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people

06 TALENT
Emerging photographers worth watching.

10 PROFILE – DANIEL BEREHULAK
Meet the impressive photojournalist – winner of more Pulitzer Prizes than any other Australian photographer, whose work has gone on to highlight crises around the globe.



business

18 TOO OLD TO SHOOT?
Ageism is rife in the world of photography. Why is this the case, and what can be done about it?

26 THE QUEST FOR CREATIVITY
We speak with some of the most artistic photographers to learn what feeds their creativity, and share their strategies for getting out of a rut.

36 LOVE OR MONEY?
The age-old question of when it's worthwhile working for free is finally settled.



tools

42 NEW LEASE ON LIGHT
Five master photographers share their innovative lighting techniques.

48 WHAT'S HOT
The latest gear and goodies to whet your appetite.



projects

50 SHOWTIME
Exhibitions and competitions for July/August.



plus

04 EDITOR'S NOTE
34 CAPTURE LIVE 2018 A MASTERCLASS FOR PROS AND EMERGING PHOTOGRAPHERS

OUR COVER
Cowboy Greg Wildman was shot for Joel Grimes' tutorial series, *Portrait Photography On Location*. Only one strobe in a 36x48" Westcott softbox was used. Joel Grimes has been a working commercial advertising photographer for over 35 years. His assignments have taken him to over 50 countries around the globe, shooting campaigns for some of the biggest names in the industry. He is an educator, lecturer, and an advocate for the creative process. www.joelgrimes.com



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Creative innovation

It's a question that every photographer asks themselves at one stage or another in their career, and, typically, more often at the outset: Should I work for free? Sadly, the situation is such that clients (although are they technically clients?), think that it's somehow OK, and even normal, to both ask, and expect photographers to produce new work for zero fee. It's quite absurd really. Often it's with the promise of future work or some magical exposure. Don't get me wrong, there are numerous reasons why photographers do work for free, and gladly. If

you are ever shooting for free, you need to ensure that it's done on your terms as well, and not simply something dictated entirely by the client.

In our feature on page 36, we confront the age-old question head on. The pros we've interviewed share their insights, experiences, and crucial questions that should be considered before agreeing to anything.

In *Too old to shoot?* we look at the issue of ageism in the photographic industry. Whether it's deliberate or not, we consider the current state of affairs. Shannon Stoddart, the founder of The Kitchen Creative Management, believes that the market values older creatives because of the technical and practical experience they bring to every assignment. Her words are encouraging: "If a photographer is contemporary, if their work is current, if they are flexible to changing with the trends and styles in photography, then age isn't really relevant." However, in researching for the feature, it became abundantly clear that very few were actually comfortable discussing the topic. From ad agencies to magazines to mid-career photographers, people were choosing to remain very quiet on the subject. So, just how serious an issue is it? Only time will tell.

One topic that is particularly close to the hearts of photographers is that of creativity. For our feature, *The quest for creativity*, on page 26, we spoke with some of the most creative and artistic photographers working today. We delve deep into the source of their creative inspiration and get suggestions and insights into useful strategies for when they're in a rut and facing photographer's block. The thing about creativity is that it's so subjective, and, ultimately, unquantifiable. It's very much a case of being either on or off. The article will hopefully go a long way to helping you keep the flow as constant as possible.

Daniel Berehulak is one of Australia's finest photojournalists. With an impressive array of international awards, he's also the only Australian to have received one of photography's most prestigious awards, not once, but twice, winning the Pulitzer Prize in 2015 and 2017, for his coverage of the Ebola epidemic in West Africa and the war on drugs in the Philippines. He was also a finalist in 2011 for his coverage of the 2010 Pakistan floods. Turn to page 10 for a very special insight in what makes him tick.

In August, we again host our full-day masterclass, FOTO Live 2018. Held in Sydney, the day will feature 8 inspirational keynote presenters. The *Capture* part of the day will focus on the topic, *The business of creativity*. Turn to page 34 for all the information on how to secure your tickets. Our amazing sponsors have also provided prizes for the day worth over \$7,500 that will be up for grabs.

Finally, the call for entries for *The Annual 2018* open soon. Don't miss the opportunity to have your work featured in the biggest, most awesome edition of the year. For all the details, head to www.capturemag.com.au/the-annual. ■



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Talent

Emerging photographers strut their stuff.



James Bugg

It was around the age of about five that James Bugg first recalls handling a camera. My sister and I would make terrible quality documentaries about the different plants in our garden," he says. "My shaky, often easily distracted video footage was hard to watch." But then, he's always been interested in documenting things. The Melbourne-based 22-year-old emerging photographer is a recent graduate from Photography Studies College, where completed the Bachelor of Photography course, with a major in documentary. "I'm interested by the places that begin to drift to the edges of society," says Bugg. With the majority of his work revolving around people, place, and circumstance, Bugg is currently focusing on projects that document Australian subcultures. These projects are typically long-term, and blend with Bugg's slow approach, from his desire to capture everything on medium format film to his patience to document his subjects over extended periods of time. "I've got a lot of projects that are still just ideas in their early stages, so I'm really looking forward to getting out and putting some time into them," says Bugg. Projects such as *The Moods of Ginger Mick* and *The Pines* capture the essence of living on the fringes of Australian society.

Bugg's career highlight to date was winning the \$50,000 Moran Contemporary Photographic Portrait Prize earlier this year. In 2018, he was also named a finalist for the Australian Photobook of the Year. Last year, he received the Best Portrait award at the CCP Salon, in Melbourne. www.jamesbuggphoto.com



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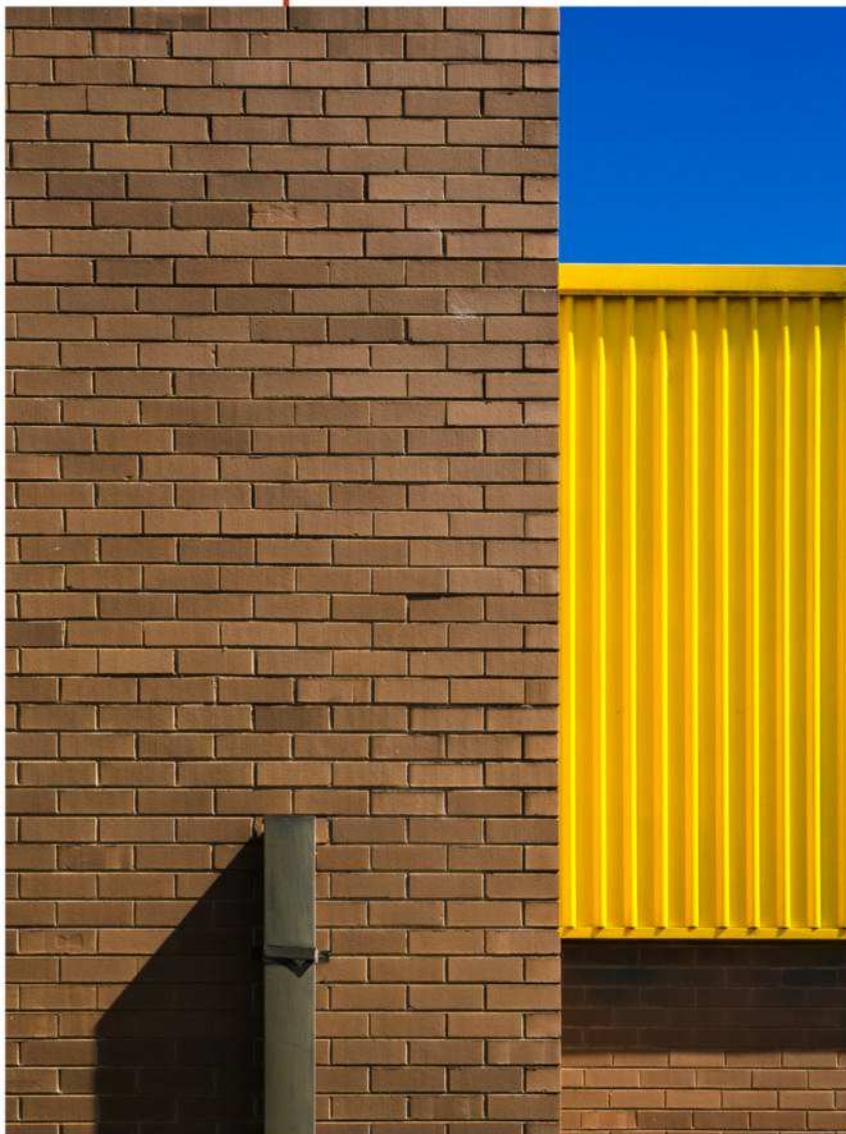
□ Jason Smith

In 2010, Melbourne-based Jason Smith took some time out of life to reassess priorities and to find passion, purpose, and meaning. He determined that this was photography. In 2013, Smith purchased his first DSLR for himself for Christmas. “Once I knew [my passion] was photography, I then committed to a formal study pathway, plus additional online tutorials, hours of practice, volunteer work, and starting my own freelance business,” says Smith. In 2014, Smith studied for and received a Certificate IV in Photo Imaging and a Diploma of Photo Imaging. Currently, he’s completing a Creative Arts degree with major in photography, at Deakin University.

Turning his lens on the urban landscape and architecture, the lines, colour, geometry, and design elements of our world and humans became a source of inspiration for Smith. “I have a real passion for documentary photography,” says Smith, “to make a difference through photography, and tell life’s untold, unseen, and unwanted stories.” This passion sparked a long-term project, *Urbanscape*, which investigates and documents the colour and geometry found around the industrial and commercial zones of Melbourne. “I also previously shot a short documentary series, *Extraordinary*, [which documents] a day in the life of a very special family that has two boys with advanced special needs.”

For his Grad Show exhibition at Melbourne Polytechnic, Smith won best photo book for *Extraordinary*, while his project, *Urbanscape*, at Deakin University’s *Emergence* exhibition won the Overall Excellence award. Moving forward, Smith intends to continue volunteer work and crafting a blend of urban landscape, architecture and documentary photography. “My hope is that my work would inspire anyone wanting to pursue their creative passion and, perhaps, be a vehicle for social awareness and change,” says Smith.

www.jason-smith.com.au



Jeremy Shaw

It was the gift of an old Canon AE-1 from his father, while in high school, that first sparked Jeremy Shaw's fascination with photography. "I was fascinated with lighting and learning all I could with the fundamentals of composition, spending any spare time in the darkroom developing work," says Shaw. Following studies at the National Arts School and the Australian Centre of Photography, Shaw moved into the commercial world as a photographic assistant and digital operator. "It's here that I excelled. I worked as an assistant and digital operator for over ten years," says Shaw. Assisting some of the biggest names in the world of advertising, such as Simon Harsent, Michael Corridore, Ingvar Kenne, and Andreas Smetana, Shaw developed as a photographer, and also as a person. "The experience and knowledge from these masters has not just shaped who I am as an artist but who I am as a person. These mentors and friends have given me a solid foundation to build my own style," says Shaw.

Personal work was a major factor in how Shaw developed from his days of assisting, focusing on portraits, landscapes, and still life. "I was applying the techniques and skills I had learned and applying them to portraits or projects. I've always enjoyed learning new techniques and believe in challenging yourself achieving better work," says Shaw. Shaw has also turned his attention to motion, working with other creatives as a director of photography.

"To date my work has been selected for one of Australia's most prestigious photography award, the National Portrait Prize in 2013, 2015, and 2016," says Shaw. Looking forward, collaboration and evolving as an artist will be a primary focus of Shaw. "As the line between photography and motion worlds blur closer together, I see an opportunity to collaborate with other directors and crews, working on projects and telling stories," says Shaw.

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Daniel Berehulak

One of Australia's most decorated photojournalists, Daniel Berehulak rose from surprisingly humble beginnings. From a hobby farm on Sydney's western fringes to the Olympics, and eventually the UK as a Getty stringer, Berehulak's path to success was far from smooth sailing. But with two Pulitzer Prizes and numerous other international accolades under his belt, he is now sitting pretty as one of the country's most recognised and well-respected visual journalists. Sam Edmonds gets a very special insight.

ABOVE: James Dorbor, 8, suspected to have Ebola, is rushed in by medical staff wearing protective clothing into the JFK Ebola treatment centre on 5 September, 2014 in Monrovia, Liberia.

Australia seems to have some kind of gift producing brilliant photographers from small communities. From the blue-collar suburbs of Newcastle came the messiah himself, Trent Parke, from the banana capital and [then] sleepy, coastal town of Coffs Harbour came whiz kid, Adam Ferguson, and from somewhere in outback Queensland, the late Warren Clarke. No exception to this pattern is Daniel Berehulak.

Hailing from a hobby farm in Camden, west of Sydney, the 43-year-old has cleaned up in recent years with an impressive number of Pulitzer Prizes and World Press Photo awards for his coverage of the Pakistan floods, the Japan tsunami, Ebola, and violence in the Philippines. But Berehulak's road to success was just as rocky as the next photographer's. Following the death of his sister early in his career, a newfound passion for life spurred Berehulak to pursue photography keenly. Breaking free of the Sydney sports-shooting ranks, he was quickly discovered by Getty higher-ups in the UK and soon found himself in some of the world's ugliest disaster zones with a need to confront not only what he saw, but his own ability as a photojournalist. Now recognised as a bastion for insightful and meaningful reportage, Berehulak's influence as a



photographer has skyrocketed. But from his new home in Mexico, he is setting his sights on so much more.

