



IMAGE

Newsletter Of The Latow Photographers Guild

June 2005

From The Gallery

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Checkmate
Photo by Ian Trott



The Windmills of Mykonos
Photo by John Ward

IMAGE

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Agfa-Photo declares insolvency

05.27.05, 12:26 PM ET

Deutsche Presse-Agentur (dpa)

Leverkusen, Germany (dpa) - Agfa-Photo, one of the traditional names in the camera film sector, announced Friday that it has filed for insolvency proceedings.

Leverkusen-based Agfa-Photo said it could not meet its payments and had filed for insolvency at a civil court in the nearby city of Cologne.

A company spokesman said it was possible that the Cologne court would name a bankruptcy administrator as early as Friday. He said management had informed employees of the decision on the company's Intranet on Thursday.

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Thanks to Timothy D. Morton for the "Heads-up" on this story.

For Sale

Bill Warren has the following for sale:

Nikon F4	\$750
MB-21 Motor Drive (AA batteries)	
MF-23 Multi-function back	
Grid Screen	
Nikon F90	\$350
MF-26 Multi-function back	
AA batteries	
Grid Screen	
Instruction manuals	

June Schedule

7 General Meeting
Annual Award Results

14 Photo Art Group
Bring an image or a composition
Coffee and cookies

21 Studio Group
Outdoor Shoot TBA

Other Events

6 Executive Meeting

13-14 Craft Fair

From the Editor's Desk

For the last two months Joh and I have had a running dialogue on judging. We have talked about consistency, what is art, why a documentary photo is often evaluated poorly and various other issues that surround judging.

In the next column, Joh brings it all together and I think he has hit the nail on the head. Art is not measurable but, we try to measure it. Objectivity is difficult if not impossible and perhaps, as Joh suggests, Impact may be a better word to use than Art.

I hope that you might have a bit more insight on the judging process now that we have debated.

As a final note, I go back to what an artist (not photographic) said to me. Why do you allow yourself to be judged? If you know how a judge will judge you, will you not change your style to suit the judge?

If so, are you the creator of your work or is the judge?

CONSISTENCY IN JUDGING

The editor and I have opened up a can of worms. Does anyone have a macro lens? Lets look through it at some of those squirmy things and take a shot at them. The crux of the matter seems to be CONSISTENCY in judging. We want two or more judges to come up with the same score for an image. In other words we want them to be OBJECTIVE. Using the OBJECTIVE approach would mean that the judging criteria is fixed on given or prescribed standards as to what is good and what is not so good or bad.

The word ART throws a wrench into this scenario. In order for judges to OBJECTIVELY give or take points for artistic merit, they would have to apply some measurable criteria or standard in order to come up with the same points from different judges.

Imagine ART being measurable like that. Take four artists who have been imbued with these new standards and ask them to paint the same subject. Applying the new standards the same way, given that one artist may have a bit more skill than the others, we should end up with four paintings exactly the same. The only difference between them should be the skill with which they execute their work. Now send them to the camera club to judge our work, photographs they may be. Now you have CONSISTENCY. BUT DO YOU STILL HAVE ART?

When photographers are asked to all shoot the same subject you will have as many different results as you have photographers. I suggest that the same is true of artists from other mediums. Symphonies have been written and played by many musicians. Not two of them are the same. That is inconsistency, and consequently art.

I have attended a number of seminars on judging photographs in the past. All of the presenters have suggested some formula, giving exposure, composition, technical quality, printing difficulties, and yes, artistic merit or impact a given number of points. All of these presenters had different views as to how many points should be allotted to each of these criteria. There was still no CONSISTENCY.

Let us assume for a moment that we could actually devise a system whereby a photograph could be measured precisely as to its merit, technically and artistically. No more discrepancies between the judges. The very role of the judges would become obsolete. All we would have to do is take out the trusty sheet of criteria, apply the points to be assigned and bingo, we would have the score. Anyone could do it. NOW I can see how you could give an image you really don't like a good mark. It fit the profile.

