

Why Choose LensWork?

"I get several photography magazines and **LensWork is the one I notice I most eagerly open.** You're doing good work." -- *Pat Breslin*

"Thanks for producing what is, in my opinion, **the only mag worth subscribing to.**" -- *Rob*

"Thanks!!! **LOVE LensWork;** wish it was weekly..." -- *Scott*

"I truly love your magazine, and **find it an inspiration to my own work** in photography, although I am just a wanna be "artist" turned amateur. Your magazine is a great comfort to me while I sit on board ships in the Arabian Gulf stinking of sweat and dreaming of cooler climes." -- *Timothy Gordish*

"I also wanted to compliment you and a wonderful publication. It is **clearly better than any other similar publication** - especially *Aperture* (the "new" version)." -- *Jack B. Combs*

"**I LOVE your publication** - a friend of mine just gave me the most recent issue." -- *Lorraine Shaw*

"I just picked up a copy of your magazine and I want to know, where have you been all my life? This says No. 36 on the front, does this mean I've missed 35 of these? **I enjoyed every bit of this issue, from cover to cover.** Just wanted to say hi and I'm sorry I didn't know about you before." -- *Katharine Thayer*

"The concept of what you are doing is fantastic; and, of course, it is more than a concept." -- *Bill* "P.S. **Appreciate most of all the "brains" so evident in the operation.**"

"I just wanted to write and say "Thank You" for producing a magazine of **such high quality.** The May-June issue was the second issue of Lenswork that I had purchased and once again **no word has gone unread.** I am new to the world of Photographic Art and Photography but the insight that I get from the pages of *LensWork*, both written and visual far exceed the price of purchase. Thank you once again!" -- *Jason Gray*



Subscribe Now!

6-issues yearly
US Subscription rate \$39*

ADD TO CART

*For 2-year US subscriptions, or subscriptions to Canada/Mexico or Overseas, see our website at www.lenswork.com

"I have been a subscriber for a while now and have to tell you **how starved the photography community would be without your publication.** I am so very happy you are no longer quarterly. I have only one wish for you, and I mean this in a good way. May you never enjoy broad commercial appeal." -- *Marc Climie*

"This 'preview' is a delightfully tantalizing treat, one which certainly brightened up my morning. On the other hand, it's cruel torture - now I've got to **race frantically out to the mailbox, day after day, eagerly hoping that the next issue of your excellent magazine will be waiting there ready to be devoured,** only to be disappointed by 'regular' mail. If you were trying to show just enough of the magazine to drive viewers into a frenzy to see the whole issue, well, you've succeeded. Thanks for putting out such a fine magazine." -- *Paul Butzi*

"I REALLY LIKE YOUR MAGAZINE! I **love to read the in-depth interviews,** and to hear what others are doing and thinking. It brings so much more to the field of photography when you can understand where someone is coming from. I also **enjoy the connection back to other arts.** After all, we do all speak a similar language and have common concerns when it comes to being creative." -- *Jim Graham.*

"Thanks. We are enjoying both the photography and commentary in *LensWork* - **thought-provoking and like having another congenial colleague** offering new thoughts and insights." -- *Ed and Dorothy Monnelly*

"Just finished looking through / reading *LensWork* No. 32. I wanted to say what a great publication you have here. **Thought-provoking editorials, thorough interviews, and splendid portfolios.**" -- *Miles Budimir*

Announcing the New LensWork Audio Interviews!



