

LENSWORK 78 PREVIEW

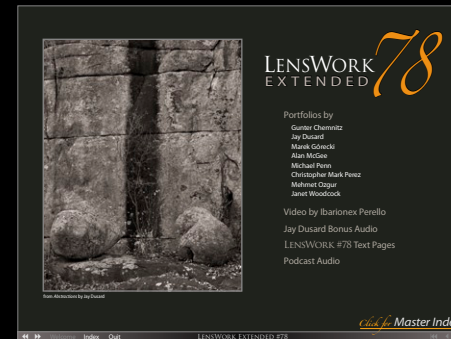
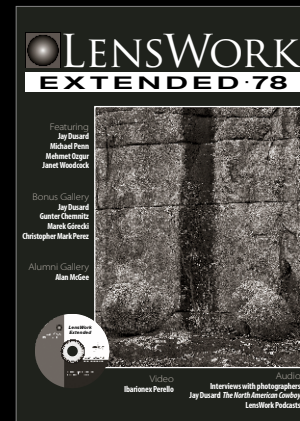
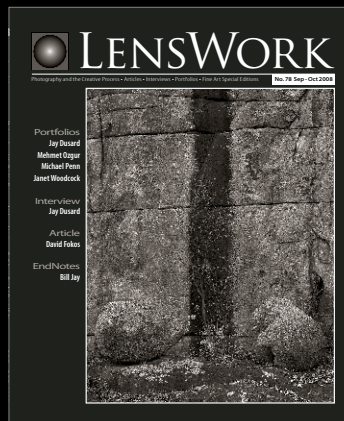
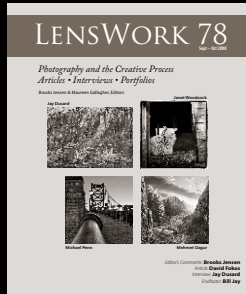
Overview of
LENSWORK

Overview of
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EXTENDED

Welcome to the free preview of *LensWork 78*.

This PDF file offers an overview and selected sample pages of the content of *LensWork* (in print) and *LensWork EXTENDED* (on computer DVD).

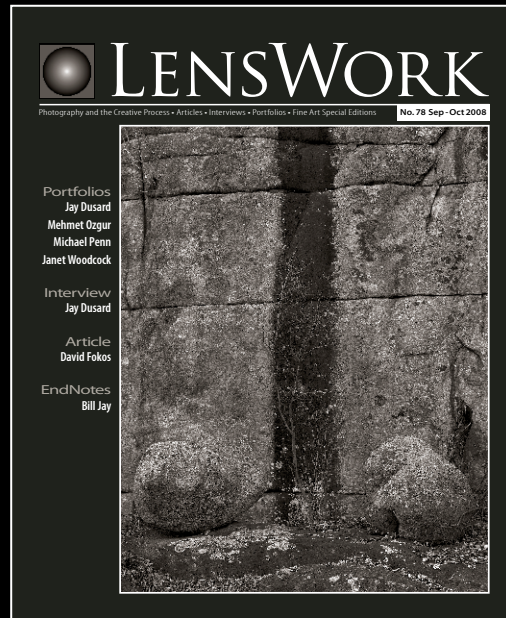
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Overview of LENSWORK

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Articles

Editor's Comments
Bifurcation City

Brooks Jensen takes a hard look at the photographic enthusiast and the "Power Player."

Interview with Jay Dusard

One of photography's Masters, Jay has successfully combined his cowboying with his photography. Meanwhile, he's been quietly making abstracts, and shares how he's been working in this genre all along.

Advice for Aspiring Photographers by David Fokos
Sage counsel from a mid-career artist.

