

# LIGHT AND SHADE

A Newsletter published by Pictorial Photographers of America, New York, N.Y.

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April 2010

## *April Calendar*

### **Tuesday, April 13: Competition Theme "Reflections"**

Judge: Edward Coppola  
Time: 7:00 – 9:00 p.m.  
Place: St. Peter's Rectory

Edward Coppola is a photographer and sculptor living in Staten Island, NY. He is an adjunct professor and senior college laboratory technician in photography in the Art Department at Brooklyn College, City University of New York. He received his MFA in photography from Brooklyn College in 1998. During the 1980s he worked as a photographic printer at the Metropolitan Museum of Art and at Time Inc. From 1989-2007 he was adjunct professor and senior college laboratory technician in photography at LaGuardia Community College, CUNY.

Mr. Coppola's series, *Truths Outside the Gates*, black-and-white photographs of domestic vernacular architecture in Brooklyn, was featured in solo exhibitions at the University College Art Gallery, Fairleigh Dickinson University (2009) and at the Brooklyn College Art Gallery (2007).

Works by Mr. Coppola have been included in exhibitions across the U.S., including the Rotunda Gallery and the Williamsburg Art and Historical Center, both in Brooklyn; the CEPA Gallery in Buffalo, NY; the Center for Photography at Woodstock, NY; Photographic Center Northwest in Seattle; 1708 East Main Gallery in Richmond, VA; and St. Mark's Church In-the-Bowery, NYC.

#### **Make Note of:**

1. Deadline for winning image submissions for the photo-page is mid-night of the Tuesday following the competition.
2. The theme competition, *Reflections*, takes place April 23, 2010.
3. The Awards Dinner takes place on June 8, 2010.
4. The Annual Business meeting takes place on June 1, 2010.

## **Tuesday, April 27: Program**

Speaker: *To be announced*  
Time: 7:00 – 9:00 p.m.  
Place: St. Peter's Rectory

As of release time, no speaker has been found.  
Please stay tuned!

## **Exhibits & Events**

*Henri Cartier-Bresson: The Modern Century*, at MoMA starting April 11th, through June 28, 2010. An original and influential photographer perhaps in the history of photography. His candid photographs of the 1930s helped establish the creativity of modern photography. Cartier-Bresson photo documented the independence history of India and Indonesia, the revolution in China, the Soviet Union after the death of Stalin, and other modern historic movements. This exhibit surveys his entire career with a viewing of three hundred photographs arranged thematically. Books and periodicals are also displayed.

There is also a schedule of lectures and gallery talks for which reservations are required. Check with the website, [www.moma.org](http://www.moma.org) for specifics.

MoMA is located at 11 West 53 Street, between Fifth and Sixth Avenues, New York, NY. Hours: Sat. 10:30 a.m. – 5:30 p.m., Sun. 10:30 a.m. – 5:30 p.m., Mon., Weds., Thurs., 10:30 a.m. – 5:30 p.m., Fri. 10:30 a.m. – 8:00 p.m., (212) 708-9400.

*Twilight Visions: Surrealism, Photography, and Paris*, from January 29th through May 9th, 2010, at The International Center of Photography. Paris was a city drawing Surrealistic artists during the '20s and '30s. Photography played a dramatic role in both avant-garde practice and culture. Photographers such as Boiffard, Brassai, Ilse Bing, Kertész, Krull, Maar, and Man Ray portrayed these



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## **Pictorial Photographers of America**

Organized in 1916

Affiliated with Photographic Society of America



The sole aim and constant endeavor of PPA is the promotion of art in photography and the making of better pictures.

## **Meeting Place:**

St. Peter's Rectory  
346 West 20th Street  
New York, NY 10011

Meetings are held the second and fourth Tuesday of each month and start promptly at 7:00 p.m.

