

SHUTTER TALK

NEWS LETTER OF THE KOWIE CAMERA CLUB

Sept | 2025

Vol 8 | Issue 9



OVERALL & SENIOR WINNER

Herman Groenewald

IN THIS MONTH'S ISSUE

Winners

Dates

Oct's Theme

Sept's Entries

COM's

Chairman's Blog

Club News

Committee

JUNIOR WINNER

Koos Franken



Gold
Koos Franken - 3 Star
Score : 12 - Title : Angry Skies

THEME WINNER

Herman Groenewald



COM
Herman Groenewald - Master Gold
Score : 13 - Title : dancing swans

DATES

.....

OCT

6

Photovault open

OCT

14

Photovault close

OCT

20

Midmonth Meeting

OCT

27

Club night

OCT'S THEME

COLOUR CONTRAST

An image showcasing two colours from opposite sides of the colour wheel to create striking visual contrast and impact. Colour only. Manipulation is allowed.

SEPT'S ENTRIES:

POETRY IN MOTION

66

TOTAL ENTRIES

11

COM

55

GOLD

2

SILVER

0

BRONZE





Gold
Jannes Hamman - 1 Star
Score : 11 - Title : The Cameraman looks Topsy



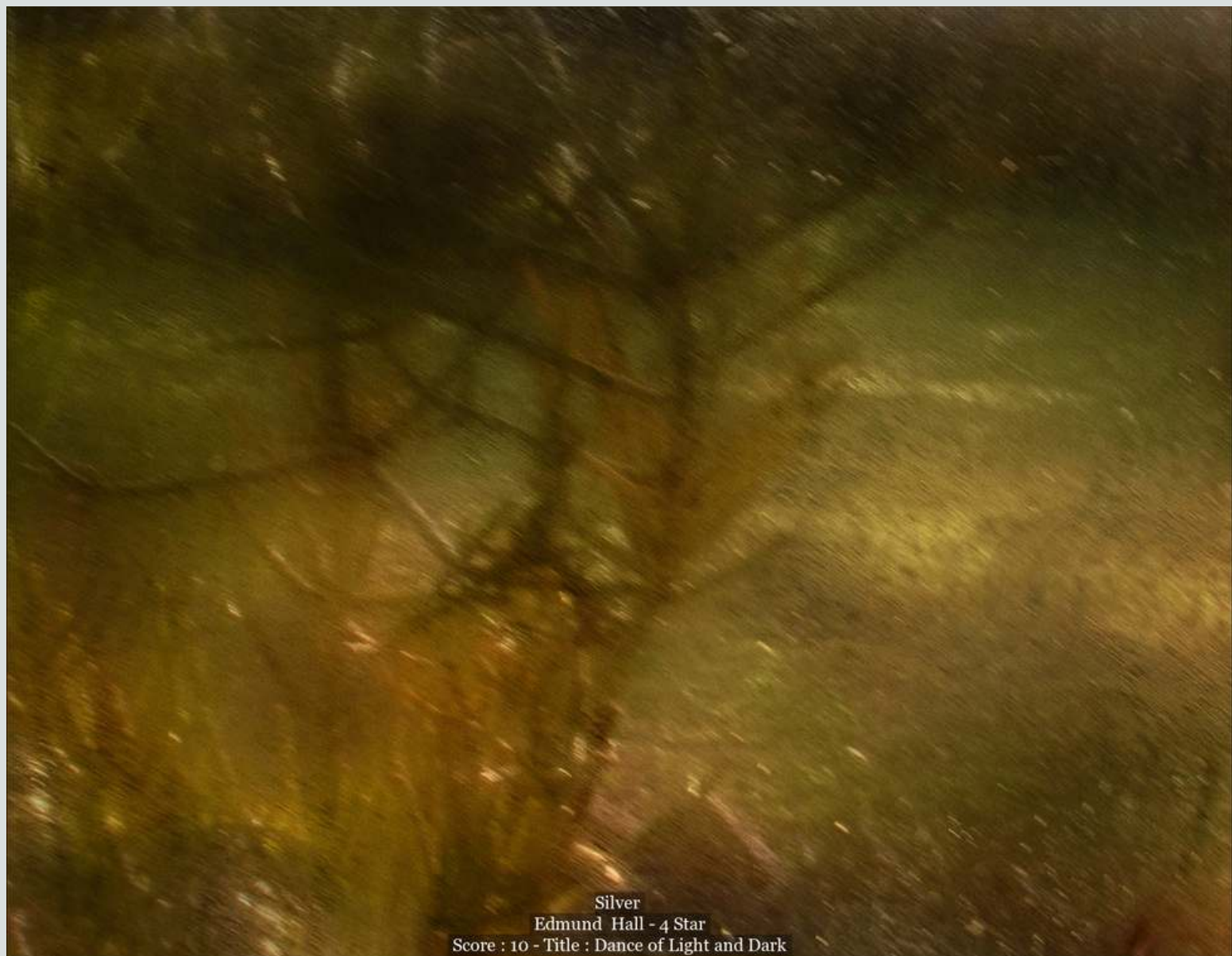
Gold
Rob Byrne - 4 Star
Score : 11 - Title : Wave Rider