LENSWORK

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

No. 47 Jun - Jul 2003

Articles

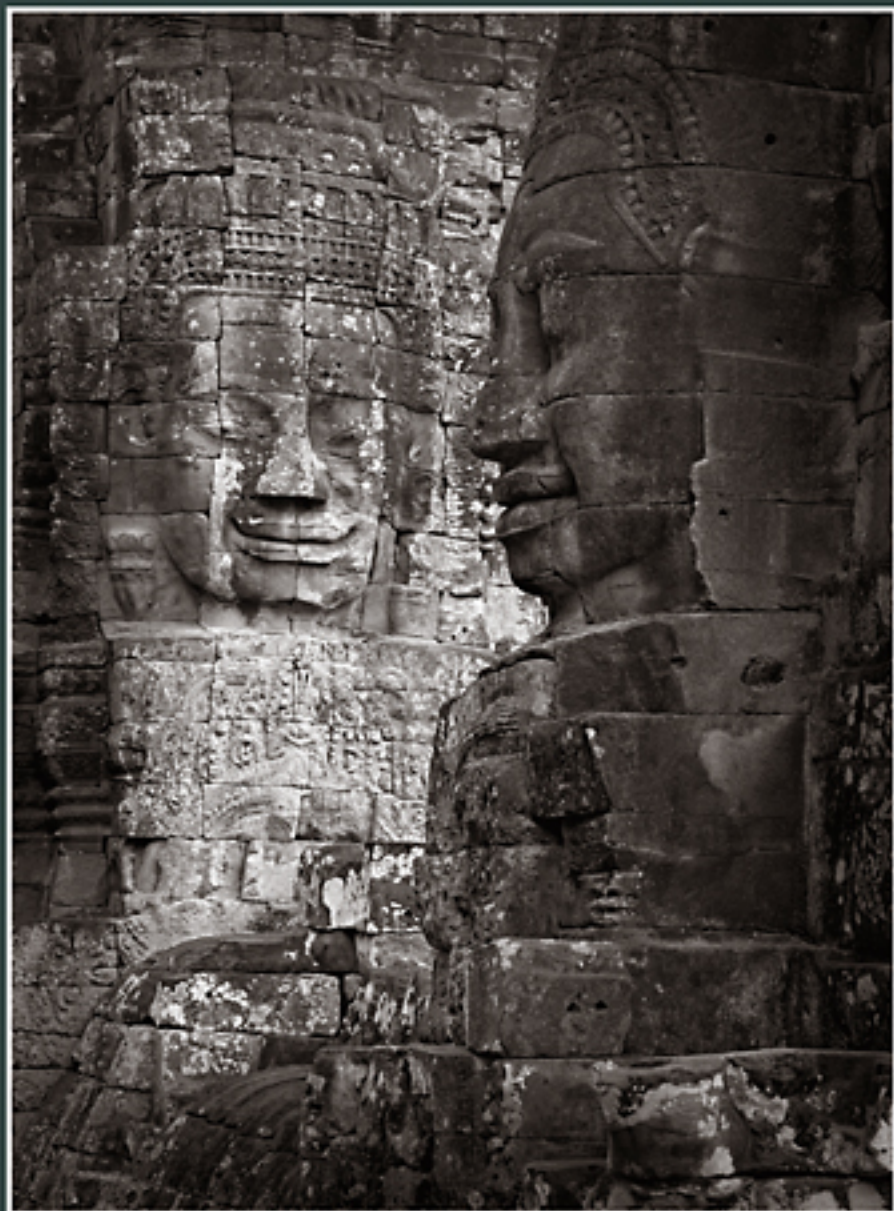
Peter Adams
Brooks Jensen

Portfolios

Tatiana Palnitska
Richard Murai
Fred Stein

Biography
by **Peter Stein**

EndNotes
by **Bill Jay**



LENSWORK

47
JUN — JUL
2 0 0 3

Photography and the Creative Process
Articles • Interviews • Portfolios

Editors

Brooks Jensen
Maureen Gallagher

Assistant to the Editors

Lisa Kuhnlein

In this issue

Articles by

Peter Adams
Brooks Jensen

Biography by

Peter Stein

Portfolios by

Richard Murai
Tatiana Palnitska
Fred Stein

EndNotes by **Bill Jay**



— ■ TABLE OF CONTENTS ■ —

6

Editor's Comments

What Is Your Natural Vision?

Our editor observes that “Most photographers truly excel at only a few kinds of imagery.” If this is so, have you discovered your natural eye?

17

Peter Adams

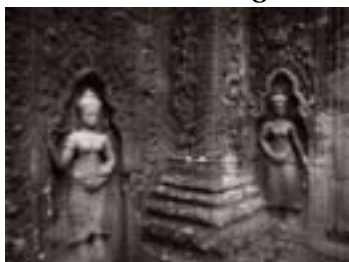
When Does It Become Art?

Adams ponders “Just what is the mystical formula that permits one photograph to wear the mantle of a *work of art*, while another remains just a *photograph*?”

21

Portfolio : Richard Murai

Angkor Wat



37

Brooks Jensen

Photography as a Verb

Practice should be mindful rather than mundane. Our editor offers a wide variety of ideas that will get you moving, and will leave you with finished bodies of work.

47

Portfolio : Tatiana Palnitska

Unstill Lives



63

Peter Stein

The Fred Stein Story

Life-paths are rarely straight, and Stein's is no exception. Educated to become a lawyer in Germany in the 1930s, he wound-up a photographer in New York in the 1940s. A story of artistic and political freedom.

67

Portfolio : Fred Stein

Two Cities, One Vision



86

EndNotes by Bill Jay

96

Editors' Afterword



EDITOR'S COMMENTS



What is Your Natural Vision?

I tend not to use sports analogies in my writing, but I'd like to make an exception here. I *love* baseball's designated hitter rule. Let me explain: the designated hitter rule states that the pitcher – all pitchers are notoriously bad batsman – does not take his turn at bat in the normal rotation. Instead, the *designated hitter* bats in his place. This player has one task in life, a task they often excel at, and that is simply to hit. They don't play the outfield. They don't pitch. They often don't even run. A hitter is an expert at hitting and the purpose of this individual is to make for a more exciting game by adding extra hitting and offense. I think this a splendid idea.

You may be asking what any of this has to do with photography. It's simply this: my experience has shown that there is great wisdom in acknowledging the specialist. Simply put, not every photographer (just as in baseball) is equally talented at all kinds of photography. In fact, I'd go so far as to say that most photographers truly excel at only a few kinds of imagery. Ansel Adams was a superb black and white landscape photographer. His efforts with color photography are very questionable. Arnold

Newman does portraits beautifully, but his grand landscapes, are . . . well . . . did I mention how well he does portraits? He is a specialist, as is Ansel Adams, as are most great photographers. They are photography's equivalent of the designated hitter and, I believe, to their credit and photography's benefit.

What I find so curious is *how* we tend to define our specialties. I recently attended a gallery opening where the photographer's brochure announced that she was a "Large Format, Black & White, Photographer." I found this definition exceedingly odd! She defined herself by a certain kind of equipment. Would writers define themselves as a "word processorist," a "typewriterist," or a "pencil-and-paperist"?

You see, the question is not what equipment or even what subject material you photograph. What really counts is *how* you see, *what* you see, and what you *say* when you see. Let me illustrate this with three specific photographers as examples – I'll start with myself.

Several years ago I was showing my work to a friend of mine, herself a fine

photographer. As we were talking about my photographs, she made a rather startling observation of my work – an observation which was new to me, quite shocking, and as I thought about it more deeply, absolutely correct. She noticed that all of my photographs could easily be divided into two piles, the ones that succeeded and the ones that didn't – not too unusual for a photographer. But, she also noticed the second pile were all my grand landscapes! The more we talked about it the more I came to realize that she was absolutely correct – the grand landscape is not one of my strong suits.

