged. She sent these images to show me the damage near a corner of Clouds Collage:



It did not look to me as though the damage would have happened in transit.

However, regardless of how it happened, I quickly contacted Lucent Imaging again and Korse most kindly reprinted the damaged work at no cost to me and despatched it again.

The next surprise came when the Arts Centre folk arranged to have both my works (and various other exhibitors' works) put into frames that they had – thus removing any need for the borders I had put on the prints! The framing was done against Roger Skinner's wishes.

Nevertheless, when I walked into the exhibition space at the Arts Centre a couple of days before the official opening of the two exhibitions I was delighted with the whole show and thought my two works looked good (except for the ever-present reflections in the Perspex or glass generally used when framing artworks) – but not "punk".

The Arts Centre's promotion of the exhibition (note the changed name) on its website reads as follows:

### Contemporary: APS Contemporary Group 15 August to 21 December 2024

The Australian Photographic Society (APS) Contemporary Group draws together a committed and passionate group of photographers in an exchange of ideas and images, fostering the development of photographic expression and broadening artistic horizons. Members seek to illustrate concepts beyond aesthetics, dedicated to working on thematic projects and embracing new challenges by breaking any and all traditional rules and integrating photography with mixed media.

Roger Skinner, founding Chair of the Contemporary Group in the mid-1980s, sought to involve Contemporary Group members in regional galleries, an initiative not pursued before by the APS, with exhibitions held at Muswellbrook, Dubbo, and Manning regional galleries, and L&P Photographic gallery. Curated by Roger, 'Contemporary' sees a renewed focus on this initiative – a celebration of contemporary photography and a call to photographers to push the boundaries of their own craft.

At the official opening of the exhibitions on 17 August, Roger spoke about the name change and about the artworks in the show – some readers may have heard him if they were there or watched the livestream on the Arts Centre Facebook page. Here's what he said:

Contemporary, that is all – the chosen working title for this show has been lost... but I am going to go down fighting against administrative overbearing by saying more people are excited by the provocative than are comforted by the mundane. (And you may quote me)

However, that done when I was permitted by the APS management committee to form the Contemporary Group, they gave their blessing to the enfant terrible to form the group, the first new grouping of APS photographers in decades.

Back then... I was often asked what contemporary meant... with a lot of folks with their visual wheels bogged in the zeitgeist, my answer was simple back in the mid 90's when I said anything that the rest of the APS DON'T do.

Now, contemporary has gone right through all the big isms... and out the other side... and this exhibition in my view proves that point... The viewer is catapulted and flung around the exhibition from Brian Ropes ethereal vision thing as he contemplates the skies interminable and eternal vastness.

Morag Lokan's considered reconstructions of eucalyptus bark, which leave the viewer amazed at their gentle dexterity. Lisa Saad's solitary construction of the deeply personal family story and Stephen Wong's inevitable observations of the nude form, in staged multiplicity and singularised in nature. A gentle raging Ian Skinner's plastic pollution as world problem, writ large, plays against Anne O'Connor's delicate female forms in the seaside sands.

Against this one enters Gerlach's silent mind world... a place often visited by her in the low light of silence... Stark contrast indeed with Julie Sundberg's world of infinite forested fantasy of her biologically assisted creation, whilst Kay Hathway, blends all into mist that wasn't there... but savvy camera technique rendered it for her... as a counter point Matthew Schiavello ramps up a fantasy as we overfly land or is it a river we are left forever guessing and indeed doesn't matter... it is the thing **itself**.

Judy Parker then elevates the mundane to the extraordinary totemic power of the carpark.

All of which builds to an extraordinary exhibition of a group of artists that reside within the stifling and unchanging nature of photography which is practised by the average Australian Photographic Society member and for myself, like the man at Liddell, I am still angry... I am still angry.

## Contemporary Clouds by Brian Rope

When the link to the livestream was posted on the Friends of APS Contemporary Group's Facebook page, some of the comments made were:

Ian Skinner - Excellent. The PA was poorly set and there was some intruding ding/dong noise that made it hard to hear.

Roger Skinner - yeah it was the bloody phone ringing which you know who decided against unplugging.

Anne O'Connor - I liked your way of describing the work against each other. A wonderful group of artists. But I did hear your words but I'm glad you put them up here. Easier to understand than the vocal which was very low.

Stephen Wong - Excellent address. Wish I was able to be there. Well done, Roger Skinner. Thanks for all your effort and commitment.

Roger Skinner - Stephen Wong show goes til December.

Indeed, the Contemporary – That's all show does continue until 21 December 2024 (although the Mullins Conceptual Photography Prize show concludes earlier on 12 October 2024). So, if you possibly can, please take a trip to Muswellbrook and see one or both of the exhibitions.

### Brian Rope



Clouds Wonderful Sublime Collage © Brian Rope

**As Photo editing software gets more intense with constant upgrades, we can experience problems with our computer equipment, the comment below from Peter Bellmont explains the issue he had and the solution.**

### KISS

In this modern technological age it is quite common to unnecessarily complicate things.

To avail myself of the current AI features in Lightroom and Photoshop I had a much better Graphics Card installed in my PC. Once it was up and running I ran my Spyder 4 process to calibrate the monitor.

Everything looked great on the screen and digital images sent to Facebook etc. looked exactly the same as in the past on my other devices, wonderful.

