

THE PRINTER

Australian Photographic Society
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The Kit Goninon Memorial Print Awards for 2024, Round 4 results have now been released and all the exciting images and awards are available in this new edition of the Printer, read on to enjoy

Also in this first edition for 2025, Bran Rope presents three print exhibition reviews ,

“Carol Jerrems “- Portraits

“If only we could take the time”
Contemporary Australian photography

“Being Present” and perform Eight ACTs
Cooper+Spowart, presented recently at the Wangaratta Performing Arts Centre.

Three excellent reviews, read on to enjoy

In the **Printers Tale**, Peter Belmont provides the winning image from Round 143 of the Advanced A4 Print Folio.

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

The Print Group

Chair/Editor Printer

Peter Kewley
AFIAP, FAPS, HonFAPS

Secretary Kit Goninon Awards

Mario Mirabile
EFIAP, GMAPS

Manager Folio Services

James Camplin

Regular Contributors:

Brian Rope

OAM, AFIAP, FAPS, CAPS/b
ESFIAP, HonFAPS

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[Print Group](#)

Kit Goninon Print Award – Round 4, 2024 results

The results for the fourth and final round of the 2024 Kit Goninon Memorial Print Award are in. The number of entries was again down, and we had only 23 entries from six participants. I would encourage members of the print group to consider entering, if only to make sure the nozzles on your printer aren't clogged!!

As usual, the standard was high, and for the first time we had a joint judging effort. Our guest judges were Isabelle and Neil McKenzie. Isabelle is a prominent Melbourne painter, while Neil is an experienced photographer. The awards were:

- 1st place to Mario Mirabile, for his contrasty street shot “My way”
- 2nd place to Vicki Johnson for her moody portrait “Goodbye old friend”
- 3rd place to Mario Mirabile, for his whimsical take on urban wildlife “Leap of faith”

Merits were awarded to:

Rob Marconi for “Helter Skelter” and “The Potter”
Vicki Johnson for “Erskine Falls”
Mario Mirabile for “Gimme shelter”
Greg McMillan for “EJ Series seven” and “Sea Lake five, series five”
Marg Edwards for “Alfredo at the window”

The forty awarded images from the four rounds for the year will now go to three judges to determine the overall winner and place getters, with the announcement in due course.

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 one for 2025 will close on February 28th. Get to work!!!

1st Place Round 4, 2024
Mario Mirabile
“My Way”



2nd Place Round 4, 2024, Vicki Johnson, “Goodbye Old Friend”



3rd Place Round 4, 2024, Mario Mirabile, “Leap of Faith”