EndNotes by Bill Jay

Portfolios



Jay Dusard
Abstractions



Janet Woodcock
Barnyard Portraits



Michael Penn
Ben Franklin Bridge



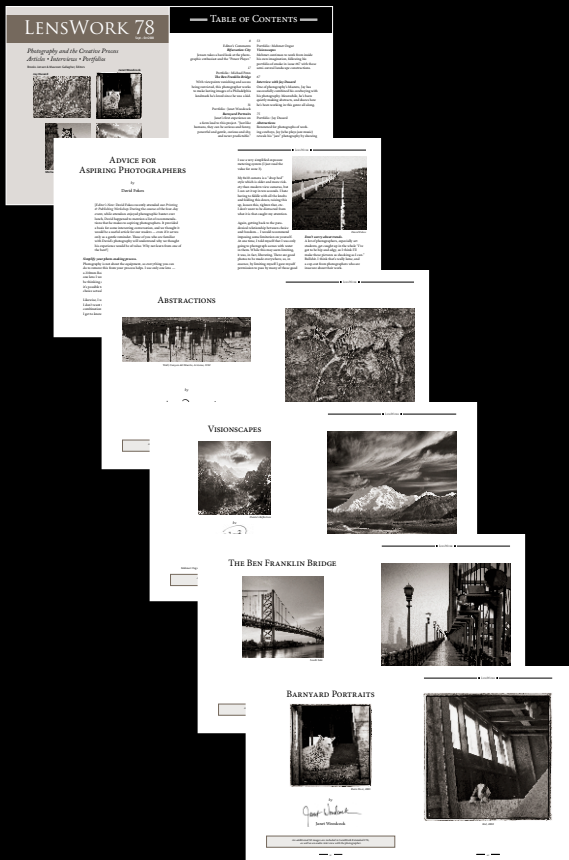
Mehmet Ozgur
Visionscapes

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LENSWORK EXTENDED 78

featuring...

The Field Of View
by Marek Gorecki



Bonus Gallery



Filigree
by
Gunter Chemnitz



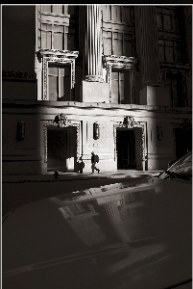
The North American Cowboy
by Jay Dusard



In the Rail Yard
by Christopher Mark Perez

Into the Light: A Digital PhotoStory

by Ibarionex Perello **Video**



Photography and media are discovering that they are cousins — at least in the creative hands of some still photographers. Here is an example of the creative use of still photography in a short video that tells one photographer's story of his uncovering the creative muse within him.

Alumni Gallery

Sermons in Sandstone
by Alan McGee



Alan McGee is a California photographer whose work *Sand* first came to our attention back in 1998. In this work, he presents the sculptural rock forms that, in his words, "present images with multiple levels of meaning."

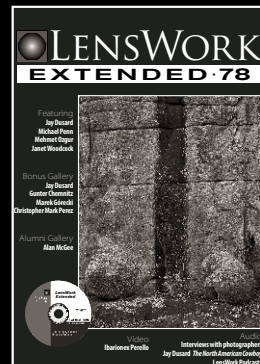
LensWork #78	<i>LensWork #78</i> In Print	<i>LensWork Extended #78</i> on DVD
Jay Dusard	18 images	28 images Plus audio interview
Mehmet Ozgur	16 images	20 images Plus audio interview
Michael Penn	12 images	22 images Plus audio interview
Janet Woodcock	16 images	66 images Plus audio interview
<i>Advice to Aspiring Photographers</i> by David Fokos	8 pages	8 pages
<i>Bill Jay's EndNotes</i>	2 pages	3 pages
Audio interviews with photographers		✓
Gunter Chemnitz		Bonus Gallery ✓
Marek Górecki		Bonus Gallery ✓
Christopher Mark Perez		Bonus Gallery ✓
Alumni Gallery Alan McGee		Alumni Gallery ✓
Jay Dusard Bonus Portfolio <i>The North American Cowboy</i>		✓ Plus audio
LensWork Podcasts		✓
Video by Ibarionex Perello		✓

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Extended portfolios, more images • Short audio interviews with photographers • Audio comments on individual images • Videos on photography and the creative process • Direct links to web sites, email addresses • Video interviews with photographers • And more all on a single DVD using the Acrobat 7 Reader.

Sample Pages from LENSWORK 78

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LENSWORK

Photography and the Creative Process • Articles • Interviews • Portfolios • Fine Art Special Editions

No. 78 Sep - Oct 2008

Portfolios

Jay Dusard
Mehmet Ozgur
Michael Penn
Janet Woodcock

Interview

Jay Dusard

Article

David Fokos

EndNotes

Bill Jay



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<i>The Ben Franklin Bridge</i>	One of photography's Masters, Jay has successfully combined his cowboying with his photography. Meanwhile, he's been quietly making abstracts, and shares how he's been working in this genre all along.
With viewpoints vanishing and access being restricted, this photographer works to make lasting images of a Philadelphia landmark he's loved since he was a kid.	
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Janet's first experience on a farm lead to this project. "Just like humans, they can be serious and funny, powerful and gentle, curious and shy, and never predictable."	Renowned for photographs of working cowboys, Jay (who plays jazz music) reveals his "jazz" photography by showing this completely different style of work.
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David Fokos	<i>EndNotes by Bill Jay</i>
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Sage counsel from a mid-career artist.	