## President's Message

Hello, All –

I was struck by the appearance of two articles on photography in the New York Times during the last week, one on March 31st and the other on April 2nd. One deals with trends in technology and economics, and the other with the topics of originality, replication, and appropriation. In the first, entitled "In an Era of Cheap Photography, the Professional Eye is Faltering," Stefanie Clifford describes the decline in demand for professional photographers as the very accessible medium of digital photography becomes increasingly prevalent, enabling many amateurs to earn extra income and doing so at prices that put professionals—given the prices their images command and what it takes to make a living as a professional—at a distinct economic disadvantage. In addition, the decline of many traditional print media outlets makes the working professionals begin to seem like an endangered breed. This is an age when we seem increasingly surrounded by images, with ever greater demands placed on them to convey the message; text communication and the contemporary attention span and patience diminish by the nano-second. (Digression: This short message vs. long message difference is one which has been identified in the field of intercultural studies, and socio-anthropologists Edward T. and Mildred Hall had a good deal to say on this topic—under the rubrics of time and communication style and their interplay as hallmarks of cultural difference. Needless to say, North American culture is a prime example of a preference for the "short message." End of digression.) These forces—price, quality, need, ease in locating and using—have also led magazines once unwilling to buy images from stock houses to be more and more willing to do so. But even stock houses aren't faring particularly well. The article notes that *Flickr*<sup>®</sup> and *Getty Images*<sup>®</sup> have an agreement which allows the latter's photo editors to "comb through" Flickr's customers' images and set up license agreements with them. In 2005 Getty Images licensed nearly a million and a half such images; in 2009 that number had grown to nearly 22 million. While it is not good news to hear that the professional photographer encounters more and more problems in making a living, it is perhaps encouraging for amateurs to know there are more opportunities to gain wider exposure for and even earn some income with their work. Time will tell how it all sorts out, and what the next dimension of technical, economic and artistic developments brings to the field.

The second of the two articles, "In Fields of Art, Snapping Photos," by Roberta Smith, deals with the concept of photo appropriation, or the use of existing images (think Warhol and Rauschenberg, for starters), and was written on the occasion of the exhibit "Haunted: Contemporary Photography/Video/Performance" at the Guggenheim Museum through September 6th. Some of our judges have referred to this as "photographing

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### ***Presidents Message (cont.)***

someone else's art" when seeing what they felt was "appropriate" in one of our competitions. Ms. Smith does not have high praise for the exhibit, and less for the catalog, but it might be well worth a visit just to hone one's sense of appropriation as used in modern art and photography. This could be a very interesting discussion for one of our presentation evenings: *When is appropriation effective and able to make its own statement as a technique, and when is it just a photograph of someone else's work?* When does a photograph which includes another's graphic work make its own original and effective statement and comprise an independent and "greater than the sum of its parts" image?

In the meantime, I hope that the warmer air and the colors and vitality of spring are bringing you out to create more of your own images, whether they end up on *Flickr*<sup>®</sup> or incorporate images initially created by others.

See you Tuesdays!

Note: Additional information on long-time PPA member Bill Seaman, who died in Michigan last August, is delayed but will appear here as soon as the video tape he made for us a couple years ago can be retrieved from our archives.

—Kathryn

### ***Exhibits & Events (cont.):***

aspects of modern life. The exhibit contains over 150 photographs, films, books, periodicals, and Surrealist ephemera to show the imaginary versions of Paris.

Also at the ICP, *Miroslav Tichý*: This is the first American museum exhibit of this Czech photographer. An eccentric artist known for his distorted images of women and landscapes. Began photography in response to the social repressions of Czech communism. Recently his work has gained public attention. The exhibit contains approximately 100 photographs.

The ICP is located at 1133 Avenue of the Americas, New York, NY. Hours: Tues. thru Sun., 10:00 a.m. - 6:00 p.m., with additional hours on Fri. until 8:00 p.m., closed Mondays and major holidays, 212-857-0000.

*Down and Dirty Tricks*, presented by Kelby Training, New York, Friday April 16, 2010, at the Jacob Javits Convention Center. Instructor Dave Cross will present a program of Photoshop CS4<sup>®</sup> instruction covering Layers and Compositing Techniques; Designing with Type; Down and Dirty Tricks; Killer Tips; Tricks of the Trade. Registration begins at 9:00 am, but you must be prepaid to sign-in. This is a "don't miss" event if you want to improve your knowledge of Photoshop techniques. Visit the website [www.kelbytraininglive.com](http://www.kelbytraininglive.com) or phone 800-201-7323 to prepay.

