

Flare



2026

ballaratcameraclub.org.au

Welcome to Flare - Ballarat Camera Club May 2026.

Autumn is here and the club outing at Lake Wendouree provided perfect conditions for taking pictures. Trevor P and Trevor B, Betty, Ken Marsh, Sonia, Carol and I met at Pipers for a couple of hours walking around the gardens and then a part of the lake.

This edition includes the results of last month's competition as well as some upcoming events including an outing to Lal Lal, a evening walk in Ballarat, and the Minimalist activity at our next meeting. **DON'T FORGET TO BRING YOUR TRIPOD AND SOME SMALL ITEMS TO PHOTOGRAPH** - see May Monthly Activity Section in this edition.

There are a couple of upcoming exhibitions, one in Ballarat and one in Melbourne and thanks to Ralph, a Book review on what and how we see.

Please note that the JUNE MEETING will now be an activity as we don't have a booking for the Djilatjarri Community Hub. We will meet at Deakin Place on Camp Street (at 7:30 pm) and then do a evening walk around town. More information will be available in the June Flare.

Congratulations Ralph on your PHI Photography Award.

Jerry

Photo - Sonia 2026



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Thanks Carol for the lovely photo from Iceland.

CLUB INFORMATION

Dates to Remember

DATE	EVENT	LOCATION	SYLLABUS
13/05/2026	Meeting Night	Djila-tjarriu Community Hub	Activity Focus "Minimalist Photography"
15/05/26	Open / Creative / Set Closing date	On-line	ICM Intentional Camera Movement due.
7:30 pm-10/06/26 (Ballarat City)	Meeting Night	Proposed activity - night photography in Ballarat City.	Both the date and the location is subject to change as the Community Hub is not available to us on the 10th of June. It is proposed that we have a walk around Ballarat City to take night time pics of the city. Open / Creative / Set - "Minimalist Photography"
8/07/26	Meeting Night	Djila-tjarriu Community Hub	ICM competition (Postponed from June meeting)

Meeting Night - Agenda

1. Welcome
2. Congratulations to Ralph
3. Next years Syllabus - we need suggestions for next years syllabus.
4. May outing - Lal Lal Falls
5. June Meeting cancelled and will now be a photography activity - "Ballarat by night"
6. Other business
7. Activity - Minimalist

MAY - MONTHLY ACTIVITY - “Minimalist Photography”.

Seeing More by Showing Less

Minimalistic photography is about **simplicity, clarity, and intent**. Instead of filling the frame with detail, you deliberately reduce the scene to its essential elements—often just one main subject supported by clean space, strong shapes, or subtle tones.

At its core, minimalism asks:

- What can I remove from this frame?
- What is the single idea I want to communicate?



KEY CHARACTERISTICS

- **Strong subject** — one clear focal point
- **Negative space** — empty areas that give the subject room to breathe
- **Simple colour palette** — often limited tones or monochrome
- **Clean composition** — lines, shapes, and balance become the story



WHY IT WORKS

Minimalist images are powerful because they guide the viewer’s eye instantly. With fewer distractions, the subject gains impact, mood becomes stronger, and the image often feels more **calm, thoughtful, and graphic**.

GETTING STARTED

- Move your feet to eliminate clutter
- Use longer focal lengths to simplify backgrounds
- Look for plain backgrounds (sky, walls, water)
- Try black & white for stronger tonal contrast
- Be patient—wait for simplicity to appear

IDEA FOR THE CLUB ACTIVITY — MINIMALISM INDOORS

This session focuses on hands-on creativity using simple setups and controlled light.



ACTIVITY 1 — ONE OBJECT, ONE STORY

Setup: Simple objects (cup, spoon, leaf, book, camera gear)

Challenge:

- Photograph one object only
- Use one light source (lamp or phone)
- Include at least 50% negative space

Focus: Composition and light direction



ACTIVITY 2 — LIGHT & SHADOW

Setup: Use blinds, cardboard, or objects to cast shadows

Challenge:

- Make the shadow the main subject
- Try black & white

Focus: Shape, contrast, and abstraction



ACTIVITY 3 — COLOUR MINIMALISM

Setup: Coloured paper or simple backgrounds

Challenge:

- Use no more than two colours
- Keep composition very simple

Focus: Colour harmony and restraint



ACTIVITY 4 — ABSTRACT CLOSE-UPS

Setup: Everyday objects

Challenge:

- Shoot close so the subject becomes abstract
- Make the viewer look twice

Focus: Texture, pattern, and curiosity



MINI SHOWCASE

At the end of the session, each member shares one favourite image.