Turn the page for additional content
in LensWork EXTENDED #78 on computer disc!

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EDITOR'S COMMENTS

Welcome to Bifurcation City

I have watched with some curiosity over the years, the battles between opposing photographic camps — the most recent and tiresome of which is, of course, the analog/digital all-out, no-prisoners war. However, a much more interesting bifurcation has been building in photography over the last generation of photographers that I find truly interesting and ripe with implications for those of us who are serious about our artwork. I might characterize the two poles as “photography as passion” and “photography as profession” were it not that this would lend confusion. The term *professional* might tempt you to infer “commercial photographers” — and my comments are not at all intended to impugn photography’s working professionals. The primary bifurcation I see is between the *photography enthusiast* and today’s fully-engaged, hyper-visible, high-energy photography *power player*.

This bifurcation defines two mutually exclusive tiers in the world of fine art pho-

tography. Of course, the existence of two tiers is not new — as a quick scan of photo history will show. What makes this of particular interest in our times is that the two tiers have fundamentally changed.

The Old Tiers

There was a time not long ago (say, 1970) when the difference between the enthusiast and the power player was easily defined by the respective qualities of their photographs. Enthusiasts — these used to be called “amateurs” — were often not very good photographers, were second-rate printers, often employed trite aesthetics, imitated the popular artistic trends with zeal, and usually made photographs of little enduring value. Photography’s power players of yesteryear — many of the great names of photography, e.g., Adams, Weston, Strand, *et al* — were easily identified and differentiated from the rest by the outstanding and superior quality of their work, particularly their stunning print quality. (They could also see, feel, and

(Footnote) Because *LensWork* is primarily about fine art photography and personal expression, I’ll limit my comments about the bifurcating world to this little corner of photography’s broad spectrum of activities. I do believe, however, there is some application of this idea outside the realms of fine art photography — I’ll leave it to others to explore those areas which are beyond the scope of *LensWork*.

formulate art with sensitivity and blessed aplomb, but let’s sidestep this for the sake of discussion.)

Not long ago, the number of photographers at the highest tier of quality were few, rare, and their work was truly special. But, with the advance of technology and the widespread dissemination of knowledge and techniques via magazines, books, and workshops during the last forty or so years, the differentiation between the print quality of the two tiers has essentially evaporated. Today there is an army of late-20th-century photographers (think of the graduates of all those Adams’ workshops over the decades) who have pursued their craft with passion and are now making stunning photographs by the, well, I don’t think *millions* is an exaggeration. This fact alone would make for a fascinating discussion, but for this article I want to focus on a different issue.

I am proposing that today’s differentiating tiers have both morphed, and now represent different characteristics that are not readily distinguished by a *difference in quality*. Be careful here: It would be easy (but errant) to assume that the difference between the enthusiast and the power player could be discovered in the differences of their aesthetic and artistic merit. That would be an insult to the enthusiast and often an overstatement of the power player’s talent — at least in my opinion.

No, it is not the quality of their work that differentiates the power player from the enthusiast, but rather the zeal with which they pursue fame and fortune. In short, what separates the enthusiast from the power player can be encapsulated in one word: *money*.

Every serious photographer will, at some point in their fine art career, come to a fork in the road. Once their craft is under control, once their vision starts to mature, once their voice clarifies and their prints begin to sing, they will inevitably face the choice of jumping into the money game or staying on the sidelines. Should I sell my work or not? Should I pursue gallery representation or not? Should I covet the title of elite fine art photographer or not? The seduction to leap is powerful, the human ego being what it is. I’ve both felt this pull and repeatedly witnessed it in others in my years in photography. I’ve concluded, however, that for the vast majority of photographers (me included) that big world of elite fine art photography in galleries and museums, the high-stakes game of publishing and publicity, the lure of fame and fortune and superstar status in photography requires a price that is not worth the candle. Worse, I have become more and more convinced that fame in photography is one of the surest ways to squelch creativity — maybe not for everyone, but for most. (Quick: Name all the photographers you can think of whose

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work became dramatically more creative *after* they became famous.)

