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THE ART & CRAFT OF PHOTOGRAPHY

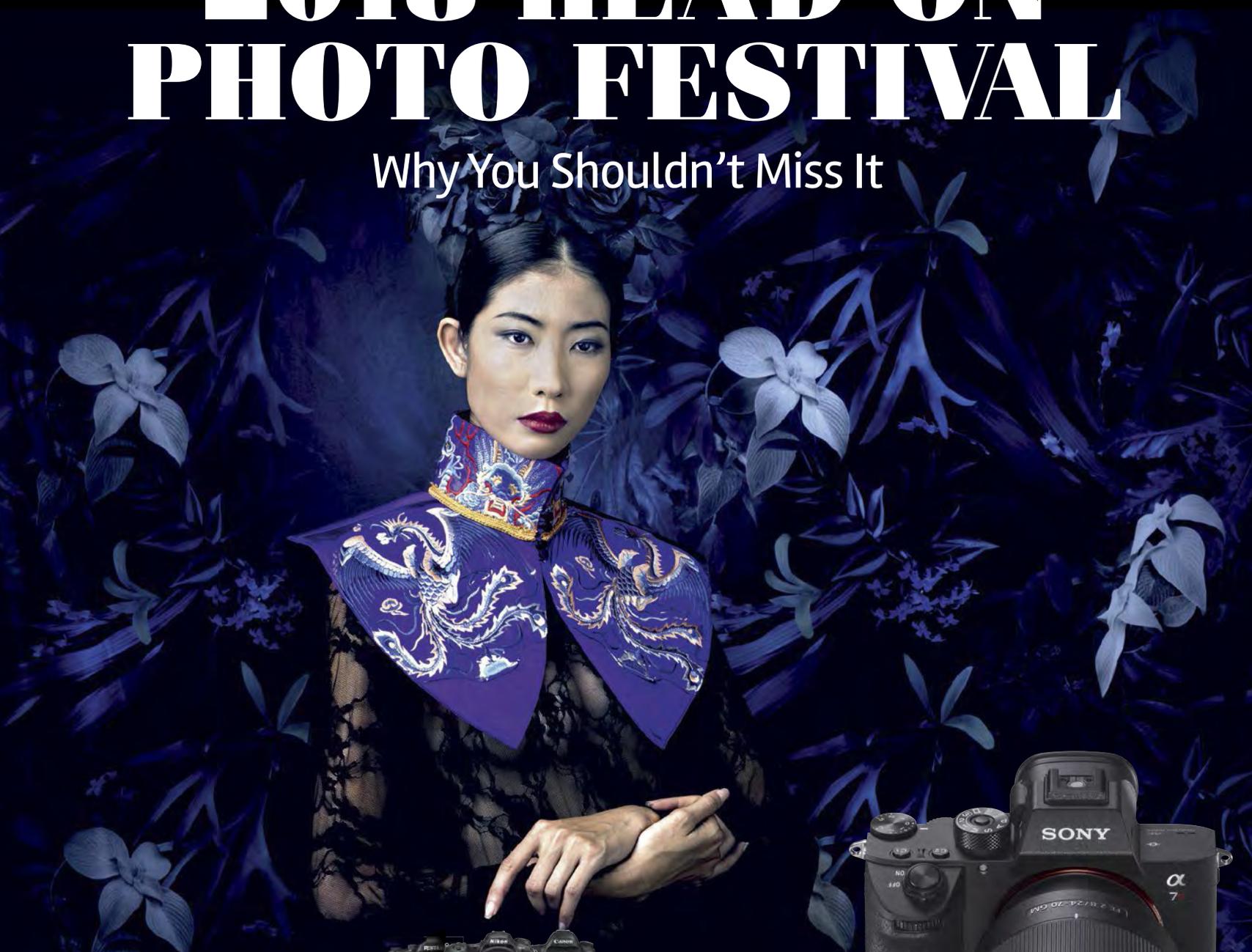
\$8.99 NZ\$10.99 VOLUME 74 NUMBER 2, 2018

www.prophotomagazine.com.au

PREVIEW

2018 HEAD ON PHOTO FESTIVAL

Why You Shouldn't Miss It



ROUND-UP

2018 PRO CAMERA
DIRECTORY

Do D-SLRs Still Rule?

REVIEWED

SONY A7 R III
Delivers Both
Power And Glory



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Online at www.avhub.com.au



▲ Photography by Jamey Stillings, on show the 2018 Head On Photo Festival.