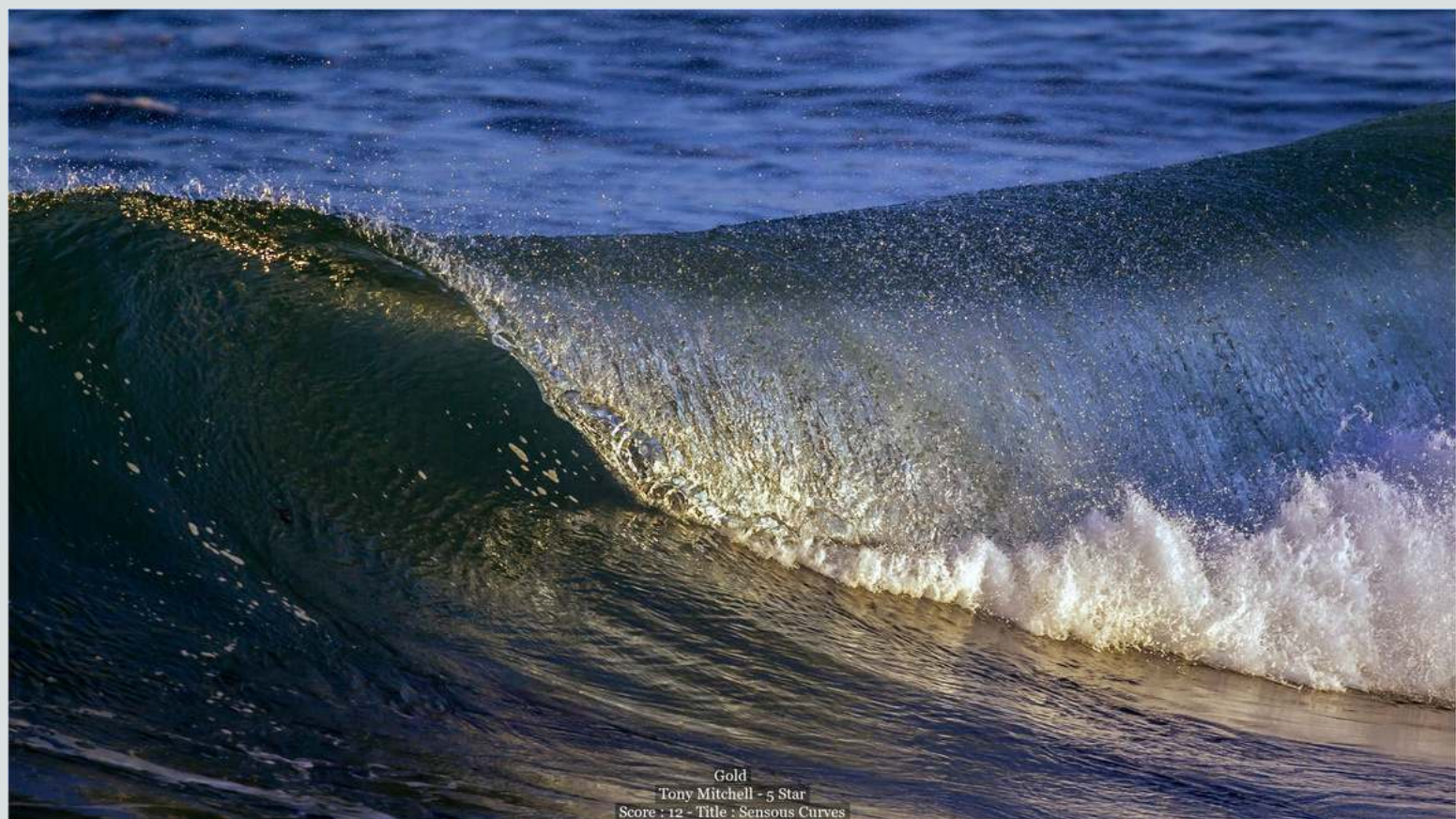
COM
Jaco Mitchell - Beginner
Score : 12 - Title : Fleeting Hooves



