

LENSWORK 76 PREVIEW

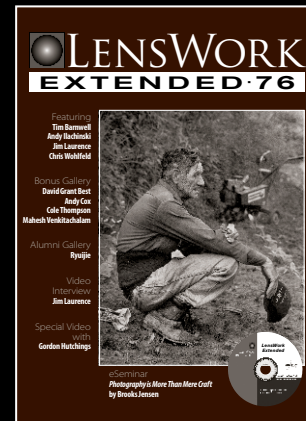
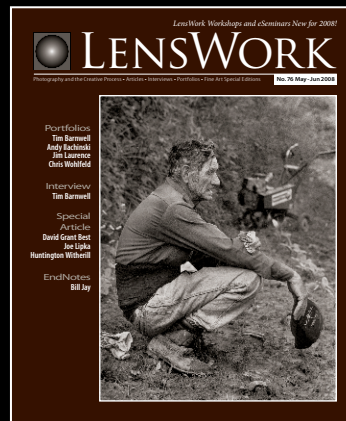
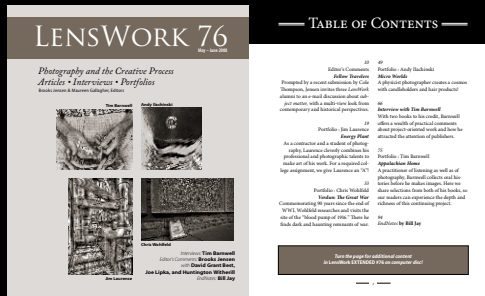
Overview of
LENSWORK

Overview of
LENSWORK
EXTENDED

Welcome to the free preview of *LensWork 76*.

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

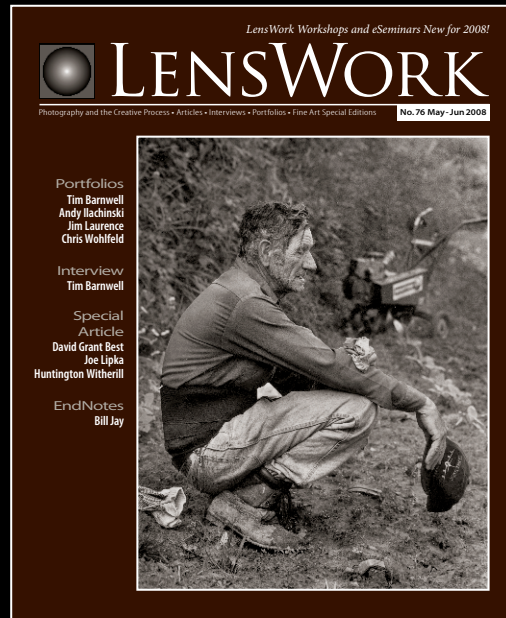
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Overview of LENSWORK

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Portfolios
Tim Barnwell
Andy Ilachinski
Jim Laurence
Chris Wohlfeld

Interview
Tim Barnwell

Special
Article
David Grant Best
Jose Lipka
Huntington Witherill

EndNotes
Bill Jay

Articles

Editor's Comments

Fellow Travelers

Prompted by a recent submission by Cole Thompson, Jensen invites three LensWork alumni to an e-mail discussion about subject matter, with a multi-view look from contemporary and historical perspectives.

Interview with Tim Barnwell

With two books to his credit, Barnwell offers a wealth of practical comments about project-oriented work and how he attracted the attention of publishers.