With the limited space available to me in these pages, here are a few — albeit preliminary — observations. Warning: I'm going to stereotype and exaggerate to draw these distinctions — both of which actions are frowned upon as dialectic techniques, but I don't care. Whatever best makes my point.

Livelihood

Photo enthusiasts are most typically “weekend warriors.” They don't make money with their photography — at least not much. They certainly can't rely on their photography as their primary source of income. They are motivated to be photographers by passion, by commitment, by compulsion. They photograph because they cannot *not* photograph. However, they recognize this compulsion as some form of productive and even *healthy* addiction. They photograph as a means of exploring the world, exploring themselves, and expressing themselves. Whatever expenses are required for this pursuit are subsidized by income derived from other sources. They have day jobs; they have trust funds; they have understanding and supportive spouses.

Power players, on the other hand, *do* derive their livelihood from photography. Because of this, they have a completely

different relationship to the money aspects of photography. They may do commercial work, but they also sell their fine art photographs and pay the rent and buy groceries with the proceeds — or at least try to. They are just as passionate and committed as the enthusiasts, but the influence of money on their passion often takes them in the opposite direction of the enthusiast. For example ...

Galleries

The power player often embraces and employs the gallery world as a means of selling their photographs. Because of all that is involved in the gallery paradigm, their prices are relatively high. Promotion and public relations consume a great deal of their time. Marketing *themselves* is as serious a pursuit as marketing their *artwork*. In fact, their success is as much derived from their name recognition and artistic persona as it is from the caliber of their work. Don't misconstrue this as an insult; their work may very well be outstanding, but I'm not convinced the power player's photographs are *on the whole* any better than the photo enthusiasts. They are simply better at *self-promotion*.

Print size

Power players' prints are often bigger — bigger prices demand higher prices — but the scale of their prints is often a reflection of their pricing strategy, not the other way around. Of primary importance to

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the power player is their relationship to the market— i.e., *collectors*. Power players are all about big bucks, big collectors, big prints, big exhibitions, big publication, and big-time public relations. Notice that the word “artwork” did not appear in that last sentence.

Photo enthusiasts, by comparison, often toil in obscurity — not because their work is inferior, but more likely because they simply don't care about the publicity game. They are much more interested in making art than in promoting it. Given a choice between attending a gallery event or going out photographing, they will likely don the photo vest rather than the cocktail jacket.

Equipment

Because money is tight, most enthusiasts select modest equipment, work on limited budgets, adapt old equipment for new uses, beg borrow and steal from the household budget for every new piece of gear they acquire, and limit themselves to what works.

Power players use the best, the latest, and the very most expensive — on purpose. Money is often no object. Impressing someone (a client, a collector, a gallery owner, a workshop participant) is more important than limiting the budget.

Where the enthusiast will cringe at the

expense of a \$1,500 camera, the power player won't wince at \$45,000. (Think Canon Rebel or a used view camera versus a Phase 1 Digital back.)

This is fun. Let's continue the comparisons:

Difference around every corner

The enthusiast is often satisfied with 8x10s as the finished product. The power player makes 20x24 proofs.

The power player has people. The enthusiast has friends.

The power player regularly publishes books. The enthusiast buys them.

The enthusiast runs to the store to pick up some developer or some ink. The power player has it trucked in on skids.

The enthusiast has a really neat photo vest. The power player has assistants to carry his gear.

The power player has staff to manage their “web presence.” The enthusiast is a regular participant in online photography forums.

The power player has customers. The enthusiast has other photographers with whom they trade prints.

The enthusiast has a tripod. The power

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player has an endorsement deal with their name on a tripod.

The enthusiast has a darkroom in their basement. The power player has a wine cellar.

The enthusiast owns a Vivitar 283 flash unit in a box in the closet. The power player has a separate room for storing their lighting equipment.

The enthusiast waits for the sun to be in just the right position. The power player flies himself to whichever continent has the best sun angle at this time of year.

The enthusiast sells lots of work at craft fairs, but despairs of gallery representation. The power player sells very little work in the gallery, and despairs of an elite European or New York auction house to offer his work for really big money. Both are miserable with their current state of affairs.

The enthusiast can't wait for CS4. The power player can't be bothered with Photoshop — "my assistant pushes all the buttons."

The power player goes to Antarctica for a week of wine and photography. The enthusiast packs the camper for a weekend of Deet and photography.