*Canon: Explorers of Light*, presented by the Photographic Federation of Long Island, Sunday, April 18, 2010, 10:00 am - 4:00 pm, at the Van Nostrand Theater, Sagitos Arts and Science Building, Suffolk County Community College, Brentwood, NY. *Capturing the Dramatic Moment*, by Tyler Stableford and *Seeing in Color*, by Eric Meola. This annual event is being sponsored this year by Canon<sup>®</sup>. Vendors are present to represent their products and there are pick-a-prize raffles. A wonderful opportunity to see and hear about the work of two outstanding professionals. Tickets are \$30 and may be ordered online, [www.pflionline.com](http://www.pflionline.com) or may be purchased with cash or check at the door. Additional information may be obtained from Ellen Gallagher, 516-735-8395 or Mike Kelley, 631-871-7489.

*Antonin Kratochvil: Moscow Nights*, at the Leica Gallery from April 23 through June 5, 2010. A powerful documentary of how the other half lives in Russia. A revelation of the decadence and hedonism of young wealthy men and women. Nightclub scenes and private parties attended by tycoons and power brokers infatuated with the presence of beautiful woman.

The Leica Gallery is located at 670 Broadway two blocks north of Bleecker Street. Hours: Tues. thru Sat., 2:00 p.m. - 6:00 p.m., 212-777-3051.

### ***Member News***

*Theresa King* is presenting an exhibit entitled, *Moment to Moment: Consistency and Change*, at the Westbeth Gallery. The exhibit closes May 10th. She is also acting as curator for other photographers exhibiting: Judy Lawne, Enrique Lorenzo, and Jason Wallace.

The Westbeth Gallery is located at 55 Bethune Street, New York. Hours: Thursday through Sunday, 1:00 p.m. - 6:00 p.m.

### ***Digital Image Submissions***

Bob Himmel has requested that digital image entries for both competitions and critiques be submitted according to the following deadline schedule:

Apr. 13th, Theme Fri., Apr. 9th  
May 11th, Portfolio Wed., May 5th  
Please cooperate!

### ***Quotation of the Month***

*"When you're out shooting, it's not just about pictures. It's also about enjoying your afternoon, or the people you're photographing, the places you're photographing. A lot of times when I'm walking down the street, I'll talk to people—maybe this seems so obvious—I'll talk to people that don't even have anything to do with photography. You're out trying to experience the place. I guess it's so fundamental, so basic, but I notice sometimes that gets overlooked. . . ."*

—Steve McCurry

## PPA 2009-2010 Calendar

<i>Date</i>	<i>Event</i>
October 13 October 27	Season Opener Party, and Business Competition
November 17 November 24	Member Critique Program
December 8	Competition
January 12 January 26	Competition Program
February 9 February 23	Member Critique Program
March 9 March 23	Competition Program
April 13 April 27	Competition: Theme Night, "Reflections" Program
May 11 May 25	Competition: Portfolio Night Program
June 1 June 8	Annual Business Meeting Annual Awards Dinner

### *Competition Rules (October 2009)*

1. All competitions, except as noted in the yearly program, are held at the first meeting of each month from October through May. The President may reschedule a competition to the second meeting of a given month by notifying members at least 14 days in advance.
2. Judges will assign a score between 6 and 9 for each entry. A score of 9 is an Award and will receive 3 competition points. A score of 8 is an Honorable Mention and will receive 2 competition points. A score of 7 is a Merit and will receive 1 competition point. Scores of 6 receive no competition points. Scores will be assigned regardless of the number of photographers entered. Images with a score of 7 or 6 will be allowed re-entry.
3. A member is permitted to enter up to 50% of their season entries, in a particular medium, with images taken prior to becoming a member, with the following exception. New members may enter any amount of their season entries with images taken prior to becoming a member during their first club season.
4. **Categories:** There are *three* competition categories, "Prints," "Projected Digital Images," and "Traditional Film Slides."
5. **Entries:** A member may enter a total of *six* images in a competition, but no more than *three* in a particular category. The title of all entries will be announced to the judge prior to him or her scoring the image.
6. **Prints:** Every print must have a title and the maker's name on the back for identification purposes and an indication of orientation.
  - 6a. Prints must be mounted on firm board, no larger than 16"x20".
  - 6b. A print may be entered up to three times. If a print has won an Award or Honorable Mention in any season, it may not be entered again at any time. See "Exceptions"—Portfolio Night Rule below.
7. **Projected Digital Images:** Digital Images must be titled, be in JPEG format, and may be digitally "enhanced" to any extent by any photo imaging software. Maximum width is 1024 *and* maximum height is 768 pixels. Entries *must* be made initially with a camera, and be submitted no later than *48 hours* prior to the meeting to the designated member who will prepare them for display.
8. **Traditional Film Slides:** Entries must be camera film images and *not* digital images transferred to film, mounted in 2" x 2" ready mounts, and must be clearly spotted in the *lower left-hand corner* as you hold them for hand viewing. Sandwich entries are permitted. Glass mounted slides will not work in our projector. The maker's name and picture title *must appear* on the mount.
9. **Projected Digital Images** and **Traditional Film Slides** may be entered only twice during the year and once in the new year if they were entered in previous years. If an image in either of these categories has won an Award or Honorable Mention, in any season, it may not be entered again at any time. See "Exceptions"—Portfolio Night Rule below.
10. One "Best Image of the Night," with a score no less than 8, only if there are no 9 scored images, will be selected from each category.
11. **Awards:** The number of awards granted at the end of the season for each category and the portfolio competition will be based on the following scale: *three* awards for a minimum of *six* participants; *two* awards for *four or five* participants; *one* award for *two or three* participants. Three awards being 1st, 2nd, and 3rd place.