EndNotes by Bill Jay

Portfolios



Jim Laurence
Energy Plant



Chris Wohlfeld
Verdun: The Great War



Andy Ilachinski
Micro Worlds



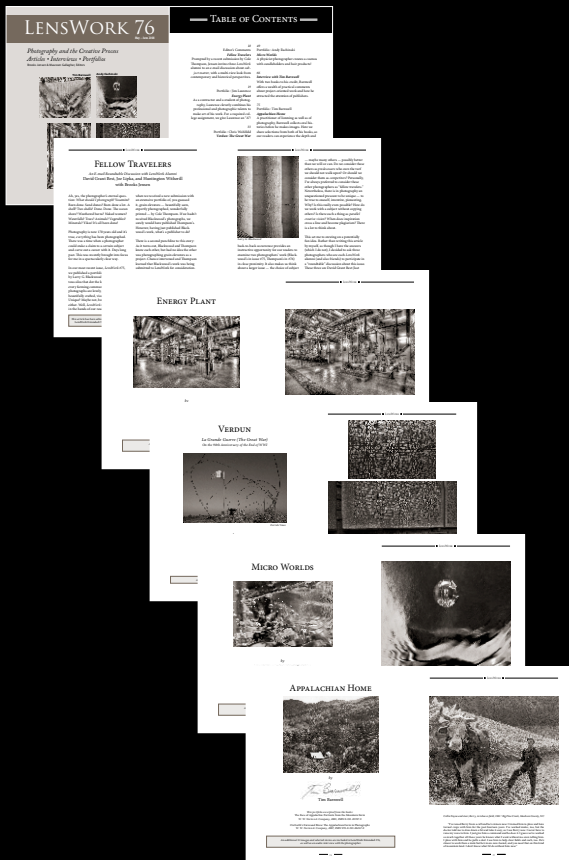
Tim Barnwell
Appalachian Home

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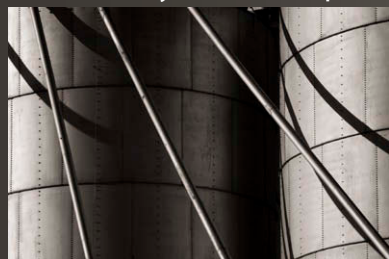
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LENSWORK EXTENDED 76

featuring...

The Art of Grain Silos by Cole Thompson



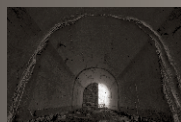
Bonus Gallery



Vintage Iron
by Andy Cox



Being There
by David Grant Best



From a Car Window
by Mahesh Venkitachalam

Gordon Hutchings on Creativity A Video by Gordon Hutchings

Gordon Hutchings is perhaps best known for his writing and teaching about the black-and-white developer "pyro," but he is an accomplished photographer as well. In this video (another from the videographer Anthony Mournian), Hutchings discusses the role of creative thinking in the process of artmaking. Captured from a live workshop environment, this informal talk demonstrates Hutchings' mastery of the creative process and provides several useful ideas for thinking outside our normal ruts — a useful tool for any of us using photography to make a personal artistic statement.



Videos

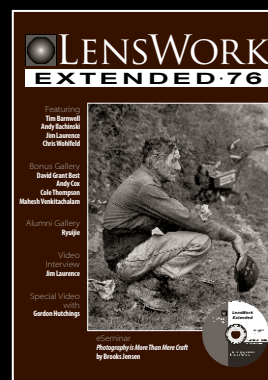
LensWork #76	<i>LensWork</i> #76 In Print	<i>LensWork</i> Extended#76 on Disc
Tim Barnwell	18 images	52 images Plus video interview
Andy Ilachinski	16 images	75 images Plus audio interview
Jim Laurence	12 images	18 images Plus video interview
Chris Wohlfeld	16 images	30 images
Bill Jay's <i>EndNotes</i>	2-pages	3-pages
Audio interviews with photographers		✓
<i>Looking at Vintage Iron</i> by Andy Cox		Bonus Gallery ✓
<i>From a Car Window</i> by Mahesh Venkitachalam		Bonus Gallery ✓
<i>Being There</i> by David Grant Best		✓
Cole Thompson		✓
<i>Kanchi - Underwater</i> by Ryuijie		Alumni Gallery ✓
Anthony Mournian Video Interview		✓
LensWork Podcasts		✓

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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.

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LensWork Workshops and eSeminars New for 2008!



LENSWORK

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

No. 76 May - Jun 2008

Portfolios

Tim Barnwell
Andy Ilachinski
Jim Laurence
Chris Wohlfeld

Interview

Tim Barnwell

Special Article

David Grant Best
Joe Lipka
Huntington Witherill

EndNotes

Bill Jay



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Energy Plant
As a contractor and a student of photography, Laurence cleverly combines his professional and photographic talents to make art of his work. For a required college assignment, we give Laurence an "A"!
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Portfolio : Chris Wohlfeld
Verdun: The Great War
Commemorating 90 years since the end of WWI, Wohlfeld researches and visits the site of the "blood pump of 1916." There he finds dark and haunting remnants of war.
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Micro Worlds
A physicist photographer creates a cosmos with candleholders and hair products!
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With two books to his credit, Barnwell offers a wealth of practical comments about project-oriented work and how he attracted the attention of publishers.
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Portfolio : Tim Barnwell
Appalachian Home
A practitioner of listening as well as of photography, Barnwell collects oral histories before he makes images. Here we share selections from both of his books, so our readers can experience the depth and richness of this continuing project.
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EndNotes by Bill Jay