Kit Goninon Print Award – Round 4, 2024 results



**Merit Award
Greg McMillan
“EJ Series Seven”**



**Merit Award
Rob Marconi
“Helter Skelter”**

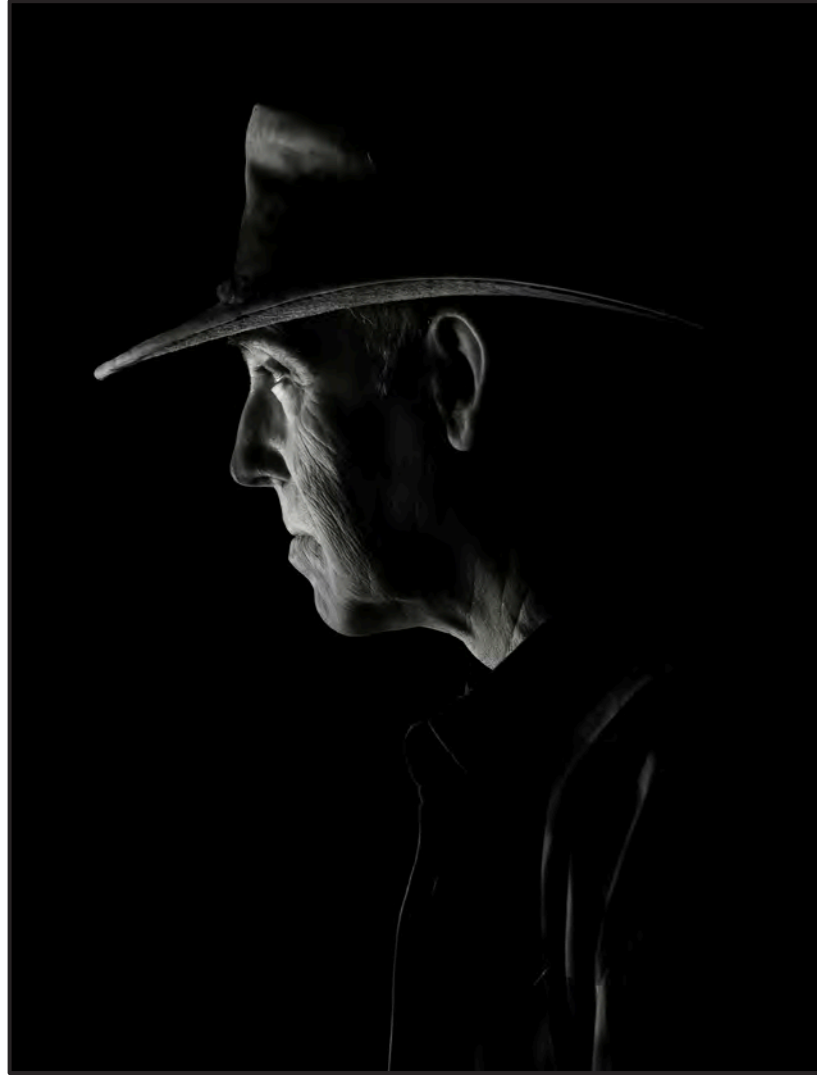
**Merit Award
Greg McMillan
“Sea Lake Five, Series
five”**



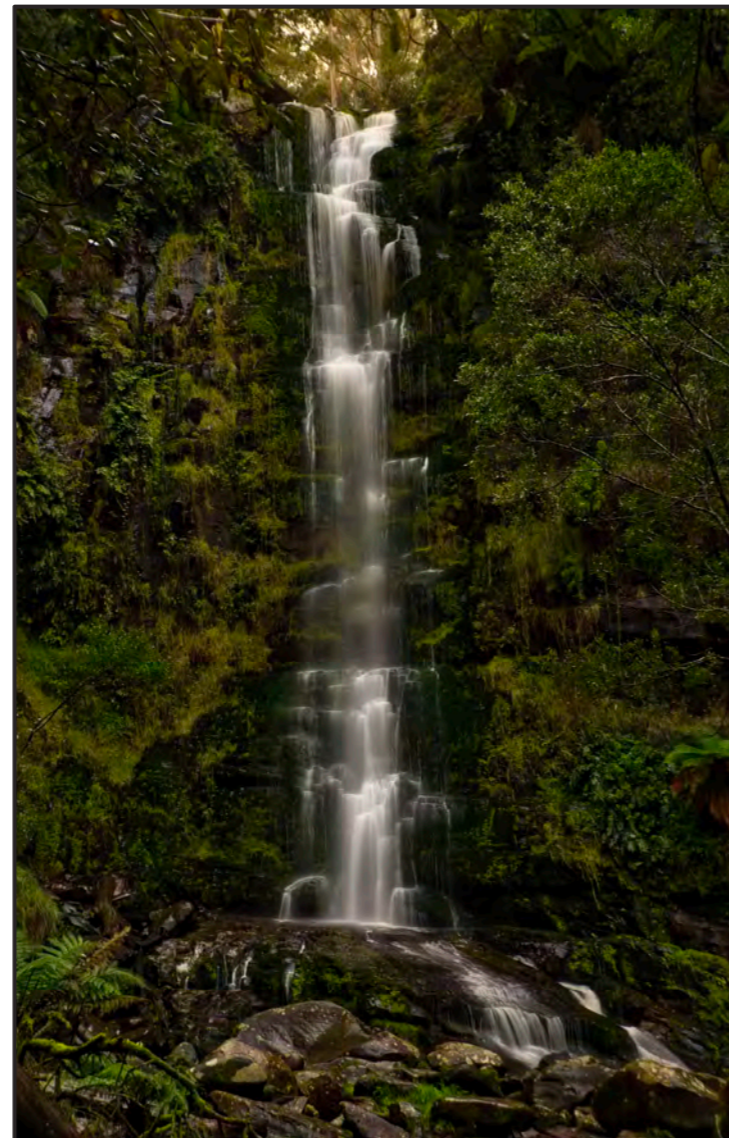
**Merit Award
Rob Marconi
“The Potter”**