Gold
Lynton Perry - Master Bronze
Score : 12 - Title : River Patrol



Silver
Edmund Hall - 4 Star
Score : 10 - Title : Dance of Light and Dark



Gold
Tony Mitchell - 5 Star
Score : 12 - Title : Sensous Curves

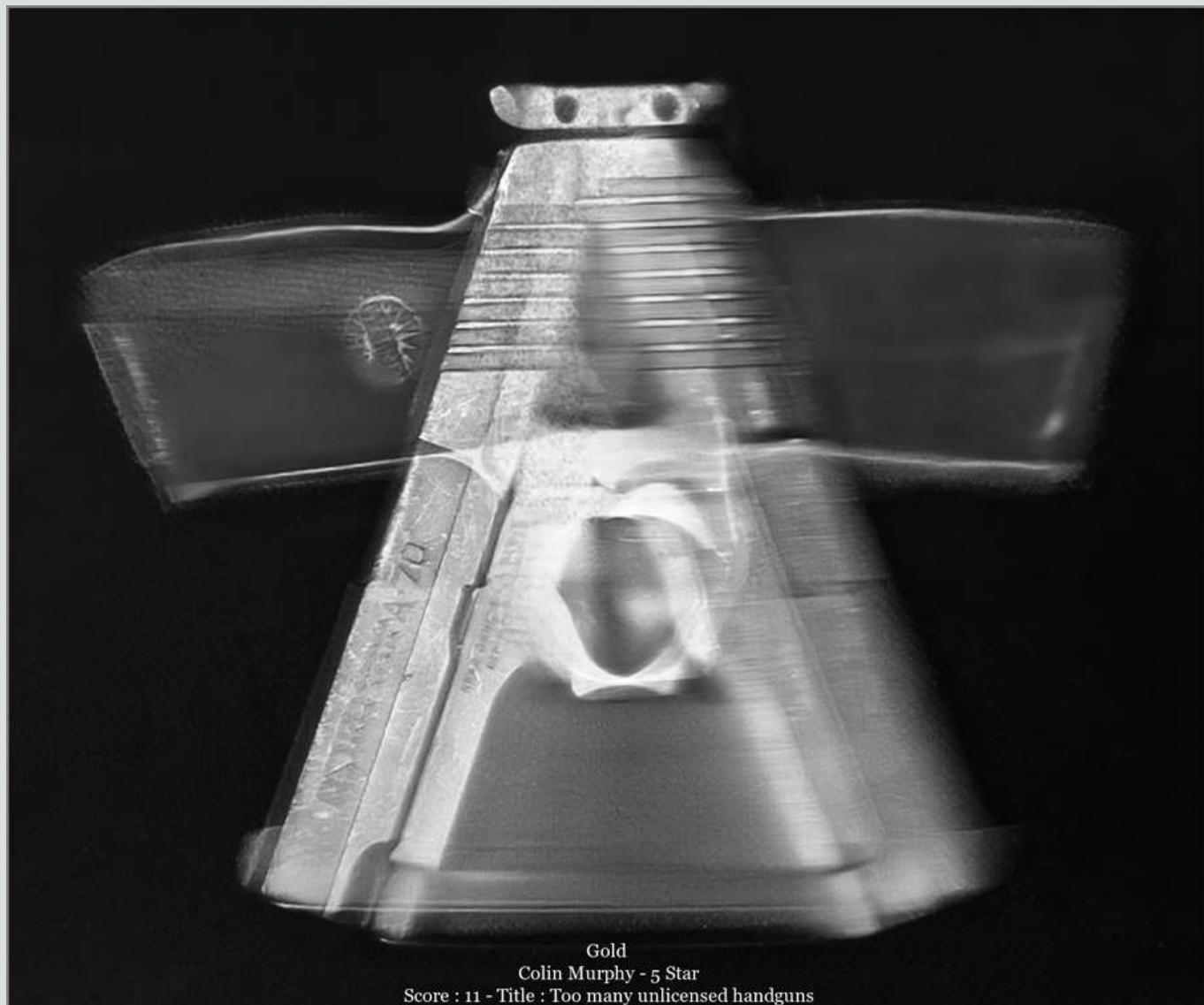


Gold
Roelien Jefferys - 4 Star
Score : 12 - Title : In the breath of a moment



COM
Koos Franken - 3 Star
Score : 13 - Title : We dont really belong on the beach





Gold
Colin Murphy - 5 Star
Score : 11 - Title : Too many unlicensed handguns



COM
Robert Heffer - Master Silver
Score : 13 - Title : Poetry in Motion

COM'S





COM
Jaco Mitchell - Beginner
Score : 12 - Title : No Bull About It



COM
Jaco Mitchell - Beginner
Score : 12 - Title : Spotted



IS THERE STILL A PLACE FOR ART IN PHOTOGRAPHY?

BY HERMAN GROENEWALD

I still remember the first time I held a DSLR camera. It wasn't just about capturing something—it was about seeing the world differently. The shutter clicked, and when I zoomed in on the image at home, I was amazed. I could count individual eyelashes, see the pores on someone's skin, notice the tiny imperfections on a wall that my eyes had overlooked.

It felt like discovering a new dimension. For a while, I became addicted to this. Sharpness became my drug. Every time I shot something, I'd zoom in to 200%, scrutinizing whether my focus was spot on. I started chasing detail like it was the holy grail of photography.