Discussion points:

- Simplicity
- Impact
- Use of space

MAY - MONTHLY OUTING - “Lal Lal”.



The May monthly outing will be to Lal Lal Falls and surrounding area on the 30th May 2026. We will meet at the carpark at the falls at 10:30am. As the Lal Lal pub is closed it is proposed that we bring a picnic lunch.

We may decide to also go to the Lal Lal Reservoir.

As a suggestion of what we could do:

Stop 1 — Lal Lal Falls Lookout (40 mins)

Subjects

- Dramatic basalt cliffs
- Waterfall (strong vertical composition)
- Mist + atmosphere
- Wide landscapes

Shooting Ideas

- Classic wide shot: Include cliff edges for scale
- Vertical composition: Falls framed by rock walls
- Long exposure: Smooth water (ND filter if you have it)
- Telephoto crop: Isolate water patterns

 *Challenge for members: Shoot **one wide, one tele, one creative (slow shutter)***

Stop 2 — Gorge Track / Mid-Level Views (30 mins)

Subjects

- Bush textures (bark, leaves, rocks)
- Light filtering through trees
- Intimate landscapes

Shooting Ideas

- ICM (Intentional Camera Movement) with trees
- Close-up textures (macro-style even without macro lens)
- Light & shadow contrasts

 *Challenge: Create **one abstract image** (not literal landscape)*

Stop 3 — Lal Lal Reservoir / Open Landscape (25 mins)

Subjects

- Open skies & clouds
- Reflections (if water still)
- Fences / leading lines
- Rural minimalism

Shooting Ideas

- Big sky compositions (rule of thirds)
- Leading lines with fences/roads
- Minimalist shots (one subject)

 *Challenge: Shoot **one minimalist frame***

What Members Should Bring

- Wide lens (landscape)
- Telephoto (details/compression)
- Tripod (optional but ideal for Falls)
- ND filter (bonus)
- Polariser (great for water/sky)

APRIL - MONTHLY ACTIVITY - “Lake Wendouree”.

Theme - Lake Wendouree in Autumn



(Photos - C. Hall 2026)



(Photos - T. Parry 2026)



(Photos - J. van Delft 2026)



Dahlias Multiple Exposures in camera



(Photos - B. Bibby 2026)

(Photos - T. Bibby 2026)



BALLARAT CAMERA CLUB - April 2026 COMPETITION

Set Subject: Open/Creative/Set - "Artificial Lighting"

Description: Light produced by mankind - No natural light to be used eg. sunlight, moonlight, astronomy, volcanic activity, animal produced light such as glowworms or fire flies , firelight or lightning.

Judge: Carol Hall

Section Slide - Creative (EDPI)



Fading Memories

Ralph Domino

Score: 14 (Honour)

Very expressive.

The grey toning and lack of contrast immediately conveys the concept of "fading" - even of despair with the position of the hands. "What is happening to me?"

The overlying pattern is suggestive of thin wrinkled skin associated with age - a well selected choice.

This image expresses the emotion of the subject - and produces an immediate emotional reaction in the observer.



Peace to Ukraine

Ralph Domino

Score: 14 (Honour)

A bold comment on conflict. The only coloured item immediately draws our attention, and after 4 years of war is instantly recognised.

Set in a maelstrom of twisted girders which keep our attention within the frame, the contrast between the symbols of peace and war stand out and are instantly understood. a dramatic and hard-hitting composition.

Section Slide - Open (EDPI)



A Salute

Trevor Bibby

Score: 10 Acceptance

A quick reaction to a lively moment! There is considerable contrast in this image with the dark T-shirt and the glare of the sun on the man's arm. Could you have reduced that glare somewhat?