Kit Goninon Print Award – Round 4, 2024 results



Merit Award, Marg Edwards,
“Alfredo by the window”



Merit Award, Vicki Johnson,
“Erskine Falls”

Kit Goninan Memorial Print Award Round 4, 2024

Name	Title	Score	Award
Mario Mirabile GMAPS EFIAP	My way	15	1st
Vicki Johnson FAPS AFIAP	Goodbye old friend	14	2nd
Mario Mirabile GMAPS EFIAP	Leap of faith	13	3rd
Greg McMillan MAPS AFIAP	EJ series seven	12	M
Greg McMillan MAPS AFIAP	Sea Lake five series five	12	M
Margaret Edwards FAPS AFIAP	Alfredo at the window	12	M
Mario Mirabile GMAPS EFIAP	Gimme shelter	12	M
Rob Marconi LAPS	Helter skelter	12	M
Rob Marconi LAPS	The potter	12	M
Vicki Johnson FAPS AFIAP	Erskine Falls	12	M
Greg McMillan MAPS AFIAP	Emma & EJ one	10	
Greg McMillan MAPS AFIAP	Sea Lake five series one	10	
Margaret Edwards FAPS AFIAP	Grey fantail in mono	10	
Margaret Edwards FAPS AFIAP	Southern Cross Station	10	
Margaret Edwards FAPS AFIAP	Sweet wren	10	
Mario Mirabile GMAPS EFIAP	Wes Anderson goes to Burano	11	
Peter Bellmont FAPS	Decaying shack	11	
Peter Bellmont FAPS	Ostrich portrait	10	
Peter Bellmont FAPS	Passing the baton	11	
Rob Marconi LAPS	Please buy me	10	
Rob Marconi LAPS	The eagle hunter	11	
Vicki Johnson FAPS AFIAP	Cheeky ponies	10	
Vicki Johnson FAPS AFIAP	Tackle	10	



Merit Award, Mario Mirabile, “Gimme Shelter”

Exhibition Review: Visual Art | Brian Rope
Carol Jerrems – Portraits I Carol Jerrems
National Portrait Gallery | 30 November 2024 - 2 March 2025

Carol Jerrems: Portraits is a major exhibition of images by one of Australia’s most influential photographers. Jerrems’ intimate portraits of friends, lovers and artistic peers have shaped Australian visual culture. Against the backdrop of social change in the 1970s, her practice charted the women’s movement, documented First Nations activism, put a spotlight on youth subcultures and explored the music and arts scenes of the era.

What were you doing in the ‘70s? Some visitors to this exhibition will not have been born then. Others spent those years “wasting their youth”. My wife and I were raising two young children. Some are well past the age that Jerrems was when she was documenting the ‘70s.

Her career spanned only twelve years before a tragic death at the age of 30. Jerrems captured the world around her with curiosity and courage. She photographed her world - a voracious observer yet also intentional in her approach to narrative and composition. Her images play with tension and dramatic impact. They are candid but at times purposefully theatrical, tough and yet vulnerable, revealing both melancholy and joy.

