

F22: Southside Camera Club Newsletter

January 2012

<http://www.southsidecameraclub.com/>

[flickr: http://www.flickr.com/groups/southsidecc/](http://www.flickr.com/groups/southsidecc/)



January Club Meeting - 7:30pm Wednesday 11th at the Burns Club, 8 Kett St., Kambah

CLUB PRESIDENT FOR 2012

The Southside Camera Club is now more than 20 years old and we're growing strongly. Collectively we put together informative presentations and organise interesting excursions that successfully combine photography with social event. We can't keep this going without a President. Please consider nominating.

Warren Hicks

Newsletter Editor

2012 PROGRAM

PRESENTATIONS

Month	Topic	Coordinator(s)
January 11	Lightroom workflows – processing raw files	
February 8	Ansel Adams	
March 14	Long exposure photography	
April	TBA	
May 9	Presentation on the history of photo manipulation from Daguerreotype to digital	
December 12	AGM + Show and Tell	

EXCURSIONS

Date	Activity	Location, coordinator(s) other info.
January 26	Fireworks	
February 10–12	Multicultural Festival	Civic
February	South Coast (Eden) trip	Eden
March 14	Viewing of Ansel Adams' prints	NGA limited numbers
March 10–18	Balloon Festival	
March (late)	Snowy Mountains trip to Guthega	
August	Practical portraiture	TBA
September	Dawn shoot followed by slow trip to Cooma and BBQ in park	
October	A trip to workshop HDR	

MIDWEEK PHOTOWALK GROUP

Details regularly advised by email.

MEMBER'S ARTICLES

TRAVEL AND THE PHOTOGRAPHER - TO CARRY OR NOT TO CARRY?

Linda and I planned our big trip to the UK, Eire and Italy from the beginning of 2011. We would be away for five weeks, and apart from the mundane questions like where to go and where to stay, the question that exercised me was: what camera gear to take?

From the outset, I decided I wouldn't trust anything apart from chargers to our luggage - meaning what I took had to fit into my carry-on luggage. (As it turned out, the photographic gear *was* my carry-on luggage.)

My second decision was to replace my Lowepro Slingback bag. The Slingback has been a great bag, but with that with a single shoulder strap, six or seven kilos would become very heavy very fast - especially with my dud back. Some online research led me to believe that Kata had the pack I needed. I looked at their highly rated 467, but it was a bit small - so I went for the Bumblebee 222-UL. "UL" is for ultra-light - but not ultra-cheap, unfortunately. The bag is enormous, and just fits into airline carry-on requirements. And it's very comfortable, which is just as well as while the bag itself

is very light, with the gear it can carry the net weight is ... heavy.

So, with the bag chosen, what to carry? Well, the Nikon D300 body was a given, as was my 18-200 VR Nikkor. What else? I thought I might take just that, but as the 50mm f1.8 prime is tiny and weighs almost nothing, I threw that in as well. What else? I wondered about lens speed since I wouldn't be taking my SB-600 flash, and decided to take the fast 24-70 f2.8 Nikkor, which I confidently expected would be my "walk around" lens. Not so!

Looking at a Nikon mag which arrived a couple of weeks before we left, I was impressed with an indoor shot made with the spectacular Nikkor f2.8 14-24. Even with my crop sensor D300, that would give me options. After an explanatory chat with Linda, she agreed that the acquisition of the 14-24 would be a good idea - especially as we could get some GST back.

So I took away the Kata, D300, 18-200, 14-24, 24-70 and the 50mm. Also packed were my Cokin ND filters and a second Nikon battery. I carried no flash, no macro and no tripod.

Linda took her brand new iPhone 4, and I also carried a 13" Macbook loaded with Lightroom and Photoshop.

So ... what did I use? According to Lightroom, lens use was:

- 14 - 24: 1,410
- 18 - 200: 77
- 24 - 70: 66
- iPhones (2): 402

I didn't use the 50mm prime, and didn't miss the macro. A couple of times, the flash would have been nice, but frankly, I'm not sure I would have used it. The 14-24 doesn't take filters, and in any case, I didn't have the time for such photography.

A tripod would have been useful a couple of times, and in fact I bought a Manfrotto desktop tripod - in Rome, on the second-last day of the trip. These aren't cheap, but I think it could carry my weight. (No, I won't try to prove that!) Speaking of weight, the Kata 222 was a great investment. I would have returned crippled with a lesser bag.