On the other hand she showed me that almost all of my best photographic work involved subject material that fell in the range between 2 and 15 feet from my camera – whether it was landscape or not. Before this analysis, I tended to see (and define) myself as a landscape photographer. She tended to see me as a photographer with an eye for a certain type of object, with a certain scale, at a certain distance, with a certain inter-relationship in 3-dimensions. Once she pointed this out to me, I started concentrating on subject material in that range of distances from the camera. Much to my surprise, my photography improved dramatically, instantly. For reasons I don't understand, I tend to see in that range; I don't know why; I can't explain it. I don't know if it is psychological or physical, I just know

that it is so. And, knowing this about myself has radically altered my approach to subject material, products, equipment, and methods. I've become a specialist.

This is not to say that I *can't* photograph the grand landscape. It's equally unfair to say that a baseball pitcher can't hit a baseball. I can and he can. For both of us, knowing our natural limitations as well as our natural talents is an asset that can be consciously exploited – or consciously avoided.

This doesn't mean, by the way, that I no longer photograph the grand landscape. It does mean, however, that I am much more cautious and careful because I know my instincts in the grand landscape are suspect. When working with subject material that is within my "photographic sweet spot" I find I can trust my instinct and intuition with greater regularity and confidence. This may not be knowledge that alters my subject material, but it is knowledge – important, self-evaluative, honest knowledge – that has the potential to make my images stronger.

I've discussed this idea with another photographer who is a friend of mine. In a similar exercise we examined his body of work with the attempt to find his natural vision. Again, as in the case of my own photography, we found that his natural vision was not limited to a subject matter,

methodology, or even scale. In his case, his best images all contained an incredible panoply of detail. Bald skies are not his forté. Detailed undergrowth, desert southwest rock fields, and other subjects where the presentation of minutia all in relationship to one another defines the way he sees best. In his case, his natural vision favors the view camera, even the 8x10 over the 4x5. Does this mean he can't be successful making photographs with medium format or 35mm? No, in fact he's made some wonderful photographs with all these formats. It's not that he can't, it's just that he has to work a little harder at photographing with the small films. Of even more interest was that his photographs using the 8x10 camera that *don't* show exquisite detail and patterns of minutia tend, generally, to be not as strong as those that do. Here again, it's not equipment that defines his vision but vision that defines his equipment.

The third photographer I'll mention – Larry Wiese – has a natural vision that is defined by a certain visual style. Larry tells the story (in our LensWork Interview entitled *Transition*) of making and presenting his work to a gallery owner in the hopes of gaining representation and an exhibition. Part way through the presentation of his portfolio he suddenly broke into a cold sweat and had an anxiety attack that was so strong he interrupted his presentation halfway through, then

apologized and retreated. His strong reaction when presenting his work bothered him for some time. It fueled a great deal of introspection. Finally he saw that the source of his anxiety was the realization that the work he'd been presenting to the gallery owner was *not his own vision*. He had been mimicking, up to that point, someone else's eye – their style and their vision.

In the subsequent months, he started over from scratch. He changed his camera, his darkroom technique, everything about his vision. Through a series of lengthy experiments and explorations, tests and retreats, questions and more questions, with precision and hard work he eventually found a visual style that he feels exactly represents his internal vision. His images now tend to be printed quite dark, yet full of light. They are heavily diffused, showing shapes without details. They present emotions, even moods, in archetype references. He prints on matte paper and achieves an inky, sensual surface with his prints that is exquisite. *This* is his vision, not the hard-edged, razor-sharp, zone-and-tone work of the West Coast landscape that characterized his earlier images.

Once Larry found the style of his natural vision, his creative output increased explosively. Forget the old adage about ten good prints defining a great photographic year.

Larry often creates ten great prints in just a few rolls of film! The volume of his work in the last five or six years is staggering. He will admit he doesn't know how long this creative vision will flow so easily, but it is fascinating to watch him work with ease and brilliance now that he is synchronized with his natural vision.

By the way, Larry recently showed me some of his early, traditional, tack-sharp, classic West Coast imagery. It was excellent. He knows how to print, knows his way around the zone system, and can do it when he needs to. What makes his creative path so interesting is that he, like so many others who have described a similar catharsis, had to work *through* the vision of those who went before him before he found a vision that was his own. Picasso could paint a classic Renaissance scene but moved beyond that vision to find his own in cubist representations. Similarly Larry Wiese understands and values the traditions that have gone before him, but extends that tradition into his own creative vision.

In these three examples, each of us found a way to specialize our creative work to synchronize with our natural vision. We

came to recognize that we were naturally predisposed to see some ways more strongly than others. By knowing this, we could more easily know when it might be best to work intuitively and when it might be best to work more intellectually or carefully.

It is not necessary or even recommended that one works exclusively in a given style or with a given subject even if it is your natural vision. Such pigeon-holing can be stifling and oppressive. But, having said that, a solid understanding of one's natural talent is a useful tool in developing a strategy for success. Sure, pitchers may have fun swinging the bat, and there is nothing wrong with having fun! But, they probably shouldn't focus their career on a talent that is not their strongest. Letting the pitchers pitch and the designated hitters hit makes both of them more successful.

So, the question is, what do *you* see? What is your natural vision?