And in many ways, this obsession makes sense. Photography communities online are full of debates about sharpness, corner performance, lens aberrations, sensor resolution. Every new camera launch is marketed on megapixels and technical perfection. People judge photos as "professional" if they are razor sharp.

But after years of shooting and reflecting, I've realized something: sharpness alone doesn't make a photograph art. Technical detail may impress the eyes, but art speaks to the heart.

So, with so much emphasis today on technical perfection, is there still room for art in photography?

*ART IN PHOTOGRAPHY
ISN'T ABOUT SHOWING
THE WORLD AS IT LOOKS
IT'S ABOUT SHOWING
THE WORLD AS IT FEELS* ”

This is my journey in grappling with that question.

The Seduction of Sharpness

When I first discovered sharpness, I thought I'd unlocked the secret to being a "good photographer." If an image was tack-sharp, it felt like an accomplishment. I'd compare my photos to others online, pixel-peeping to see who had better resolution or more flawless detail.

Sharpness is seductive because it's measurable. You can prove it. You can zoom in and show people. And in a world obsessed with specs and numbers, it's easy to reduce photography to a technical sport.

But the more I fell into that obsession, the more I noticed a strange emptiness in my own work. My images were perfect in detail, but hollow in meaning. They were sharp, but not alive.

History reminds us that some of the most iconic photographs are far from technically perfect.

Robert Capa's D-Day photos - they are blurred, chaotic, full of grain. Yet they remain timeless because they captured raw human experience.