Then it was time to print with my Epson Sure Color P600, I always run a 6x4 print first, especially if the printer has not been used for some time; in the past I had never needed to worry as the small print was fine. This time the print was extremely muddy looking; oh dear what has happened, is this relevant to the installation of the graphics card?

I re-calibrated the monitor several times, tried more small prints all to no avail. Suddenly I thought could it be the printer; of course not never been a problem in the past. The next step was to run a cleaning cycle through the printer; "Bingo" a beautiful small print just as I had had for so many years with the P600 printer.

The moral of all this is that in most cases it is something simple, so always keep in mind, "Keep It Simple Sweetheart (Stupid).

Peter Bellmont

## Perisher Cloud - By Brian Rope

**Perisher Cloud** is a straightforward landscape image.

The image was taken on a Nikon D700 with a Tamron AF 28-300mm F3.5-6.3 XR Di VC LD Aspherical IF Macro A20N lens. The focal length was 78mm. Exposure was 1/800 sec, f/14, ISO 400, Pattern metering. I don't recall why I made an A3 print of it, but I clearly liked it enough to matt and frame it and hang it on my study wall.

It is still there, a little to my left as I sit at my keyboard typing this. I can look up at it whenever I am sitting at my computer.



Perisher Cloud © Brian Rope

On the wall behind me is another recently hung A3 print, also matted and framed. It has the title: **Bunbury – Perisher**. It started with the same Perisher landscape but if you look at the two images, reproduced here, you will soon see that landscape has been distorted by changing the relative dimensions of the height and width.

Furthermore, another vertical landscape **Bunbury Dunes**, taken far away in Bunbury Western Australia, has been overlaid on a section of the distorted Perisher image.

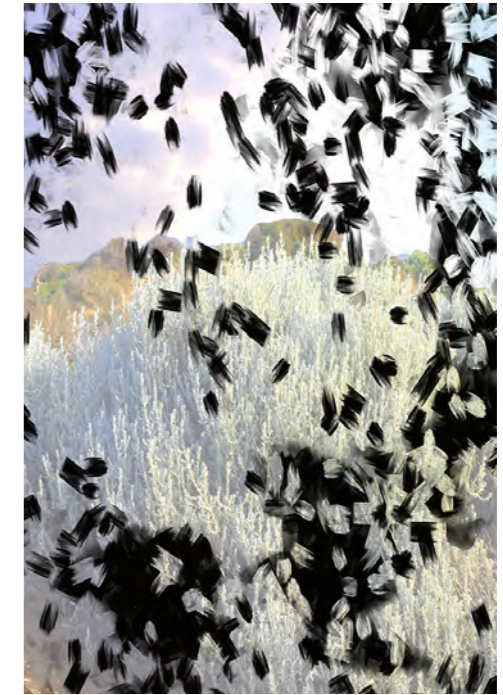


Bunbury Perisher © Brian Rope

And, what's more, I have cropped then desaturated the colours in the Bunbury shot and "painted" some "black flurries" over it to create **Bunbury Landscape plus black flurries**.



Bunbury Dunes © Brian Rope



Bunbury Landscape plus black flurries © Brian Rope

Why did I do all that you might ask. Well because this was one of the created artworks for my recent **Manipulated Realities** exhibition, about which I have written here before. The images in that exhibition were designed to intrigue or, at the very least, to cause viewers to ask questions. What were they about? What had I done in this one? And why? Why had I even altered the original image at all? Is it that I wasn't happy with the shot I took so decided to tart it up somehow? Was I aiming to further improve a great shot? Was I just having fun playing with possibilities that might be created in one way or another? Were the end results any good? Did they justify what I had done? Were they all just rubbish?

The words on the label accompanying **Bunbury landscape black and blue flurries in a Snowy Mountains landscape** were "Black flurries over a Bunbury landscape in 2013 floating in a cloudy sky in a Perisher, Snowy Mountains landscape in 2013. What are black flurries? Where did they come from? How did they come to be in Bunbury? Why is this image floating in the sky? And why is that sky in the Snowy Mountains? Is it significant that both images were taken in the same year?"

You might like to think about the questions in the two previous paragraphs, write your thoughts and send them to the editor of this magazine. Or you might write a piece of your own for the editor about something you have done to create a new image from work you already have.

Then again you might simply dismiss all this as just my silly musings. But before you do that, let me tell you that various visitors to my exhibition responded positively to both the imagery and the accompanying questions. Here are just two of their comments written in the guest book:

- Stimulating images. Each one, and parts thereof, pose questions, challenges and opportunity.
- Fascinating pictures – using the landscape as a canvas and overlaying is such an interesting concept.

**Brian Rope**

## The Printers Tale



Reproduced again in the Printers Tale

Clouds Wonderful Sublime Collage © Brian Rope

Details of the making and settings are in the above text, **Perisher Cloud - By Brian Rope**

## The Printers Tale



Sapphire Towers Sparkling © Norman Blaikie

And from Peter Bellmont Secretary of the Advanced A4 Print Folio we have a superb Black and White Print from Norman Blaikie, winner of Round 142, Advance A4 Print Folio.

Norman's comment on making this image are *"On a Camera Club Outing on the theme of Converging Lines, I included the new towers and used the glaring sun's reflection symbolically."*

**Do you have an image to share in the Printers Tale?**