GELATIN SILVER SPECIAL EDITION

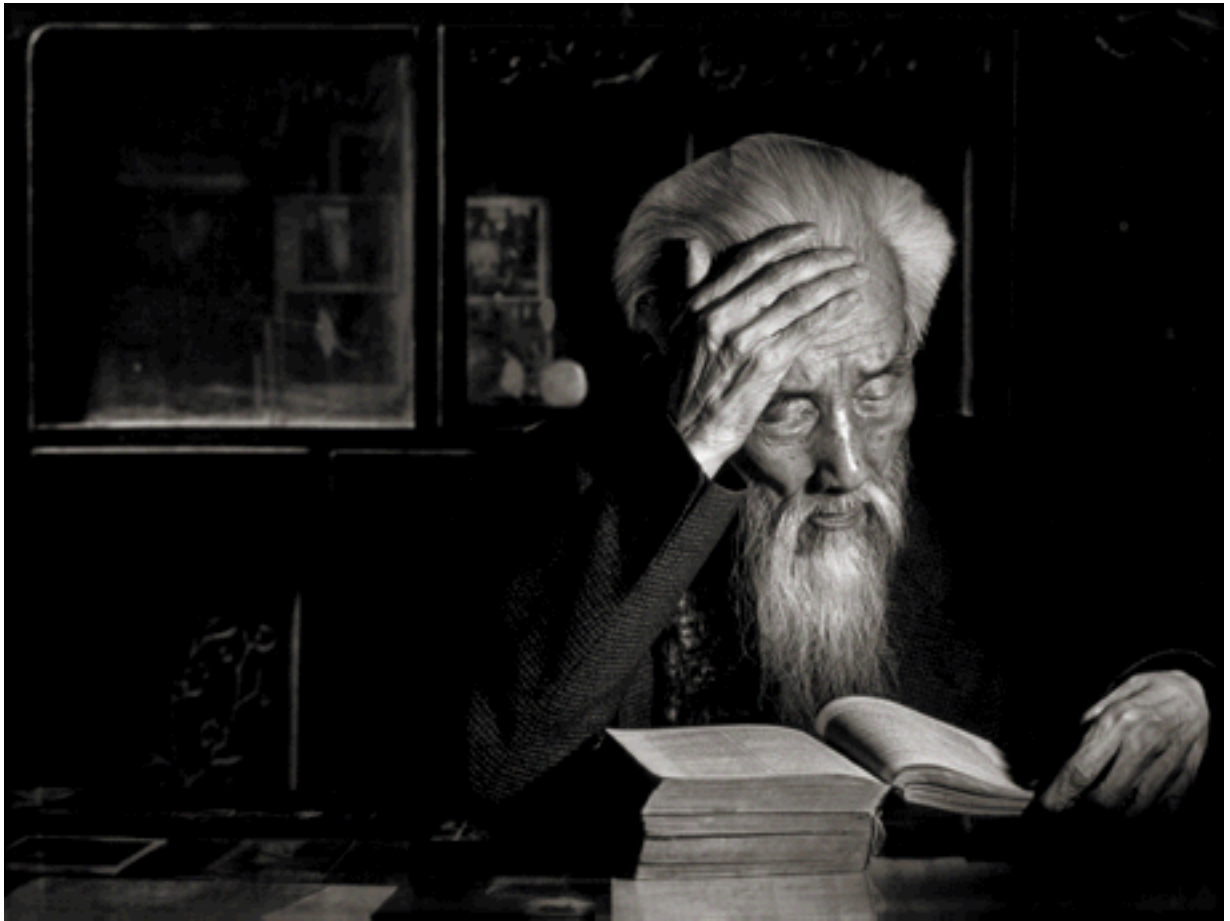
Order Deadline: July 31, 2003

Will ship after August 20, 2003

Pre-Release Price \$49*

Retail price as of August 1, 2003 will be \$79

7½"x10" image



Le Van Khoi, Vietnam 1993

by Peter Steinhauer © 1993

Hand-produced archival gelatin silver • Not inkjet • See www.lenswork.com for a description of this process • 7½"x10" image
• Signed and numbered • Selenium toned • Shipped flat • Optional matting • *Plus shipping & handling • See order form in
the back of this magazine or order online at www.lenswork.com

Order #LWS-164

GELATIN SILVER SPECIAL EDITION

Order Deadline: July 31, 2003

Will ship after August 20, 2003

Pre-Release Price \$69*

Retail price as of August 1, 2003 will be \$99

Your choice: purchase all three Vietnam landscapes for \$165 (Save \$42)

OR choose to receive the portrait image on page 10 for FREE!

11"x14" image



Lai Chau Valley, Lai Chau Province, Vietnam 1995

by Peter Steinhauer © 1995

Hand-produced archival gelatin silver • Not inkjet • See www.lenswork.com for a description of this process • 11"x14" image • Signed and numbered • Selenium toned • Shipped flat • Optional matting • * Plus shipping & handling • See order form in the back of this magazine or order online at www.lenswork.com

Order #LWS-161

GELATIN SILVER SPECIAL EDITION

Order Deadline: July 31, 2003

Will ship after August 20, 2003

Pre-Release Price \$69*

Retail price as of August 1, 2003 will be \$99

Your choice: purchase all three Vietnam landscapes for \$165 (Save \$42)

OR choose to receive the portrait image on page 10 for FREE!

6.6"x15" image



Ban Gioc #2, Cao Bang Province, Vietnam, 2000

by Peter Steinhauer © 2000

Hand-produced archival gelatin silver • Not inkjet • See www.lenswork.com for a description of this process • 6.6"x15" panorama image • Signed and numbered • Selenium toned • Shipped flat • Optional matting • *Plus shipping & handling • See order form in the back of this magazine or order online at www.lenswork.com

Order #LWS-162

GELATIN SILVER SPECIAL EDITION

Order Deadline: July 31, 2003

Will ship after August 20, 2003

Pre-Release Price \$69*

Retail price as of August 1, 2003 will be \$99

**Your choice: purchase all three Vietnam landscapes for \$165 (Save \$42)
OR choose to receive the portrait image on page for FREE!**

7"x15" image



Ha Long #1, Ha Long Bay, Vietnam, 1994
by Peter Steinhauer © 1994

Hand-produced archival gelatin silver • Not inkjet • See www.lenswork.com for a description of this process • 7"x15" image • Signed and numbered • Selenium toned • Shipped flat • Optional matting • * Plus shipping & handling • See order form in the back of this magazine or order online at www.lenswork.com

Order #LWS-163

THIRTEEN IMAGE FOLIO SET BY DON KIRBY

The LensWork Folios



Wheatfield, Proctor Ranch Road, Washington, 2002

What could be better than a book of photographs? LensWork *Folios* are a collection of photographs printed on real silver photographic paper to archival museum standards! No ink-on-paper compromises! Nothing can replace the depth of tonality or presence of fiberbase silver photographic paper.