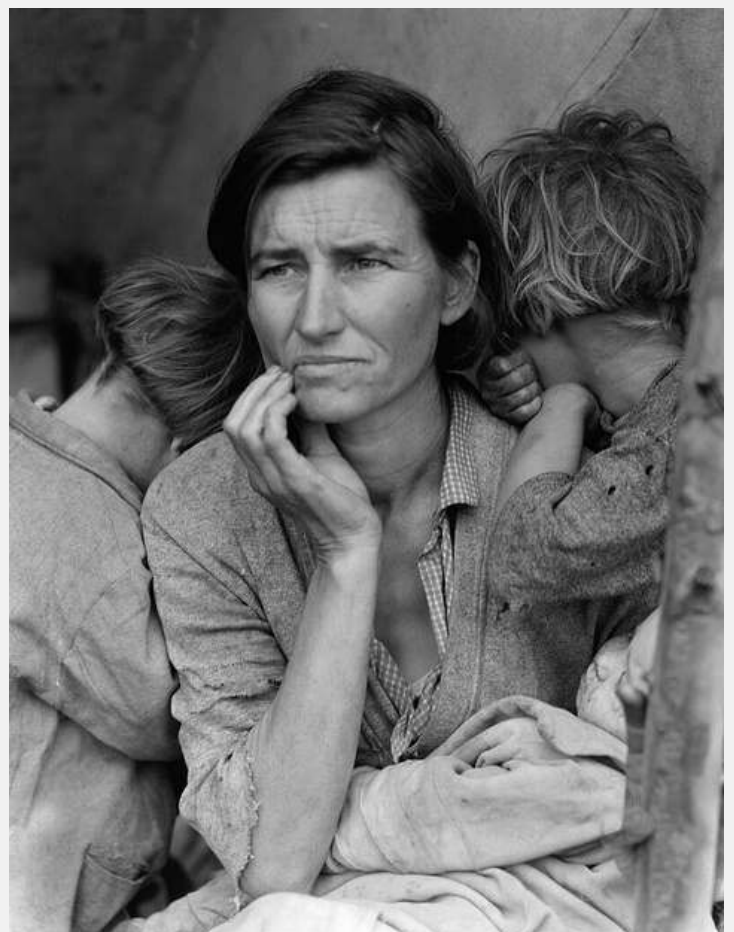


US troops' first assault on Omaha Beach during the D-Day landings. Normandy, France. June 6, 1944. © Robert Capa

Daido Moriyama's street photography is intentionally gritty, blurred, and unpolished, yet it overflows with raw energy and life, reflecting the chaotic beauty of everyday urban life.



Dorothea Lange's *Migrant Mother* may not be technically sharp by modern standards, but its emotionally overwhelming quality makes it one of the most powerful images in photographic history.



If those images were judged today on technical merit alone, they might be dismissed. And yet, they endure because they speak beyond detail - they speak truth.

That's what we risk losing when we obsess over perfection: the human fingerprint in photography.

Here's the paradox I've noticed: the more technically skilled I became, the more my creativity seemed to shrink.

In my early days, when I barely understood the exposure triangle, I shot with instinct. I captured things because they moved me, not because they were sharp. Many of those photos were imperfect - but alive.

Now, with years of technical knowledge, I sometimes hesitate. I fuss with settings, worry about noise or focus, and by the time I'm ready, the moment is gone. In chasing sharpness, I've missed life.

That realization hit me hard.

I remember photographing a local festival after buying a legendary sharp lens. I spent the whole day chasing technically perfect portraits.

When I got home, the images looked flawless. But they didn't move me. They felt sterile. Catalog-like.

Then I stumbled on one photo I had taken quickly, almost carelessly. It was blurry, the exposure was imperfect, but the energy was alive. Children's laughter blurred into motion, the chaos of the crowd vibrated in the frame. That day, I learned a technically flawed

photo with soul will always outlast a flawless photo without it.

The way I see it now, photography is a language. Technical detail is grammar: necessary, but not sufficient. A grammatically perfect sentence can still say nothing. Similarly, a technically flawless photo can be meaningless.