Okay, enough fun exaggerating the class differences. Why poke fun at these two sides of photography? There was a time in so many of our lives and dreams when we enthusiasts longed for the success of the Masters. We wanted to be a great photographer like Ansel Adams, or W. Eugene Smith, or Brett Weston, or Henri Cartier-Bresson. We thought it would be so much fun to live their lives and have their kind of relationship with photography. In short, we wanted to *photograph* like them.

But then something happened to photography. It grew up. Money crept into photography, and alongside it crept fame and fortune, PR agents and brie. Instead of photographers pursuing the "great photograph," they started paying more attention to pursuing the "buzz." How much ink you got in the press became more important to your gallery prices than the impact of your work on the hearts and minds of an everyday audience. Call me cynical, but I don't think this has been all that healthy for photography.

Which brings me back to the discussion of the bifurcation in photography today. I admire today's power players and their willingness to pursue photography in all the ways required by today's art world. Somebody's got to do it, and I'm grateful to them because their willingness to do so means that I don't need to. I'm perfectly happy being an enthusiast rather than a

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power player, perfectly happy that I have total freedom to use whatever equipment I want, produce whatever kinds and sizes of prints I want, sell them for however much or little I choose to, and pursue photography with the total abandon that accompanies a complete absence of responsibilities or restrictions.

Please do not infer that I am throwing stones at the other guys. I'm not intending this to be a criticism of either philosophy or approach, but rather an acknowledgment that the two camps do, indeed, exist. Besides, bifurcation is not necessarily a bad thing. There are professional baseball players and weekend sandlot athletes. For every Eric Clapton there are a million guys in a garage band having a ball. The world needs both ends of the spectrum, indeed can't survive without yin and yang.

It's not the existence of bifurcation that is bothersome, but rather the all-too-common assumption by some that the guys in the garage band can't play. Maybe that used to be the case, but not any longer. In photography today there are tens of thousands of photographers producing outstanding work, who simply choose not to participate in the power-play circles. These are precisely the photographers we so enjoy publishing in *LensWork* and whose work we would gladly compare to the "famous photographers" who are so often lionized as the heart and soul of

photography. For me, the heart and soul of photography is the tens of thousands of enthusiasts, many of whom are readers of *LensWork*, who carry the torch that has been passed to us by yesterday's enthusiasts (a.k.a. "Masters") — a torch, I might add, that was lit long before big money came into photography and began to influence the photographic art world.

I do have questions — for example: What will the influence be on the gallery world of so many talented photographers selling their work on the Internet? What is the future of the fine art photography book in this age of Blurb and the PDF? How will those on limited budgets keep pace with the changes in technology? How long will it be before 64" wide printers and 60 megapixel cameras will seem puny? As the quality of the work of the enthusiasts gets better and better, what will the power players do to differentiate themselves from the crowd? What consequences are on the horizon for all fine art photographers as a result of these changes? As these changes unfold, will *art* rise in importance, or will *marketing skills* reign supreme? If *content* is no longer king, do the spoils go to the person with the most effective PR team?

We'll have to wait to see. Damn, we do indeed live in interesting times.



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BARNYARD PORTRAITS



Barn Door, 2003

by
Janet Woodcock
Janet Woodcock

*An additional 50 images are included in LensWork Extended #78,
as well as an audio interview with the photographer.*

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Navajo Sheep, 2002

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Ears, 2001

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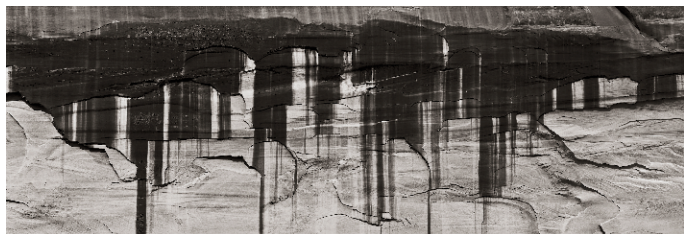
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ABSTRACTIONS