The exhibition showcases 144 photographs. Is that a little overwhelming. And why are they all displayed before wide strips of pink paint? Regardless, this show should be seen. It traverses the journey from Jerrems’ lesser-known early work to her iconic **Vale Street 1975** and coincides with the 50th anniversary of her landmark publication **A book about Australian women**. Featuring portraits of cultural figures like Anne Summers, Bobbi Sykes, Evonne Goolagong and Linda Jackson the exhibition examines how the author’s work defined a decade and continues to shape our views of photography today.

But there’s no need to write about her best-known works here. Instead, I want to mention some less-known images. Firstly, **Marilyn Monroe**, the only portrait of a non-Australian. Is it really a portrait or rather part of a non-descript building on which hangs a framed Richard Avedon print of Monroe?



Carol Jerrems - **Marilyn Monroe** 1972
 National Gallery of Australia, Canberra
 Gift of Mrs Joy Jerrems 1981 © The Estate of Carol Jerrems

Carol Jerrems – Portraits I Carol Jerrems

Then there is **Empty Corridor**, which is not quite that. There are small silhouettes of unknown people at the corridor’s far end in this most interesting image.



Carol Jerrems - **Empty corridor** 1979
 National Library of Australia
 Manuscript collection (MS 10718) © The Estate of Carol Jerrems

Much more significant is the inclusion of contact sheets providing valuable insights into the artist’s ways of working. Some show empty frames where images have been cut from the negative strips. Jerrems was very interested in the sequential nature of photography and often created contact sheets using strips of images taken on different film rolls, then exhibited those sheets as artworks alongside individual image prints.



Carol Jerrems - **Contact sheet (Linda Piper)** 1974
 National Gallery of Australia, Canberra
 Gift of Mrs Joy Jerrems 1981 © The Estate of Carol Jerrems

Jerrems made her name during a time of significant social change. She explored activism by First Nations people, the women’s movement, youth subcultures, other artists and musicians. Many of the latter were household names and those who were then young adult Australians will be reminded of times in their lives. There are images of loved actresses Enid Lorimer and Kate Fitzpatrick, of a pioneer of modernist painting in Australia, Grace Cossington Smith, of Aboriginal people including Rosslyn Johnson and David Gulpilil (with a bucket), of youths who became known as Sharpies, and of young friends simply enjoying each other’s company when school was out.

Carol Jerrems – Portraits I Carol Jerrems



Carol Jerrems - **Enid Lorimer and Kate Fitzpatrick** 1974
National Gallery of Australia, Canberra
Gift of Mrs Joy Jerrems 1981
© The Estate of Carol Jerrems



Carol Jerrems - **Rosslyn Johnson** 1973
National Gallery of Australia, Canberra
Gift of Mrs Joy Jerrems 1981
© The Estate of Carol Jerrems



Carol Jerrems - **Edols seeing Gulpilil with a bucket**
1974
National Gallery of Australia, Canberra
Gift of Mrs Joy Jerrems 1981
© The Estate of Carol Jerrems

Carol Jerrems - **Sharpie couple, Melbourne** 1976
National Gallery of Australia, Canberra
Gift of Mrs Joy Jerrems 1981
© The Estate of Carol Jerrems



Carol Jerrems – Portraits I Carol Jerrems



Carol Jerrems - **School's out** 1975
National Gallery of Australia, Canberra
Gift of Mrs Joy Jerrems 1981
© The Estate of Carol Jerrems

Carol Jerrems - **Grace Cossington Smith, OBE** 1974
National Gallery of Australia, Canberra
Gift of Mrs Joy Jerrems 1981
© The Estate of Carol Jerrems



Carol Jerrems - **Mirror with a memory: Motel room** 1977
National Gallery of Australia, Canberra
Gift of Mrs Joy Jerrems 1981
© The Estate of Carol Jerrems



One image stands out for a number of reasons. **Mirror with a memory: Motel room** is the only colour image in the exhibition. Along with the above shot of Cossington-Smith, it is an example of the artist's effective use of mirrors. And it is a revealing self-portrait of her and her lifestyle.