Berehulak is a regular contributor to *The New York Times*. His work has appeared in *TIME Magazine*, *The Washington Post*, *The Los Angeles Times*, *The Wall Street Journal*, and *The Guardian*, amongst others. He's also a global Panasonic LUMIX ambassador.

From Camden to Karachi

Born to Ukrainian refugees of World War II and growing up mainly among 500 orange trees and thirty head of cattle just west of Sydney, it would be fair to say that Daniel Berehulak comes from humble beginnings. Attending small local schools before eventually earning a history degree from the University of New South Wales, Berehulak describes growing up in a household where a copy of *National Geographic* was rarely out of reach. But as the son of parents whose lives were much less than opulent, he admits that while travel was certainly appealing, he never even considered that photography could be the impetus for it. "I really took for granted the images that I saw

ABOVE: Heavy rain pours as SOCO Police, Scene of the Crime Operatives, investigate inside an alley where victim, Romeo Joel Torres Fontanilla, 37, was killed by two unidentified gunmen riding motorcycles early Tuesday morning on October 11, 2016 in Manila, Philippines. Shot for *The New York Times*.

while growing up. I imagined what life was like on the other side of the world, but photography was something that I didn't even realise was a profession until I realised that photography was a way of capturing moments and recording history," he says. "So, going on school excursions and family outings and stuff, I was often taking photos, but never even considering that it would lead anywhere."

However, during his high school years and into university, a natural talent for volleyball provided Berehulak with an unexpected opportunity to start travelling. Venturing to Indonesia, then further abroad to Lebanon and Germany, Berehulak lugged a camera with him wherever the sport dictated. But on a trip to Europe, when Berehulak and a friend travelled independently to Vienna, the penny finally dropped. "We stumbled across a World Press Photo exhibit," says Berehulak. "I remember walking in and just being totally blown away by the photographs because in Australia we're often pretty sheltered from some things that are going on in the world. The images were extremely diverse and showed things that I didn't necessarily know about." But while an unexpected exposure to photographs of this calibre certainly provided



part of the catalyst for Berehulak's photographic inspiration, it was closer to home that he found the true motivation to pursue his dream. Not long after his return to Australia, Berehulak learned that his sister was terminally ill. "She had lupus and passed away quite suddenly, so at that point I was like, 'Fuck this. Life is too short and I'm going to stop doing what I've been doing,'" he says. "I don't know how I'm going to get into photography, but I know that I am going to do it."

With this motivation behind him, Berehulak turned his sights completely to going pro, and like many smart photographers who are considering their most efficient springboard for entering the industry, he stuck with what he knew: sports photography. Utilising his access to the volleyball scene, Berehulak photographed the tests events for the 2000 Olympics in Sydney and thus set the scene for the next four years of his photographic career: as a Sydney-side sports shooter. But even at this

BELOW: Bishnu Gurung (centre) weeps as the body of her daughter, Rejina Gurung, 3, recovered from the rubble of her earthquake-destroyed home, lays covered by cloth during her funeral on 8 May, 2015 in the village of Gumda, Nepal.



early stage, perhaps drawing on his experience with the World Press exhibition in Vienna, Berehulak remained acutely aware of the broad horizon beyond Australia, and his desire to explore foreign lands. Finally, in 2002, Berehulak made the transition from working at a small agency, (run out of a residential garage in Sydney), to freelancing for Getty. After another two and half years in his home city, he left with the plan to travel around the world and base himself in various places, but on the way to Athens, Berehulak passed through the Getty UK office and they offered him a staff news job in London.

Floods, tsunami, disease

It was here in London that Berehulak began his metamorphosis into a photojournalist. During his time in

Sydney, the young photographer had dabbled in covering issues beyond the sports arena, starting to cover bushfires and entertainment, but it wasn't until he landed in Europe permanently that assignments and features to cover politics, plus the occasional foreign sojourn, began to further shape Berehulak's understanding of the world both as a photographer and as an individual. Of note among his assignments during this time, Berehulak was tasked with covering the return to Pakistan of Benazir Bhutto from self-exile. "I was on the plane with her and landing in Karachi, greeted by thousands and thousands of people. I had to wade through all the crowds to get the photographs, and then later that day there was a suicide bomb blast," he says. "That was my first aftermath of something like that. I ended up staying and covering the story for another two weeks or so. Later that year, Bhutto was assassinated. This particular assignment was one of those ones where I really sort of cut my teeth and got to work with a number of amazing photojournalists."

Now, with a taste of such assignments and having caught a glimpse of how important photojournalism could really be, Berehulak returned briefly to England before packing his bags and moving to India – somewhere that he could more easily reach the world's war-torn areas and more densely populated parts of the continent. During the first year of his time in this region, Berehulak freely admits his naivety as a photojournalist, but as time would tell, his perception for quality storytelling in the face of adversity would develop rather quickly. "I found myself gravitating towards Pakistan and Afghanistan, plus a little further afield to Libya, Egypt, and then Japan for the tsunami aftermath," he says. "What I experienced was that working for a wire agency you have a limited amount of time to cover a story, and I found that the amount of time that I was getting to cover stories wasn't doing the stories justice." So, in 2013, Berehulak made the leap of faith to go freelance and began a relationship with *The New York Times* out of their bureau office in Kabul – a relationship that afforded him the basis for his now signature in-depth storytelling approach, along with the flexibility to pitch story ideas and pursue leads more freely.

However, it was three years before this that Berehulak learnt, perhaps, his most important lesson as a developing photojournalist when

tasked with covering the 2010 Pakistan floods. As one of the region's most devastating disasters in living memory, Berehulak spent over a month traversing the country documenting the millions of displaced people. His work there would go on to win a World Press Photo award. But despite the mass destruction and suffering that he bore witness to, on this occasion it wasn't until some time after he left the country that Berehulak learned a rather painful lesson for any budding photographer. "I remember being at the World Press Photo exhibit and one of the editors and another photographer said to me, 'So, tell me about the background of the people in this shot. Who are they?' And I just didn't have an answer," he recalls. "On that specific day, the driver was 5km away, we had waded through water, it was sunset, and I didn't have a translator. So, I took this photo that ended up being one of *TIME* magazine's Top 10 photos of the year . . . but when I was asked about the subjects, I just didn't have an answer. From that, I had this overwhelming sense of guilt and shame that I didn't know the background story of the people in my photos."

As a way of rectifying this, Berehulak pitched a story to his editors in London: a chance to build upon the one year anniversary of the floods, return to the exact village he has been photographing and to find the subjects of his award-winning image. Armed with little more than the GPS co-ordinates of the site, his editors bought the idea and Berehulak was able to find, interview, and photograph his subjects once more. "For



ABOVE: A homeless man sleeps leaning against an ox, early morning on March 27, 2014 in Varanasi, India. Shot for *The New York Times*.

LEFT: Kushti wrestlers train at Gangavesh Talim on 18 September, 2017 in Kolhapur, India. Shot for Lumix.

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ABOVE: Flood victims scramble for food rations as they battle the downwash from a Pakistan Army helicopter during relief operations on September 13, 2010 in the village of Goza in Dadu district in Sindh province, Pakistan. Shot for Getty Images.

LEFT: Mexican Mennonite children play in front of their home in the Mennonite community of Sabinal on the 2nd of November, 2015, in Sabinal, Mexico. Shot for *The New York Times*.

me, that was one of the biggest turning points in my career because I learned that it is not only about the power of the photographs; you need to be a journalist, you need to understand the context of the photograph and who the people are to truly convey the message," he explains. "Since then, I have really focused on spending time with people, interviewing [them], finding their backstories, and learning as much as I can before an assignment. The better that I can understand the story, the better that I can communicate what is going on, and you only get that through time."

Crisis in West Africa

For many photographers and non-photographers alike, the name Berehulak is probably most synonymous with *The New York Times*' coverage of the Ebola crisis. And it was this event that would again prove a pivotal moment for the Australian photographer's career as his commitment to the coverage of such a catastrophic and horrifying event would set in stone his name as a truly invested photojournalist. And similarly, for Berehulak himself, the event would serve to illustrate the raw power of visual reportage in affecting diplomacy while also revealing a disturbing aspect of the news media industry. As one of the first Western journalist with boots on the ground in the affected area, it was Berehulak's name that graced the captions of the first images to emerge from Ebola-infected Africa. And as history would show, it was through these photographs, early on, that most likely mobilised the US

The better that I can understand the story, the better that I can communicate what is going on...

government to send forces to West Africa, as prior to that point in time, there was a lot of misunderstanding about the true severity of the situation. "That was my kind of introduction into the real power of photojournalism," Berehulak says.

"I was getting e-mails from people around the world who didn't necessarily understand the situation, but were learning from our photographs and from our reporting. It is hard for us to quantify

the impact that we have had as photojournalists, but that was an assignment that has had a direct correlation."

In hindsight, it would seem, from the outside, that this recognition would have an immediate and drastic impact on Berehulak's own sense of the importance of his role as a photojournalist. As his images of Ebola began to appear on more and more front pages of newspapers around the world, a direct correlation with the medical and diplomatic response in the region became evident. "We talk a lot about empathy and wanting to get people to stop and think, and maybe even act, after they see a photograph, and this was one assignment where you did see a direct impact," Berehulak says, going on to describe the case of a Swiss woman who contacted him directly and donated 10,000 euros to the family of a



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LEFT: Residents look on as a man lays dead in a busy street on September 15, 2014 in Monrovia, Liberia. According to locals, the man passed away three days earlier. The family had been calling to have his body removed but no burial team came to dispose of the body.

BELOW: Afghan National Army (A.N.A.) soldiers of the 6th Kandak of the 4th Brigade of the 203rd Corps shelter themselves behind a Humvee as the EOD team detonates an Improvised Explosive Device, one of 21 found on the mission. Chak Valley, Wardak Province, Afghanistan. November, 2013. Shot for *The New York Times*.

CONTACT

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young Ebola victim. Evidently, these events would serve to immensely fan the flames of Berehulak's investment in quality storytelling. He went on to spend a total of 103 days covering the crisis for the *Times*. "At one stage, I was about two months in and I was so mentally and physically exhausted. I remember going back to my apartment in Delhi and I was meant to have couple of weeks off, but I sat down on the couch, just sat there, and within an hour I was like, 'What am I doing here? This is still far from being over, and who am I to start taking time off?'" he says. "I just felt an urgency to get back out there, so I called my editor, and that night I flew back out from Delhi to Brussels to Liberia. So often you feel this compulsion to be there, to be covering the story, and that was certainly one of those [moments] for me."

In addition to the coverage that Berehulak felt the situation warranted, a worrying trend among his fellow journalists that emerged on the scene further impacted his sense of responsibility when covering the event as thoroughly as respectfully as possible. As a situation that clearly held potentially disastrous effects, not only for Africa, but for the rest of the world, Ebola was an episode that would go on to attract hundreds of freelance photographers who attempted to cover the story. However, as Berehulak recalls, the commitment of most was far from the ideal. "CNN were coming out for like 4 or 5 days and would send a local Liberian cameraman to get the footage, while they themselves were reporting from a restaurant very safely, very far away, but claiming that they were on the front lines of Ebola," he recounts. "So, I really saw a lack of dedication to journalism and I therefore felt more of a responsibility because I had this opportunity to be there and to report. I felt it was what I needed to do because every day there was something happening, and if you're not there and you're not photographing, so many stories are not being documented."

El futuro

Having covered some of the most devastating and impactful events of the 21st century across his career already, Daniel Berehulak is continuing to prove himself, not only as one of Australia's most celebrated photographic exports, but as one of modern photography's



most renowned visual journalists. But as an Australian, Berehulak now falls well within the league of those Antipodean exports residing almost entirely in the northern hemisphere, always far from home. When asked if a Ferguson-esque pilgrimage to his homeland was on the horizon, Berehulak again tacitly admitted to his unwavering sense of duty and commitment to documenting the world's regions most in need of visual reportage. From his home in Mexico, the now fluent Spanish speaker reminisced of his [Australian] home, and his desire for time with family, but also spoke at length about the need to bear witness in the Central American region. Clearly, like many of Australia's now extensive line up of stellar photojournalistic exports, a deep-seated and intrinsic sense of the need to bear witness keeps Berehulak with a camera in one hand and on planes to some of the planet's areas in most dire need. And perhaps still propelled by his sister's encouragement, there seems to be no stopping the kid from Camden. ■

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Too old to shoot?



“It’s a young man’s business.” I had challenged what Tim Lindsay, chief executive officer of D&AD, had said about ageism in advertising, during an interview, in London. D&AD, the most prestigious advertising and design awards programme in the world and the most prestigious educational charity in the world, responsible for training the next generation of creative professionals, is a staunch advocate of diversity. This makes its stand on age even more difficult to fathom. Except that it is endemic in advertising and editorial. Why are even champions of diversity so resistant to tackling ageism? Candide McDonald investigates.

© GARY HEERY



© JULI BALLA

Advertising and editorial are two industries that are primary sources of income for countless professional photographers. Both are primary catalysts for culture – how people feel about things, what they want, and what matters. So ageism in these industries is a twofold problem. To be fair, both industries are currently trying to address diversity and gender equality – two problems that are equally pressing.

Sadly, ageism is not yet seen as bad for business, although the seeds of this have begun to germinate. People are living longer. The world's consumers are getting older. Global agency group, McCann Worldgroup, presented its Australian study, *Truth About Age*, in Sydney, in May, to unlock how people feel about getting older. In a recent event in London, held in support of Women's Aid, prejudice against older women in creative industries became part of a headline topic. And magazines are beginning to celebrate older women on their covers and in features. (Although not one of the magazines we invited to have a voice in this article agreed to do so.)