The hat provides ideal shadow on part of the face to retain detail and the sunny side is just managed. The action of the arms, the shirt design and hat symbols all tell a story.

A pity about the intrusive foliage on the left but you have captured the moment well.



A stroll in the bush

Trevor Bibby

Score: 10 Acceptance

A curving path leading the viewer's eye into the image is a good start, and it leads us into the area of maximum focus, forcing us to look as far as possible.

The central trees leaning to the left suggest a tunnel effect, holding us within the image, and the harmony of the colours of the bark invite us to look up into the canopy which is darker, providing shade and habitat.

Woodlands are often best photographed in even light like this rather than harsh sunlight so that greater detail can be seen.

An Evening at St Mark's Square

Frank Carroll



Score: 15 Honour

This photo rewarded a longer look. The first impact was one of contrasts, from the black of the couple on the left, shades of grey on the buildings to the bright lights.

The combination of the dark couple with the equally black column nicely balanced the larger area of decorative lighting at top right.

I noticed the lines of paving leading to the laneway at right.

The two sets of people balanced one another, and the suggestion of fog together with the obvious winter clothing of the people has resulted in a superbly composed and atmospheric image.

Australian Army Memorial, Canberra

Ken Marsh



Score: 13 Honour

Well seen! The use of carefully directed lighting enables the figures to stand out starkly against the much lighter pillars in the background which help to frame the image.

It has emphasised the modelling of the soldiers, and the colours we see are reminiscent of soaked muddy battlefield conditions.

The lighting has brought out the textures of their clothes with considerable detail. My main suggestion would be to tone down the floodlight on the right.

Backdoor View

Murray McEachern



Score: 10 Acceptance

Good use of the curve in the rail directs our thoughts to the source of the journey. Using the rear of the wagon to form the base of the image anchors it firmly and has its own interest.

There is just sufficient sky to suggest the height of the land through which the railway is built and the position of the trees create interest in the middle distance.



**Beautiful one minute,
perfect the next**

Betty Bibby

Score: 11 Merit

You found a great viewpoint to capture these colours and lucky to have an almost total lack of ripples!

The trees on either side provide a good frame although I would slightly crop the one on the right to match the one on the left so that the view is fully contained within them.

The silhouettes of the dead trees provide an even texture along the centre of the image enabling the whole of the sky patterns to be reflected.

Bee Beautiful

Anne Carroll

Score: 13 Honour



Your chosen aspect ratio suits this content - the slight diagonal of the flower head uses the frame shape.

The mostly red subject material stands out really well against the complementary colour of green.

The centre of the flower is located asymmetrically in the frame and provides the platform for the bee which is perfectly sharp and its position on the third is a good example of that particular compositional guideline.

Lucky you to achieve a perfect side-on view of the bee which shows all parts of the body and its action!



Butterball Bling

Anne Carroll

Score: 10 Acceptance

I like the way the water droplets on the flower resonate with the circles of confusion in the background.

The contrast in colour between the flower and the background provides a clear outline and emphasises the droplets.

A good example of a repeating pattern examined closely.



Catching a cicada

Carol Hall

Score: 14 Honour

What a fantastic action shot. The insect has been caught at the right moment.

The depth of the field is excellent, drawing you into the bird and the cicada.

My only comment is that it's a pity the grass in the right-hand back, although well diffused, tends to draw your eye away from the subject.

However, nature isn't perfect, and you can hardly ask the bird to do a retake. I feel it would be just as effective to crop that section out.

Again, a brilliant Nature image. Diffused well, orchid and insect sharp. good diagonals within the frame.



Cicada shell on Rosy Hyacinth Orchid

Carol Hall

Score: 15 Honour

The monochrome treatment has brought out the lines, shapes and patterns in the construction of the pier and its foundation, helped by the even lighting on a dull day.



Disappearing Pier

Murray McEachern

Score: 11 Merit

The amount of room on the right of the end of the pier enables us to appreciate the vanishing effect of the mist.

I like the darkness beneath the pier - it is a bold diagonal which announces the pier's presence and its importance. (Perhaps in times gone by?)



Flight

Ken Marsh

Score: 9 Acceptance

The seagull's flight position has been well captured with good shutter speed and focus but the saturated colours of the background are competing for one's attention.