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6 News & New Products

The mirrorless camera advance continues with Fujifilm announcing an all-new hybrid stills/video X mount flagship, Sony unveiling the third generation version of its original A7 and Panasonic launching a RF-style Lumix GX series model. And the choice of lenses for Sony's FE mount continues to expand with Sigma announcing all of its high-performance Art line primes will soon be available with the fitting and Tamron promising a 28-75mm f2.8 zoom by mid-2018. Leica has a couple of limited editions to tempt you, including an exclusive Australia Edition of the popular Q. Canon has come up with a world first, devising an on-camera flash unit with automatic bounce flash control (it needs to be seen to be believed) while Samyang has added a third lens to its XP line of high-performance primes for the Canon EF mount. For the latest news from the imaging industry visit www.prophotomagazine.com.au

20 Preview – 2018 Head On Photo Festival

The ninth Head On Photo Festival kicks off on 4 May in Sydney and the packed program of exhibitions and events again highlights why it's become Australia's premier celebration of photography. Participating photographers include Nancy Borowick (USA), Paula Bronstein (USA), James Whitlow Delano (USA), Debi Cornwall (USA), Emanuele Amighetti (Italy), Alain Schroeder (Belgium), Peng Xiangjie (China), Jon Lewis (Australia), Sheila Zhao (China), Samantha Everton (Australia), Garret Hansen (USA) and Jamey Stillings (USA). To whet your appetite, Alison Stieven-Taylor previews some of the highlights.

28 On Trial – Sony A7R III

Sony is slowly but surely ramping up its assault on the professional camera market and the A7R III is its most accomplished full-35mm mirrorless model yet, combining an effective pixel count of 42.3 million with continuous shooting at up to 10 fps. It also a significantly upgraded hybrid AF system, more efficient in-body image stabilisation and a pixel-shift function for higher quality images.

39 Equipment Directory – Professional D-SLRs

Despite the growing number of higher-end mirrorless models, the D-SLR continues to hold its own in the professional sector with Canon, Nikon and Pentax still clearly committed to developing ever more capable models... Nikon's D850 being the prime example. The second instalment of our 2018 Pro Camera Directory lists all the D-SLRs that are considered to have pro camera credentials.



▲ This issue's main cover photograph is by Australian artist Samantha Everton from her exhibition *Indochine* which will be one of the many events on during this year's Head On Photo Festival which starts in Sydney on 4 May. Alison Stieven-Taylor preview of Samantha's exhibition and other highlights from the 2018 festival starts on page 20.





The Power And The Passion

THE 9TH HEAD ON PHOTO FESTIVAL

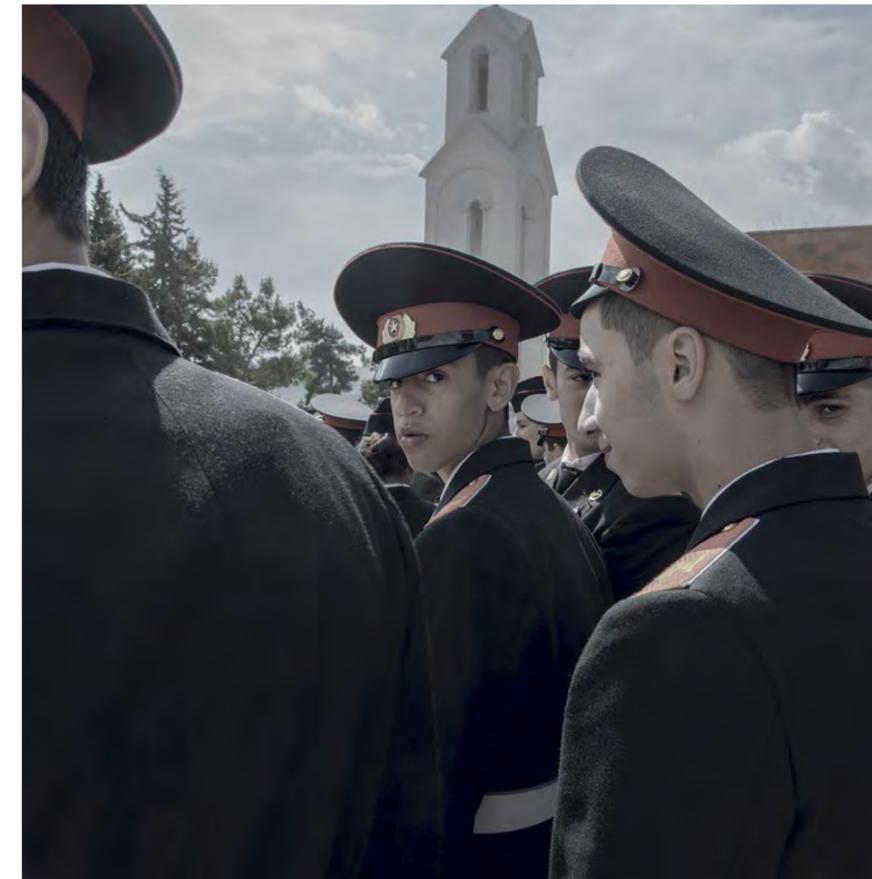
Australia's biggest – and most successful – international photography festival is on again across Sydney during May. Alison Stieven-Taylor previews some of the highlights.