The Macbook was great. WiFi is always available - somewhere and we made many accommodation bookings on the fly using the little Apple. I also did quick adjustments using Lightroom and uploaded images for family and friends to Smugmug each night. We also kept a travel blog.

So, what's the lesson for me from all this? The fact is it wasn't a photography trip - we were in tourist mode. For all my gear, I rarely took enough time to take more than a considered "snap" - though a few shots aren't all that bad!

The 14-24 is a glorious piece of glass, and the stats speak for themselves. I could have taken just that and hardly noticed the lack of other lenses.

My advice? Unless you are prepared to regularly tell your significant other that they have to wait while you make a fine art photograph, accept you'll be snapping. Work out the minimum gear you can survive with - and then leave something behind!

Shane Baker

PS: Walking around with a D300 with the 14-24 makes you look like you know what you're doing. (Yes, appearances *can* be deceptive.) Be prepared for the fellow tourists thrusting their cameras into you hand to take their photo!

Next month from our club Treasurer a different sort of Kodak Moment involving epsom salts, a camera and a bathtub.

SNIPPETS FROM THE WEB WORLD

PIONEER FEMALE MAGNUM PHOTOGRAPHER EVE ARNOLD DIES

Eve Arnold was the first American woman to be accepted into Magnum Photos and worked for major newsmagazines such as *Life*. She was best known for her studies of China, women, political figures such as Senator Joseph McCarthy and Malcolm X, and movie stars particularly Marilyn Monroe.

<http://www.latimes.com/news/obituaries/la-me-eve-arnold-20120106,0,7118173.story>

http://www.magnumphotos.com/Archive/C.aspx?VP=X Specific_MAG.PhotographerDetail_VPage&pid=2K7O3R 14AZX1&nm=Eve%20Arnold

STOLEN CAMERA FINDER

find your photos, find your camera

introduction

Is your camera lost or missing? Has your camera been stolen? If so, [stolencamerafinder](#) can help you find out where it is now.

We can help to locate a missing camera by searching for photos on the web that have been taken by that camera.

how it works

Every photo you take with your digital camera contains hidden information about both the image and the camera such as the make, model and date. This information, called [exif](#) data, can also include a unique serial number which identifies your camera.

[stolencamerafinder](#) crawls the internet searching for photos, collecting the serial numbers of the cameras that took them.

When you use the [drag & drop feature](#), [stolencamerafinder](#) reads the unique serial number

from the exif data of your photo and uses it to match against serial numbers it has stored.

<http://www.petapixel.com/2011/12/27/the-nature-of-truth-art-and-propaganda-in-photography/>

TRUTH IN PHOTOGRAPHY

An interesting Petapixel article:

KODAK MAY FILE FOR BANKRUPTCY

Read the Wall Street Journal's account [here](#).

To me, photography is an art of observation. It's about finding something interesting in an ordinary place.... I've found it has little to do with the things you see and everything to do with the way you see them.

Elliott Erwitt

INDUSTRY NEWS

FIRMWARE & SOFTWARE UPDATES

SOFTWARE

ADOBE PHOTOSHOP TOUCH FOR ANDROID



Layer on the creativity: Combine and edit photos freely using Photoshop features on your Android tablet.

Create dazzling

multilayered images right on your Android tablet. Then share them or play with them more in Adobe Photoshop.

What is Adobe Photoshop Touch?

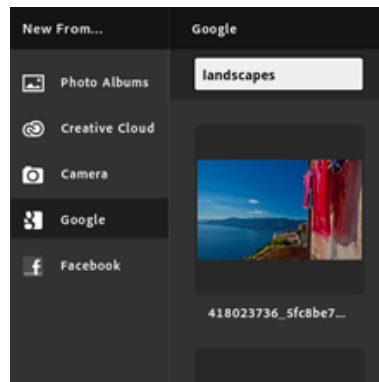
Creative compositing meets multitouch fun in Adobe® Photoshop® Touch for Android tablets. Combine multiple images, edit specific elements, and apply filters and other effects—and get great guidance from interactive tutorials. Share your creations to Facebook and view comments right within the app. Sync your files with Adobe Creative Cloud so they're easy to open in Photoshop for further editing.

The inside view

John Nack

As Principal Product Manager on Adobe's Digital Imaging team, John has helped develop the last five versions of Adobe Photoshop. With Photoshop Touch, he wants to bring Adobe imaging magic to a whole new audience—and make creative editing and compositing easier and more delightful.