Wall, Canyon del Muerto, Arizona, 1992

by

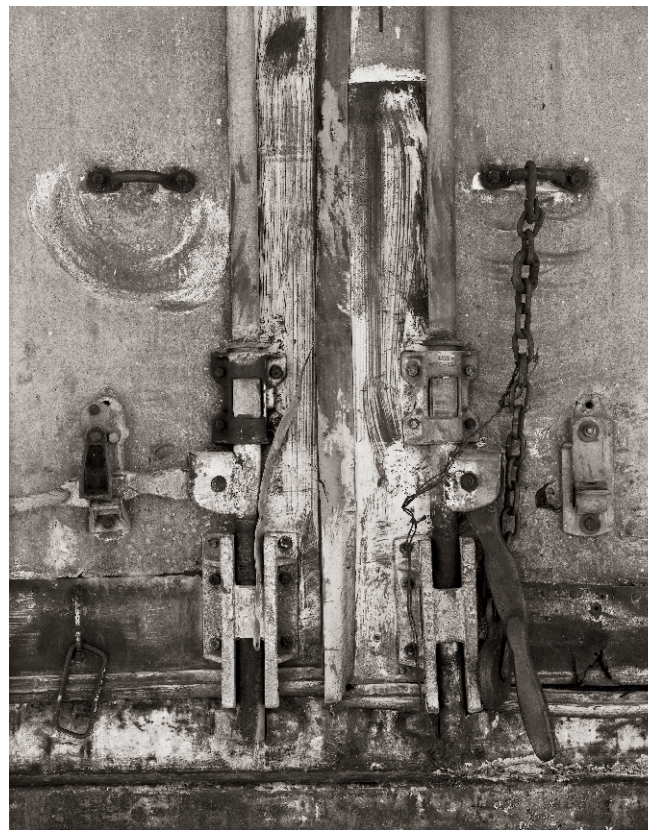
Jay Dusard

Jay Dusard

An additional 10 images are included in LensWork Extended #78,
as well as an audio interview with the photographer.

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Detail, Semi-Trailer, 1990

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Procession, Jerome, Arizona, 1975

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Icon, 1972 (double print)

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VISIONSCAPES



Dante's Reflection

by

Mehmet Ozgur

Mehmet Ozgur's portfolio *Smoke Abstractions* appeared in *LensWork* #67 (Nov-Dec 2006)

An additional 8 images are included in *LensWork Extended* #78,
as well as an audio interview with the photographer.

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Midway

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Dante's Reflection

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THE BEN FRANKLIN BRIDGE



South Side

by

Michael Penn

Michael Penn

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as well as an audio interview with the photographer.*

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Walkway

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Cable Support, Night

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Ben Franklin Bridge Study

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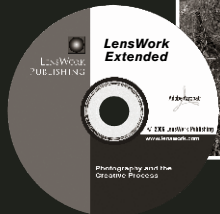
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Featuring
Jay Dusard
Michael Penn
Mehmet Ozgur
Janet Woodcock

Bonus Gallery
Jay Dusard
Gunter Chemnitz
Marek Górecki
Christopher Mark Perez

Alumni Gallery
Alan McGee



Video
Ibarionex Perello

Audio
Interviews with photographers
Jay Dusard *The North American Cowboy*
LensWork Podcasts

EXTENDED *Portfolios*



Jay Dusard
Abstractions
28 images
plus audio interview



Michael Penn
Ben Franklin Bridge
22 images
plus audio interview



Mehmet Ozgur
Visionscapes
20 images
plus audio interview



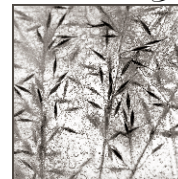
Janet Woodcock
Barnyard Portraits
66 images
plus audio interview

ALUMNI GALLERY



Alan McGee
Sermons in Sandstone

Bonus Gallery



Gunter Chemnitz
Filigree



Marek Górecki
The Field of View



Christopher Mark
Perez
In the Railyard

EXTENDED *Extras*

- Ibarionex Perello Video
- LensWork Podcasts
- Additional Bill Jay *EndNotes*



System Requirements: This DVD-ROM can be played on your PC or Mac computer using the free **Adobe Acrobat Reader™ Version 7 or newer** available via download from www.adobe.com.

Jay Dusard – *The North American Cowboy*

Jay Dusard may be best known for his photographs of the North American cowboy — from his 1983 book by the same name. In this bonus portfolio, we present some of his best images from that book, as well as a few audio excerpts from a talk Jay gave at the Coupeville Arts Center workshop in April 1990 entitled *The North American Cowboy: The Breed That Won't Vanish*.



LensWork Extended is a true multimedia publication that dramatically expands the contents of our 96-page magazine, *LensWork* — then loads-in lots of audio, video, and “extended extras.” In the spirit of the paper publication, the focus continues on the creative process, with each issue offering an engaging mix that only multimedia makes possible.

