

Southern Exposure

Southland Photographic Society

<http://www.southlandphotographicsociety.com>

March 2021

Meetings held at Age Concern Rooms in Forth Street, Invercargill at 7.30pm on the first & third Thursday of each month.

Supper Duty

4 March

Shane Todd
Lindsay Dickson

18 March

Ian Smith
Dawn Patterson

4 March

**Photography Basics: 7pm
- Shutter Speed**

Member's Portfolio - Vicki Findlay

Open (1) C Grade Results

Set Subject - Small World

18 March

Processing Pointers - Les

**Composition Pointers—
Annie**

Member's Portfolio - Dave Rodges - Antarctica

Open (1) A&B Grade Results

*The nun and the warm milk.
In a convent in Ireland, the 98-year-old Mother Superior lay dying. The nuns gathered around her bed trying to make her last journey more comfortable. They tried giving her warm milk to drink but she refused it.*

One of the nuns took the glass back to the kitchen. Then, remembering a bottle of Irish whisky that had been received as a gift the previous Christmas, she opened it and poured a generous amount into the warm milk.

Back at Mother Superior's bed, they held the glass to her lips. The frail nun drank a little, then before they knew it, she had finished the whole glass down to the last drop. As her eyes brightened, the nuns thought it would be a good opportunity to have one last talk with their spiritual leader.

*'Mother,' the nuns asked earnestly, 'Please give us some of your wisdom before you leave.'
She raised herself up in bed on one elbow, looked at them and said:
'DON'T SELL THAT COW.'*

I was in the six-item express lane at the store quietly fuming. Completely ignoring the sign, the woman ahead of me had slipped into the check-out line pushing a cart piled high with groceries. Imagine my delight when the cashier beckoned the woman to come forward looked into the cart and asked sweetly, 'So which six items would you like to buy?'

The reason Politicians try so hard to get re-elected is that they would hate to have to make a living under the laws they have passed.

28 January

It was good to be back again!

Stephanie led the meeting as Cheryl was unable to come.

We started with introductions from all the Committee Members.

Dave spoke briefly about the programme for the year. This was followed by comments from Annie about Focus Groups being set up, and then Stephanie spoke about a request for pics from the break to put together an AV for the next meeting.

We then had a quick review AV from the Championship results from the end of last year, and finally Annie spoke about the first Open Competition - 'High key, Low key, as an option.

4 February

We started with Dave Watson speaking about 'My Southland Project'. This was followed by Dave Tose giving us an introduction to the Focus Groups concept.

Then we saw an AV of Summer Holiday Images. Some really good stuff there. Thanks to all who contributed!

And finally we had 'The Great Photography Challenge' with 'The Two Dynamic Dave's' organising and judging this.

18 February

Annie began the evening speaking about the Focus Groups for this year. I hope you have put your name for these!

Then Les let us know about the Zoom test with Fergus coming up on 4th March

David Watson gave us an excellent presentation on Street Photography. Regrettably there wasn't time to finish, so more next meeting.

Patron: Graham Dainty

Office Bearers:

President: Cheryl McMath

Vice President: Stephanie Forrester

Immediate Past President: Barbara Lee

Secretary: Liz Collett

Treasurer: Gillian Maclean

Committee Members:

Les Ladbrook, David Watson, Val Wardell, Anna Stewart, Graham Dobbs

Digital Image Secretary:

Stephanie Forrester

Print Secretaries:

Ian Smith, Cheryl McMath

Newsletter Editor:

Rosemary McGeachie

Facebook/Website:

Les Ladbrook

Eight Simple Ideas for Abstract Photography

I start the article like this because I want to encourage you *not* to be intimidated by this genre. Don't worry about getting it right. Abstract photography should be a place of complete freedom. And therefore, the most important quality for abstract photography is *imagination*.



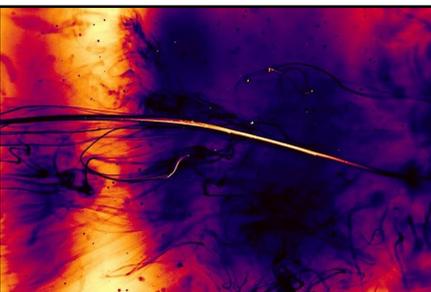
What is abstract photography?