The exhibition's last section is a collection of works that Jerrems photographed in hospital whilst battling the rare liver disease which led to her premature death.

Brian Rope

Exhibition Review: Visual Art | Brian Rope
If only we could take the time: contemporary Australian photography
Ying Ang, Katrin Koenning and Anu Kumar
National Portrait Gallery | 30 November 2024 – 1 June 2025

This show is being staged alongside the major exhibition **Carol Jerrems: Portraits**. The National Portrait Gallery (NPG)'s website says that it spotlights the work of three contemporary Australian artists whose work sits in dialogue with Jerrems' legacy.

The exhibition title is taken from Jerrems' preface to her 1974 publication, **A book about Australian women**. 'There is so much beauty around us if only we could take the time to open our eyes and perceive it. And then share it.' The NPG correctly suggests that contemporary Australian photography considers how the impulse to observe, to record and to share continues to propel photographic practice in Australia.

The images by each artist have been arranged in groups and each arrangement is an artwork in itself contributing to the narrative. There is also a display case containing three books – one by each artist – adding further to the overall experience.

Ying Ang is an acclaimed photographer and author with an extensive exhibition history. Like Jerrems she also produces photobooks. Her 2021 self-published illustrated book **The Quickening: a memoir on matrescence** is being exhibited here – both on the walls and in the display case.



Installation view featuring **The Quickening, 2022** by Ying Ang

I am wild-eyed and foggy.

 Everything passes slowly,
 without sound.

 I can feel him more than I can see him.
 His
 scent is a living thing.

Sample of the text on reverse side of Ying Ang's installation
The Quickening, 2022

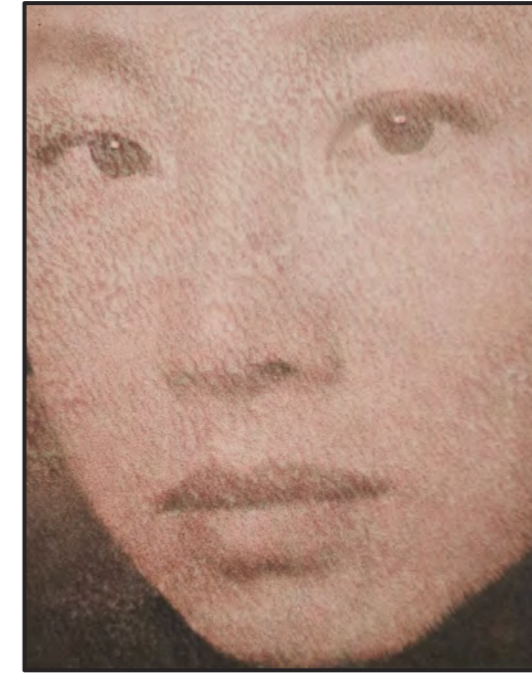
The term matrescence refers to the life-changing experiences of new mothers.

These artworks chronicle pregnancy and the first months of motherhood which follow.

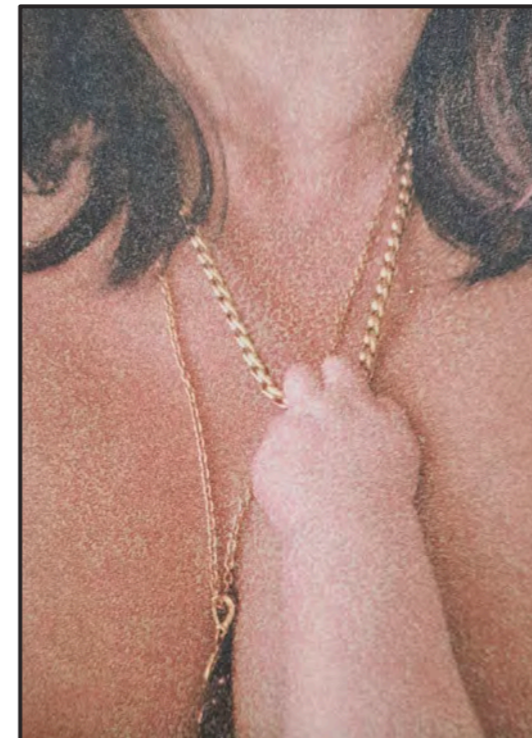
In order to portray the transition into motherhood, eerie images taken on baby monitors are contrasted with gentle photographic studies that capture emotions of joy and tenderness as well as anxiety, depression, and claustrophobia.