\$12⁹⁵ U.S. / \$12⁹⁵ CANADA

Photography • Art Criticism



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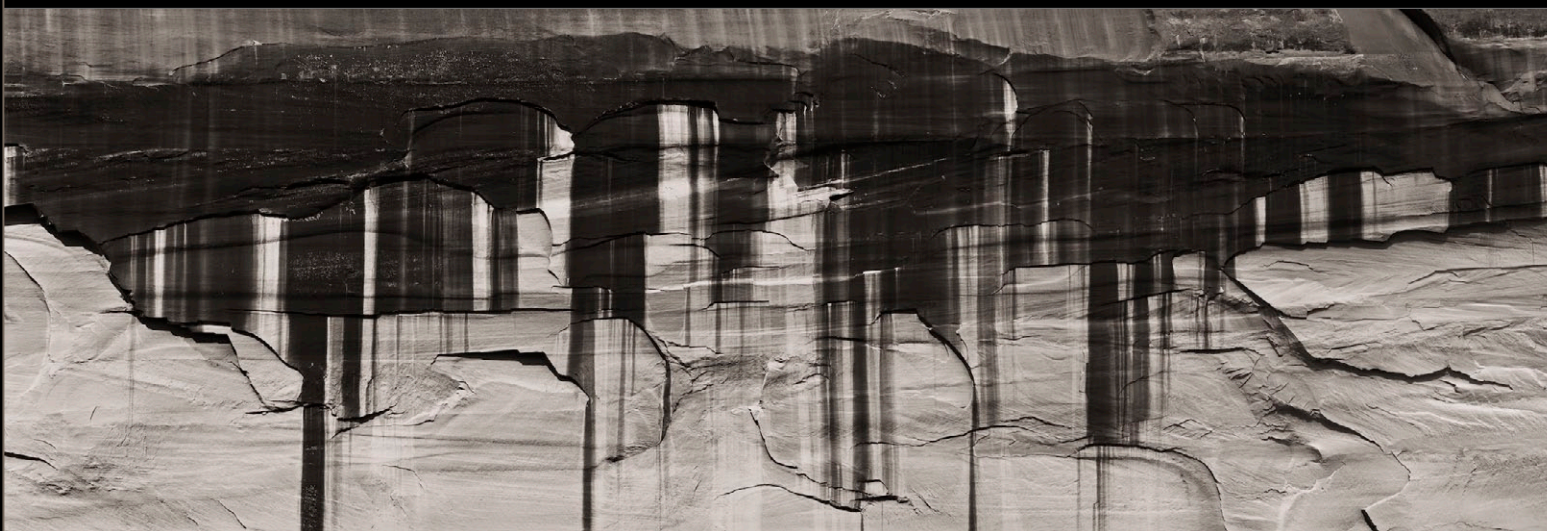
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ABSTRACTIONS



Overview of
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Sample Pages from
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by

Jay Dusard
Jay Dusard



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Thumbnails ▶ ◀ ▶

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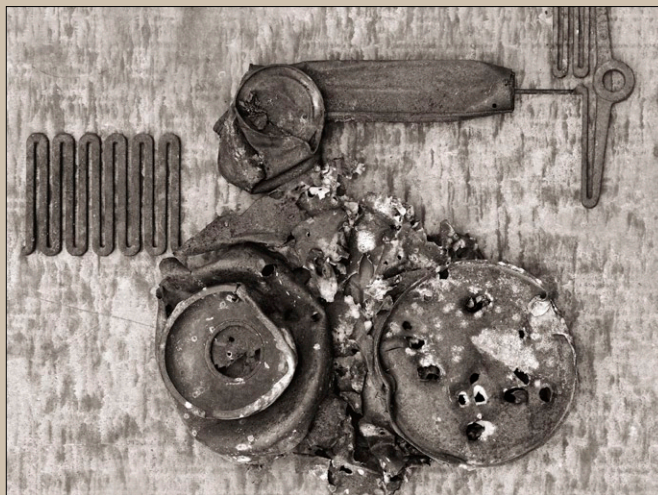
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I don't consider these abstractions a "project" in any sense of the word. These images represent precisely what I hoped to accomplish as a photographer. They have emerged, little by little, during the four decades that I have worked in the landscape and in environmental portraiture. Of all my work, the abstractions are the most personally compelling and satisfying, and yet the least known.