In both these industries, the commissioners, the people who hire other creatives, including photographers, are young. The average age of an Australian journalist is 37 and half of our journalists are under 35 (Folker Hanusch, 2016). The average age of an Australian marketer is 27 (PWC, 2016). The obsession with youth comes from the two industries' shared focus – the next big thing. Young people are seen as the bearers of fresh thinking, enthusiasm, and creative curiosity. Are they?

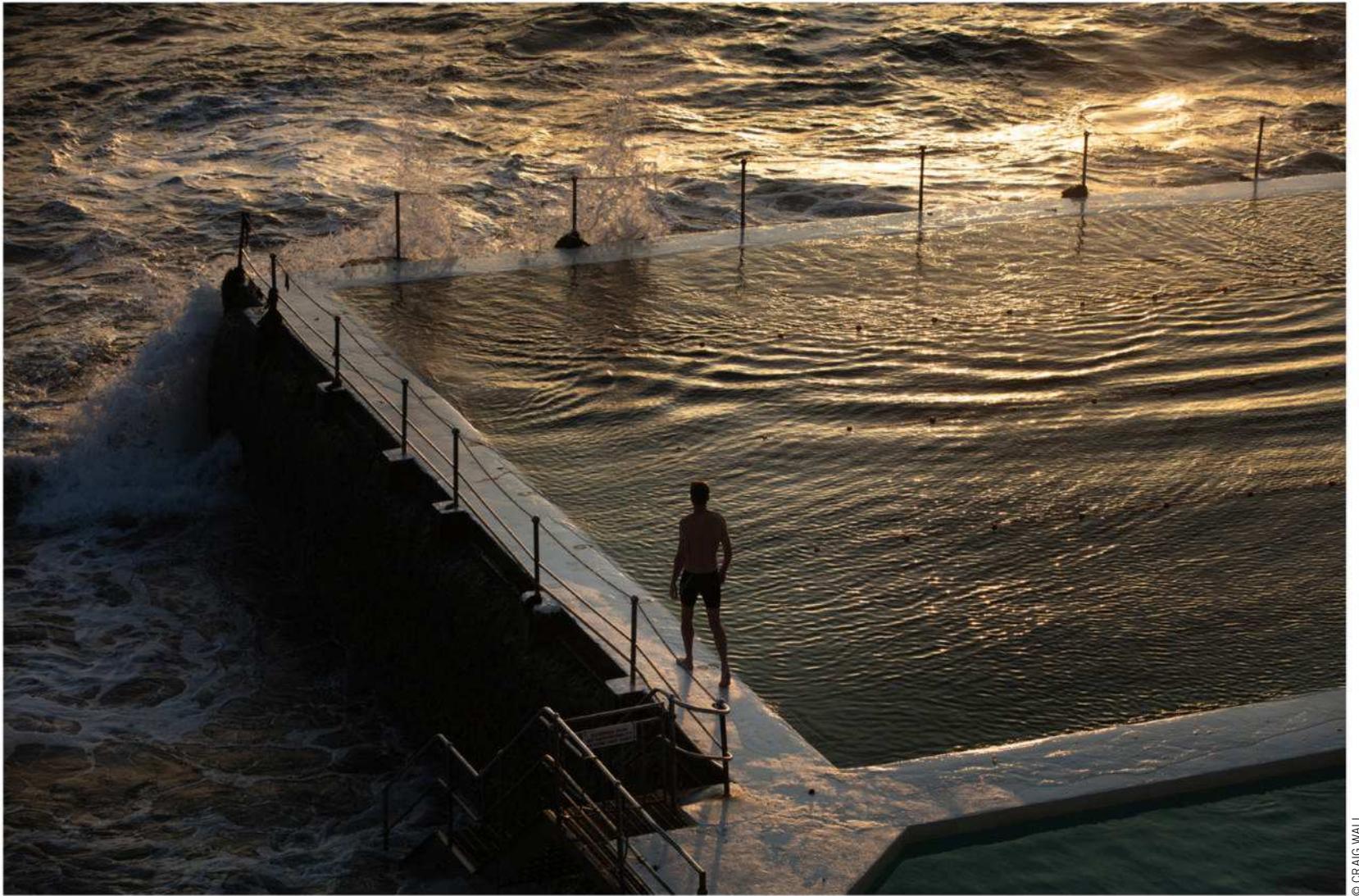
Old blood, meet new abilities

The aging brain is more distractible and somewhat more disinhibited than the younger brain, according to Shelly H. Carson Ph.D. in *Psychology Today*. So is the creative brain. Aging brains score better on tests of crystallised IQ, she notes, and creative brains use crystallised knowledge to make novel and original associations. Older people are also better able to use the distracting information to solve problems, she continues. As the brain changes with age, people feel the need to please and impress others less, which is a notable characteristic of creative luminaries as well. And "intelligence studies show that older individuals have access to an increasing store of knowledge gained over a lifetime of learning and experience. Combining bits of knowledge into novel and original ideas is what the creative brain is all about," she added.

Psychologist, Dean Keith Simonton, in *Scientific American*, makes two further points. The first is that creative "career age has more bearing on someone's creative trajectory than chronological age. Hence, early bloomers who start young will have their peak shifted forward, whereas late bloomers who start older will have their pinnacle delayed. Some late bloomers do not truly hit their stride until their 60s or 70s." The second is that "creative people vary greatly in total lifetime productivity. At one extreme are the one-hit wonders, who make single contributions; their creativity is almost over before it begins. At the other end of the spectrum are highly prolific creators who make dozens, if not hundreds, of contributions and who are often still going strong well into their 60s and 70s, if not beyond."

LEFT:
Undergrowth No.1, from a collaboration with Michelle Jank & Grandiflora.

ABOVE: *Art Gallery*, from the series, *Where the Sidewalk Ends*. Juli Balla is represented by The Kitchen Creative Management.



© CRAIG WALL

So the idea that you can be too old to shoot is unlikely to be true. But can you be too old to earn a living shooting? This is a question that should be burning. Because if someone doesn't light the flame, no one will bother to put it out.

Shannon Stoddart is the founder of The Kitchen Creative Management. Her answer is encouraging. "What we are seeing more and more is that older creatives are a valuable commodity. They bring with them technical and practical experience that you don't always find with younger photographers who have been brought up in the digital age," she says. "We don't promote our photographers based on their age. What is important is talent and ability," Stoddart adds. "Age does not define a photographer, their style does. If they are contemporary and their work has a timeless quality, they will have longevity in their career. If a photographer is married to a particular style, that has aged or is dated, then they may fall behind. It is exactly the same with design and fashion. Great designers have longevity, they move with the times, they stay in fashion. If a photographer is contemporary, if their work is current, if they are flexible to changing with the trends and styles in photography, then age isn't really relevant."

Old myths, meet new perspectives

Just how much age prejudice is there in advertising and editorial? "When someone books a photographer, they don't ask or necessarily know how old someone is. They are booking them based on their style and work," Stoddart notes. "If you are good at what you do, professional, confident, and can get the job done, that is paramount. The Kitchen represents some photographers who have been in the

The idea that you can be too old to shoot is unlikely to be true.

business for 30 years and are seasoned pros, and we represent some younger photographers who don't have the years of experience, but are extremely talented and willing to work hard to gain experience. If budget is an issue, agencies may tend to go for younger, more inexperienced photographers as they will often do it for cheaper rates."

Can you be too old to shoot? "No. If you can hold a camera, you can shoot," Stoddart continues. "Just like great artists, some photographers do their best work in later life. I think it has been hard for some of the more seasoned photographers to transition into digital culture. Clients demand much more nowadays, and generally budgets are reduced which has an impact on the quality of the work. You are not crafting an image, so much as 'getting the shot'. There is a greater demand for 'content', and the more content the better. It is a different way of working, there are different expectations. Photographers have had to adapt to a faster pace and deliver a wider range of shots in a day."

Do older photographers get stale? "Yes," according to Stoddart. "The ones who don't move with the times do. They need to work hard to stay inspired and relevant." What do young photographers bring? "They can bring a fresh perspective, a different approach. A lot of young photographers started shooting on digital cameras and cut their teeth on this new way of working. They have an excellent grasp on the latest technology. The biggest difference we see is that younger photographers embrace, and are skilled at, using social platforms, and

ABOVE: First swimmer ventures out at dawn. Bondi Icebergs ocean pool. Shot for BMW Magazine.

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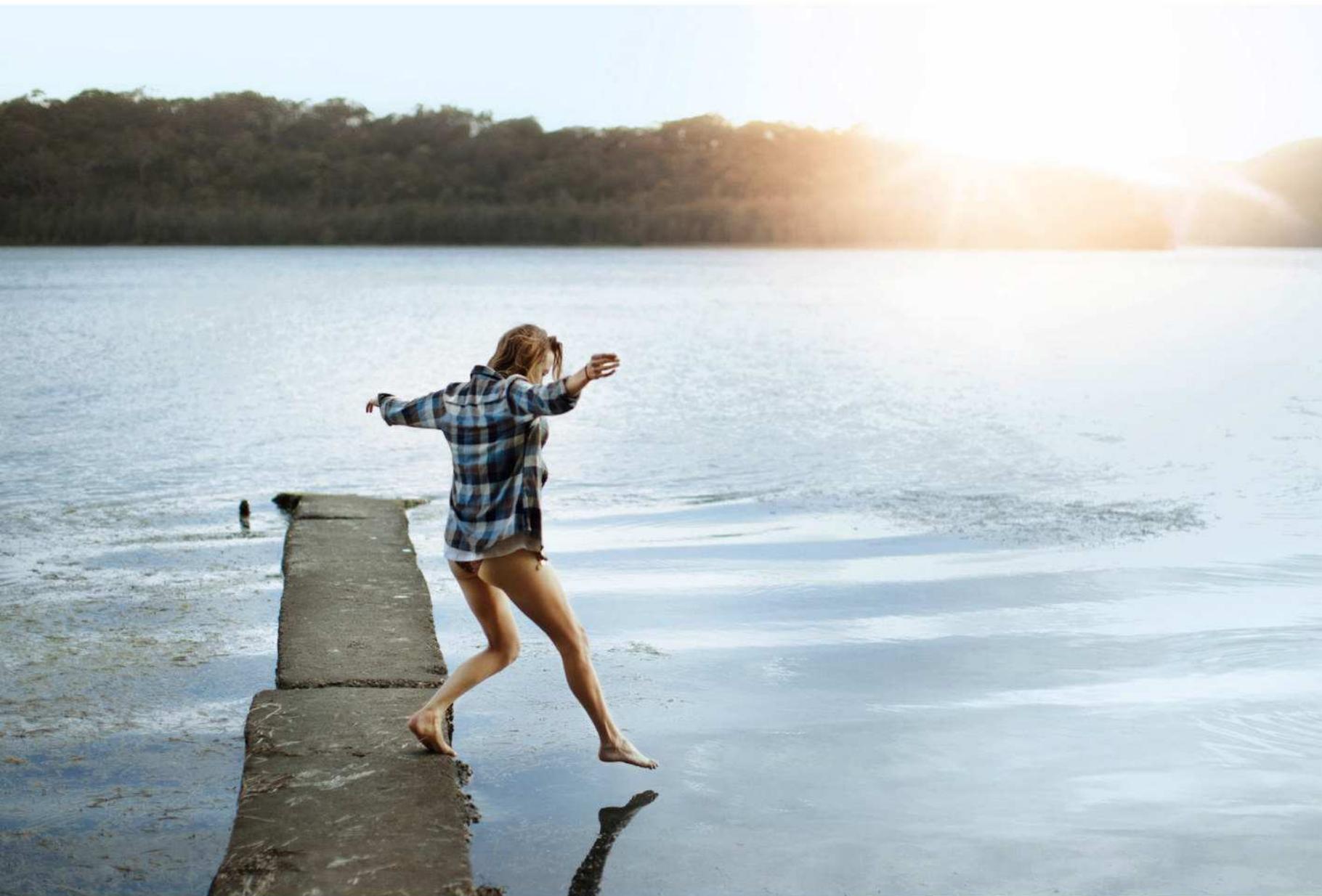
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this can open a lot of doors. Older photographers are not always as tech savvy and that can have an impact on the promotion of their work.”

The answer of Sam Montgomery, executive photography producer, Hogarth Australia, contains, instead, a challenge to older photographers. “I don’t think age is the first thought that commissioners have when deciding between photographers. The current trend in a lot of advertising, but especially fast-moving consumer goods (FMCG), is to engage their audience with authenticity. For some brands, the strategy is to use young photographers, stylists, art directors to create this work because they live the culture and understand their audience. A lot of younger photographers have their own strong social brands that commissioning brands are leveraging in formal and informal ways,” he says. The best young photographers, he says, bring a sense of fearlessness. They understand their culture and can talk to it. But the best of the experienced photographers continue to see the world with fresh eyes and “for some sectors, their deep understanding of the craft is essential”.

New commissioners, meet real oldies

Gary Heery is 69. His business is thriving. He no longer relies on either advertising agencies or editorial assignments for income. He has a collection of long-term clients for whom he works and who respect his knowledge. “I don’t get a lot of art direction these days. I’m often asked,

ABOVE: Shot for a Hyundai Tucson campaign.

RIGHT: Tree Face.

FAR RIGHT: Paper, Scissors, Rocks. A collaboration with paper sculptor, Jean Kropper. Shot for Qantas Magazine. Retouching by Suriya Black.