The LensWork *Folios* are sets of images – little photographic jewels that can be appreciated as hand-held art objects or even matted and framed if you choose to display them. Each photographic image is printed on double-weight photographic paper. The set of images is enclosed in a letterpress folio with embossed title. There is also a hand-printed title page and colophon which is numbered and signed by the photographer.

In contrast to today's gallery obsession with the *bigger-is-better* philosophy, we believe small and intimate photographs have a magical quality all their own. There is a tangible joy in holding in one's hands a finely crafted and beautifully seen photograph. Also, there is an experience in viewing a set of related images that cannot be duplicated with a single image on the wall.



WHEAT COUNTRY SKIES

by Don Kirby

13 Image Folio Set



View our web movie of a
finished folio set at:
www.lenswork.com



See these images in greater detail at www.lenswork.com

Order Deadline: July 31, 2003

Will ship after August 20, 2003

Pre-Release Price \$195*

Retail price as of August 1, 2003 will be \$350

ORDER #LWF-004 • www.lenswork.com • 1-800-659-2130

Archival Gelatin Silver Images

Thirteen individual archival gelatin silver images • Embossed letterpress folio cover • Images 8½" wide • Printed on 7½x9½" fiberbase photographic paper • Warm-tone • Folio title page / colophon signed by the photographer • Plus shipping & handling • See order form in the back of this magazine or order online at www.lenswork.com ORDER #LWF-004 • www.lenswork.com • 1-800-659-2130

WHEN DOES IT BECOME ART?

by

Peter Adams



To the average man on the street, Al Capp's definition of abstract art as "a product of the untalented, sold by the unprincipled to the utterly bewildered" probably holds a ring of truth. That same "average man" might also be skeptical – in many cases with some justification – of anything produced automatically by a small black box containing a piece of glass, a few levers, a couple of springs and some unexposed film. Perhaps like abstract art, photography appears to be a little too easy.

Lord Beverbrook – who was not a great lover of abstract art – advised people to buy old masters because "they fetch a better price than old mistresses," and Oscar Wilde cynically observed that only an auctioneer could "sell an abstract painting he doesn't like, to another man who doesn't want it, for more than twice its real value."

So what is "art"? And is photography "art"? Even Guggenheim – founder of the Guggenheim Museum in New York and a major doyen of American art during the 30's, 40's and 50's – couldn't define what it was he liked about the paintings he collected with such prolific abandon. "All day long I sit and add up columns of figures and make everything balance. Then I come home and sit down and look up at my Kandinsky and it's wonderful - *and it doesn't mean a damn thing!*"

Well, if experts like Solomon Guggenheim are confused, what chance do we Luddites have? My search continued. Along the way, a friend – a notorious pub art critic – offered me this prosaic definition of what making art is all about. "Art," he told me, "is the manipulation of a medium – the ability to turn a block of stone into a pregnant woman, or oils into a view of the countryside, or a lump of clay into an impression of the mother-in-law as a teapot." Somehow, I didn't feel any closer.