Turn the page for additional content
in *LensWork EXTENDED #76 on computer disc!*

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FELLOW TRAVELERS

An E-mail Roundtable Discussion with *LensWork* Alumni
David Grant Best, Joe Lipka, and Huntington Witherill
with Brooks Jensen

Ah, yes, the photographer's eternal question: *What should I photograph?* Yosemite? Been done. Sand dunes? Been done a lot. A shell? Two shells? Done. Done. The ocean shore? Weathered barns? Naked women? Waterfalls? Trees? Animals? Vegetables? Minerals? Yikes! It's all been done!

Photography is now 170 years old and it's true, *everything* has been photographed. There was a time when a photographer could stake a claim to a certain subject and carve out a career with it. Days long past. This was recently brought into focus for me in a spectacularly clear way.

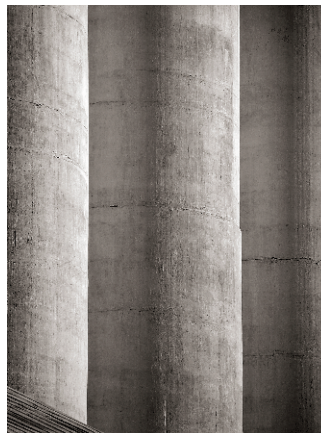
In our most recent issue, *LensWork* #75, we published a portfolio of grain elevators by Larry G. Blackwood — those ubiquitous silos that dot the landscape around every farming community. Blackwood's photographs are lovely, clearly composed, beautifully crafted, visually interesting. Unique? Maybe not, but clearly not cliché, either. Well, *LensWork* #75 hadn't been in the hands of our readers two weeks

when we received a new submission with an extensive portfolio of, you guessed it, grain elevators — beautifully seen, expertly photographed, wonderfully printed — by Cole Thompson. If we hadn't received Blackwood's photographs, we surely would have published Thompson's. However, having just published Blackwood's work, what's a publisher to do?

There is a second punchline to this story: As it turns out, Blackwood and Thompson know each other, but had no idea the other was photographing grain elevators as a project. Chance intervened and Thompson learned that Blackwood's work was being submitted to *LensWork* for consideration. Drat! (We dare not quote him more precisely than that.) Being an optimist and good sport by nature, Thompson threw discouragement to the wind and sent his work to us for consideration anyway. We are glad he did, for two reasons. First, we are glad to include one of his images in this article, and his entire body of work in *LensWork Extended* #76. Second, this

This article has been edited to fit the available space in print. The entire (18 page) discussion is included in LensWork Extended #76, as is David Grant Best's portfolio from the snowy cabin to which he refers.

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Larry G. Blackwood

back-to-back occurrence provides an instructive opportunity for our readers to examine two photographers' work (Blackwood's in issue #75, Thompson's in #76) in close proximity. It also makes us think about a larger issue — the choice of subject matter and the implications that we are not likely the first photographer to aim our cameras at that subject material. Or at *any* subject you can think of! I am serious about this.

Thinking about these two bodies of work raised some interesting questions: As photographers we almost can't find anything that hasn't been photographed, exhibited, published, etc. by others

— maybe many others — possibly better than we will or can. Do we consider these others as *predecessors* who own the turf we should not walk upon? Or should we consider them as *competitors*? Personally, I've always preferred to consider these other photographers as "fellow travelers." Nevertheless, there is in photography an unquestioned pressure to be unique — to be true to oneself, inventive, pioneering. Why? Is this really even possible? How do we work with a subject without copying others? Is there such a thing as *parallel creative vision*? When does inspiration cross a line and become plagiarism? There is a lot to think about.

This set me to stewing on a potentially fun idea. Rather than writing this article by myself, as though I have the answers (which I do not), I decided to ask three photographers who are each *LensWork* alumni (and also friends) to participate in a "roundtable" discussion about this issue. These three are David Grant Best (last seen in *LensWork* #27), Joe Lipka (most recently featured in *LensWork* #71), and Huntington Witherill (whose workspace we toured in *LensWork Extended* #72, and whose photographs last appeared in *LensWork* #62).

What follows is an (edited, admittedly) transcript of our discussion. I started the ball rolling with this ...