The death of one's parents is perhaps one of the greatest emotional hurdles in life, and documenting their demise adds another layer of intensity. When American photographer

Nancy Borowick's mother and father were dying from cancer at the same time, she turned to photography as a way of navigating the emotional storm. *A Life In Death* is the extraordinary result, a body of work that captures the journey of her parents as they underwent treatment for stage-four cancer together. It's a story, she says, "...about life and love more than cancer and death", a story that is both heartbreaking and heart-warming.

A Life In Death is one of several internationally-acclaimed documentary photography exhibitions showing at the 2018 outing of Head On Photo Festival, which is now well-established as Australia's premier photography event, attracting photographers from around the world. The 2018 program features both local and international works across the photography spectrum, and with well over 100 events at locations across Sydney.

■ Photography by Nancy Borowick (USA) from her exhibition *A Life In Death*, on show at the 2018 Head On Photo Festival.



The programming of exhibitions within close proximity to each other means that festival goers will be able to see numerous shows and really immerse themselves in the festival vibe.

in Afghanistan are burdened by great hardships, particularly women and children. James Whitlow Delano – another award-winning photojournalist, showcases work from his series, *Normalizing Extrajudicial Murder In The Philippines*, which tells the

Photography by James Whitlow Delano from his exhibition *Normalizing Extrajudicial Murder In The Philippines*, on show at the 2018 Head On Photo Festival.

Head On, featuring both familiar and new narratives on a country that continues to be ravaged by war. "Every time you see Afghanistan in the news these days it is about bombings," says Bronstein, who was in Ukraine shooting a new personal project when we caught up via Skype in February.

"That gives you a particular perception of the country, but what's going on in Afghanistan is not that simple and I hope this exhibition imparts a sense of the complexity of the country."

Certainly there are a number of Bronstein's photographs that move the narrative beyond that of conflict. In particular, the photographs of young women in beauty parlours and a bridegroom waiting for his fiancée in a stretch limousine shift the dial on the stereotypical image of Afghanistan. So does the line of swan paddleboats that sit against the shore of one of the lakes in the breathtakingly beautiful Band-e-Amir National Park in the centre of the country. But Bronstein's body of work is not a soft sell on this troubled nation, and there are numerous images that leave the viewer with no doubt that those living

'Smoke Break, Camp America': photography by Debi Cornwall (USA) from her exhibition *Welcome To Camp America: Inside Guantanamo Bay*, on show at the 2018 Head On Photo Festival.

Photography by Emanuele Amighetti (Italy) from his exhibition *Unrecognized Nation, Forgotten War*, on show at the 2018 Head On Photo Festival.

This year, the festival is concentrated around the inner Sydney locale of Woollahra, with the Paddington Town Hall operating as the Festival Hub. The local council is right behind Head On, as it should be, given the number of people the Festival brings into the area. The City Of Sydney also continues its support with various exhibitions to be held in the CBD.

Festival director Moshe Rosenzveig says the programming of exhibitions within close proximity to each other means that

Photography by Paula Bronstein (USA) from her book, *Afghanistan: Between Hope And Fear*, and on show in Sydney during May at the 2018 Head On Photo Festival.

festival goers will be able to see numerous shows and really immerse themselves in the festival vibe. The opening night (on 4 May) is again being held outdoors in Paddington where the winners of the Head On Photo Awards will be announced. There are some awesome prizes on offer this year too, from Fujifilm, Olympus and Sony. And, if last year is anything to go on, it will be one hell of a celebration.

As regular readers of *ProPhoto* will be aware, my interest lies in social

documentary and photojournalism, and this year's line-up is nothing short of thrilling, but there is also a great selection of works that celebrate the complex applications of the medium. While I can't feature all the exhibitions that trip my wire, here are my top picks.