Art happens when the language is used to communicate something: an idea, a feeling, a story. Sometimes that demands sharpness. Sometimes it demands blur. The point is not the detail itself - it's what the detail serves.

Of course, there are times when sharpness is essential. I don't want to paint sharpness as the villain - it can be incredibly powerful.

Macro photography thrives on sharpness. The veins of a leaf, the crystalline structure of ice, the alien geometry of an insect's eye - these images astonish precisely because of detail. Portraits of the elderly can use sharpness to highlight wrinkles, turning every line into a story. Landscapes sometimes beg for infinite detail, so the viewer feels they can step inside.

In those cases, sharpness isn't just technical, it becomes part of the artistic voice. The problem is when sharpness becomes the goal itself, rather than a choice.

The Human Element

No matter how sharp cameras become, they can't replicate vision. They can't decide what's meaningful, or what to point at, or when to press the shutter. That's where art lives - in the choices of the photographer.

Art in photography isn't about showing the world as it looks. It's about showing the world as it feels.

A sunset photo can be technically perfect but forgettable. Or it can capture not just the light, but the mood, the loneliness, the fleeting sense of time slipping away. That's art.

Tug-of-War Between Gear and Vision

I won't lie - I still love gear. I drool over new cameras. I enjoy testing lenses. But I've learned that no piece of gear will give me vision.

In fact, gear can be a distraction. It whispers, "If only you had this, you'd make great art." But the truth is, the art has to come from me - my eye, my experiences, my willingness to see and feel.

Now, when I shoot, I remind myself: the point isn't to impress - it's to express. If sharpness serves expression, great. If blur serves it, also great.

When I feel lost in technical obsession, I return to practices that re-center me:

- Shooting single shots: it forces patience and embraces imperfection.
- Using one lens only: it strips away distractions and makes me see creatively.
- Printing photos: a print makes me experience an image as a whole, not pixel by pixel.
- Exploring other arts: painting, music, literature remind me that art is about vision, not perfection.
- Photo walks without pressure. Sometimes I don't even take a shot. I just look.

These rituals remind me why I fell in love with photography, not to measure detail, but to tell stories.

The Future of Photography

We live in a strange time. AI can generate flawless, high-resolution "photos" of things that never existed. Phones take technically perfect images automatically. Sharpness is no longer special - it's expected.

That's why I believe the future of photography belongs to art. The human fingerprint will matter more than technical perfection, because perfection will be everywhere.

The photos that endure will be those that carry the soul. Sharpness will always impress, but art will always move.

So, with so much emphasis on technical detail and sharpness, is there still a place for art in photography?

Yes. Not only is there a place, there is a need.

Sharpness is a tool. Art is the reason. Technical detail may wow in the moment, but meaning lingers. The photographs that shape memory, history and human experience will always be those that reach beyond the eye and into the heart.

And so I tell myself every time I lift the camera: "It doesn't need to be sharp. It needs to be alive."

Just my thoughts,

Herman

CLUB NEWS



BIRTHDAYS

Happy birthday to Herman (23rd)
who celebrated his birthday in
September!
May you have a wonderful year
ahead full of blessings



SAVE THE DATE

KCC's annual prize giving and year-
end function is planned for 6
December 2025. All members and
their partners are welcome.
More information to follow soon

SALON

Congratulations to Charl who
received 1 acceptance at the Durban
Camera Club salon

PROMOTIONS

A massive congratulations to the
following members who promoted

Jaco	→ 1 star
Charmaine	→ 3 star
Tony	→ Master Bronze

2025 COMMITTEE

CHAIRMAN / SOCIAL MEDIA / APPOINTMENT OF JUDGES
HERMAN GROENEWALD

VICE CHAIRMAN / WORKSHOPS / OUTINGS
COLIN MURPHY

TREASURER / SECRETARY / MIDMONTHS MEETINGS
TILLA GROENEWALD

PHOTOVAULT / AUDIO / VISUAL
ROB EYRE, COLIN MURPHY

POINTS MASTER
LYNTON PERRY

SHUTTER TALK
ROELIEN JEFFERYS