— II —

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Cole Thompson

Brooks:

Each of us carries in our head a visual literacy of photographs and photographers that have preceded us. Do you let that influence you when you are photographing or choosing projects to photograph? If so, how? Does it intimidate you that someone else has already photographed something? Or does it motivate you?

David:

Sure, I let other photographers influence me. In fact, I frequently attempt to duplicate the look of other photographers, or pursue subjects that others have done well. However, I'll be quick to add that

I typically wouldn't *show* this work — as I might have done in the past — and I certainly wouldn't try to pass it off as “my own vision.” I would engage in this as a personal exercise. I like the challenge and the fun of seeing if I can capture whatever I found compelling in someone else's treatment of a subject. Usually, if the time and the subject matter is worthy, I'll proceed to the next (and more important) step — to explore the subject further to see what I might discover that someone else hasn't seen or depicted. There's where the real challenge is ... especially with subject matter we've seen so many times.

Huntington:

It's true, each of us does carry in our head a visual literacy of photographs and photographers that have preceded us — at least the ones with which (and whom) we are familiar. I both allow and welcome inspiration and influence from any source from which I may be lucky enough to receive it. And, in fact, those influences and inspiration come not strictly from photographers, but often from painters, musicians, and practitioners of other forms of art. Outside inspiration and influences are a critical part of the overall creative process, and are definitely a part of my own personal working process.

Now, that *doesn't* mean I try to simply copy everyone. Instead, I allow chosen

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aspects of other people's artistic ideas to creep into my own visual vocabulary.

Am I intimidated by the fact that someone else may have previously photographed the same subject matter? Not at all. My philosophy regarding subject matter has always been that the “subject” itself will always remain secondary to the qualities of light, form, and space under which each particular subject is being photographed. After all, photography is defined as “writing with light” — not “writing with subject matter.” I remain confident (hopefully not foolishly) that my own personality will always show up in my photographs, regardless of how many photographers have previously visited that same subject matter. My own personality (my “stamp”) can't help but be in every photograph I make, because I am, of course, making my own decisions about what and how I will photograph any given subject. And curiously, I've always thought this was a perfectly good explanation of why, as photographers, we can all go to the same place at the same time, and even with the same tools, and all come back with entirely different photographs of the same chosen subject matter.

Brooks:

In fact, Joe and I demonstrated this in our two portfolios of work from the same location, photographed at the same time and published in *LensWork* #70 and #71.



Brooks Jensen

Joe:

I purchased my first view camera in 1978. Step one was to figure out how to set it up, mount the lens board, and use the shutter. Step two was to head to the refrigerator and see if my wife had already cut up the green pepper. (Smile if you have done this, too.) We can't help but remember what we've seen, especially if we've seen great photographs. We do walk the same path that others have walked before us. We should see the same things they see and photograph the same things they photographed. Some subjects look so good

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ENERGY PLANT



by

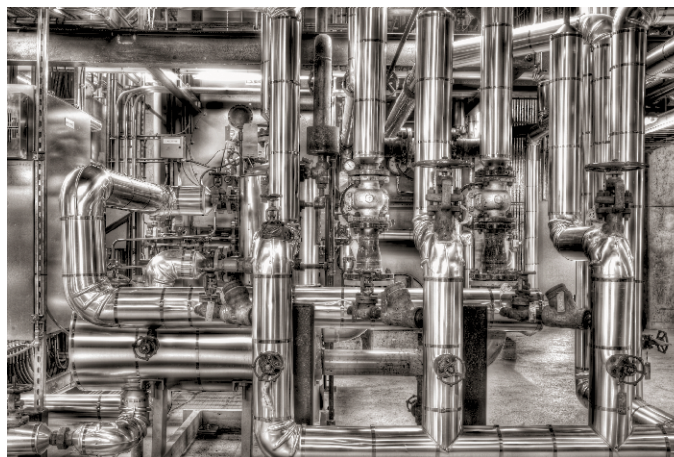
Jim Laurence

Jim Laurence

*An additional 6 images are included in LensWork Extended #76,
as well as a video interview with the photographer.*