‘What would you like to do?’” Most of his income now, however, comes from his print and book sales.

“If you’d asked me to talk to you about this ten years ago, I would have told myself, ‘Don’t go near it,’ he confesses. “I suppose there is a feeling that it’s a young man’s business. At 59, panic set in. Now at 69, I just say, ‘Oh well’, and get on with business. Five years ago, I did a retrospective book. It was the best work I’ve ever done, and since then I’ve been busy. I don’t give a shit any more. I’m embracing being old and I’m going to work until I drop.” Heery notes that it’s completely acceptably respectable in New York for older people to be photographers. “If they’re not dead, they’re working,” he says.

Heery still has to pay his bills, but he shoots because he still loves it. “You’ve got to make it rewarding. If it’s drudgery, it will show in your work.” This is one of the reasons he keeps a lot of irons in his fire. “In any business, you’re building a wall of success brick by brick. You’ve got to keep building it. I’ve got a lot of bricks laid down, but there’s still a way to go.” As for becoming less creative, Heery has found the opposite to be true. His most recent project is a book of portraits. But not just any portraits. Heery takes the initial shots, then gives each subject the file. That person is allowed to do “whatever they like” to the image. Heery then re-shoots it and adds it to the book. The project came with an unexpected bonus for Heery. “Usually, you shoot

a portrait and the person leaves. With my project, I'm going back and forth with people, interacting with them, developing relationships with them." When asked what he thought experience brings, Heery's answer was decisive – "Everything. I can now look at something and see it as a finished picture. Even in black and white. I'm very fast at what I do, and very efficient. Heery's book, *Birds*, won the People's Choice Award in the 2016 Australian Photobook of the Year Awards. His documentary, *Heery's World*, is being screened by Qantas and has just been sold through Amazon to six countries, including the US.

George Seper recalls that on his 65th birthday no one was handing him a gold watch. "But I supposed that this was my own fault, since I decided to follow the road less travelled and spend my working life as a freelance photographer, instead of a company man. Ageism, it seems, is a long-established tradition, but now I'm wondering if it is affecting me directly and if it's always unfair, or just a fact of life?" To work it out, Seper, reconsidered his own youthful years. "I cut my photographic teeth in the mid-1970's magazine industry, fashion magazines specifically, who by their nature embrace change and exalt youth and youth culture. There were a few 'oldies' around. I remember them as being all women, with fierce intellects, acerbic wit, vast cultural and historic knowledge, and style for days. My God they were intimidating, and I recall being terrified that they would discover how little I actually knew once I stepped from behind the camera and spoke. Those old girls were a treasure trove of knowledge, and I owe more to them than I can express, not only for my professional success, but also for generously sharing some of what they knew with me."

Do his young work colleagues in 2018 treat him similarly? "Maybe...perhaps... maybe not so much," Seper says. "Knowledge is much easier to acquire than it used to be. Easier than it has ever been, in fact. I have probably learned more from YouTube in the past few years than I did in seven years at university, so knowledge these days is abundantly free flowing and is not worth what it used to be." Seper says he is kept youthful by his young wife and two daughters, who "predictably express their disdain for my antiquated ideals, ideas, prejudices, and values, and in a Herculean effort they drag me kicking and screaming into the early 21st century."

Seper is aware that the technology gap divides the old and young like nothing that has come before. "It's not just the gadgets, apps, and jargon. Digital technology came fully loaded with a lifestyle change that has infected modern times much like a virus." And then there is social media. "As I was hitting my straps and started to become 'famous' there was a lot of currency to be gained by being enigmatic. Being enigmatic meant that you were hard to predict and somewhat known, but not well known, and this made people curious, and they sought you out to find out more. Being enigmatic is the antithesis of today's social media landscape."

**I don't give a shit
any more. I'm
embracing being old...**
Gary Heery



So why do "oldies" like Seper still get hired? "Risking being accused of great hubris, I'd have to put it down to talent," he says. "It's not for no reason that old photographers like Norman Parkinson, Irving Penn, Horst, Helmut Newton, and many others were prolific right up until the bell rang. Richard Avedon, one of the greatest fashion photographers of all time, died in his eighties, and on the job. Like all professionals, in the end it's talent that wins the day. Once your figure and looks go south and your patois takes a side street, talent in its stripped-down form is all we have to offer. No one visits the Louvre and considers that da Vinci, Rembrandt, Manet, Monet, Picasso, and others painted some of their best works when they were old men."

It's undeniable that ageism is a touchy topic. As with gender inequality and lack of diversity not so long ago, silence is considered to be the easy way to deal with it. A number of people approached from advertising agencies declined to comment, along with their editorial counterparts. So, too, did many mid-age photographers.

Does ageism exist? "Sure, and it always has. I was rarely tempted to work with my parent's contemporaries when I was young, and little has changed I'd wager," Seper notes. Does ageism affect everyone as they age? "It needn't if you concentrate over the course of your career on amassing skills and refining your talent," he says. "Remaining true to one's vision and speaking with one's own voice is paramount, rather than trying desperately to keep up, when this time is clearly not ours."

Stoddart doesn't think you can be too old to shoot. "Experience counts for a lot. With experience comes confidence and the ability to

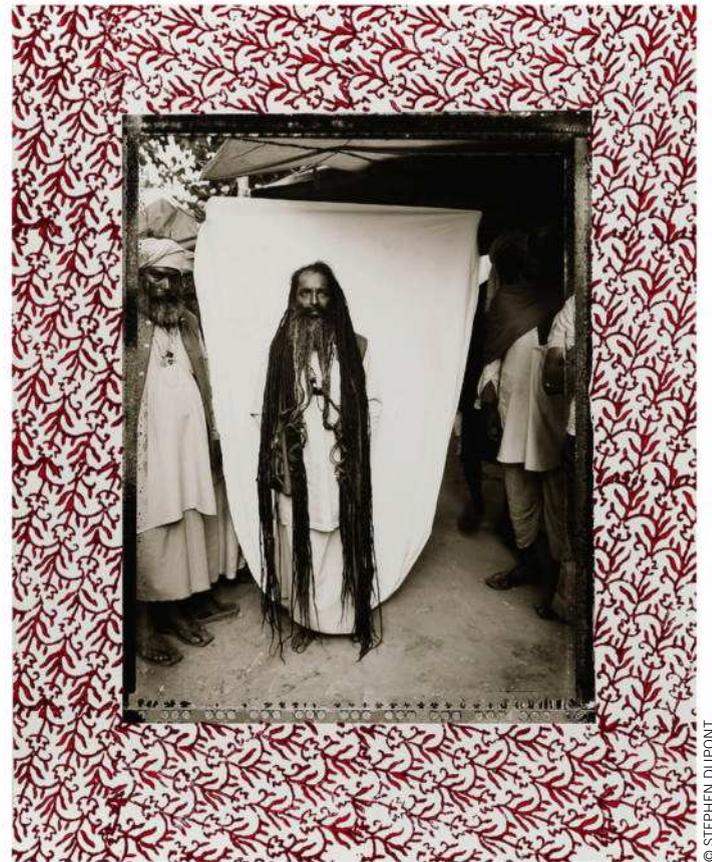
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deliver on the brief without rounds of endless shooting,” she notes. “Having learnt to shoot on film means that a lot more preparation and consideration goes into crafting the image, lighting, and composition. Shooting on digital is a faster process, the results are instant, and so clients are not relying on the photographers’ vision and expertise.

Experienced photographers are great at improvising and problem solving, Stoddart adds. “They can find alternative solutions and improvise when something isn’t working, when you don’t have the right conditions, the weather turns, you lose your natural light. Younger photographers may not have the knowledge or experience to deal with situations like that. More inexperienced photographers also tend to shoot a lot more, without necessarily knowing when they have the shot. Digital can often mean more time editing and making shot selects. Instead of using five rolls of film and making shot selects from 30 frames, we are seeing selects being made from hundreds of images.”

And Heery’s thoughts? “The next generation better hope you can’t be too old to shoot. We’re them. We’re just further down the road.”

Last word: Meet a bloke in the middle

The final word comes from Craig Wall. He’s 49 and, he admits, no longer a “young, emerging” photographer. “All around me I see new up-and-comers, all ambitious and hungry for success. Some of these people I know are going to be stars in the not-too-distant future, purely

because I can see their relentless persistence in growing their skill sets, continually developing and refining their signature styles, and most importantly, are exuberant and passionate about the craft to the exclusion of almost everything else.” But he believes that you can never be too old “unless you allow that to be your mantra, or if you lose your passion for the craft or become weary of the hustle required to stay on top of the game.”

“Most importantly, as photographers we should hold on to the joy of creating beautiful imagery first, and worry about material success second,” Wall says. “That’s not always easy when you have a family and a mortgage, but without the passion for image making, I think you will see people fly past you and you will be slowly edged out of the market. When that happens, you really will feel as though you are too old to shoot.” □

ABOVE: *From the Rearing Horse Series, 2017.*

ABOVE RIGHT: *Untitled #18, 2010, from the White Sheet Series. Stephen Dupont is represented by The Kitchen Creative Management.*

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The quest for creativity



Picasso famously said, “All children are artists. The problem is how to remain an artist once [one] grows up”. Science-based research shows that both creativity and non-creativity is learned behaviour, and the activities we engage in will either teach us to cultivate creativity, or they’ll teach us not to be creative or think creatively. Sophia Hawkes spoke with five creative photographers to gain insight into their creative lives and share ideas on how you can live a more creative life.



© MARTIN STRANKA

Where does creativity come from?

In his well-known TED talk on education and creativity, Sir Ken Robinson proclaimed that “we don’t grow into creativity, we grow out of it”. Indeed, science reveals that children are highly creative, but often lose this ability over time. Is Robinson right? Are we educated out of creativity?

Swedish-born surrealist photographer, Erik Johansson believes his creativity has always been there. “To keep creativity, we have to try to remain playful and curious . . . It’s about looking at the world and making unexpected connections . . . about creating by combining things,” he says. For him, it’s a matter of quite radical self-responsibility. “It’s not so much about the environment you’re in, it’s about what you do with that environment,” Johansson says. These sentiments are backed up by creative consultant and author James Clear, who states that creativity is “new connections between old ideas . . . taking what’s already there and combining it in new ways”.

Munich-based Tom Hegen is a graphic designer and photographer passionate about aerial photography. He draws inspiration from considering his audience and knowing what he wants to trigger in them. “I want to tell stories of the relationship between man and nature by using abstraction as language to inspire people,” he says. He hopes this actively involves his audience, leading them to explore hidden information in his imagery. He’s intrigued by people not knowing what they are looking at, having to decode the image. Creativity is everywhere; people “act as designers to shape our environments . . . I try to find creativity by reading between the lines,” he says. To Hegen, the world is a huge artwork and it’s his task as a photographer to “focus on details and frame them”. This recognition of creative expression in the world around him enhances his creative vein, something he believes we all possess.

It’s about **looking at the world** and **making unexpected connections...**

Erik Johansson

Bella Kotak, a fine art, fashion, and portrait photographer currently based in Oxford and London, agrees. “Creativity comes in many forms and we’re surrounded by it. Everything around us was borne from a creative idea,” she says. She finds creativity by seeking things out of the ordinary that make her stop and think. “I think

you can train yourself to be creative through curiosity, practise, and by accumulating knowledge. The more you know, the more you have to experiment with,” Kotak states. “If an image stirs something in you, then there’s something special about it. The magic lies in the creative choices the artist made to convey their message.”

Prague-based, award-winning photographer, Martin Stranka derives the majority of his income from exhibitions and limited edition print sales. Commissioned work only takes up a small portion of his time. “I cannot imagine working on an image and feeling pressured for time,” he says. His images have been used for book covers for publishers including Harper Collins, Sterling, and Penguin Random House. His work has also been licensed by Adobe and Disney, and published in *The Guardian*, *The Daily Telegraph*, and many others. He’s also won over 80 major international photography awards including World Photography Award, Sony World Photography Awards, Professional Photographer of the Year, Nikon International Photo Contest, Prix de la Photographie Paris, and the International Photography Awards. Stranka, like Hegen and Kotak, sees creativity everywhere, and he expresses a profound appreciation for creativity in life unfolding. “I taught myself to search for and find creativity in every ordinary

LEFT: *The Architect*, 2015.

ABOVE: *I Can Hear You Call*, from the series, *I found the silence*.

I think it's important to stay curious and never be satisfied. There's still so much to learn.

Bella Kotak



© BEN THOMAS



moment . . . the smell of autumn, or a freshly printed newspaper bringing you a memory of your childhood, flying birds in the rain, a touch from a stranger walking past, a feeling or sense impression of love – when you think of somebody you love or moments when you lost someone close to you,” he muses.

In the world of Australian photographer Ben Thomas, creativity is split into two components: exploration – looking for pictures; and composing – bringing the pictures together. His project, *Cityshrinker*, pioneered the tilt-shift technique for art in 2007. Since then, he's used mirror and kaleidoscopic techniques in *Chroma* (2015) to explore how repeating patterns and objects are fundamental to urban environments. More recently, *Chroma II* made use of urban flatness and colours to deconstruct and question how society defines place. Thomas believes you have to practise creativity frequently, and that it's important to find something that you're really happy spending a lot of time on without thinking about any rewards beyond the process itself. Keith Sawyer, a creative guru and professor at the University of North Carolina further emphasises that hard work and creativity cannot be separated, and that “artists are embedded in the world, just like the rest of us”.