Easy image acquisition



"Whether you want to capture photos via a live feed from your tablet's camera or you want to bring in photos from Facebook or from a Google search, Photoshop Touch makes it incredibly easy to acquire

images from just about anywhere."

Scribble selections



"If I had to boil the app down to one feature, it's this: Take two images, remove the background from one, and then blend the two images together to create a new scene. The Scribble Selection tool lets

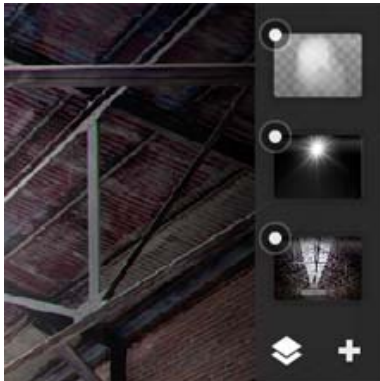
you use your finger or a stylus to quickly draw on the foreground object you want to keep and the background you want to delete. Then tap Extract, and the background disappears."



Support for layers

"Photoshop Touch brings the power of layers to tablet imaging. Combine multiple images on layers, adjust the order of layers, and control layer opacity to create sophisticated

composites. And layers are preserved when you bring them into Photoshop on your desktop via Adobe Creative Cloud."



Professional effects

"You get a range of effects and filters—everything from basics like blurs, glows, and drop shadows to stylized looks like Old Photocopy and Glass to more artistic looks. And

you can apply them to your entire image or a specific layer or selection to get just the result you envision."



Social sharing

"Once you've created something you're excited about, you can get it out to your friends on Facebook from directly within the app. And you don't have to go to your Facebook page or

your email inbox to see people's reactions, because their comments show up directly within Photoshop Touch."

FIRMWARE

αNEX CAMERAS

Sony have updated firmware for their NEX series cameras. Details can be found on the [Sony blog](#).

EQUIPMENT

NIKON ANNOUNCES THE D4



The New 16.2 Megapixel Nikon D4 Wields a Formidable Fusion of Swift Performance, Battle-Tested Technologies and Innovative New Features to Create High Calibre Photo

and HD Multimedia Content

The new Nikon D4 digital SLR builds upon the legacy of the proven Nikon flagship D-SLRs before it, engineered to give today's professional multimedia photographers a new apex of speed and accuracy with unparalleled image quality, low-light capability and Full HD video. The Nikon D4 hosts a multitude of advanced new features and useful functions that deliver speedy performance and amazing image quality for when missing the shot is not an option.

Every aspect of the new Nikon D4 D-SLR has been designed to emphasize rapid response and seamless operation to help professional photographers consistently capture incredible content. Nikon's proven 51-point AF System has been further enhanced for maximum speed in a variety of challenging shooting situations, even at 10 frames per second (fps). Considered the new Nikon flagship, the D4 renders supreme image quality, a feat accomplished with a new 16.2-megapixel FX-format CMOS sensor, coupled with the latest generation of Nikon's EXPEED 3 image processing engine to help produce images and videos with stunning clarity and colour. Photographers are also able to shoot in even the most challenging environments and lighting conditions with the assistance of Nikon's new 91,000-pixel 3D colour matrix meter and a broad ISO range from 100 to a staggering 204,800 for low-light capture like never before. The Nikon D4 is engineered for the modern professional and incorporates never before seen HD-SLR video features for those who also need to capture multimedia content from the field.

"Speed without accuracy is irrelevant," said Bo Kajiwara, director of marketing, Nikon Inc. "The status of a Nikon flagship camera is not given lightly; this next generation of Nikon's most professional body exceeds the needs of a wide variety of both still and multimedia professionals that rely on Nikon to make their living. Besides overall performance and burst speed, the D4 provides Nikon's most advanced AF system to date, as well as enhanced workflow speed to give professionals the edge in the field."

Velocity Meets Versatility

Speed is a necessity for today's multimedia photographer as milliseconds matter when the action commences. Whether an assignment relies on fast processing power, burst rate, write speed, enhanced workflow or even streamlined camera controls, the D4 is the epitome of professional-calibre photographic horsepower. Ready to shoot in approximately 0.012 seconds, the new Nikon D4 can capture full resolution JPEG or RAW files at up to 10 fps with full AF / AE or up to 11 fps with AF / AE locked. Immediately before image capture, the camera interprets data from the AF sensor, including subject colour as detected on the 91,000-pixel RGB sensor, to deliver consistently tack-sharp focus

frame after frame. Whether a photographer is shooting a full-court fast break under gymnasium lighting or the downhill slalom in the bright sun and frigid temperatures, the D4 will instil the confidence with consistently great results.