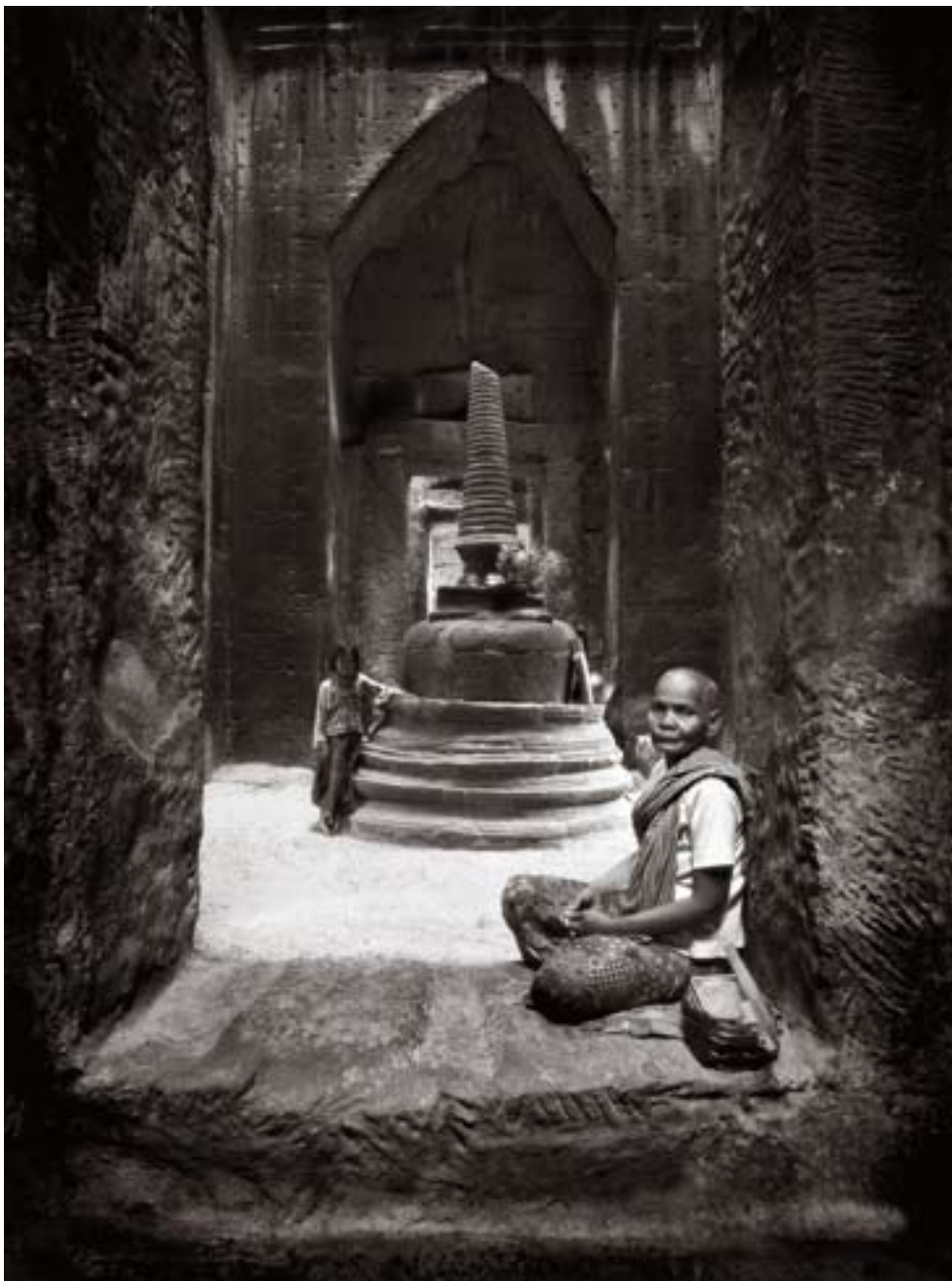
ANGKOR WAT



by

A handwritten signature in cursive script, followed by a small circular emblem containing a cross-like symbol.

Richard Murai



Grandmother & Granddaughter, Preah Kan Temple

PHOTOGRAPHY AS A VERB

12 Examples of The Virtues of Inertia

by

Brooks Jensen

A friend of mine once mused, “Have you ever noticed how the photographers with the best images are the ones who spend the most time photographing?” You know, he was right. In my own case, I didn’t start producing any photography that was worth a damn until I was producing photography that *wasn’t* worth a damn. This idea is more subtle than it might look at first blush.

I began my photographic career like most people do: I bought a camera, then I rushed out to make great artwork with my first roll of film. Fifteen or twenty rolls later I again did what most budding photographers do – I gave up photography and went back to looking at picture books and fantasizing what it might be like to be a *successful* photographer.

Time eases all wounds. I picked up the camera again with the assumption that my lack of early success was because of a lack of *knowledge*. I turned to how-to books, workshops, seminars, photography clubs, and anyone who knew a bit more than I did. When additional knowledge failed me, I remembered the photographic maxim that superior technique is *always* found in superior equipment! This naturally led me to years of buying, testing, selling and then buying again various kinds of cameras, lenses, enlargers, tripods, films, filters, lighting equipment, and books on Zen in the art of photography.

The long learning curve had begun. This spiraling cycle describes my first ten or twelve years in photography – and many of yours, too, I suspect. During that time it is not an exaggeration to say that I did not produce one single decent photograph – either aesthetically or technically. I didn’t even produce a single decent *negative*. In spite of all these failures I did, however, become talented in several crucial areas – guilt, creative avoidance, procrastination, rationalization, theoretical criticism,

UNSTILL LIVES



by

Tatiana Palnitska

Tatiana Palnitska



THE FRED STEIN STORY

by

Peter Stein with Maureen Gallagher

Fred Stein was born on July 3, 1909, in Dresden, Germany. His father (who died when Stein was only six years old) was a rabbi, and his mother was a religion teacher. An independent thinker, Stein became active in socialist and anti-Nazi movements as a teenager. He joined the Socialist Workers' Party, a non-Communist splinter group of the Social Democrats. He lectured and rode around on his bike distributing anti-Nazi literature. Stein was a brilliant student full of humanist ideals, attending Leipzig University to study law. He obtained his law degree in an impressively short time, but was denied admission to the German bar by the Nazi government for "racial and political reasons."

Under the deepening shadow of fascism, Germany was becoming an increasingly hostile environment. In August 1933, at the age of 24, Stein married Liselotte "Lilo" Salzburg, who was the daughter of an eminent Jewish physician. As they entered the public building where they would be married, the guards greeted them with "Heil Hitler" salutes. Stein's closest friend had fled to Paris, and urged them to follow. After the arrest of close friends, and learning that the SS was making inquiries about him, Fred and Lilo fled to Paris under the pretext of taking a honeymoon trip. There they lived among a circle of expatriate artists and intellectuals.