How to cultivate creativity and manifest ideas

Those interviewed all stated that music supports and inspires them. In order to remain creative, Thomas believes it's crucial to keep things fresh, find a rhythm, and move outside your comfort zone. To work well



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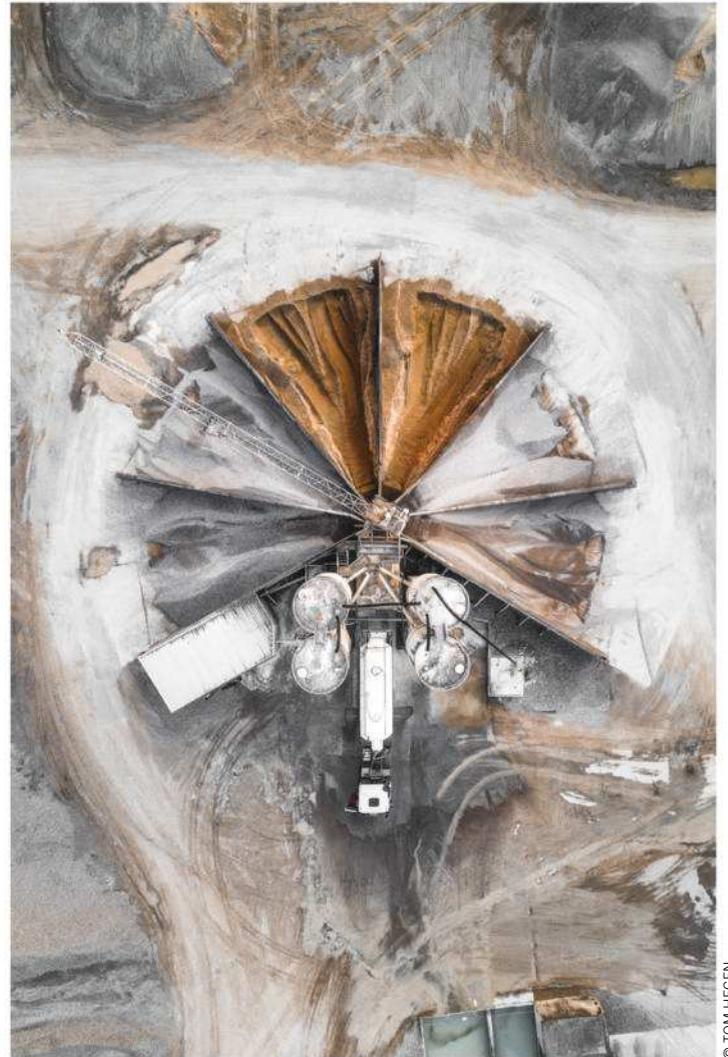
creatively, he needs space, music, and good coffee. But more than anything else, it's his network of creative colleagues that feeds his creativity. He stays inspired by challenging himself and bouncing ideas off his network, but highlights that "you will always be your greatest critic, so be sure to stay true to yourself and the work you create". Thomas grows with work that makes him do things differently. "I need to feel like I'm being challenged to enjoy the work. When that stops, I'll put down the camera," he says.

Stranka is more focused on inner reality than Thomas and it's clear that he accesses a private, creative universe by closing his eyes and turning inwards. He stays connected to this universe by activating his senses, out of which touch and smell are the most powerful. "I always try to touch and smell basically everything. These little practices and experiences give me what I need," he says. When being competitive, with himself or others, Stranka finds that havoc rules his creative universe. "Creating art is not a competition . . . It should fulfil you. You should enjoy it," he says. Turning inwards also helps him choose amongst the myriad of ideas. "I learned to listen to my inner voice, and after a few days or weeks there is always one most vibrant and colourful idea that stands out. I only need to calm down and let my heart do its business. I choose the idea closest to my heart – not by using a rational part of myself," Stranka elaborates. Kotak feels the same ways. "It's where your heart is, and the passion you have for the idea that will break barriers," she says.

LEFT: Nathan's, Coney Island, 2016, from the series, Chroma II.

ABOVE: Until You Wake Up, from the series, I found the silence.

ABOVE RIGHT: From The Quarry Series.



© TOM HEGEN

Likewise, Johansson often has more ideas than he can possibly manifest. "When an idea comes to me, it's usually just a small little thing or a combination of things I find interesting," he says. As soon as he gets an idea, he writes or sketches it down; otherwise it can be gone just as quickly. He has a few sketch books going at a time and typically carries one everywhere. Sometimes, it's a case of taking a note down on the phone so that it's not lost. "You get used to catching these ideas flying around," he says. When deciding what idea to work on, Johansson says that "it's a gut feeling". He doesn't think about what people will buy or the expectations of others. It's about what he finds interesting. And what makes an image interesting is that it makes you think or creates some kind of reaction. Similarly, Thomas records ideas as they come to him; sometimes he'll use them instantly. Other times, he will put them aside for later when they pop up in a new, perfectly timed context.

To help boost her creativity, Kotak writes a lot and scribbles things down that inspire her. Much like Thomas, Kotak uses a network of creatives to share and learn with; feedback is invaluable. "I think it's important to stay curious and never be satisfied. There's still so much to learn . . . the more you know, the more you can grow," she says. As we evolve, our art will evolve with us." Kotak says she works best under a deadline. "I suspect it's one of the many reasons why I love working with nature. It moves in its own time and doesn't wait for anyone. Spring flowers slip away into summer blooms. This cycle excites and motivates me to create against an ever-changing landscape," she exclaims.



Persistence is really important. You need to keep pushing when things seem like they're going nowhere...

Ben Thomas



Getting stuck is out of your control; getting unstuck isn't

Getting stuck is a natural part of the process. It's important to know what helps you push through when the going gets tough. Johansson isn't always swimming in abundant, creative juices. When in a creative rut, he revisits old sketches and notes of earlier ideas. What also helps him get unstuck is doing something completely different, and he often draws inspiration from painters, rather than photographers. Being stuck creatively isn't only about not having any ideas, it's also about how to actualise ideas or solve problems in their manifestation. He seeks feedback from people he trusts to give their honest opinion. "You get so used to an image when you work with it a lot that it's hard to see what's good and bad in the end," he explains.

As creative ideas aren't static events, but processes, Johansson tries to plan the execution of them well. This phase usually takes a few months, but sometimes years, and he believes ideas need time to grow from more than just a "crazy picture" into an image with meaning, or

ABOVE: *The Kiss*, 2018, from the series, *In Bloom*.

ABOVE RIGHT: *The Warrior*, from the series, *Enchanted Worlds*. "For every woman. You have all the power within yourself to bloom into the person you were born to be."

a story. "It's about what you want to say with the image," he continues. He explains that "it's a balance between giving ideas time and giving yourself deadlines, otherwise projects may never be finished". The seasons give him a deadline in tune with natural cycles. Although the short deadlines with commissioned work sometimes prove challenging, Johansson attempts to balance time for growth with deadlines by working on several ideas parallel to each other.

Thomas also likes working on a few ideas at the time as it helps him to keep things fresh. Creativity comes in waves. When the creative ocean is rough, Thomas manages to catch a wave by looking at ideas from different angles with help from his creative network. This also refines his ideas. "Persistence is really important. You need to keep pushing when things seem like they're going nowhere, or when you're not getting the response you want. Set your goals, short and long term, and don't lose sight of them," Thomas suggests. In contrast to Johansson, Thomas, like Kotak, thrives with deadlines. "Deadlines are always great. They obviously bring a level of stress to a situation, but

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they do bring focus . . . Learning to perform under pressure is one of life's greatest skills," he says. He adds that his creativity thrives when working on projects pushing him to do things differently. Being in a creative wasteland can be painful, but very rarely can there be growth without pain. It's a matter of persevering through the times of growing pains, and to embrace, and even seek challenges as they are intrinsically linked to growth.

Hegen and Stranka also seek new perspectives when they get stuck creatively. Engaging in multi-sensual experiences, like hiking or mountain-biking, frees Hegen's mind, enabling him to step back and rethink a concept. Stranka too uses the outdoors too loosen things up creatively when he's feeling smothered. When stuck in the process of executing ideas, Stranka gets back to nature, and just sits and watches the horizon, or listens to the sounds of the forest, the birds singing, the wind in the trees, or the silence in between. For him, one image leads him to another, having revealed perspectives and connections previously unseen. For example, he shot *I Can Hear You Call*, with a fox, and then another image with a small deer. These two pieces were steps into the wild-animal series. From there he came up with the idea to add in a human element with the animals, creating the image, *Until You Wake Up*, which featured a white deer and a crashed car, and *Dreamers and Warriors*, with a pilot's helmet and birds as symbols of "our dreams and fighting against our fears".

But don't be fooled; Stranka is no demi-god who's never encountered a creative block. About five years ago, he had a rather significant one. After publishing his first photo book, he had the

overwhelming feeling that it was over. "I felt like I finished some kind of era . . . there was no need to create images anymore. It was a really weird feeling." This feeling was so strong, however, that in front of an audience, Stranka declared: "Maybe this is the last thing I do in terms of photography". He didn't take another photo for eighteen months. Then, he found a need inside himself to create images again. "I think it was the biggest obstacle I've had to fight against, but I won in the end. I feel so grateful I got over it."

Despite her ability to stand strong and keep her creative fire burning, Kotak too gets stuck. Often it's because she's feeling burnt out. "I visit museums, galleries, read, and watch movies that I feel will inspire. I essentially give the mind some space . . . I love exploring new places, photographing faces, meeting new people, and testing ideas that I have noted down." Trying new things, techniques, and practising new ideas is great medicine for growth and creative flow, according to Kotak. Creative blocks happen to everyone. It's by staying focused and having a strong will to achieve, even when things aren't flowing, that you'll grow as a photographer. Get to know yourself, and what will summon your muse if you find yourself wilting in her absence.

Creativity and money

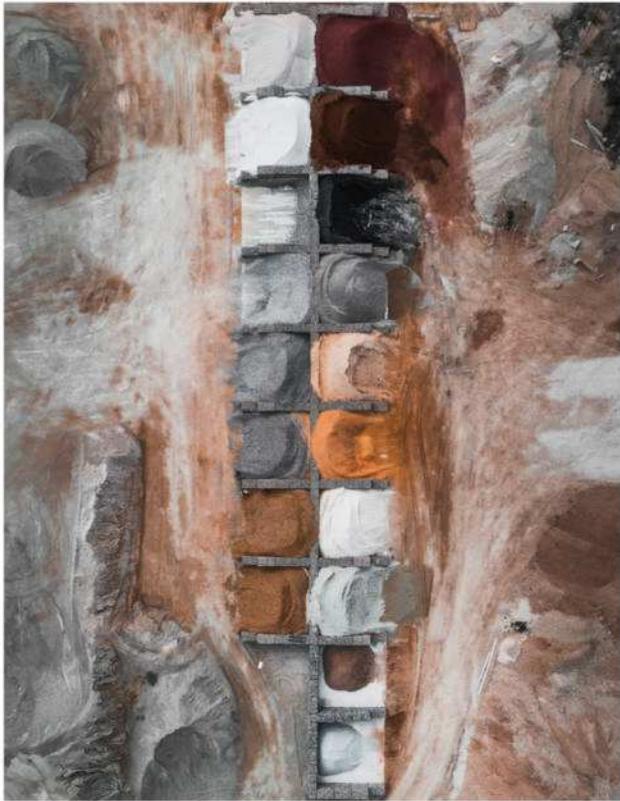
Money often becomes a dirty word in creative circles and what's seen as selling out, where one's artistic integrity is called into question, is frowned upon. But let's face it, to create significantly and abundantly, money is a crucial element. Can making money and creative authenticity coexist?

ABOVE:
Dreamers and Warriors, from the series, *I found the silence*.

RIGHT: From *The Quarry Series*.

FAR RIGHT: *The Cover Up*, 2013.

Can making money and creative authenticity coexist?



© TOM HEGEN

Johansson started creating images for fun, not to make money. Over time he got work request from people seeing his images. Publicly shared photos became “a shopping window drawing in clients . . . my creativity shows people what is possible,” he explains. Now, he works on a couple of bigger ad campaigns per year to finance time to create personal work. Without this time to freely create, he wouldn’t draw in new clients as it’s his unique creativity they are after. Hegen too uses commissioned work to finance time spent pursuing his true artistic expression. Although a lot of the commissioned work isn’t as experimental or creative as he’d wish, it gives him the opportunity to later create freely, taking images he can exhibit and make publicly available, and this in turn feeds the commercial aspect of his photography.

Similarly, Stranka gives voice to this creativity-money feedback loop. “I think that financial success is a side effect when you do what you love. Because, when you do something you love, you do it often. When you do something often, you do it better and better. When you are good at something, it always attracts the interest of

© ERIK JOHANSSON



other. When you have their interest, it always brings in money,” Stranka says. Thomas, on the other hand, explains the link between creativity and sourcing clients by stating that the key is to find your own eye and voice. “Every photographer should be asking themselves what sets their work apart from the next person’s,” he says.

The photographers here have described how they foster creativity, find balance between creative freedom and productivity, and what helps them get unstuck once stuck. These insights are simply summarised, by James Clear’s five step breakdown of the creative process: gather new material, thoroughly go over the materials in your mind, step away from the problem, let your idea return to you, and shape and develop your idea based on feedback. By recognising creativity in the world around you, it’s possible to harness and enhance your own creativity. Creativity has multiple faces, but it’s about making new, unusual, or emotive connections between pre-existing elements. As romantic as it may seem to be a highly creative individual, it’s hard work and knowing when to step back to regain focus is essential. If you want more creativity in your life, follow these guidelines, and see what happens. ▣

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Keren Dobia
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Should you ever **work** for

free?