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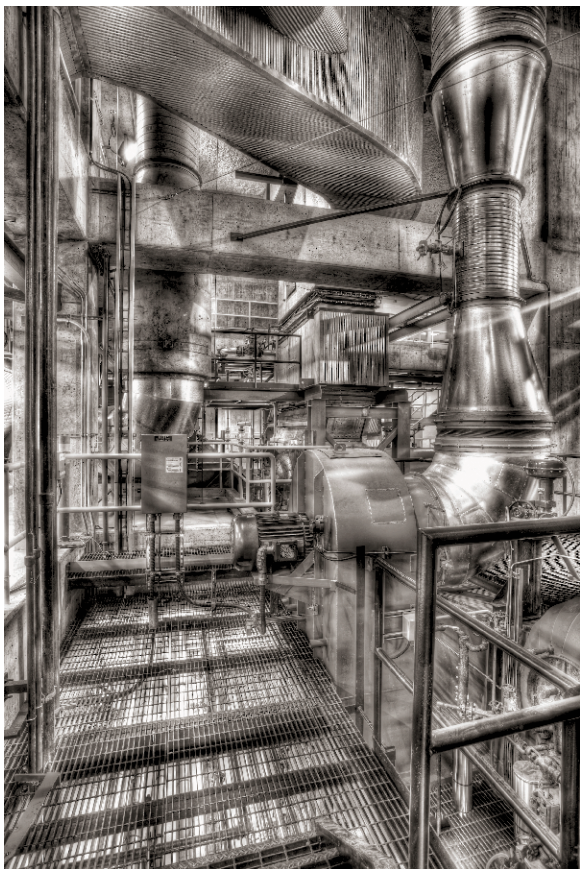
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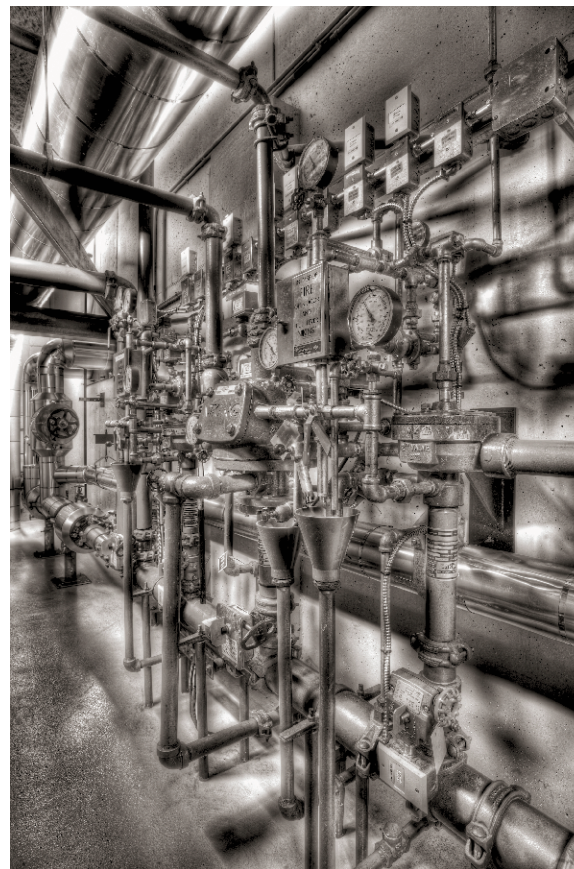
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VERDUN

*La Grande Guerre (The Great War)
On the 90th Anniversary of the End of WWI*



Fort de Vaux

by

Chris Wohlfeld

An additional 14 images are included in LensWork Extended #76.

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Fort de Tavannes

This fort is second largest after Fort de Douaumont. The half-bricked entrance testifies to the soldiers' efforts to establish better protection and defense. Even so, the fort sustained heavy damage.

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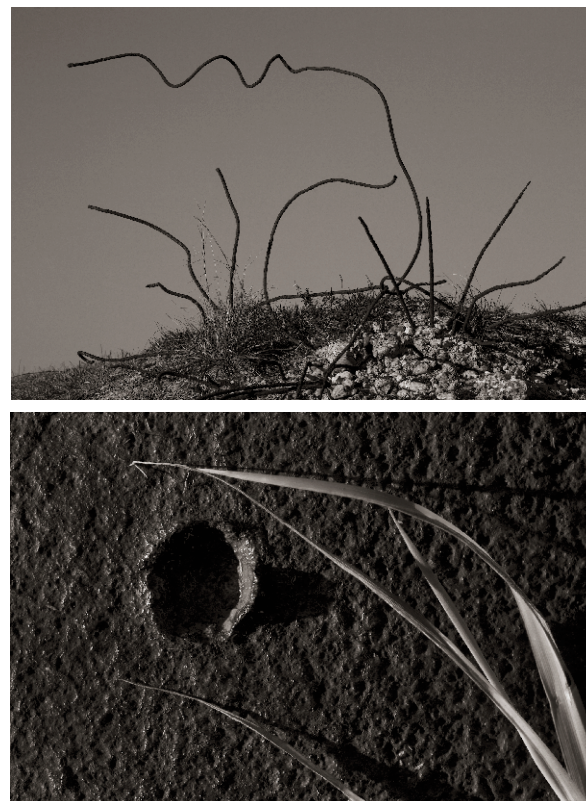