Paris in the 1930s

Paris in the 1930s was a vivid time for these expatriates. The Steins were at the center of a group of young socialists, thinkers and artists. They sheltered refugees in their house and cooked huge meals to help feed their friends. Even Robert Capa's girlfriend, Gerda Taro, lived as a boarder with the Steins. Disenfranchised from a career of law in Germany, Stein took up photography and began documenting the street life of Paris. At the time, Leica had just introduced a small, hand-held camera – greatly altering the mobility and ease of such work. The new Leica suited Stein's interests perfectly, and he worked as a professional photographer pioneering this format with the Leica that

TWO CITIES ONE VISION

Paris in the 1930s



New York in the 1940s



by

Fred Stein
(1909 - 1967)



New York, 1946

Now Available !
Frances Baer
Oliver Gagliani
Larry Wiese

Currently in development:

Bruce Barnbaum

David Grant Best

William Biderbost

Phil Borges

Chris Burkett

Dan Burkholder

Linda Butler

Morrie Cambi

Paula Chamlee

Carl Chiarenza

Tillman Crane

JJ Dicker

Russ Dodd

Steve Dzerigian

Peter Elliott

Phil Harris

Robert Hecht

Chip Hooper

David Hurn

Bill Jay & David Hurn

Brooks Jensen

Steven Katzman

Paul Kenny

Don Kirby

Alan McGee

Joan Myers

Gordon Osmundson

David Plowden

Ryuijie

Howard Schatz

Michael A. Smith

Terry Vine

Robert Vizzini

John Wimberley

Huntington Witherill

Ion Zupcu

and more!

Now Available!

The LensWork

Interviews

Photography and the Creative Process

From Those Who Are Living It

Experience ...

- Images and Audio on Your TV •
- Audio from Your Car/Home Stereo •
- Images and Audio on Your Computer •

A Multi-Disc, Multi-Choice

True Multi-Media™

Hear the photographers informally discuss their images, working methods, challenges, and approach to their creative life. Nothing can replace the subtle passion and enthusiasm of hearing photographers speak in their own words about their love of photography and their creative work.

Direct from *LensWork*, our interviews with photographers offer insights, experience and their collective wisdom – an ideal teaching/learning experience. No tech talk – no artspeak. Interviews where **passion** and **creativity** are the focus.

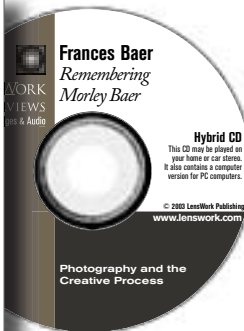
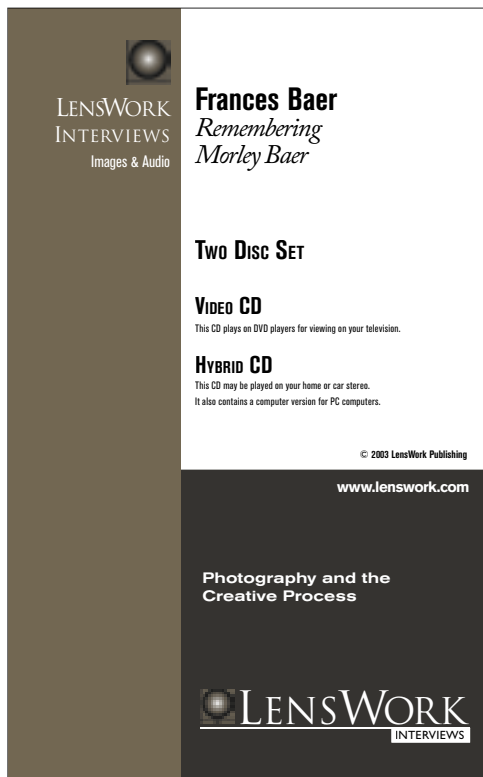
Two CD Set

Video CD plays on your **DVD player**

Hybrid CD plays on your **home/car stereo**

and on your PC computer

www.lenswork.com



LWI-001

The LensWork Interviews

Images and Audio

Frances Baer Remembering Morley Baer

Two CD Set

Disc 1

Plays on your Home/car stereo and on your PC computer

Disc 2

Plays on your DVD player

Introductory Special \$9.95

All orders through July 31, 2003

LensWork Subscriber regular price \$12.95

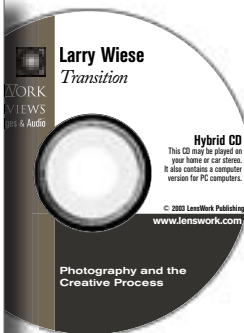
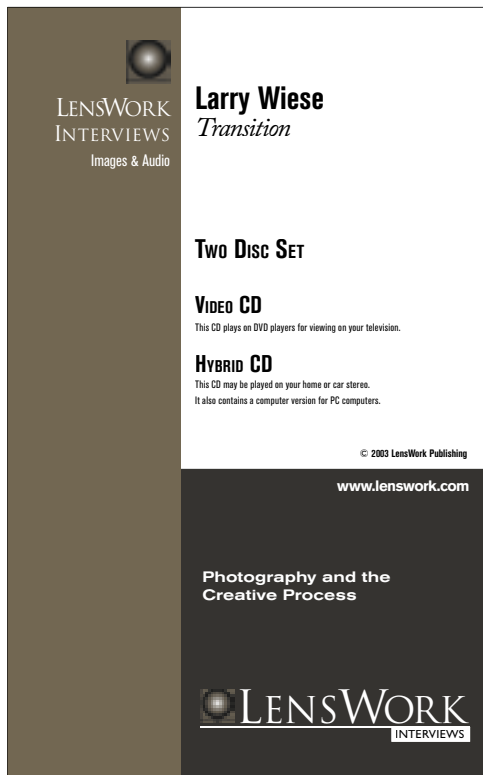
Non-subscriber regular price \$16.95

Frances on working for Edward Weston:

Mr. Weston said, "Would you like to have twenty-five dollars? Or would you like to have a print?" I said "Your prints are twenty-five dollars?" And he said "Yes. How about this one?" And I said "No, I really don't like bananas." And then I thought, I really hope he doesn't show me that pepper, because I really don't like that either (chuckling). It's the truth! The first one I got was on the cover of California and The West – with the Yucca plant and the rocks. And he said "You've made a wonderful choice." And I said "I thought I'd give it to Morley." And he said "You're going to give my print to Morley!?! Maybe he'd like the banana!" I said "Edward, I hate to tell you, but those bananas are dogs" – and he laughed! He tried to push those bananas on me for as long as I worked for him.