On the reverse side of the large panel where the works are installed is a considerable volume of excellent text which should not be missed.

If only we could take the time: contemporary Australian photography



The Quickening, 2022 (detail) Ying Ang
 Courtesy of the artist. © Ying Ang



The Quickening, 2022 (detail) Ying Ang
 Courtesy of the artist. © Ying Ang

If only we could take the time: contemporary Australian photography

Katren Koenning is an artist who carefully considers colours, textures, and tones. She also produces photobooks as well as exhibiting. She groups images, using works possibly created decades apart to reveal a portrait of family, friends and kinship. In her exhibit titled **where will the story take us, 2002-24**, we see a tattered book and its shadow on a dusty surface, a cat at a window, people, and more. A trawl through her Instagram account reveals the diversity of her imagery and her passionate approach. The individual pieces in this installation do not disappoint. Her illustrated 2024 book **between the skin and the sea** is in the previously mentioned display case.



Installation view featuring **where will the story take us, 2002-2024** (printed 2024) by Katrin Koenning



where will the story take us, 2002-2024 (printed 2024) (detail) Katrin Koenning
Courtesy of the artist. © Katrin Koenning



where will the story take us, 2002-2024 (printed 2024) (detail) Katrin Koenning
Courtesy of the artist. © Katrin Koenning

If only we could take the time: contemporary Australian photography

I met the third artist, **Anu Kumar**, at the exhibition launch party whilst exploring her **Untitled** images. I had asked another viewer of the artworks if he knew where a named place, Ghaziabad, was in India. He said it could be described as an outer suburb of New Delhi. Then he introduced me to his cousin – the artist. She told me Ghaziabad definitely wasn't a place that tourists would want to visit.

And yes, like Jerrems, Ang and Koenning, Kumar also produces photobooks as well as exhibiting. Some of the works here are from two of her books – **Ghar** (meaning home in Hindi) which is displayed features images from her birthplace - Ghaziabad, and **After the Havan** (a prayer ritual).

We see an excellent visual articulation of her exploration of family and place that she had left when just one year old. There are images of everyday objects and people - including an aged, framed photo in an unused sink and the worn feet of (probably) a family member. The totality of the displayed work is very much a portrait.



Installation view featuring **Untitled, 2024** (detail) by Anu Kumar



Untitled, 2024 (detail) Anu Kumar
Courtesy of the artist. © Anu Kumar



Untitled, 2024 (detail) Anu Kumar
Courtesy of the artist. © Anu Kumar

So have these three photographers taken the time to see the beauty around them? I certainly saw beauty in their varied imagery. Have they chronicled intimate relationships and used their cameras to connect us emotionally with the things they experienced? I believe they have, but emotional responses must be your own.

Brian Rope

Exhibition Review: Visual Art | Brian Rope
“BEING PRESENT” and Perform Eight ACTs | COOPER+SPOWART
Wangaratta Performing Arts Centre Foyer Gallery | 29 August – 4 December 2024

Being Present is the title of a conceptual and creative artists’ book by COOPER+SPOWART (Victoria Cooper + Doug Spowart).