The Advanced Multi-Cam 3500 AF autofocus system is the next generation of Nikon's proven 51-point AF system. The fully customizable system offers users the ability to capture fast moving subjects and track focus with precision or select a single AF point with pinpoint accuracy. The Nikon D4 D-SLR aligns 15 cross-type sensors in the centre to detect contrast data in both vertical and horizontal planes. In addition to detecting each AF-NIKKOR lens with an aperture of f/5.6 or lower, the camera also utilizes nine cross-type sensors that are fully functional when using compatible NIKKOR lenses and TC14E or TC17E teleconverters or a single cross-type sensor when using compatible NIKKOR lenses and the TC20E teleconverter with an aperture value up to f/8, which is a great advantage to those shooting sports and wildlife. For maximum versatility in situations such as photographing nature from afar or competition from the sidelines, photographers are also able to select multiple AF modes, including normal, wide area, face tracking and subject tracking, to best suit the scene.

The Nikon D4 D-SLR also employs a new 91,000-pixel RGB 3D Colour Matrix metering system that meticulously analyzes each scene and recognizes factors such as colour and brightness with unprecedented precision. This data is then interpreted and compared against D4's on-board database to implement various settings, resulting in vibrant images with faithful colour reproduction and balanced exposure. In addition, this new AF sensor now has the ability to detect up to 16 human faces with startling accuracy, even when shooting through the optical viewfinder, allowing for correct exposure even when the subject is backlit. Additionally, to capture every brief moment from a bouquet toss to a photo finish under nearly any condition, the 51 focus points deliver fast and accurate detection down to a -2 EV with every AF-NIKKOR lens.

All of this image data is funnelled through a 16 bit pipeline and are written to dual card slots which have been optimized for the latest UDMA-7 Compact Flash™ cards, as well as the new XQD™ memory card. The D4 is the first professional camera to harness the capabilities of this new durable and compact format, which offers blazing fast write times and extended capacity essential for multimedia professionals shooting stills and video.

Image Quality That Hits the Mark

The heart of the new D4 is the Nikon-developed 16.2-megapixel FX-format (35.9 x 24mm) CMOS sensor that provides amazing image quality, brilliant dynamic range and vivid colours in nearly any lighting condition. By achieving the optimal balance of resolution and sensor size, professional photographers will realize

exceptionally sharp, clean and well saturated images throughout the entire ISO range.

Like the D3 and D3s before it, the Nikon D4 retains Nikon's status as the sovereign of low-light capture ability, with a native ISO range from 100 to 12,800 ISO, expandable from 50 (Lo-1) to an incredible yet usable 204,800 (Hi-4). From a candlelit first dance to nocturnal wildlife, the large 7.3µ pixel size absorbs the maximum amount of light to excel in any situation. Additionally, the sensor's construction features a gapless micro-lens structure and anti-reflective coating which further contributes to images that retain natural depth and tones with smooth colour gradation. For ultimate versatility, photographers can also take advantage of the camera's extreme high ISO ability while recording video.

Another factor contributing to the camera's rapid performance and stellar image quality is Nikon's new EXPEED 3 image processing engine that helps professionals create images with amazing resolution, colour and dynamic range in both still images and video. From image processing to transfer, the new engine is capable of processing massive amounts of data, exacting optimal colour, perfect tonality and minimized noise throughout the frame.

There are also a variety of shooting options available to help capture the highest quality images and video. In addition to standard NEF (RAW) files, the D4 is also capable of shooting smaller compressed RAW files to ease storage and speed up workflow. Users are also able to capture even more dynamic range with the in-camera High Dynamic Range (HDR) function that merges consecutive exposures. For deep contrast and further tonality, Active D-Lighting can also be activated during shooting for balanced exposures even in backlit scenes. Additionally, the camera features a dedicated button for quick access to Nikon's Picture Controls, allowing users to quickly select one of six pre-sets.

Professional Multimedia Features

The Nikon D4 D-SLR is engineered with innovative new features for the multimedia professional that needs the small form factor, low-light ability and NIKKOR lens versatility that only an HD-SLR can offer. The new features add functionality for those professionals looking for the best possible experience to capture a moment in Full HD 1080p video at various frame rates, providing footage that is more than suitable for broadcast.