A lot of people work for free. For all sorts of reasons. People who take work home, creatives who scale down their billable hours on a job, businesses that do two-for-one promotional offers, any business that does a free sample offer, all work for free. Of course, there's a psychological difference between giving something away that you've planned/budgeted for, and being asked, point-blank, to work for free. Candide McDonald investigates.



© LORI CICCHINI



© KEREN DOBIA

Why

would you work for free? It's very common to be urged to work for free "for the exposure". There are two parts to this. There's goodwill – exposure within a business. I have a very long-term client who has asked me twice in a decade to do a major job for free "as a favour". She pays me exceptionally well, tells people far and wide how great I am, refers me to people who need writers, and we put up with each other – no one is always wonderful to work with. Being asked sent a prickle up my spine both times, but I was more or less happy to oblige. She had earned it, and I knew she would "pay me back". If she was client who didn't pay me very well, didn't give me regular work, didn't promote me and refer me, and if she gave me grief on jobs that cost me money, I'd say no. Or, more likely and more reasonably, I'd negotiate. Business relationships are all – and always – about give and take. She may well have expected me to do so.

The second part of exposure is getting your work seen – exposing your work to all the potential clients "out there". This is a personal call. Maybe you don't need it. On the other hand, if it's a really great job, you might consider it. Once. No one wants to be known as the photographer who'll work for peanuts, or free. That devalues your work.

If it's a first-time client, you might not consider it. That client hasn't earned it and may not pay back. A relationship based on you being generous and your client being stingy isn't a good relationship to have.

It's not uncommon for photographers – for any creative, in fact – to work for free to get a foothold in the industry, break into a new genre, or refresh their portfolio. It's an advertising campaign with your work as the product. This is akin to a business doing a product sampling offer. Businesses don't do sampling offers unless they have a plan. So, do one. Create a marketing plan, with a clear goal and a proper budget, and don't underestimate your costs. Make sure that the offer achieves the goal and stays within budget. It's not good advertising unless it promises to be your best work. And it's not good advertising if no one who matters knows it's your work. If a photographer's credit or another form of acknowledgement is part of that goal, make sure you get it – agreed, in writing, up front. If you're using it to advertise yourself, make sure you have permission before you sign on. Don't imagine that you're building great industry contacts by working for free. You may well be painting a sign on your back that says, "Cheap". You don't want to be known for that either.

MAIN: Cover shot for *Surreal Beauty* magazine, 2016.

ABOVE: *The Permacuturalist. Portrait of Taj Scicluna in her garden, Silvan, Victoria.*



© KAREN ALSOP

RIGHT: Shot for The Heart Project.

BELOW: Michelle Bridges, shot for her book, *Keeping it Off*.



© ROB PALMER

Being seen to be part of a collaborative process could stand you in good stead.

© TODD HUNTER MCGAW

Turning freebies into a unique selling proposition

US wedding photographer, Matt Druin created a unique selling proposition that made his name by offering no travel fees to clients who book him for US weddings and “great deals” for those contemplating an overseas one. On his website, he details the “top destinations we would really love to photograph in no particular order!” Of Australia, he says, “sadly we have never been and are itching to go”. There’s nothing at all wrong with being creative or proactive in your approach to what you’ll do for free. And many Australian destination wedding photographers are also happy to bend their rules in order to secure a booking at an exotic location, where the client, obviously, covers travel expenses.

Every now and then another creator, with whom you’re working (or indeed with whom you’ve worked in the past), might ask you if you’d like to stay back (or come over) after a shoot and work on an experimental idea. This can help build great industry contacts. The caveat being that it’s a creator or creators you admire, if you think the idea has legs, and if it’s sufficiently developed so that you won’t be pissing in the wind.

What if you’re asked to take extra photos on a shoot for free? If it’s an idea that grew from the shoot and is easy to do, it may be worth your while to say yes. Being seen to be part of a collaborative process could stand you in good stead. If you’re asked to shoot something else, say “for the website” or “for the corporate brochure”, it’s likely that your client is taking advantage of you. It’s probable that those shots would



have been predetermined. Both of the curt answers, yes or no, are less than desirable. Don't say no and whinge about your reasons either. Say no and state your case, without emotion, in as few words as possible. Or say no and suggest an alternative. Offer a discount and give a reason, for example. Because you're already there (which minimises your costs) is a reason. Or ask for something in return. A guaranteed place on the pitch list for the next job is a reasonable request.

Those who will, those who won't – and why

Digital artist, Karen Alsop also takes social responsibility into account. "I'm regularly approached by organisations and families who have seen my charity work with The Heart Project and desire something similar to them," she says. "Many times, they want to pay me, but can't afford what it would actually cost (in the thousands). Under these circumstances, I prefer to do the job completely for free, rather than for a nominal amount. Subject to my availability and other income streams, I would rather contribute my time and talent to helping others than ask for a token amount. This generally means that the work is valued much more because there is an awareness of what it would be worth. I am often able to get costs covered by generous like-minded companies. I also find there is an endless number of people wanting to volunteer and help," Alsop says.

Her approach is different for clients who do have the money and means. She would refuse. "I've been around long enough to know that

the promise of exposure does not equal the work involved. On the flip side, if I see a collaborative opportunity that could provide strong exposure to my brand, I will approach the other party and am comfortable in doing the job for free because there is mutual benefit."

American fashion photographer, Lindsay Adler says she shoots for free all the time – "But that's only when I'm shooting for myself. Each month, I put together approximately two shoots in which I am creating marketing materials, experimenting, building my portfolio, and testing concepts with my creative team. On these shoots everyone works for free, and no one is making money. Instead, we are all growing and 'profiting' in other ways. I honestly consider these free shoot days just as important as paid days because they help me to continue to grow, learn, and evolve," Adler says. She doesn't work for free if someone else is profiting, neither for exposure, nor to make a new contact. "Years ago, I used to," she admits.

If asked, point-blank, to do a job for free, Australian food, lifestyle, and ocean photographer, Rob Palmer would say no. "Without knowing more about the client or the job itself, my initial reaction would be a firm 'no'. I firmly believe that, as a commercial photographer, you must recognise the value of your own work. Companies and individuals are asking you to perform a task because they require your services. Without you, their profits are not going to reach their full potential. On top of that, hopefully these companies and individuals are also contacting you because, not only do they require your services, but they also believe you

RIGHT: “I wanted the model’s skin to mimic the smooth texture of the flower petals. It was lit with a single soft light source (right) and a silver reflector (left) to illuminate her jawline.”

BELOW: “Sometimes simple styling can create an elegant image. I made the dress out of a scrap piece of tulle, and the powder is simply a bit of flour.”



© LINDSAY ADLER



© LINDSAY ADLER

will perform these services better than anyone else,” Palmer says.

Early in his career, when most are more vulnerable to being taken advantage of by potential clients, Palmer says he was fortunate enough to have great mentoring from older, experienced photographers who helped him navigate through tricky negotiations and agreements.

“I don’t recall shooting anything for free, for cheap maybe, but not for free. Having said that, now I’m finding I’ve reached a point where I am doing jobs for free, sometimes even looking for jobs to do for free, but all these types of jobs take three things into consideration.” Palmer’s three requisites are: Collaboration – having the opportunity to collaborate or partner with other inspiring people or groups making a difference socially or creatively would get a definite yes. Creativity – if the project itself is really creative, Palmer would consider it. “It may be a really interesting brief that requires technical lighting or interesting post production, or maybe the campaign is going to be a WOW piece in my portfolio.” Charity – “If I can work with a charity that is close to my heart or that I feel is making good social or environmental changes, then I’d definitely work for free on some projects.”

Brisbane-based wedding photographer, Todd McGaw works for free – under certain circumstances. “For humanitarian work and volunteer work, or to help support the photographic industry and community,” he says.

“A perfect example is this article. Publications, community groups, and camera clubs occasionally contact us asking for contributions, thoughts, opinions, and competition judging. This is all unpaid. Technically it’s working for free. These contributions are squeezed in around a very full-time business workload,” McGaw says. “However, as a contributor to a respected publication, it provides the advantage of presenting me as a subject-matter expert within the industry,” he concludes.

Melbourne-based Keren Dobia is the 2017 AIPP Australian Professional Photographer of the Year. She still does jobs for free. However, she has a procedure that helps clarify for her exactly what she is getting into. That begins with insisting that the client puts all the job requirements into an e-mail. “This way I get it in writing, gain some time to think about it, and can see if what the client wants is realistic, and something I am comfortable doing for free.” Then, she asks herself five questions. 1. What will I get out of doing this? Do I realistically think that in doing this job I will get more work or business connections? 2. Does this job allow me creative freedom? If I am agreeing to do a job with no financial benefit, then I want to love the brief and have some control over the final image results. 3. Is this a job I am going to enjoy doing? Not all paid jobs fulfil all of those things, however when I am working for free I want to have a great time. 4. If there are any out-of-pocket expenses, will these be covered? Most people assume that doing a job for free includes wearing the expenses that come as a result. I’ve found that if I break my cost down to the client they are often understanding and willing to cover expenses, within reason, including lunch and parking. It’s about education. Makeup artists ask for a kit fee, even on free jobs as they have makeup to replenish. 5. Can the images produced be used for self-promotion? This includes considering whether you’d be allowed to or would want to use them. Sometimes this is not an option, and if that is the case my answer would be absolutely no.

Fashion, beauty, and creative photographer, Lori Cicchini also has questions about working for free, and questions for those seeking work done for free: Why do you think I should work for free? and Do you have a full-time job that you get paid to do? “I am a full-time professional photographer who has invested a substantial amount

of finance in continuous training, education, and equipment to develop and refine my skills and craft, thus confidently delivering a product or service, therefore I am justifiably expecting fair remuneration for my time," she says.

Another of Cicchini's reasons for resistance is cost. An average day's work would cost her venue/studio space, utilities, various insurance, prop hire/purchases, equipment running costs/maintenance/repairs, education/training, software costs, website, domain name, marketing materials/time, phone, and the Internet, she assesses. "Like any business, big or small, there are numerous costs in running it. To assume there isn't any cost in being a professional photographer is senseless. Working and being paid for it means I can continue to pay those bills and have some left over to live on as well."

For Rob Palmer, cost is not an issue. He reckons that doing a free job would not cost him very much. "The cost of an assistant or two, which is about \$350 per person. Plus, I own my own studio so I don't ever need to rent one, but the ongoing costs of mortgages, electricity, insurance, etc. amounts to about \$150 a day, which is nothing compared to actual studio hire. I own all my own lighting and camera

... differentiation between free commissioned work and free collaborative work.

gear which has paid itself off tenfold by now. I'd say that the average shoot physically costs me under \$600 a day," he says.

What is common to all these photographers, and what may be the crux of the question, is their differentiation between free commissioned work and free collaborative work. Even Cicchini will work for free on projects with other artists, to develop her skills and portfolio. "I have a tight network of professionals in hair, makeup, and design who, over time, have also become my friends. We work well together as we have similar aesthetics and have supported each other in our development over the years," she says. "We sometimes collaborate together to make work that will benefit us all equally, and we all have the opportunity to experiment with techniques to develop our existing portfolios." Perhaps it's perspective. Perhaps it's creative spirit. Perhaps it's "who's calling the shots."

Every photographer works willingly for free, sometimes. ■

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In fact, she could see what I couldn't, and when that is played back to you, you get a lot of ah-ha moments mixed in with good dose of clarity."

– Mike Miller



SALLY BROWNBILL



Australasia's Top Emerging Art Photographer–Winner

Innovative lighting techniques



Every photographer worth their salt knows the simplest of elements can be the difference between a great image and a stellar one. Engaging subject matter, composition, equipment, and photographer experience, are all fundamentals in capturing a memorable moment. However, it is the understanding of light that allows for infinite possibilities in creating precise mood, texture, and atmosphere. Sam Whiteley reports.



© ERIC PARE

MAIN: Light painting at the Badwater Basin in Death Valley, California, with Kim Henry.

It's one thing to know how to work with natural light, but those who have truly mastered the craft are also experts with flash – in studio and location. For this feature, we look at work by leading photographers to gain insights into how they go about lighting their images and what lighting solutions they rely on. We also explore how photographers' experimentation with light not only separates them from the norm, but pushes boundaries through merging art and photography.

Gregory Heisler

With over 70 *TIME* covers under his belt, portrait specialist Gregory Heisler is no stranger to innovation and artistry. Renowned for his evocative images of politicians, actors, and sporting stars, the award-winning photographer and educator (he was recently appointed Distinguished Professor at the Newhouse School, Syracuse University, in New York) likens technique to a recipe – something that someone else can do with similar results. Style, however, he believes is within the photographer. "Style is your vision as expressed through your technique; it is where the technique becomes individualised," says Heisler.

Tools of the trade

Ten years ago, Heisler admits he wouldn't have been caught dead with a speedlight. "They were little and plastic, but now they are very sophisticated," says Heisler who is hesitant to advocate the tool, but acknowledges its merit. He believes that while the ETTL (evaluative through-the-lens metering) is not always accurate, it comes pretty close and can be tweaked, often saving photographers time, replacing the need to take multiple readings, images, and adjustments to get things right.

"Speedlights are small. You can put two of them in your bag with your camera and two zoom lenses and you can kind of do anything," he says. "And you don't need giant stands for them as they're lightweight." What Heisler particularly likes about them though is their capacity to zoom. "They go from 20mm to 200mm as you change the lenses, and if you actually manually set one of those to 200mm, it's a grid spot right there; you don't need an attachment."