Documentary And Photojournalism Exhibitions

On the world's photojournalism stage, there are few women as accomplished as multi-

award-winner American Paula Bronstein. Over a career that spans decades as both a staff photographer – most recently for Getty Images – and as a freelancer, Bronstein has earned her stripes in the field of conflict reportage, covering important stories including the continuing Rohingya humanitarian crisis. Her extensive oeuvre includes a 15-year documentation of the many facets of Afghanistan and a selection of this work from her book, *Afghanistan: Between Hope And Fear*, will be on show at



■ Photography by Alain Schroeder (Belgium) from his exhibition *Living For Death*, on show at the 2018 Head On Photo Festival.

and not exposing these worst of crimes, we become complicit... sanctioning these crimes with our silence".

Italian documentary photographer Emanuele Amighetti's *Unrecognized Nation, Forgotten War* focuses on the young Artsakh citizens of the Nagorno-Karabakh region. This area is the subject of an unresolved dispute between Azerbaijan, where it is located, and its ethnic Armenian majority, supported by Armenia on its border. These young girls and boys are forced at the age of 13 to become soldiers in this "frozen conflict" that receives little attention from western media in particular.

This year marks the 16th anniversary of the first 'War On Terror' prison's opening at Guantanamo Bay in Cuba (known as 'Gitmo' after its military call letters, GTMO). American Debi Cornwall is a conceptual documentary artist and her body of work *Welcome To Camp America: Inside Guantanamo Bay* provides a fascinating insight into this notorious US Naval Station. This exhibition provokes questions about the political machinations in the so-called 'War On Terror' and takes the viewer inside spaces previously off-limits. I saw this show in New York last year and it is definitely worth a look.

Belgian photojournalist Alain Schroeder's documentation *Living For Death* explores the unique death rituals of Toraja people in Indonesia, who keep their loved ones close in life and in death.

Following the rice harvest each year in August, the Toraja pay homage to their ancestors, removing them from their coffins, changing their outfits, even applying make-up and accessories such as sunglasses and hats in the ritual known as *ma'nene*. The Toraja are not in any hurry to bury their dead either, and often a deceased family member will remain in the home for years until a funeral is organised, only after which is the person's death officially acknowledged.

Jon Lewis Classics, by the well-known Sydney photographer of the same name, features a selection of photographs from a practitioner once described as "the burr under the saddle of Australian photography", a comment made by fellow photographer Robert McFarlane in observing Lewis's "...pure, rather than conceptual approach to the medium". Lewis is most well-known for his depiction of everyday life, and this exhibition draws from a collection spanning decades.



■ Photography by Jon Lewis (Australia) from the exhibition *Jon Lewis Classics*, on show at the 2018 Head On Photo Festival.

stories of families affected by Philippines President Duterte's war on drugs.

Delano asks, "Why should we tell the story of Jasmine Dorana, a 15-year-old mother left widowed after her teenage husband was shot four times in the head in front of her? Why should

people care about Remy Fernandez, an 84-year-old grandmother left to raise seven grandchildren after their father was executed by masked gunmen sent to the slums to kill him in his own living room? We tell these stories because we are human, because by not knowing their story



Cosplay [left] exposes the extremes that fans go to, not only in dressing up as their favourite characters, but in immersing themselves in the Manga experience....

■ Photography by Peng Xiangjie (China) from the exhibition *Cosplay*, on show at the 2018 Head On Photo Festival.



Imagery by Samantha Everton (Australia) from her exhibition *Indochine*, on show at the 2018 Head On Photo Festival.



replicas of cardboard targets contact-printed in the darkroom.

His exhibition features 12 panels, each of which record by the month every homicide involving a gun that occurred in the state of Kentucky. Hansen says, "The viewer is presented with images that speak to the sublime – they are both attractive and terrifying at the same time. In many ways this reflects our own opinions of guns in America, a country where the debate between rights and controls continues to rage".

And, finally, there is American Jamey Stillings's *Changing Perspectives: Renewable Energy And The Shifting Human Landscape*, which features aerial and ground-based photography of global renewable energy developments that use the sun, wind and tides to create sustainable energy solutions.

Stillings, who has enjoyed a 30-plus-year career in both documentary and commercial photography, shows how these large-scale projects have a grace

Imagery by Garrett Hansen (USA) from his exhibition *HAIL*, on show the 2018 Head On Photo Festival.

Imagery by Sheila Zhao (China) from her exhibition *The East Was Red*, on show the 2018 Head On Photo Festival.



Chinese artist Peng Xiangjie's exploration of Chinese Manga festivals, *Cosplay*, exposes the extremes that fans go to, not only in dressing up as their favourite characters, but in immersing themselves in the Manga experience. Shot in black and white on medium format film and printed by the artist, these images have an historical quality to them even though they are contemporary works, further adding to the depth of the narrative.