Much of this work was done with an 8x10 view camera, which results in great rendering power. In more recent years, I have been stalking abstract subjects with 4x5 and 5x7 cameras. Some of the prints were made with component exposures from two negatives. This approach required extensive double-proofing — with a low degree of success, I'm afraid. In some cases, diverse elements of subject matter were assembled for the camera.

For example, *Wall*, 1972 [pg. 78] involved photographing the same



wall from two different distances; once without adornments, and again with all manner of "stuff" nailed up essentially at random. Then, both negatives were contact printed — one at a time — on the same sheet of paper with balanced partial exposures.

Another double print is seen in *Boneyard*, 1972, [pg. 79]. One component negative was made

in rural Chino Valley, Arizona, where I lived while teaching at Prescott College in 1970. While out riding one day, I came upon a place where a dead horse and two dead sheep had been deposited. I recognized the horse as a friend's Palomino that had been killed on the highway about a year earlier. I was able to drive my pickup truck alongside this tableau and secure my big

Ries tripod like an outrigger over the subject. With a fairly wide-angle lens on the 8x10, I made the negative, which turned out to be technically good, but not a stand-alone image. Another "also-ran" negative of a piece of old roofing that I had found on the ground near Jerome, Arizona (the "Largest Ghost Town in America") in 1969 was just what I needed to complete the picture. What appears to be curling hide is actually curling roofing cement. The "postholes" in the ground are just nail holes in the roofing.

So, while cowboying has certainly been a significant part of my life and my photography, I feel at last that I'm giving my creative interest in abstraction some real attention. It may feel to some like a country singer becoming a jazz artist, but with my love of jazz music I guess it shouldn't come as too great a shock that my love of photography and music might have more than a little in common.

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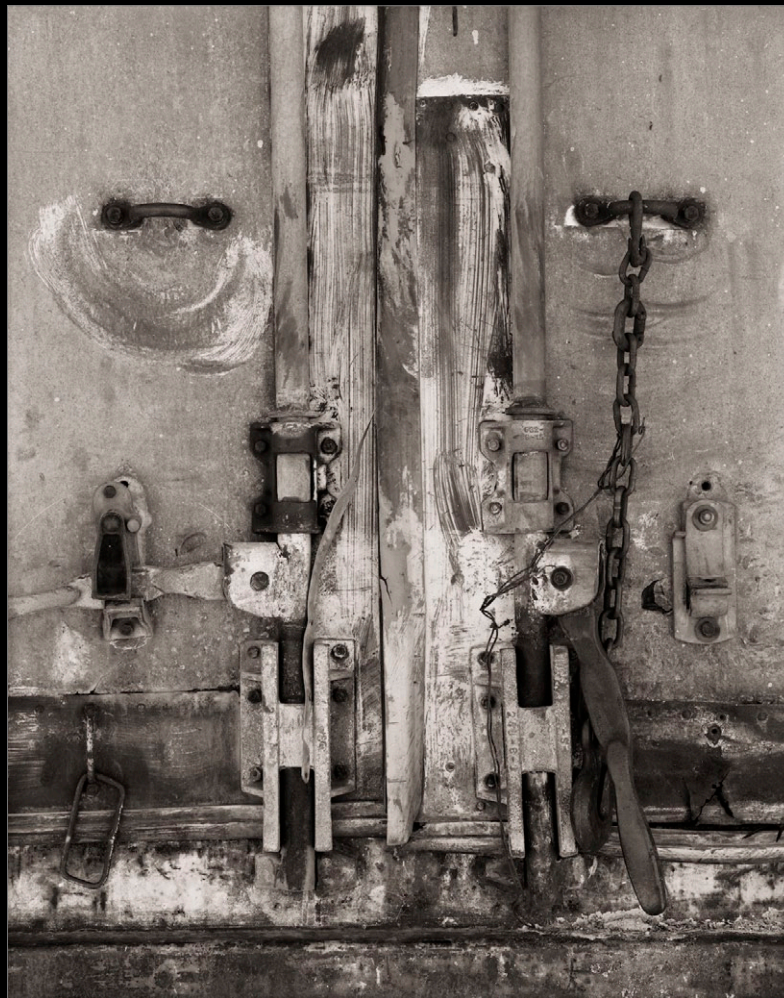
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Detail. Semi-Trailer. 1990

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Streambed Detail, Antelope Canyon, Arizona, 1987

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Boneyard, 1972 (double print)

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