Tips and tricks

"When I think of pictures, I always think of the light first and foremost," says Heisler, who laments that many photographers don't consider light as much as they should. He doesn't rely on any specific techniques for his images, preferring the brief to set the tone. "For me, all my lighting is driven by both the subject and the goal. I wouldn't photograph Donald Trump the same way as a coal miner or the same way as a CEO or a fashion model. I would always let the subject dictate it," says Heisler, who considers lighting as an element that should be nimble. "The way I see it, there's available light, continuous light, LEDs, grid spots, HMIs, strobes, and speedlights, and all these different things, but to me, it's just light, and the tools may vary for a number of reasons."

Challenges overcome

Finding himself in an aircraft hangar (that once housed the infamous Hiroshima bomb, the *Enola Gay*) in the Utah desert, Heisler was faced with the dubious challenge of capturing ball lightning from a three-story, metal-framed lightening machine.



Using battery powered strobe lights and a radio transmitter, Heisler found the lightening played havoc with his equipment with flashes popping every time the machine was turned on. After several attempts, and hours later, Heisler resorted to manually hard wiring the strobe lights all together so that they would all fire simultaneously, eradicating the problem. It didn't work. Heisler then decided to unplug everything, open his shutter and take multiple images using a range of $f/2$ all the way to $f/22$. "Only one came out!" Heisler exclaims, before hastening to add, "That might be the single worst time I ever had."

Michael Grecco

Celebrated for his novel approach to lighting and dramatic portraits, Michael Grecco's portraiture and urban landscape work is both brave and bold. Never one to rely on just one technique, Grecco approaches each situation individually, crafting the light on the computer screen as he preps the shot. "Early on I realised that well-lit images are not the same as evenly lit images. The image area can hold a range of exposures and by using that range, you naturally create drama. Because of that, my work, in part, became about the shadow and the dramatic aspect of lighting," says Grecco, who shoots tethered to an X-Rite calibrated monitor, allowing for him to see the raw files in their full glory in Lightroom.

The 'go to' tools

Grecco always aims to use as little light as possible and uses strobes for all of his images to allow for control over the existing lighting with the f -stop controlling the strobe and the shutter speed controlling the existing light. This also freezes the subject. Utilising very tight grids on his strobes builds pools of light and accentuates the face, while the rest of the lighting is added as needed. "I also tend to wrap the light around the side of the subject, having it come in from the far side of the nose, across the face. Those are the basics I tend to use consistently," says Grecco, whose favourite tools are extra small Chimera softboxes or small strips boxes with Lighttools egg crate fabric grids. "I get the best of both worlds this way – flattering soft light and tight dramatic pools. Also, my fill is always soft. It's usually a Chimera 7-foot octabank, three to four stops below the face of the subject, directly behind me. I use a soft source because in my world, the fill should not be seen or detected, it is there just to fire pixels in the shadows."

Handy hints

Grecco believes that having a variety of grids allows for more creative control in terms of the overall look and feel of the image. "Lighttools makes regular grids, but they also make grids that focus the light to the

centre, so you can have a tight spot with a larger box. And their grey grids allow the light to hit the grid and scatter, so the surrounding area is not jet black. You can create varying degrees of darkness around the subject this way.”

Being resourceful

Grecco’s favourite portrait is of actor Will Ferrell, but the shoot didn’t start exactly the way he intended. “I saw the trailer to *Blades of Glory* and loved the polar bear rug used in the trailer,” he says. “It reminded me of the Jean Harlow portrait by [George] Hurrell, and the idea was to do a spoof of that image with a man, looking coy on the rug.”

The rug however, was a white rug, not a grizzly bear rug like the Hurrell image. The question then became, where do you go from there with a white rug? Grecco explains: “I decided to do a whole white and white tableau, including white clothes, a white set, and the white polar bear rug. To fill this shot, I then decided to use a ring light to get that edgy, specular white feel. Also, the background light was gridded so that the corners got darker. The face light was also gridded to contain the light on the white clothes.” The image, by the way, landed on the cover of *TIME*.

Joel Grimes

Most people might consider colour-blindness a handicap for a professional photographer, but for Joel Grimes, it is not so much an affliction, but an ability that affords uniqueness and separates him from the masses. Grimes aims not to necessarily create light that duplicates the world around us, but to create illusions, whether they be flattering or dramatic, to make his subjects larger than life. “I want to create the wow factor!” he says. “I have received criticism for over-dramatising my subjects. To that I say, ‘Thank you’, and accept this as a compliment.” For Grimes, the most technical proficient photograph on the planet can be a complete bore, but it is the creator within that allows photographers to go that extra mile.

The gear

For his general go-to lights, Grimes uses Paul C. Buff Einstein flash gear, and recently he has been testing the Godox AD600 using the high-speed syncing. For modifiers, he uses all Westcott products. In fact, he played a part in helping to design their 24-inch travelling beauty dish, and uses that for many of his on-location portraits.

Advice

“Portraiture,” says Grimes, “... starts with a great subject and very controlled lighting.” A flattering light on the subject’s face, he says, creates drama or brings out the most character in his subjects. “I often use wide-angle lenses that place my subjects in expanded environmental backgrounds. In ways, it breaks the so-called rules of how to approach the traditional portrait. For my creative vision, I feel the most flattering lighting falls from the top down, placing the modifier right over the lens or cross light at 90 degrees from the angle of the camera. Master those two lighting approaches, and, if needed, add one or two edge lights, and you can just about duplicate any lighting technique out there.”

Grimes controls the softness or harshness of light striking the subject by controlling the size of the source or modifier with the distance to the subject. “Move any modifier closer to the subject and it will get softer, back it up it will get harsher. In addition, how much ambient or bounce light you have falling on your subject will soften the light. By controlling those two variables you can achieve any lighting look you want.”



© GREGORY HEISLER

Early on I realised that **well-lit images are not the same as evenly lit images.**

Michael Grecco

Solutions for trying times

For Grimes, the most challenging lighting scenario is matching one of his lighting techniques that he uses for a one-subject portrait. For example, using his three-light gritty look, but applying it to two, three, or even more subjects, and do it all in-camera. In a composite, this is fairly straight-forward, but in-camera, it’s a much bigger challenge. “One solution I have found is to get my largest modifiers and back them up around twenty feet so that the light is more equally distributed across my subjects. But this requires more room and lots of power sockets, and in some locations I just don’t have the distance. Another solution is to use smaller modifiers, but shoot each subject individually, but on multiple plates or exposures. Then in Photoshop, and working in layer masks, I can paint in each subject perfectly. It is kind of similar to a composite, but without having the painstaking task of cutting the subject out. I have been doing this technique a lot for my commercial ad campaigns.”

Patrick Rochon (the light painter)

Light painter extraordinaire and self-described fine artist, Montréal-based Patrick Rochon has been experimenting with light’s infinite possibilities since 1992. His work has evolved over time through his continued experimentation with the Liteblade, his own creation, and

LEFT: *24x360* personal creative project. Model –Genevieve Borne. Light painting tools by Liteblade.

ABOVE: Luis Sarria, masseur to Muhammad Ali, photographed in Miami, Florida in 1987 for *Sports Illustrated* magazine.

a tool that is “meant to be painted, sanded, broken, re-built, taped etc. The philosophy is not that you pull it out of the box and start light painting. The idea is for you to get into your own creative processes and discoveries that gives you so many possibilities.”

Rochon’s images are of an ethereal and almost spiritual quality. A style of long exposure photography that uses light to ‘paint’ his subjects, Rochon ‘paints’ with beams and twisted swirls and arcs of light, where bright neons merge with deep shadows to create unique visuals that push boundaries of light manipulation.

The Liteblade

You could be forgiven for thinking you’d just stepped onto a *Star Wars* film set when Rochon wields his masterly blade of light. Resembling Luke Skywalker’s lightsaber, the once-rudimentary Liteblade (first developed in 2011) underwent numerous transformations. After years of crafting and honing the Liteblade, it has become a necessity for light painters, is easy to use, and offers infinite possibilities.

“If you use all these gels around it, it creates these effects. If you start sanding your tools with sandpaper, it can produce a milky effect, and if you want to put a re-varnish on top of it, you can get something different again. It is a tool that is meant to be used to sculpt, and transform your work.”

How it’s it done

Rochon recommends using a basic camera, tripod, manual settings on camera (as you are in the dark), and to set the camera to ISO 100. Use a bulb setting, or if not, adjust the shutter to 15 or 30 seconds exposure

Paré much
prefers to craft
the light by hand...

so you have a long exposure. Remember, you are working in complete darkness. Move in front of the camera, using any kind of flashlight, and start moving in circles or motions.

“It’s pretty simple. A lot of people want a quick result and with light painting you can get that. It’s fun and if you understand the basics, you can get some fast and interesting results,” says Rochon. “Right now, all I use is my Liteblade because it keeps evolving, and I use the Klarus lights because I think they have great interfacing. You can create amazing photos really fast with it.”

For studio set ups, Rochon is a fan of a black background for maximum richness of detail in the light. “For the model, the idea is to start lighting where the most important parts are and then go outwards from there. Don’t come back with another layer over time otherwise you get double faces, triple eyes, etc. You fix the eyes first, and then face, and then the body.”

Working in darkness

“The hardest thing is to light paint a model in 360 degrees,” says Rochon whose ninja-like deftness and coordination are put to the test for a shoot of this kind. With multiple cameras in a circle pointing in every direction and working in complete darkness, Rochon has learnt to work in such a way that allows him to be ‘outside’ the light, and avoid blocking a camera or revealing a shadow by ‘painting’ from above.

“You can’t actually see what you are doing, and your tools are all lined up on the floor. You have to find all your tools and the model in the dark. You work in the darkness, but you see the results straight away and there are always surprises. You can see the magic, the highlights, and combinations of colours and textures. It’s really special.”

Eric Paré

Another force in the arena of light painting, Eric Paré sees his technique and craft as “a lifestyle; no more, no less.” For him it’s all about the fact that he’s not behind the camera. Paré much prefers to craft the light by hand, by being with the model which also allows him to be part of the final image. “I feel like light-painting is a little bit like your voice,” he says. “Each one is unique. You can try to mimic another person’s voice, but if you stay true to yourself, you’ve always come up with some unique visuals.”

The gear

For Paré, his primary tool is his flashlight. Using the LEDs manufactured by Eagletac, Klarus, and Nitecore, he creates optimum light conditions for his otherworldly images. “It’s from this flashlight that the magic starts to happen: I put so many different things on top of it to give me colours, textures, and pattern,” says Paré whose initial solution to perform light painting was by using four feet plastic tube.

How he does it

For projects such as *LightSpin* or *One Step Ahead*, Paré used 24, then 32, cameras on a circular structure with a light in his right hand and a remote control in



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© JOEL GRIMES



his left hand. Practising the movement with the dancer to make sure they're following the same path, Paré and model are immersed in darkness. "Basically, he or she is going to move by a few centimetres for each picture – the stop-motion part. And for each pose, I do one circle with my light around the dancer in about one second – the light-painting part. All of the cameras are triggered in perfect sync for every shot – the bullet-time part. In the end, one sequence can take a few minutes to create, but the playback is only a few seconds. It's very tricky, but that's the kind of challenge I like: the experience is incredible, and the end result is unique and elegant."

Finding the balance

Combining the milky-way and tube light-painting is something that took Paré a long time to perfect in-camera (as opposed to doing multiple exposures). "I managed to do it by drastically lowering the power of my flashlight from 1200 to 30 lumens, and by using a very large aperture. It's always a question of balance, but this was something I didn't know was possible until just a few months ago," says Paré.

Other interesting experiments include 'long exposure flowing sand,' to capture sand in a fluid motion without Paré visible to the camera. This entails model and photographer moving in sync. "This requires so much precision," says Paré. "She has to let go of the sand one hand at a time following my movement. But that also means she has to grab the sand super quickly before the exposure and then stay perfectly still."

ABOVE: Greg Wildman shot with on light, cross light approach on location in Prescott, Arizona. One 36x48" softbox, 90 degrees to the subject was used, with light pushed in the same direction as the sun.

LEFT: Portrait of American comedian and actor, Will Ferrell.

Final thoughts

From speedlights, strobes, grids, soft boxes, LEDs, octabanks to Liteblades and plexiglass and torches, learning how to light and create amazing images according to Joel Grimes, "...is no different to learning how to play a musical instrument. The more you practise, the better you get. How many hours you put into your craft is the secret. So out-practise your competition!"