I feel that a more natural background of lake or sea would be more appropriate. Alternatively, did you want to acknowledge that this species is frequently found in urban areas, and your image reflects this?

Personally I found the image rather jarring but it is open to interpretation.



Gurung-Gubba

Anne Carroll

Score: 13 Honour

A tranquil scene, suggested by the dark background and quiet water flow. The bird stands, waiting quietly, our attention immediately drawn to it because of the intense contrast between it and the background.

Space left in front of the bird provides an opportunity for it to continue to move left, as we would anticipate.



Having a Wade

Murray McEachern

Score: 12 Merit

A simple, striking image.

Bird and its reflection nicely captured as it walks through the water.

The ripples created by the bird's motion add to the interest - better than just a static portrait as they suggest purposeful intent.

The plumage is well exposed enabling us to see texture without highlights.



I didn't hear that?

Trevor Bibby

Score: 11 Merit

You've captured the query well in the face of the subject. The even light created by having his face in shadow enables us to see the details of the expression and emphasizes the upturned glance of the pale blue eyes.

The subject stands out well from the background - that and his clothing suggest a rural location which fits with the body language.



In Your Dreams

Anne Carroll

Score: 13 Honour

The title suggests that a proposition has been made, judging by the position of the man's head and with the woman turning away from him!

Good use of a wealth of tones in this monochrome image, and the textures of the fabrics stand out in great detail.

Well seen and good interpretation of the moment.



Lucas Farmland

Ralph Domino

Score: 10 Acceptance

The complexity of gates and fences becoming covered by the weedy and overgrown grasses tells a story about this unused farmland.

I like the emphasis on the foreground structure whose shape tends to invite you to look at the more distant fences, while the line of trees behind forms a natural barrier to stop your eye wandering away.

A pleasant pastoral scene.



Merewether Ocean Baths

Sonia Bickley

Score: 14 Honour

The spaciousness of the baths is echoed by the vast space of the sky with its interesting cloud patterns - well seen.

The figures provide scale and a sense of busyness without individually intruding. The figure at far right is coming towards us, thus keeping our interest in the frame.

The image feels complete by ensuring the full name of the location is displayed.



Mitchell Falls

Trevor Bibby

Score: 14 Honour

This aerial shot is well positioned, showing us where the source of the water is which then forms the waterfall, and has also captured the flow downstream, thus giving us the full story of the feature.

Placement on the diagonal also helps. The intense tropical light has created deep shadows which are essential in portraying the ruggedness of the landscape.

Did the helicopter pilot know this might be the best view.



Moonta Copper Mine

Frank Carroll

Score: 13 Honour

You did well to position the base of the Milky Way behind the old building, keeping the buildings as a group left of centre in order to capture the trend of the Milky Way to the right.

The exposure has allowed plenty of detail of the construction of the buildings to be seen, adding considerable interest to an image which would otherwise just be a sky picture.



Patterns in the Mound Spring

Carol Hall

Score: 14 Honour

This is such an interesting place. The clear water lets you see the patterns beneath.

Again, I would crop out the top right section as the small section of water draws you out of the frame.

It looks like golden sand.



Pelican

Judy McEachern

Score: 12 Merit

How good to see a different photo of a pelican! This oblique rear view has resulted in a more interesting picture of its reflection and taken advantage of the ripples and patterns already on the water.

There is some lack of definition in the white part of the nearest wing - would half a stop less using a mask help? There is considerable contrast in the photo which is needed to give a 3D feel to the pelican and all things considered has been handled well.



Raise Your Glasses

Ralph Domino

Score: 12 Merit

What a fascinating treatment of a group of glasses - it almost looks like a gigantic insect!

The intricacies of the curves and circles create an abstract which should be appreciated as it stands, perhaps prompting a humorous response or other ideas of interpreting it.

Razorback Lookout

Sonia Bickley

Score: 8 Acceptance



Including the whole of the flagpole would have given your photo a much-needed vertical dimension.

Failing that, crop the sky by half as there is little interest in it. The scene is not as sharp as it needs to be, especially the two breakwaters. At this time of day use a tripod and stop your aperture down to f11 to achieve a better depth of field.