#### **Exceptions,**

**Theme Night:** Chairpeople or program committee members may preview entries to assure that they conform to the theme. Makers may be asked to give their rationale to help determine the eligibility of their entry. Please adhere to the given theme. Relevance *plus* photographic merit will count.

**Portfolio Night:** Three images for *each category*, which have been submitted in the present season or non-winners from prior seasons, may be entered.

## **March Competition Results**

Sarah Corbin, Judge

### **Digital Projected Images**

#### *Awards*

Himmel, J., \*"Crystal Cove Window" & "Museum of Latin American Art, No. 1"

Buck, "Fall's First Ice Radiant"

King, "Pine Door Clasp" & "Reflections"

Levine, "Dead Horse"

Sichler, "Industry" & "Winter"

#### *Honorables*

Baguio, "10:30 am Twilight," "Concrete Jungle," "Hoping," "Solitude," and "The Magic Hour"

Buck, "Bittersweet on the Shed"

Himmel, J., "Museum of Latin American Art, No. 2"

Himmel, R., "Sand Creature"

Sandler, "Miraflores Locks," "Panama Old City," and "Panama Rain Forest"

Sichler, "Floating Dock"

#### **Prints**

##### *Awards*

Sichler, \*"Subway Platform"

Raggi, "Squad 18, FDNY"

##### *Honorables*

Buck, "Subway Riders"

Raggi, "Flowering Magnolia"

#### **Traditional Slides**

##### *Awards*

Trapani, \*"Enchanted Forest"

##### *Honorables*

Slatkin, "Abstract"

#### **Image Guidelines**

*A good image should have:*

- Impact
- Composition
- Technique
- Originality
- Print Quality
- Complimentary Mounting

\*Best Category \*Image of the Night

## **Season Cumulative Scores**

### **Digital Projected Images**

Himmel, J. 27

Sandler 27

Levine 26

Sichler 26

Raggi 25

Buck 20

Himmel, R. 20

Gottfried 17

King 16

Baguio 11

Safdeye 10

### **Prints**

Sichler 28

Raggi 25

Buck 21

King 18

Stuhl, A. 16

Stuhl, J. 16

Baguio 7

Ettelson, M. 7

Himmel, R. 7

Himmel, J. 6

Safdeye 1

### **Traditional Slides**

Trapani 22

Stuhl, A. 19

Slatkin 18

King 4

Stuhl, J. 4

Baguio 2

*Competition Winners—March 2010*

*Digital Projected Image Awards*



Jeanette Himmel, \*Crystal Cove Window



Richard Levine, *Dead Horse*



Jeanette Himmel, *Museum of Latin American Art, No.1*



Don Sichler, *Industry*



Kathryn Buck, *Fall's First Ice Radiant*



Don Sichler, *Winter*



Theresa King, *Reflections*



Theresa King, *Pine Door Clasp*

*Traditional Slide Award*



Richard Trapani, \**Enchanted Forest*

*Print Awards*



Don Sichler, \**Subway Platform*



Barbara Raggi, *Squad 18, FDNY*

\*Best Category Image of the Night