Fine-Art Photography

There are several exhibitions worthy of mention in the fine-art category, including Australian artist Samantha Everton whose sumptuous *Indochine* features a series of

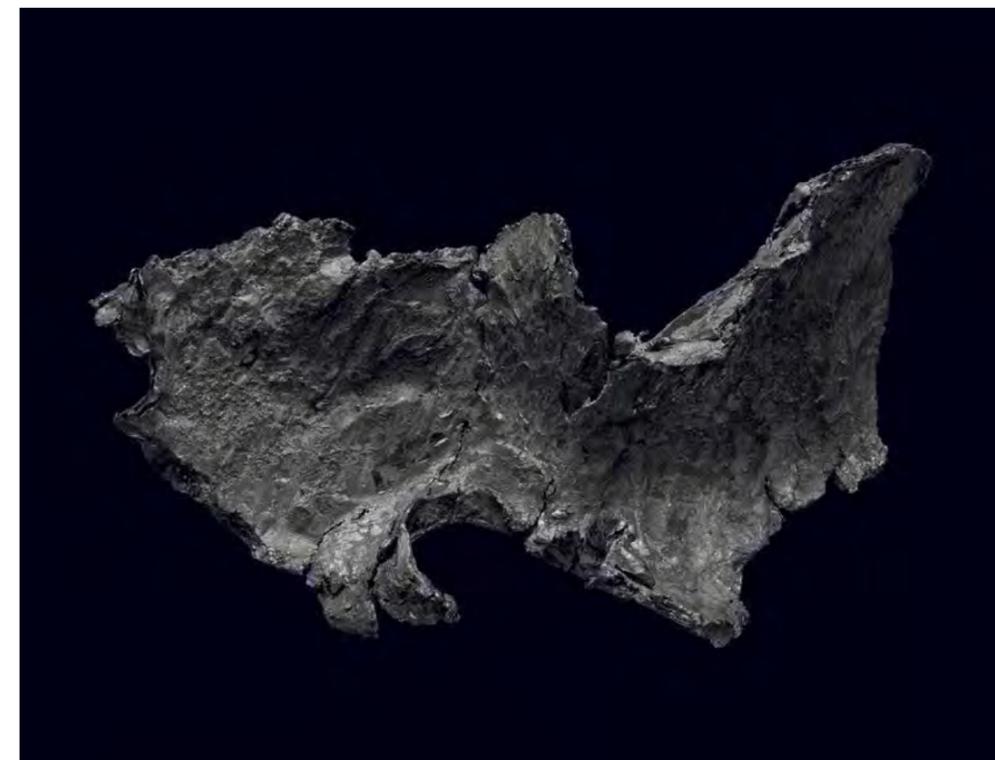
Photography by Jamey Stillings (USA) from his exhibition *Changing Perspectives: Renewable Energy And The Shifting Human Landscape*, on show at the 2018 Head On Photo Festival.

complex portraits that visually bridge the realms of reality and fantasy to explore notions of female identity and cultural traditions. Everton's work is exquisite and represents 18 months of intensive research before a two-week shoot in Saigon. Everton commissioned the beautiful hand-printed Chinoiserie wallpapers that feature as backdrops, and Cirque de Soleil's Larry Edwards designed the neckpieces. These illuminating and stunning images are demonstrative of the mature practice of one of Australia's best-known photographic artists.

Chinese artist Sheila Zhao's *The East Was Red* considers the power of political

messaging by reinterpreting photographs she found from the Chinese Cultural Revolution (1966-1976). Zhao says the collection is named after one of the most popular songs of the time. She uses the colour red to highlight the political motifs in each of the photographs – a Mao Zedong pin, statue or poster as an example – to explore ideas of indoctrination, propaganda and censorship.

An unusual take on the controversy over American gun laws and ownership can be seen in the conceptual work of Garrett Hansen. In *HAIL* – which has four parts: *The Void*, *The Silhouettes*, *The Bullets* and *Memorial* – Hansen has created images from individual bullet holes using



and majesty, particularly when viewed from above.

In addition to the exhibitions program, there is an all-day seminar titled *Power And Passion* (on 6 May), featuring a host of speakers – photojournalists and documentary photographers, photo editors, photography commentators (including yours truly), fine artists, gallery owners and more. There's also the fabulous opportunity to attend the two-day *Carving Your Niche* workshop (on 4 and 5 May) run by Paula Bronstein and one of Australia's most respected photojournalists, David Dare Parker. Bookings for both these events are essential – see the Head On Website for details. **OP**

The Head On Photo Festival is at various venues in Sydney from 5 to 20 May. For full details visit www.headon.com.au

Alison Stieven-Taylor is a writer and photographer based in Melbourne, Australia. Visit her blog www.photojournalismnow.blogspot.com