I'd suggest taking this view a little earlier so that the waves look brighter - or in processing software lighten the photo somewhat, perhaps selecting the waves using a mask.

Resting

Ken Marsh

Score: 9 Acceptance



You have captured the distinctive shape of this species really well, especially the small crest on the head and the feather patterns which give the duck its name.

Try to concentrate on getting the eye absolutely sharp - other parts of the body may drift out of perfect focus but that is less important.

The bird would be better exposed at half to one stop less but perhaps your camera's meter has been influenced by the very dark background and increased the exposure.

In that case use the exposure compensation facility to reduce the exposure by half or one stop - take several photos to experiment - the bird is staying still!



Sheep Hills and Aurora

Frank Carroll

Score: 15 Honour

This is dramatic.

It has substantial impact if my initial reaction is anything to go by.

Ideal placement of the silos, their darker graphics balancing well with the lighter sky in the upper left quadrant.



Texture at Ballarat

Frank Carroll

Score: 10 Acceptance

You have very carefully positioned your viewpoint to achieve a perfectly symmetrical image of the building showing details of age and weathering. However I am looking for a way in which the topic could have more impact on the viewer.

Side lighting from morning or evening sunlight and perhaps an oblique view would create more shadows and thus greater contrast than can be seen with the overhead light seen here. This is a detailed record which an architect would appreciate as it is such a clear image.



The Ceiling

Betty Bibby

Score: 13 Honour

The use of monochrome was a very good idea, given the wealth of patterns and textures in the image of this bare ceiling.

The natural grains of the wood add interest and contrast with the smoother load-bearing timbers with their dark metal fixtures.

A full range of tones has been used and the overall impact is quite dramatic.



The Chair

Betty Bibby

Score: 12 Merit

An interesting juxtaposition of tree and chair, contrasting the rough texture of the tree with the smooth planks of the chair, and noting that the tree is the source of the material used to make the chair!

There are no distractions; our attention goes immediately to the two items and registers the relationship. A good range of tones assists our interpretation.



The Gate

Ken Marsh

Score: 13 Honour

Careful positioning has kept the vertical components vertical, and the hardness of the ironwork is softened by the foliage which also casts shadow, preventing any highlights intruding.

A classic composition with the main gatepost on the third and use of the diagonal lines resulting from the oblique view.

The gate is open, providing a welcoming invitation instead of a barrier.



Tranquil stream

Trevor Bibby

Score: 9 Acceptance

A pleasant rural setting. I would suggest that you move the division between water and foliage on to the upper third or lower third of the image - probably the latter.

Otherwise the picture consists of two halves which rarely feels satisfactory.

Combine this with cropping the image to a more compact aspect ratio of 4 x 5 which would give a more comfortable feel to the view as it seems too tall.



Waiting for the next job

Ken Marsh

Score: 9 Acceptance

You would benefit from lightening some of the dark areas in this image to create more tones and see the detail in the rider's face.

The brightness of the advertising at the top is a distraction. The top of the delivery box is nearly all burnt out - could you have reduced the highlights?

There is a story here but the overall darkness detracts from it.

Wave Wall

Judy McEachern

Score: 11 Merit



An attractively composed image, with an array of complementary colours. The shutter speed has captured the sense of movement in the wave and at the same time we can see its shape and destination as space has been left into which the advancing water can move.

You were right to position yourself in such a way that your view is along the ridge of the wave so that the shape passes you and the shutter is pressed at the right moment!

I wonder if half a stop less exposure might have given more texture to the breaking wave?



Who stole the shoe?

Betty Bibby

Score: 9 Acceptance

An appropriate title for this pattern of worn-out horseshoes which someone has created somewhere.

An interesting contrast between the large areas of black in the metal and the fine sediment into which they have been placed.