For me, abstraction is about removing what's in the world around us from its familiar context. It involves playing with elements and subjects, moving them away from their usual settings and placing them into new situations - so that they become something else entirely.

I find that doing abstract photography brings us into that childlike realm of imagination and makes us often think, 'What is that?' Or 'That reminds me of...' Then our minds go off into dreamlike worlds.

'Abstraction demands more from me than realism. Instead of reproducing something outside of me, now I go inward and use everything I've learned thus far in my life.' - Susan Avishai

1. Use your imagination as much as possible



'Abstraction allows man to see with his mind what he cannot see physically with his eyes...Abstract art enables the artist to perceive beyond the tangible, to extract the infinite out of the finite. It is the emancipation of the mind. It is an exploration into unknown areas.' - Arshile Gorky

Doing abstract photography feels like I am trying to detach myself from reality and delve into a space where everything around me is a new sight, a new sensation, or a new experience.

So, use your imagination constantly. When doing abstract photography, don't let 'conventional' thinking get in the way!

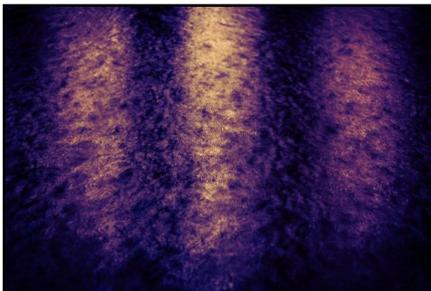
2. Search for textures

Textures are a fascinating subject to explore. When you focus on textures, you capture a tactile quality in your photos. You make people want to lean in and touch something.

And you often give very ordinary things - water, brick, wires, or stone - an inviting feeling.

Today, we are often so disconnected from the ordinary (i.e., what we perceive as the boring world around us). We are so often lost in thought that we're only jolted out of it when we see spectacular things - like beautiful views, intense sunsets, etc.

But all around us are terribly ordinary subjects that can be so very intriguing, if only we viewed them with our sense of wonder! So instead of capturing a snapshot of an intense sunset' try looking more closely at some 'boring' subjects to see what textures you can find!



3. Shoot the ordinary

'The longer you look at an object, the more abstract it becomes, and, ironically, the more real.' - Lucian Freud

I love to shoot random, day-to-day subjects that I find all around me. I challenge myself to make these subjects seem interesting.

For instance, I am always on the lookout for torn posters on a wall - especially when they are bathed in beautiful light - as well as weird things I find on the street at my feet.

In fact, starting with what you find at your feet is a great way to do abstract photography!

Here's why:

Everything, when you pay attention to it, can reveal different qualities than what we first notice. And our challenge as photographers - as artists, no less - is to find the most interesting way to shoot whatever catches our attention.

Maybe you need to take a different perspective - lying on the floor, getting up high, or changing angles. Or maybe, by using the quality of the light, you can turn the subject from ordinary to fascinating.



Or perhaps you could even use colour to give boring, unoriginal subjects interest and depth.

4. Include mystery in your abstract photos

'Abstraction generally involves implication, suggestion and mystery, rather than obvious description.' - Robert Genn

The appeal of abstract photos for me is very much about mystery. Creating something that doesn't look as it should, displacing your subject, mixing up reflections, creating contrasts and jarring juxtapositions - it's all a fun part of making the world less real and more mysterious.

You can combine shapes together to create something that makes no real sense, but still sparks ideas and thoughts in the mind of the viewer.



In the photo above, I captured this reflection of a man on what I like to think is a moon landscape inhabited by interesting-looking creatures.

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5. Aim to capture the feeling of your subject

'Of all the arts, abstract painting is the most difficult. It demands that you know how to draw well, that you have a heightened sensitivity for composition and for colors, and that you be a true poet. This last is essential.' - Wassily Kandinsky
In my photo teaching, I talk a lot about having a heightened awareness and sensitivity to the world.

Because if you want to find incredible photos wherever you go, you must have the ability to see more of what's around you than you can when you are lost in your thoughts.

Now, with that heightened sensitivity comes increased feelings and impressions of what you see.

And thinking about the feeling you have when you look at your subject is so important. If you aren't feeling anything, you won't be able to communicate anything in your photos.