It comprises eight individual folios (or ACTs) in smaller foldout books. The book is displayed beautifully in the foyer of the Wangaratta Performing Arts Centre (WPAC) where it can be seen by everyone who passes through when attending art performances in the Centre, or anyone else who goes into that space.

However, what is displayed is not what you would expect. It is actually eight framed works.

Where, you might ask, is the book? Well, it is a WPAC requirement that only framed works be shown due to the complexity of presenting off-the-wall art in that public foyer. As COOPER+SPOWART’s medium is artists’ books and photobooks with wall art to support them, they produced a mechanism whereby they could show an artists’ book in a very different way.



Being Present gallery Installation

“BEING PRESENT” and Perform Eight ACTs | COOPER+SPOWART

On didactic panels with the artworks are QR codes. Scan them with your phone camera and links take you to high-definition videos on the artists’ YouTube channel. Appropriately for a performing arts venue, each video is a performance of a particular ACT. Each ACT has a title. For example, ACT 5 is **Mt Buffalo**.



Act 5 Mt Buffalo

The book was printed by the artists using pigment inks on Epson Velvet Fine Art Paper and Zerkall printmaking papers and bound in Stonehenge covers, with Kozo Kawairi interleaved papers and waxed linen thread. The quality is superb. The individual foldout books were each resolved, printed and bound by the artists in their studio.

They are stunning. The marvellous clamshell box holding the eight ACTs, plus Introduction and Epilogue? Made by Spowart.

Every carefully made element of this artwork is beautiful.

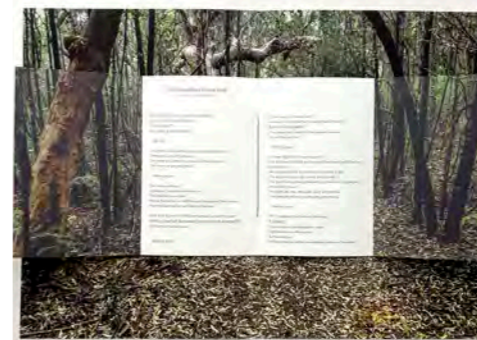


Being Present book+clamshell

In addition to clever photography, there are excellent words – poetry if you prefer.

“Where vibrations touch our minds.” Not only do these words speak deliciously, but they are also positioned appropriately over the imagery - yet another reason this project spoke to me of fulfilled art.

Their abilities in their chosen art mediums enables these artists to reach many people.



Angophora Grove Walk parts 1-4-vert

These accomplished artists say, “the performance and creation of the eight ACTs has set the stage for future visual books to share, through the haptics of reading and visual metaphors, a deep connection with narratives of place.” I, for one, look forward to their next books. As they say at the end of an article on their artists’ blog, WATCH THIS SPACE....

“BEING PRESENT” and Perform Eight ACTs | COOPER+SPOWART

My wife and I were most fortunate to explore this exhibition in the company of the artists.

Not only were we able to discuss particular works and ask questions about their approach, but we also had the opportunity to sit with the physical boxed book and turn every page of each ACT in the presence of the artists, talking with them about the artwork and their processes.

Commitment to, and love for, their creative practice is clear from speaking with them as well as from closely examining the high quality of all they have created for this particular project.



The haptics of reading Being Present

As we turned the pages, we saw smaller pages overlaid (using hand-stitching) on each full-size double page spread.

The smaller pages also opened to reveal further imagery and words. Landscapes photographed by one of Cooper or Spowart are overlaid by photos of the same landscape taken by the other artist but including their partner taking the straight landscape shots.

I urge you to explore everything on the artists' blog [here](#). In fact, I am certain you will very much enjoy the blog piece and all the YouTube videos for which links are provided.

Brian Rope

The Printers Tale



The winning image “Im Watching” by Norman Blaikie, Round 143 of the Advanced A4 Print Folio.

The image was taken in Japan in November 2013, of the last Falconer in Japan with his Golden Eagle, (I was present at the time).

Peter Belmont
Secretary Advanced A4 Print Folio