BUT DO YOU STILL HAVE ART?
That is the crux of the matter. Lets use the term IMPACT instead of ART. It is easier to fathom. If an image has made you respond positively toward it, it has made an IMPACT on you. You like it because it speaks to you, it makes a point to you, it effectively tells a story you understand, it makes you marvel at its beauty. IMPACT. Then you show the image to a friend. He or she can't for the life of you see the same thing you do. It bores your friend. How could he/she be such a moron? The image did not make an IMPACT on your friend. Your criteria for IMPACT differ from everyone else's criteria for IMPACT. That is the SUBJECTIVE approach. It is the approach taken by ARTISTS all over the world. And it is the approach taken by camera club judges.

This brings us back to that documentary record shot. Why do record shots always, or at least more often than not, get poor marks? I put it to you that it is because the shot did not have IMPACT. If it had, it would have artistic merit and deserve a better mark. The only record shots that should not have impact, although some of those do have is a forensic crime scene photograph. (I have some experience there.). Even composition is not critical. What is critical is the accurate representation of facts. No enhancements of any kind.

Finally let me state that I agree that some camera club judges are better than others. I still remember one such judge who refused to judge an image because it was a bit erotic. Yet she was a fine photographer in her own right and her judgment of other subjects was very intuitive and valuable. Some judges are still struggling with the concept of purity. Images should not be manipulated, should have maximum depth of field, should only be black and white, and should only show nature subjects. These specialists have as much right to exist as our digital Photoshop crowd, myself included. This is why I have often, and still do, recommended that we start looking at other art mediums for judges.

Over to you.

Joh Friedrich

You are right Joh. It is a:



Agfa Continued from Page 2

Earlier, the head of the workers council, Bernhard Dykstra, told the West German Broadcasting (WDR) channel that the insolvency move had taken employees completely by surprise. Dykstra was due to meet with the workers on Friday to discuss the situation.

More than 1,800 Agfa employees in Germany would be affected by the insolvency, including 870 at Agfa headquarters in Leverkusen.

The company also has production sites in five other cities and towns around Germany.

The Agfa trademark - standing for "Share Corporation for aniline Fabrication" - was first registered in 1897, some eight years after the company began production of the first photography product, a film developer.

In 1937, Agfa became the first company to market colour film. In 1964 the company merged with the Belgian firm Gevaert Photo-Producten to form the Agfa-Gevaert group.

The company's fortunes, with its focus on camera films, have fallen steadily in recent years with the advent of digital photography, with sales in the first half of 2004 plunging by 18 per cent and the company going into the red.

Agfa-Gevaert then sold the segments of film, photographic chemicals and laboratory equipment to a group of German and American investors in November 2004 to create Agfa-Photo GmbH, a limited-liability company, for 175.5 million euros (220 million dollars).

The chief stakeholder, with a 55 per cent share, is the Nanno holding company led by businessman Hartmut Emans.

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Building Your Successful Craft Career 2005 Conference

June 17-18, 2005 Toronto, Ontario

Craftspeople, panelists and workshop presenters discuss in depth the important issues that concern you today. Come and learn from successful craftspeople and industry experts who'll share their experience and knowledge in a series of business development workshops tailored to meet your needs.

Complete schedule will be posted early May at www.craft.on.ca/events

To download a PDF of the Conference brochure, visit:

http://www.craft.on.ca/info/pdfs/Build_Suc_Craft_Career.pdf

Overview

Friday, June 17, 2005 - Ontario Crafts Council (170 Bedford Rd., Ste. 300, Toronto)

* Conference Registration * Panel Discussion: The Value of Collecting * Ontario Crafts Council Annual General Meeting & Award Presentation * Wine & Cheese Opening Reception for *Award Winners 2005* Exhibition in The Craft Gallery

Saturday, June 18, 2005 - Ontario College of Art and Design (100 McCaul St., Toronto)