I'm not sure that the image has a great deal of impact but nor do I have an idea for improvement

Section Slide - Set - "Artificial Lighting" (EDPI)



Blue Tutu

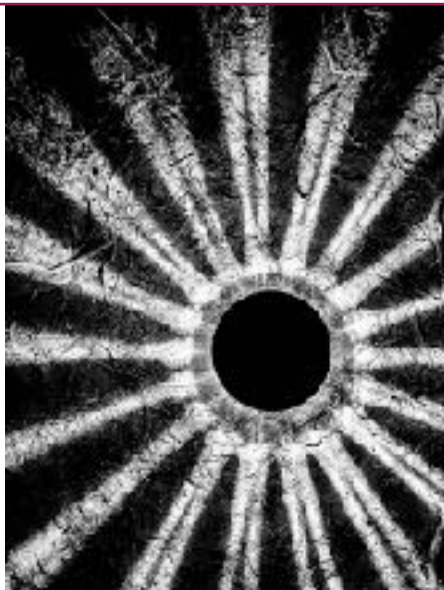
Vera Paulin

Score: 13 Honour

It is interesting to see a landscape view of part of the Arts Centre tower instead of the usual vertical view encompassing the whole structure.

Your imagination has seen another dimension by using the base of the tower and the colour difference to create a new idea implied in the title.

Good thinking!



Circle of Light

Betty Bibby

Score: 9 Acceptance

An intriguing pattern which I would prefer to be symmetrically placed in the frame and maybe in square format.

Alternatively just use a quadrant of the image in a square frame, placing the black circle near a corner with the light beams radiating out to the opposite corner.

This would have more impact and perhaps tease us into working out just what it actually is!



Diwali

Vera Paulin

Score: 11 Merit

A warm and welcoming arrangement of symbols for a special occasion.

The inclusion of the diagonals in the background avoids the problem of excluding them without affecting the lights which are front and centre of the image.

An informal dedication with a simple arrangement.



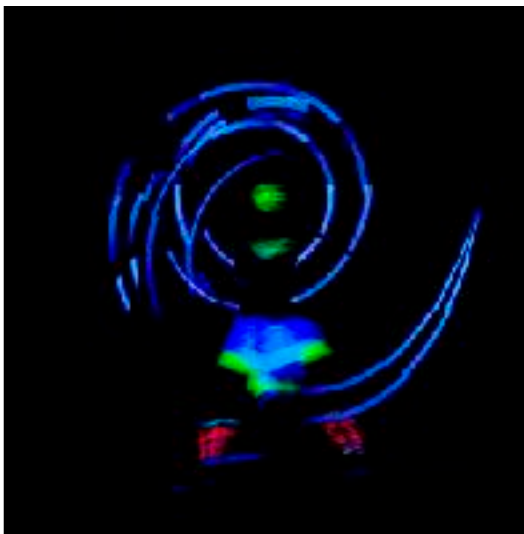
For Diwali

Vera Paulin

Score: 13 Honour

A well composed image. The diagonal lines meeting behind the statue coupled with the gentle light illuminating the face from below focus our attention on the figure.

The muted ochre tones of the figure serve to throw the colorful arrangement in the foreground into prominence, each complementing the other. (NB remove your name from competition images!!)



Light Fantastic

Ralph Domino

Score: 14 Honour

The photographer has released the shutter just at the right time to ensure that the whirling blue light neatly encloses the partly seen human figure and the design of the whole is contained.

The pink lower legs and implied feet support the light shapes.

Very well seen - the image is clean and not busy.



Native Iris

Judy McEachern

Score: 12 Merit

The lighting together with the black background has done a good job of illustrating the texture of the petals with its pastel colours.

Your close proximity to the flower has restricted the depth of field so that some parts are not fully focused - but I think that adds to the sense of delicacy of the petals.

Well done.



Streetlights of Yesteryear

Vera Paulin

Score: 14 Honour

The symmetry of the lights is appealing, and they are the better for the vertical column not being aligned to the edges of the frame.

The lights and their supporting branches are the heroes of the image and the vanishing of the column slightly out of focus doesn't matter. Your viewpoint has been carefully judged and the image has considerable impact.

Well done.



Sturt Street, Saturday Night

Frank Carroll

Score: 15 Honour

A wonderful sense of speed and urgency created by panning.

The car is well placed in the frame, the blurred background makes us concentrate on the vehicle's movement so there's no distraction and the whole story is of an emergency - somewhere.