Cimetière Allemand Hautecourt

Black crosses mark the graves in the German cemetery; the markers for Americans and Allied forces are white. Here: Max Holzmann, infantryman, killed in action on June 23, 1916.

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Fort de Vaux

Above: Demolished concrete-reinforced steel-plated dome.
Below: Bullet hole in armored dome.

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MICRO WORLDS



by

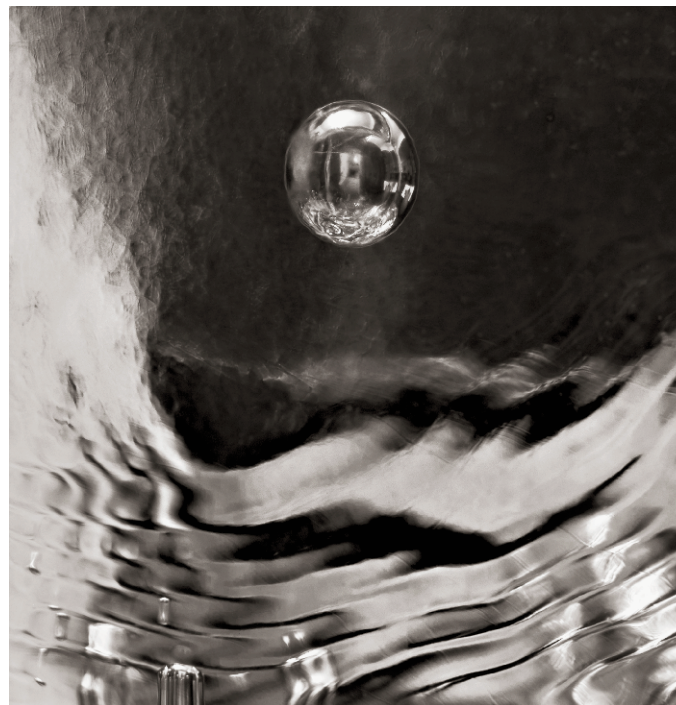
Andy Ilachinski

Andy Ilachinski

*An additional 59 images are included in LensWork Extended #76,
as well as an audio interview with the photographer.*

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APPALACHIAN HOME



by

Tim Barnwell

Tim Barnwell

This portfolio excerpted from the books:
The Face of Appalachia: Portraits from the Mountain Farm
W. W. Norton & Company, 2003, ISBN 0-393-05787-9

On Earth's Furrowed Brow: The Appalachian Farm in Photographs
W. W. Norton & Company, 2007, ISBN 978-0-393-06267-0

An additional 33 images and selected stories are included in LensWork Extended #76,
as well as an audio interview with the photographer.

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Collie Payne and steer, Berry, in tobacco field, 1981 • Big Pine Creek, Madison County, NC

"I've raised Berry from a calf and he's sixteen now. I trained him to plow and have turned crops with him for the past fourteen years. I've worked mules, too, but the doctor told me to slow down a bit and take it easy, so I use Berry now. I never have to raise my voice to him. I just give him a command and he does it. I guess we've worked so much together all these years he knows what I want without me even telling him. I plow with him and he pulls a sled. I use him to help clear fields and such, too. He's slower to work than a mule but he's more sure-footed, and you need that on this kind of mountain land. I don't know what I'd do without him now."

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Charlie Thomas (right) and friend, Joe, 1981 • Brush Creek, Madison County, NC

"I used to farm and I enjoyed it, until I got where I wasn't able any longer. Even when I was growing up we raised almost everything we ate. You'd buy a little coffee if you wanted it, but we never drank it, and buy or trade for what sugar you needed, and we used honey for that. We've always kept bees for our honey. I've been around bees all my life — about fifty years. I've got nine hives of my own now. I use a hood over my head when I rob the hives, but I smoke the bees first to make them calm. I always get a few stings, but it don't bother me much. We have honey every year from these hives, and usually end up with enough extra to give to neighbors. If you have Sourwood trees and such around where you keep your bees, you get the best-tasting honey there is."