- **Full HD video recording** - Users have the choice of various resolutions and frame rates, including 1080p 30/24fps and 60 fps at 720p. By utilizing the B-Frame data compression method, users can record H.264 / MPEG-4 AVC format video with unmatched integrity for up to 20 minutes per clip. This format also allows for more accurate video data to be transferred requiring less memory capacity. The sensor

reads image data at astoundingly fast rates, which results in less instances of rolling shutter distortion.

- **Full manual control of exposure** - Shutter speed, aperture and ISO can be changed while recording to adapt to lighting and alter depth of field for professional cinematic results that help realize a creative vision.
- **Uncompressed output: simultaneous Live View** - By using the camera's HDMI port instead of the CF or XQD card, users can stream an uncompressed full HD signal directly out of the camera. This footage can be ported into an LCD display or appropriate external recording device or routed through a monitor and then to the recording device, eliminating the need for multiple connections.
- **Audio recording for professionals** - The Nikon D4 features a stereo headphone jack for accurate monitoring of audio levels while recording. Output can be adjusted in up to 30 steps for precise audio adjustment. The D4 offers high-fidelity audio recording control with audio levels that can be set and monitored on the camera's LCD screen. The microphone connected via the stereo mic jack can also be adjusted with up to 20 steps of sensitivity for accurate sound reproduction.
- **Multi-area Mode Full HD Video: FX/DX, and 2.7x crop mode at 1080p video modes** - Whether shooting for depth of field in FX format mode, or looking for the extra 1.5X telephoto benefits of DX mode, the high resolution sensor of the D4 allows videographers to retain full 1080P HD resolution no matter what mode they choose. With the 2.7x crop, users can experience ultra-telephoto benefits in full HD resolution all at 16:9 aspect ratio.
- **Simultaneous live view output without display / simultaneous monitor** - Shooters have the option to send the display signal directly to an attached monitor via the HDMI port. This signal can be viewed on the camera's LCD screen and external monitor simultaneously. Additionally, the image data display can be cleared from the screen, to remove distracting data or when feeding a live signal.
- **Full-time AF** - In addition to manual focus, four modes are available, including normal, wide area, face detection and subject tracking, which uses fast contrast detect AF to accurately focus while recording video and in live view.
- **New LCD screen** - The large high resolution 3.2-inch LCD screen is 921K dots, and includes auto

brightness adjustment. Users can also zoom in up to 46x to check critical HD focus.

- **Time lapse shooting** - This new feature combines a selected frame rate and "shooting interval" in a dedicated time lapse photography menu. Playback can be achieved with a wide variety of speeds from 24x to 36,000x while producing a fully finished movie file output for faster multimedia workflows.
- **Remote shutter operation** - Using dedicated Movie Custom Settings, recording can be set to be engaged by the shutter release button - users can now use a variety of remote accessories to trigger video recording.
- **NIKKOR lens compatibility** - The highest calibre optics are vital to creating HD images and Nikon is the world leader in optics manufacturing with a legacy spanning more than 75 years. Nikon has a vast NIKKOR lens system, with more than 50 lenses with a variety of focal lengths and features, including VR II vibration reduction.

Professional Construction, Superior Operability

The reputation and respect bestowed upon a Nikon D-Series flagship camera is earned from those who use it; therefore the chassis of the Nikon D4 is machined from magnesium alloy for maximum durability and reliability. The body of the camera is sealed and gasketed for resistance to dirt and moisture, as well as electromagnetic interference. Photographers are able to easily compose through the bright optical viewfinder, which offers 100% frame coverage. The shutter has been tested to withstand 400,000 cycles for maximum durability, while sensor cleaning is employed by vibrating the OLPF. The self-diagnostic shutter unit also encompasses a mirror balancer to minimize the residual "bounce" to enhance AF and extend viewing time. What's more, the viewfinder is coated with a new thermal shield finish which works to resist overheating during prolonged use, enhancing overall reliability. Users can easily compose on the camera's wide, bright and scratch resistant 921,000-dot high resolution 3.2-inch LCD screen.

The overall controls and operability of the camera has also been engineered with a renewed emphasis on speed and functionality. During critical moments, users will appreciate refined button layouts with renewed ergonomics, such as a quick AF mode selector placed near the lens mount for fast access on the fly. A new joystick style sub-selector is also placed on the camera's rear for AF point and option selection, while vertical controls have been enhanced for improved operability. Finally, to continue the D4's moniker of the best tool for just about any condition, key control buttons on the back of the camera can all be illuminated, making the camera simple to operate in complete darkness.