Well done.



Tunnel of Light

Vera Paulin

Score: 10 Acceptance

The sharpness of the curved lights and their reflections on the left lead us immediately to the entrance of the shop at the back, although we might have wished for a more central shop to be well lit with no car in the way!

A good idea - well seen - can you go there again and hope for a better result?

Section Slide - Open (Large Print)



A Swish of the Tail

Judy McEachern

Score: 12 Merit

You were lucky to get the whole whale in the picture! Lots of movement suggested by all the splashes, the curve of the body and tail, and the reflections.

It would not be easy to cope with the contrast between the dark body and white water - I think there's some loss of detail in the uppermost splashes but it is not an easy subject to expose for.

An exciting moment for you!



Did'ya Bring the key?

Murray McEachern

Score: 14 Honour

An interesting study of shapes and textures in the bolt and the lock. The dark wood at right frames the picture and finishes the bolt's journey.

Placement of the lock on the third works well. The limited colour scheme, the rust complementing the timber works well.

The main subject is set off by the pale paintwork, and the contrast between the shiny lock and the matte texture.



Malua Bay

Murray McEachern

Score: 12 Merit

The eye follows the parallel lines of the rocks to the island, the continuity helped by the same colour in both.

The shutter speed has eliminated too much detail in the waves so we concentrate on the rocks.

The image is lifted by the foreground reflections, and the whole is bathed in warm light at the start or end of the day.

Section Slide - Set - "Artificial Lighting (Large Print)"



Moama Lights Festival

Judy McEachern

Score: 12 Merit

Well handled with the brightest area in the centre and the light falling off to the sides. The limited area of reflections is sufficient while the entire area of trees is included, taking up two thirds of the image.

I was wondering whether the central white trunks were whitened in post-production as one group has a pink reflection instead of white!

The composition is helped by the diagonal trend of the tree-tops, injecting a sense of energy which wouldn't be there if the line were straight.

UPCOMING EXHIBITIONS - Bon Strange Exhibition - Ballarat Library.

An invitation from Mia Peardon Ballarat City Council Heritage Librarian

Ballarat Libraries warmly invites you to the exhibition launch of the photographic work of Bon Strange- on May 10th, at the Ballarat Library.

[Hidden Histories: The Photographic Work of Bon Strange • Autumn 2026 • Ballarat Library](#)

Or

<https://events.humanitix.com/hidden-histories-the-photographic-work-of-bon-strange>

The exhibition is running for a month - so if you are unable to attend the opening, hopefully you can still see the exhibition at another stage. **Please feel free to share this invitation.**

Mia Peardon



UPCOMING EXHIBITIONS - Heide Museum of Modern Art - Bulleen .

BRASSAÏ

25 July – 8 November 2026

This exhibition will present the most comprehensive survey of the work of the eminent Hungarian-born, French photographer Brassai yet to be seen in Australia. With a focus on the artist's iconic images of the city and its people by night, the exhibition will also consider his friendship with Picasso and other leading figures of the Parisian avant-garde, his experiments with Surrealism, and his hallmark photographs of graffiti. Produced in collaboration with the artist's estate, this survey brings together more than 150 vintage prints and offers a fascinating visual journey into the intimate world of Paris in the 1930s.

(Photo retrieved from Heide website at <https://www.heide.com.au/exhibitions/brassai/>.)



IF THERE IS ANY INTEREST WE MAY ORGANISE A CLUB OUTING TO HEIDE MUSEUM LATER IN THE YEAR.

CONGRATULATIONS - Ralph Domino (PHI Photography Awards (Dubai UAE))

Congratulations to Ralph Domino on his success in the recent PHI Photography Awards. Ralph received a Silver (2nd place) and Honourable Mention for his 'Metropolis - SkyWalker Way' image in the Architectural Photography and Abstract Architectural Photography categories.