But if you *do* feel something when you look at your subject...

...you can channel it into the photo for a beautiful result!



I like the sensations I get when I look at the texture photo above. It's perhaps a sense of awe at the water and the beautiful coloured stones. I can almost feel the water, and that feeling is translated through the photo.

6. Find subjects that stop you in your tracks

I strongly urge you to cultivate a sense of wonder.

Why?

I think we often get so jaded by the world around us - that is, we are so busy with our lives and worries and things to do - that we stop finding things awe-inspiring. It takes more and more to make us stop in our tracks and say 'Wow!'

But we photographers have a gift:

We are visual people.

We just have to make sure we're always refreshing our vision and our sense of wonder at the world around us.

And we must go seek subjects that makes us feel awe.



I believe that we don't always need new subjects and exotic locations. We can be impressed by things that are right on our doorstep. Therefore, going out with the intention of finding something that makes you go 'Wow!' or 'Cool' or "Interesting!" is a great thing to do.

Work on always trying refresh your eyes, so that you can be impressed by mundane subjects (this also refreshes the spirit!).

7. Use perspective for an unusual take on your subject



By changing perspective, you can create cool new images of otherwise dull subjects. So, make sure you don't always shoot using the same boring, eye-level perspective.

Instead, mix things up a bit! Experiment with changing your vantage point or your angle.

8. Break down the world into elements

In photography, you must learn how to see the world as a series of elements, and then learn to arrange these elements in pleasing and interesting ways.

Ultimately, you should be looking at the world as a series of elements, and not as a vast, interconnected whole.

This is relevant to all genres of

photography. Gaining a sense of control over the elements you place in your scene, what elements you use to support your subject, and what elements you remove from the composition is a great way to improve your abstract photos.

So, grab your camera and take some photos.

Adapted from: Anthony Epes - digital-photography-school.com

A vicar is a golfing fanatic. So much so that on Good Friday, instead of going to church to lead the service, he 'phones in sick and goes to the golf course - where he is spotted by St Peter.

'Look at that!' St Peter says to God. 'A vicar! Playing golf on Good Friday!'

'Don't worry' says God. 'I'll teach him a lesson.'

And so, as the Vicar tee'd off at the next hole, a bolt of lightning hit the golf ball and knocked it straight into the hole. A hole in one!

'A hole in one! How is that teaching him a lesson?' asked St Peter.

God smiled and said: 'Who can he tell?'

The Italian Grandfather...

Italian Fathers and Grandfathers pass their handguns down through the family.

An old Italian man is dying. He calls his grandson to his bedside, Guido, I wan' you lissina me. I wan' you to take-a my chrome plated .38 revolver so you will always remember me.'

'But grandpa, I really don't like guns. How about you leave me your Rolex watch instead?'

'You lissina me, boy. Somma day you gonna be runna da business, you gonna have a beautiful wife, lotsa money, a big-a home and maybe a couple of bambinos.'
'Somma day you gonna come-a home and maybe finda you wife inna bed with another man.'

'Whatta you gonna do then?'

Pointa to you watch and say, 'times up?'

Welsh Women...

I was at the bar the other night and overheard three very hefty women talking at the bar.

Their accent appeared to be Scottish, so I approached and asked, 'Hello, are you three lassies from Scotland?'

One of them angrily screeched, 'It's Wales, Wales you bloody idiot!'

So I apologised and replied, 'I am so sorry, are you three whales from Scotland?'
And that's the last thing I remember.

The Irish blonde...

An attractive blonde from Cork, Ireland, arrived at the casino. She seemed a little intoxicated and bet twenty thousand dollars in a single roll of the dice.

She said, 'I hope you don't mind, but I feel much luckier when I'm completely naked.'
With that, she stripped from the neck down, rolled the dice and with an Irish brogue yelled, 'Come on, baby, Mama needs new clothes!'

As the dice came to a stop, she jumped up and down and squealed. 'Yes! Yes! I won, I won!' She hugged each of the dealers, picked up her winnings and her clothes and quickly departed.

The dealers stared at each other dumbfounded.

Finally, one of them asked, 'What did she roll?'

The other answered, 'I don't know - I thought you were watching.'

MORAL OF THE STORY

Not all Irish are drunks, not all blondes are dumb, but all men..... are men!