Nikon has also made enhancements to overall workflow, adding options to streamline the process and maximize shooting time. Users are now able to automatically generate IPTC data for their images and image sets, making organizing and chronicling images easier for both the photographers and their editors. A wired Ethernet port is also utilized so that a user can shoot tethered and transfer images easily and quickly to clients. Nikon has also introduced the new WT-5A wireless file transmitter, to transmit via FTP server or computer. The device can be set to transfer either automatically or manually selected images. This device also allows for remote operation of the camera using Nikon's Camera Control Pro 2 software. A mobile application is also in development to control the camera using this accessory, which will include the ability to trigger the shutter and record video, making this a must-have remote accessory for many professionals.

Price and Availability

The Nikon D4 will be available in late February 2012 for the suggested retail price of USD5999.95.

NIKON AF-S NIKKOR 85MM F/1.8G PRIME LENS



New NIKKOR Lens is Ideal for Low-Light, Portraiture and Adding Dramatic Background Blur to Both Photo and Video

Nikon Inc. announced the addition of the new AF-S NIKKOR

85mm f/1.8G FX-format lens to its legendary line of NIKKOR lenses. The new 85mm is a fast, fixed focal-length lens with medium telephoto capabilities and a large maximum aperture of f/1.8 that is capable of performing a wide variety of imaging tasks with amazing sharpness and clarity.

“Whether a professional photographer who needs extreme sharpness or a photo enthusiast looking for an

affordable, lightweight lens with amazing clarity, Nikon photographers appreciate and rely on the vast selection and dependability of NIKKOR lenses for their imaging needs,” said Lisa Osorio, general manager of marketing at Nikon Inc. “The new 85mm f/1.8 is fully optimized for capturing amazing photos and videos, while providing the ability to utilize background blur to compliment the subject of their photo.”

A welcome addition to Nikon's growing line of versatile prime lenses, the new AF- NIKKOR 85mm is ideal for travel, general photography, low-light, landscape, portraiture and capturing movies with extreme depth of field. The 85mm is designed to capture photos utilizing beautiful image blur achieved due to its large maximum aperture. Furthermore, the lens is lightweight, easy to carry, and provides an equivalent focal length of 127mm when attached to a Nikon DX-format D-SLR camera body.

The construction of the 85mm f/1.8 consists of nine optical elements, with a seven-blade diaphragm which contributes to a substantially more circular bokeh for a natural appearance to out-of-focus background elements. Additionally, instances of lens flare and chromatic aberration are suppressed using Nikon's exclusive Super Integrated Coatings, which also help ensure vividly accurate colour balance.

The new lens also comes equipped with a carefully engineered optical system optimized to deliver superior image quality. The integration of an ultra-compact Silent Wave Motor (SWM) ensures fast, whisper-quiet AF operation, which is essential when recording movies. The 85mm also features two focus modes, M/A (manual-priority autofocus) and M (manual) to further enhance versatility and adapt to a shooters needs. Additionally, Internal Focus (IF) design prevents the front element from rotating, allowing for the use of filters and attachments.

Price and Availability

The lightweight AF-S NIKKOR 85mm f/1.8G will be available in March 2012 for a SRP of USD499.95. For more information, please visit www.nikonusa.com.

WHAT'S ON



NATURALLY BEAUTIFUL - KATHERINE GRIFFITHS
HUW DAVIES GALLERY 8 December 2011 to 29
January 2012



Images: Katherine Griffiths, *Pip* and *Pip #2*
PhotoAccess offers residency opportunities to a number of artists each year. An aim of the residency

program is to assist emerging artists to develop their practice and present work to a wider audience.

Support for artists in residence includes PhotoAccess membership, use of facilities and equipment, access to courses and workshops, help with grants applications, mentoring and advice, technical and creative support and, in some cases, exhibition opportunities.

PhotoAccess is a strong supporter of the ANU School of Art's Emerging Artists Support Scheme (EASS): two of our residencies each year are awarded to School of Art final year graduates. Katherine Griffiths and Natalie Azzopardi are our residents from the 2010 graduating year. Support from the ACT component of the Visual Arts and Craft Strategy allows us to help emerging artists show their work as part of the HUW DAVIES GALLERY exhibitions program. For many this is their first solo exhibition, helping build a bridge between their student and future lives as contemporary visual artists.