Metropolis

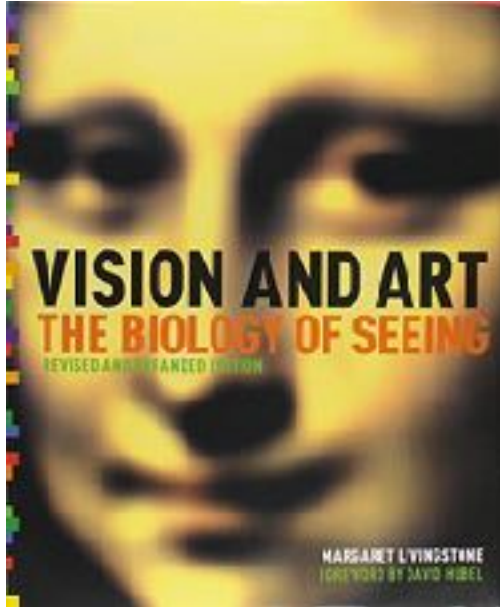
Description: The Metropolis, 'SkyWalker Way' is an image of the urbanscape that is reminiscent of the futuristic cities inspired by the 'Blade Runner' film: futuristic, abstract and mysterious. He was also selected in the 'Special Category' for his image titled 'Eye of the Cosmos'.



'The Eye of the Cosmos'

Description: 'The Eye of the Cosmos' invites the viewer to explore the profound connection between perception and the universe. At the centre of the composition lies an eye - an ancient symbol of awareness, insight, and the quest for truth. This 'Eye', surrounded by a swirling expanse of stars, galaxies, and cosmic phenomena, serves as a metaphor for the human experience: our innate desire to understand the mysteries of existence and our place within the vast universe.

BOOK REVIEW - Ralph Domino - Vision and Art: The Biology of Seeing



Biology of Seeing offers a rich, layered exploration of how human vision works, and why that matters for how we experience art. Written by neurobiologist Margaret Livingstone, the book sits at the intersection of science, psychology, and visual culture, making it quite different from a traditional art book.

At its core, the book argues that vision is not a single, unified process. Instead, the brain uses multiple specialised systems to interpret the world - some responsible for colour, others for brightness (luminance), motion and depth.

These systems don't always agree with each other, and that mismatch is where many artistic effects emerge. Livingstone explains, for example, that the pathway responsible for detecting fine detail and motion is largely colour-blind, while the pathway that processes colour is less sensitive to detail. This helps explain why a highly saturated image can feel soft, or why a black-and-white photograph can appear incredibly sharp.

Throughout the book, she connects these biological principles to well-known artworks. She examines how painters have historically used contrast and colour in ways that align with how the brain processes visual information—even before the science was understood. For instance, techniques used during the Impressionism often rely on separating colour and luminance in ways that create shimmering, lively effects. Similarly, she discusses how artists like Leonardo Da Vinci used subtle gradations of light and shadow to guide perception and create depth.

The book also explores visual illusions and perceptual tricks, showing how easily the brain can be “fooled.” These examples aren't just curiosities—they reinforce the idea that artists and photographers are always working with a perceptual system that has built-in biases and limitations. Understanding those limitations can open up new creative possibilities. Another strength of the book is how it bridges traditional art and modern image making.

While many of the examples come from painting, the insights apply directly to photography, film, and digital media. Concepts like edge contrast, tonal range, and colour relationships take on deeper meaning when viewed through the lens of visual neuroscience. That said, the book isn't purely light reading. Some sections delve into retinal structure, neural pathways, and experimental findings, which can feel dense if you're not used to

scientific material. However, Livingstone generally explains these ideas clearly, often using visual examples to make them more intuitive.

In terms of overall impact, *Vision and Art* stands out because it changes how you interpret images. It encourages readers to think less about style or subject matter alone, and more about how an image is processed by the viewer's brain. This makes it especially valuable for artists, photographers, and designers who want a deeper, more analytical understanding of visual perception.

In summary, the book is:

- Insightful: It reveals the hidden mechanics behind seeing.
- Interdisciplinary: Blending neuroscience with art analysis.
- Challenging but rewarding: Demands attention, but offers lasting insight.

It's not a practical manual, but it provides something arguably more powerful - a scientific foundation for understanding why visual art works the way it does.

Vision and Art is available through reputable bookstores and is only available secondhand.

<https://www.amazon.com.au/Vision-Art-Biology-Margaret-Livingstone/dp/0810995549>

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