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Charlie Thomas, 1981 • Walnut, Madison County, NC

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Andy Ilachinski
Jim Laurence
Chris Wohlfeld

Bonus Gallery
David Grant Best
Andy Cox
Cole Thompson
Mahesh Venkitachalam

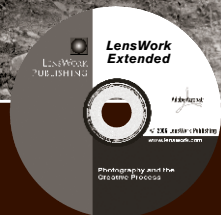
Alumni Gallery
Ryuijie

Video
Interview
Jim Laurence

Special Video
with
Gordon Hutchings



eSeminar
Photography is More Than Mere Craft
by Brooks Jensen



EXTENDED *Portfolios*



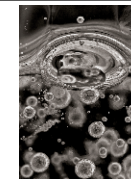
Chris Wohlfeld
Verdun
30 images



Tim Barnwell
Appalachian Home
52 images
plus audio interview



Jim Laurence
Power Plant
18 images
plus video interview



Andy Ilachinski
Micro Worlds
75 images
plus audio interview

ALUMNI GALLERY



Ryuijie
Kanchi
"Underwater"



David Grant Best
Being There



Cole Thompson
The Art of Grain Silos



Andy Cox
Vintage Iron



Mahesh Venkitachalam
From a Car Window

Bonus Gallery

EXTENDED *Extras*

- LensWork Podcasts
- LensWork *Vision of the Heart*
- Video Interview with Jim Laurence
- Additional Bill Jay *EndNotes*

Adobe Acrobat

Version 7

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.

Anthony Mournian Video: **Gordon Hutchings**

Perhaps best known for his work and teaching with the black-and-white developer "pyro," Hutchings is also a photographer with a relentless dedication to the creative process in photography. In this video from a workshop, Hutchings talks about the soul of the artist in the pursuit of excellence true to one's inner vision.



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.

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THE ART OF GRAIN SILOS



by

Cole Thompson



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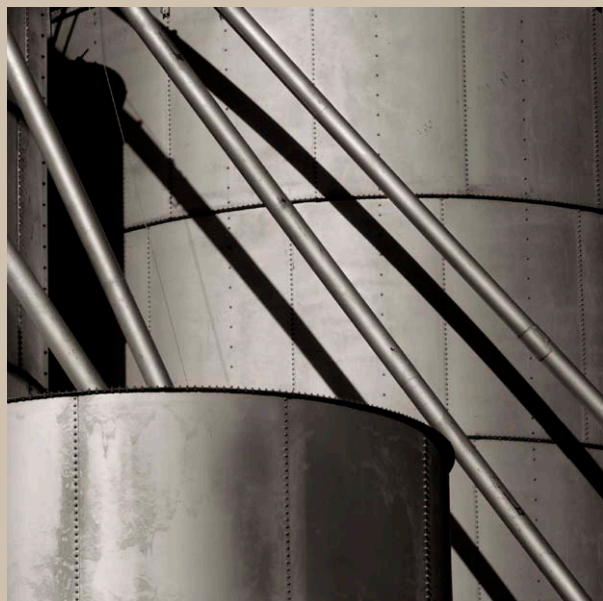
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"The Art of Grain Silos" is a photographic study of grain silos not as function farm implements, but as objects of art.

When I photographed my first grain silo, I did it from a distance. The images were literal and portrayed grain silos as most people expect them to look. From a distance they remind me of the statues of Easter Island: eternal, motionless and watching. Sometimes I imagine them grinning slightly as they watch us scurry about in exaggerated self-importance.

Then, I moved in closer. I began to notice the unique way in which light reflected from one surface onto the adjacent surface and how

each hour transformed the view into a different view. I noticed how the round surface made the sun follow you no matter where you stood. I saw intricate variations in the seemingly homogenous materials from which they were built. I studied how the angle of the sun changed the look of the corrugated metal.

Grain silos are generally seen as functional objects. They are a central fixture of almost every small town and farm on America's plains, so common that people seem unaware of their beauty. But up close they become strong sculptures, with stark contrasts and abstract shapes. Up close, as I set out to portray in this portfolio, they are works of art.

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