With so many creative tools and inspirations, it's easy to feel lost amidst the sea of choice. Limited only by imagination, (and maybe budget too,) these tools make for fun times exploring, innovating, and providing photographers with an opportunity to find their own unique, artistic style. In the words of photographic pioneer, George Eastman: "Light makes photography. Embrace light. Admire it. Love it. But above all, know light. Know it for all you are worth, and you will know the key to photography." ■

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Cameras

■ **Fujifilm's highest performance** camera in their X-series range, the X-H1 features a robust, durable body and is the first in the series to include 5-axis, 5.5 stops in-body image stabilisation and the new ETERNA Film Simulation for outstanding video reproduction. Ideal for both professional photographers and videographers, it uses the APS-C size X-Trans CMOS III 24.3 megapixel sensor, without low-pass filter. The X-H1 boasts dust-resistant and water-resistant-properties, and can operate in temperatures as low as -10°C. The 1.28-inch sub-LCD on the top of the camera – a feature of the medium format FUJIFILM GFX 50S – allows for instant confirmation of shooting information. bit.ly/Fujifilm-X-H1

■ **A welcome addition** to Sony's line-up is the α 7 III mirrorless camera. It features a newly

the Leica Summicron-M 50mm f/2 ASPH. lens released in 2016. Only 100 editions of the camera worldwide will be in existence. The technical specifications of the special edition camera are identical to those of the serial production model. bit.ly/LeicaM-RedEdition

■ **The Panasonic LUMIX G9** mirrorless camera delivers burst shooting at 20fps (AFC) and 60fps (AFS) in 20-megapixel resolution. It also introduces 6.5-stops compensation via enhanced, ultra-precise stabilisation technology (5-Axis Dual I.S. 2), and an 80-megapixel High Resolution mode. The 3,680K-dot OLED LVF display has a high 120fps refresh rate with no blackout which is crucial when shooting high-speed action. A status LCD on top of the body provides detailed settings at a glance. The introduction of USB charging is a bonus for travel photographers. It can also be operated

Motion

■ **The Blackmagic Pocket Cinema Camera 4K** is a handheld digital film camera with full 4/3 HDR sensor, dual native ISO with a maximum ISO of up to 25,600 for incredible low light performance as well as 13 stops of dynamic range. It also eliminates expensive external recorders as it features a unique, new USB-C Expansion Port, which allows recording using the internal SD/UHS-II and CFast recorders or directly to the same external disks used for editing and colour correction. That means you can turn projects around much more quickly because you don't have to transfer files. The camera features a large 5-inch touchscreen monitor, four built-in microphones, Bluetooth wireless camera control, and HDMI on-set monitoring output. Designed using a space-age carbon-fibre polycarbonate composite, the body is extremely strong and light. This design helps protect it from accidental knocks and drops

What's hot!

Gear and goodies you think you can live without, but can't.



developed full-frame 24.2 megapixel back-illuminated Exmor R CMOS image sensor, and a wide ISO range of 100 – 51,200 (expandable to ISO 50 – 204,800 for still images), along with a 15-stop dynamic range. The autofocus relies on an impressive 693 phase-detection AF points covering 93% of image area, 425 contrast AF points, and fast and reliable Eye AF. Continuous shooting at 10fps is possible, while 5-axis optical in-body image stabilisation with a 5-stop shutter speed advantage means you can shoot in lower light without a tripod. The camera can capture movies in 4K, and the battery will provide up to 710 frames on a single full charge. The camera offers dual media slots. bit.ly/Sony_a7-III

■ **The Leica M** (Typ 262) now comes in a red anodized finish, and is a special limited edition. The top plate and the baseplate of the Leica M is machined from solid aluminium, and being red now matches the colour of the special edition of

while attached to a portable USB power bank – great for time-lapse shooting. The 579g G9 has a magnesium alloy full die-cast front/rear frame, and is splash and dust-proof, and also freeze-proof down to -10 degrees Celsius. It features Bluetooth and Wi-Fi for connectivity. bit.ly/PanasonicLumix-G9

bit.ly/PanasonicLumix-G9

■ **The GoPro Fusion** captures immersive 5.2K, 360-spherical content, unlocking unique perspectives and visual effects that are not possible with traditional single-lens cameras. Built-in gimbal-like stabilisation ensures super smooth content. The GoPro Fusion 360-camera is designed to withstand any shooting environment, capturing video and photos. When paired with the GoPro App, Fusion becomes an end-to-end solution going from capture to edit and share with ease. The GoPro App enables users to control the camera, live preview shots, stitch, trim, and share content from iOS devices. bit.ly/GoPro_Fusion

bit.ly/GoPro_Fusion

which can often result in damage. The Blackmagic Pocket Cinema Camera 4K can record 4K images at up to 60fps and windowed HD up to 120fps. The camera uses the same MFT (Micro Four Thirds) lens mount as the original Pocket Cinema Camera so you can use lenses you already own. bit.ly/Blackmagic-PocketCinemaCamera4K

bit.ly/Blackmagic-PocketCinemaCamera4K

Glass

■ **The Leica Super-Vario-Elmar-SL** 16–35mm f3.5–4.5 ASPH. wide-angle zoom lens is ideal for a multitude of uses, including landscape and architectural photography, wedding, event and concert photography to reportage and documentary photography. Along with Leica's traditionally very high quality build, the lens also features a special AquaDura lens making it resistant to adverse weather conditions. A specially developed focusing drive comprising a stepping motor and linear positioning offers this high performance lens fast and quiet autofocus. The lens contains 18 elements in 12 groups, with

two aspherical elements for the correction of monochromatic aberrations. Three elements made from glass with anomalous partial dispersion correct chromatic aberration, while an improved mount geometry and high-quality coating ensure optimum suppression of reflections and stray light within the optical system. With this latest lens, the portfolio of zoom lenses for the Leica SL now covers a range of focal lengths from 16 to 280mm.

bit.ly/LeicaSuperVarioElmarSL16-35

■ **Nikon's AF-S Fisheye 8-15mm ED** provides a dramatic view, and two great effects – 180° in circular and full-frame. Edge-to-edge clarity, even at a minimum focus distance of 0.16m, means that photographers can approach their subjects up-close without compromising on quality and detail at the periphery. The lens features two aspherical lens elements to effectively reduce sagittal coma flare, enhancing the accurate reproduction of point light



sources located at the peripheries, even with the lens' aperture at maximum. Nano crystal coat reduces flare and ghosting, while the fluorine coat allows for easy maintenance.

bit.ly/Nikon8_15mm

Storage

■ **The QNAP TS-453BT3** features dual Thunderbolt 3 ports, coupled with M.2 SATA SSD caching and 10GBASE-T connectivity, and provides an ideal environment for professional collaborative media editing and high-speed file sharing. With powerful hardware capabilities and feature-rich productivity tools, the TS-453BT3 NAS solution for media studios or small creative workgroups features an OLED panel and two capacitive touch buttons. The TS-453BT3 delivers up to 683MB/s read/write speeds. The Thunderbolt 3 port runs up to 514 MB/s, allowing for quick file access. You can also connect USB Type-C devices through the Thunderbolt 3 ports to transfer large media files across devices.

bit.ly/QNAP_TS-453BT3



Bags

■ **The MindShift Gear Exposure 15** shoulder bag has been designed with the outdoor photographer in mind. Built with high performance, X-Pac waterproof sailcloth panels, strategically placed storm flaps, water-repellent DWR fabric, and a sturdy Tarpaulin bottom, the Exposure protects camera gear from the elements and withstands the rigors of adventure photography. With its cross-body stabiliser strap, the Exposure moves with you while you're active or is removable for more casual environments. A waterproof rain cover is included. Along with a 15" laptop in a dedicated compartment, the bag can accommodate one ungripped body with a 70–200mm f/2.8 attached and 2–5 extra lenses. It's also compatible with the Peak Design Capture Clip and the SpiderLight Camera Holster. Also available with smaller capacity as the Exposure 13, and in all black.

bit.ly/MindShiftExposure-15



■ **Perfect when you're** out and about, or trekking to your next amazing landscape destination, to carry all your non-photographic gear, is the Bergen daypack, by iconic Scandinavian brand, Fjällräven. This incredible backpack features a removable waterproof liner and ventilated pack panel. The panel helps ensure your belongings are undamaged from moist conditions, making it perfect for travelling or humid trekking with heavy loads. With a generous 30L capacity, the pack also features a reinforced bottom, stretch pockets on the side and front, reflectors, and attachments for trekking poles on the front, and a whistle on the chest strap.

bit.ly/Bergen30Ldaypack

Monitors

■ **The BenQ SW271** is a 4K UHD 27" colour management monitor that covers 99% of Adobe RGB and 100% of sRGB. It features a 10-bit IPS panel and advanced 14-bit 3D lookup table. Colour characteristics can be customised via

hardware calibration with X-Rite or Datacolor calibrators and the BenQ Palette Master Element calibration software. Users can easily and instantly switch between the Adobe RGB, sRGB, as well as Black and White modes via the SW271's exclusive "Hotkey Puck", a small device that fits comfortably in the base of the SW271. The monitor comes with a detachable shading hood to block ambient glare.

bit.ly/BenQ-SW271

Goodies

■ **The Sonos One**, part of the Sonos wireless hi-fi sound system, features future-ready voice control. The attractive, smart speakers provide rich, room-filling sound, and integrate perfectly with other Sonos speakers you may have in your studio or home. Available in black or white, when voice control becomes available in Australia, you'll be able to combine voice with the Sonos app to

manage all your music in one place: Spotify, Apple Music, Amazon Music, Internet radio, and many more streaming services. With Sonos One, you can use voice to control your entire Sonos home sound systems. In addition to support for music, Sonos One will allow owners to enjoy Alexa, and all that it offers.

bit.ly/Sonos-One

■ **With Merrell's Moab 2 GTX**, you will be ready to embrace the great outdoors no matter the conditions, or the terrain. The Moab 2 GTX comes as a shoe or mid-boot, ideal for hiking and to get to those pristine, out-of-the-way landscape locations. The Gore-Tex waterproof membrane promises peak performance in wet and dry conditions, giving you exceptional breathability and waterproof protection. The hard-wearing and rugged Vibram TC5+ sole provides solid traction and a comfortable fit, regardless of what's underfoot.

bit.ly/MerrellMoab2GTX





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On the walls

Stimulate your brain and excite the mind.

See

Australians by Paul Blackmore, The Fox Darkroom & Gallery, Kensington, VIC, until 8 July.

This exhibition expands on Blackmore's acclaimed work, *Australians: Responses to the Land*, which was published in 1999. It looked at how the tough Australian environment animates and influences Australian culture. The more recent works revisit the themes of the landscape and belonging, but focus mainly on the Australian coast, and a dynamic culture laid bare amidst the waters and beaches of the east coast, beneath an ever-hotter sun.

www.thefoxdarkroom.com.au

Exposed: Human Rights & The Environment by Glenn Lockitch, ACP Project Space Gallery, Paddington, NSW, until 14 July.

Covering twenty five years of one of Australia's leading photojournalists, *Exposed* examines the role of photojournalism in shifting the consciousness of contemporary, globalised society. Showcasing key historical events, such as the anti-whaling campaign of Sea Shepherd (2009-17) to longer documentary projects, including the ongoing human rights issues of Indigenous Australians, *Exposed* considers the evolution of photojournalism from analogue film and published media to the free flow of images on the Internet and social media. The images emphasise the power of communicating social issues in our everyday

and increase our awareness of the interplay of both subliminal and overt interpretations.
bit.ly/GlennLockitchExposed

The Fall 2017 – 2018 by David Rosendale, The Fox Darkroom & Gallery, Kensington, VIC, 10 August – 2 September.

Melbourne-based photographer David Rosendale's *The Fall* is an extensive 12-month photographic study of seasonal change and environment in the Alpine region of Falls Creek, in Victoria. The year-long project follows his 2016 exhibition of the same title and seeks to document the landscape's four seasons. In February 2017, Rosendale was granted Artist in Residency at the Alpine Resort of Falls Creek, embarking on a project that would document all four seasons.

www.thefoxdarkroom.com.au

Percival Photographic Portrait Prize, Pinnacles Gallery, Thuringowa Central, Queensland, until 15 July.

The third time it's been awarded since its inception in 2014, the Percival Photographic Portrait Prize is a celebration of portraiture. The exhibition offers a \$10,000 acquisitive prize and a People's Choice Award of \$1,000. In 2018, Kellie Leczinska took out the award for her work, *Mbathio, Marrickville*. Of the 140 entries, 77 will be on display.
bit.ly/PinnaclesGallery

Shot In The Heart of Melbourne (group show), Victorian Artists Society, East Melbourne, VIC, 12 – 23 July.

Run by the Australian Association of Street Photographers, the exhibition showcases Melbourne street photography. Now in its 7th year, this exhibition celebrates the decisive, and often indecisive, but always graceful moments that occur within the gritty, yet beautiful city. In recent times it has seemed that the time-honoured traditional art form of street photography has been overshadowed by the flood of the more contemporary staged, set-up, composite, digitally manipulated, and heavily processed genres of photography.
www.aaspi.com.au/sithom

Curious Affection by Patricia Piccinini, Gallery of Modern Art, South Bank, QLD, until 5 August.

In her most ambitious exhibition to date, globally renowned artist Patricia Piccinini will occupy GOMA's entire ground floor with a retrospective of her key works and a suite of daring new commissions conceived for the Gallery's expansive spaces. Known for her imaginative hybrid creatures, Piccinini uses sculpture, installation, video, and sound to realise a fantastic and compassionate vision inspired by science, Surrealism and mythology. This will be GOMA's largest ever solo exhibition by an Australian artist.
bit.ly/CuriousAffection

Enter

Bowness Photography Prize. Entries close 11 July.

Established in 2006 to promote excellence in photography across all photographic media and stylistic genres by both established and emerging artists with work produced within the last year, the annual William and Winifred Bowness Photography Prize call for entries is open. All film-based and digital work from amateurs and professionals is accepted and there are no thematic restrictions. The judges will award an acquisitive cash prize of \$30,000 for the winning work, plus three Honourable Mentions will also be acknowledged.
www.mga.org.au/bowness-prize

If you'd like to have your upcoming exhibition, book, or competition possibly included in the *Showtime* section, please send all relevant material to marcgafen@yaffa.com.au no later than 10 July for the September/October issue and 10 September for the November/December issue. Only items relevant to these periods will be considered.

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