* Workshops * Panel Discussions * Artist Presentations

Presenters & Panelists:

Sandra Ainsley, Sandra Ainsley Gallery

Michael Donahue, Business Consultant

Marianne Heggveit, Visual Arts Section Officer, Canada Council for the Arts

Lynne Heller, Artist and Web Designer

Megan Lafrèniere and Lisa Pai, Lafrèniere and Pai Gallery

Sara Levine Petroff, Owner/Curator, A Show of Hands Petroff Gallery

Carol-Ann Michaelson, Ceramist

Aaron Milrad, Lawyer, Collector, Chair, Gardiner Museum of Ceramic Arts

Susan Sommers, author of *Building Media Relationships*

Anne Sportun, Jeweller, Experimental

Don Stinson, Production Wood Turner

Cheryl Takacs, Glass Artist

Lisa Wörhle, Associate Visual & Media Arts Officer, Ontario Arts Council

Workshops (full workshop, panel discussion and artist presentation descriptions available at www.craft.on.ca/events)

- **Getting That Grant**
- **Wholesale Shows: Exporting to the US**
- **Portfolio of Makers**
- **Plan for Success: Developing Your Business Plan**
- **Price It Right**
- **Targeting Your Market**

Panel Discussions

- **The Value of Collecting**
- **Getting Your Work Out There**
- **A Collaborative Process: The Gallery/Craftsperson Relationship**

Continued on next page

Artist Presentations**Producing Production Lines of Work**

(Presenter: Anne Sportun, Jeweller, Experimental)

Making Cyberspace Work for You

(Presenter: Lynne Heller, Artist and Web Designer)

Registration:

To register call 416-925-4222.

Register by June 3, 2005. **Early Bird Registrants Save \$20!!!**

Registration includes Saturday's lunch. All prices include GST.

Registration Fees After June 3, 2005:

OCC members:	\$135.00
Non-members:	\$242.00 (includes a 1-yr OCC Craft Professional membership)
Student OCC members:	\$108.00
Student non-members:	\$150.00 (includes a 1-yr OCC Student membership; full-time student ID required)

*Registration at the door: add \$10.00

For additional information: Deborah Kirkegaard, Projects & Development Coordinator at 416-925-4222 ext. 224 or dkirkegaard@craft.on.ca.

**This is the last Issue of Image for this session, Number 10.**

I have enjoyed keeping you informed this year. I will continue with the Newsletter next year and with ensuring the members are updated with items between Newsletters.

If you have an article, something for sale or a picture, you can be fairly sure it, or they, will be published.

The next issue will be to you around September 1st, 2005. Look for it on News Stands everywhere. Or, you can look in your e-mail.

Thanks to all of you who contributed.

John Ward, Editor

HI THERE FELLOW IMAGISTS,

A hearty thank you goes to those who participated in the May 7th outing; except the guy that showed up at noon and tried to mooch our lunches. We know who he is. Although the weather threatened in the morning, my "magical" jacket kept the rain at bay....again.

The turnout was commendable as almost a dozen showed up. It turned out to be a beautiful day on all counts; except for *that* guy. lol

I hope those that partook in the imaging achieved 30 point winners, and were satisfied with the choice of location. I myself enjoyed photographing at the Botanical Gardens and feel that our RBG could take a few lessons from them, but I know there'll be those that will disagree with me there.

Anyway, myself and a few others never went anywhere else, as we stayed there 'til almost 3, when we packed it in. There were a couple or a few that went on to the Greenhouse, and hope they were successful there. As long as personal issues don't get in the way, I'll offer my field trip services for next season, should the "*brass*" decide to "*hire*" me again. So as I close off, I'm offering a general thanks to attendees for both outings and hope that ALL members have a great off season and accumulate award winning images.....even "*that*" guy. Ciao dudes and dudettes.

SNAPPY TRAILS,
Ron Chalecki