Katherine Griffiths had a very busy year in 2011, with two residencies, two solo exhibitions and work in five group shows. 'Naturally Beautiful' is her first solo exhibition in a public art gallery and a good finish to the year.

The idea for the exhibition was first discussed with us early in 2011. It was unclear then how she might successfully and without sensation tell a story of the societal pressures on girls, as she says:

'... aged between 12 and 13, an age where [they] begin to shape their identity through physical appearance and body image. At this age, they are vulnerable to the various constructed ideals of beauty that are projected by the media and general pop culture'.

That Griffiths has done so effectively and with such subtlety and sensitivity is a tribute to her conceptual and technical skills. Her wall images reference the apparent need young girls have to project a more alluring and grown up image, an image that can lead to danger. The accompanying short film, 'Dance with me', is not quite so subtle as it points to the sexualisation of girls through the influence of pop culture and social media.

PhotoAccess is proud to present Katherine Griffiths' 'Naturally Beautiful', including her short film 'Dance with me', to visitors to the HUW DAVIES GALLERY.

BEYOND THE LAUGHING SKY - NATALIE AZZOPARDI

HUW DAVIES GALLERY 8 December 2011 to 29 January 2012



Images: Natalie Azzopardi, *Clover* and *Cat*

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Unlike many of our artists in residence, Natalie Azzopardi has been a consistent visitor through 2011. She has used the darkroom and other facilities and participated in several courses. The work in 'Beyond the Laughing Sky' has a connection with PhotoAccess, but a much stronger link with Azzopardi's imagination. She says it is:

'... a frozen world, preserved and presented as a 'Wunderkammer' or cabinet of curiosities ... I have combined many different elements from my past including pattern and objects, which embody a memory, time or place, creating a delicate imagery with the unrealistic colour of the imagined or remembered. Nostalgic and sentimental, this work aims to remind viewers of the simple happiness's'. We need more reminders of the simple happiness's.

Natalie Azzopardi has given us a thoughtful and evocative reminder in 'Beyond the Laughing Sky', her first solo exhibition. The process of painting the exhibition images also reminds us of a time when the hand had a more important place in photography. We are proud to share Natalie Azzopardi's 'Beyond the Laughing Sky' with visitors to the HUW DAVIES GALLERY



Photographic opportunities and good music at the Thredbo Jazz Festival.

<http://www.thredbojazz.com.au/>

sculpture by the sea



16TH ANNUAL BONDI EXHIBITION

Sir Anthony Caro OM, erl king, Sculpture by the Sea, Bondi 2010. Photo Matthew Stanton.

Sculpture by the Sea will return to the Bondi to Tamarama coastal walk next year from 18 October - 4 November 2012*

See the spectacular Bondi to Tamarama coastal walk transformed into a 2km long temporary sculpture park featuring over 100 sculptures by artists from Australia and across the world.

What: *Sculpture by the Sea, Bondi*

When: Thursday 18 October - Sunday 4 November 2012

*Please confirm the exhibition dates with our office prior to making any travel arrangements.

Where: Bondi to Tamarama coastal walk, Sydney, Australia

Cost: FREE

Enquiries: info@sculpturebythesea.com or phone +61 2 8399 0233

DIGITAL IMAGING SPECIAL INTEREST GROUP

Convenor: Graeme Kruse
Venue: The Burns Club
Dates: Fourth Wednesday of every month, February to November.

Digital SIG will recommence in February.

CLUB OFFICE BEARERS

Position	Person	e-mail address	Phone (ah):
President	vacant		
Sec/Treasurer	Ian Cole	icole@grapevine.com.au	
Newsletter Editor	Warren Hicks	hicks@netspeed.com.au	6288 3689

CLUB SUPPORTERS DISCOUNT OFFERS TO MEMBERS

 <p>mailto:enquire@theframingbusiness.com.au</p>	The Framing Business Ground Floor 32 Lonsdale St Braddon ACT 2612 Ph: (02) 6262 6890 Fax: (02) 6262 6893	Discount of 10–15%, depending on the job. Will do matt cutting only.
 <p>FrameCo http://www.clubframeco.com/index.php</p>	FrameCo 23 Ceylon Street, Nunawading 3131 Victoria Ph: 03 8878 1700 Fax: 03 8878 1750 mailto:info@clubframeco.com	Offers to club members.