Abandoned Barn, Chalome, 1987 by Morley Baer



LWI-002

The LensWork Interviews

Images and Audio

Larry Wiese Transition

Two CD Set

Disc 1

Plays on your Home/car stereo and on your PC computer

Disc 2

Plays on your DVD player

Introductory Special \$9.95

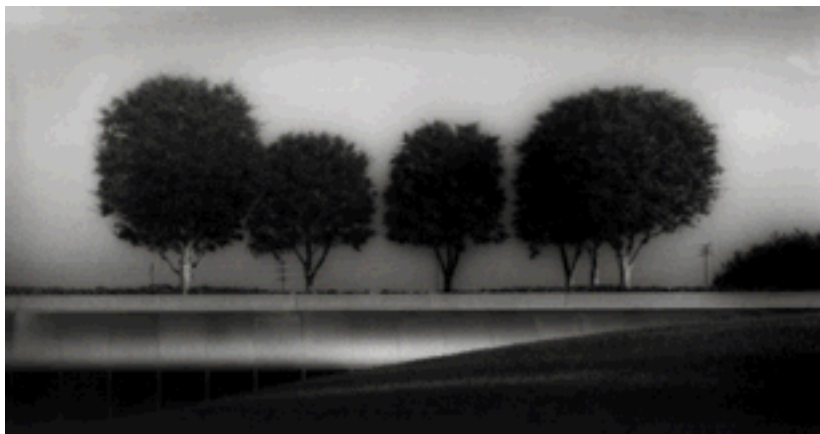
All orders through July 31, 2003

LensWork Subscriber regular price \$12.95

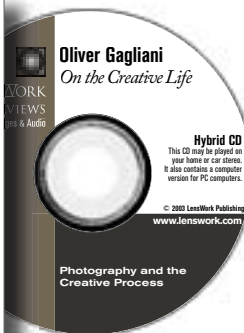
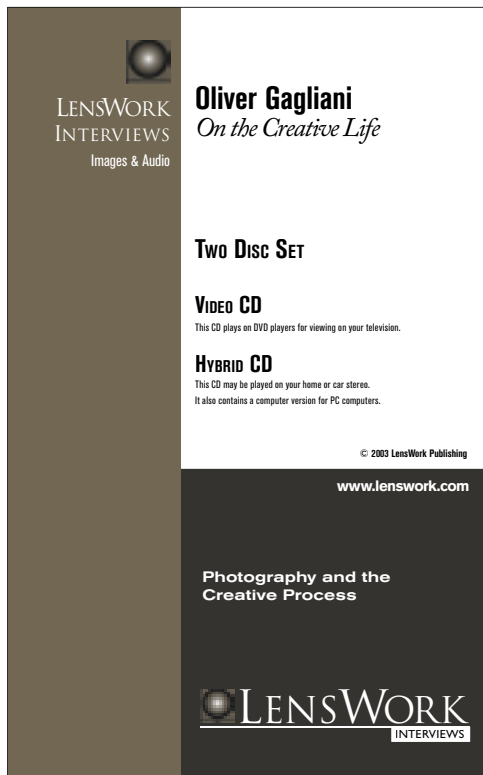
Non-subscriber regular price \$16.95

Larry Wiese on seeing:

It's interesting how people have reacted to this imagery. I have a very close friend I was showing work to one evening. He looked at one of my images and said "Well, I really like the image. It's got a good feel to it. But I really wish I could see more detail in the tree." Now, I'm not generally overly-quick on my feet, but this night I was. I said, "Well you know it's a tree don't you?" He said "Yes." And I responded, "Well, why do you need more detail? If you know it's a tree what else do you need?"



Trees, Irvine, CA, 1997 by Larry Wiese



LWI-003

The LensWork Interviews

Images and Audio

Oliver Gagliani *On the Creative Life*

Two CD Set

Disc 1

Plays on your
Home/car stereo
and on your **PC computer**

Disc 2

Plays on your **DVD player**

Introductory Special \$9.95

All orders through July 31, 2003

LensWork Subscriber regular price \$12.95

Non-subscriber regular price \$16.95

Oliver Gagliani on living the creative life:

Art is life. It isn't something that is separate from your life. I've always said that if I could be rich for one year, be homeless for one year, be in jail for one year, a symphony conductor for one year – if I could have all these experiences in my body, boy could I be a great artist! There would be so much I could give back. How do you photograph pain if you've never felt pain? Everything you do is important to your art.



(White Door) 73-150, Eureka, CA by Oliver Gagliani

The Editors' Afterword

Introduction: We are often asked how we choose the portfolios that appear in *LensWork*. There are varied reasons why we select work for publication. There is no formula, although a common thread often begins to appear as the selections fall into place. In this new addition to *LensWork* – the *Afterword* – we will share our thoughts on the portfolios and why they were selected for publication.

As photographers we typically pay attention to what's in the background of our subject. In this issue of *LensWork* we offer a powerful twist on that idea.

After the selection process had been completed and additional background materials were being gathered for the biographies and introductions, we discovered a common thread in the *historical* background of the three featured portfolios. Although each body of work was produced on a different continent, and the work does little to hint at their histories, we discovered that each tells a powerful story of abject political oppression in some way. While we hope you've enjoyed the work for what it is (and that varies according to your interests) we felt that this background was worth noting.

Richard Murai's work in Angkor Wat, Cambodia, came in as an unsolicited submission on CD. We asked for more. The atmosphere that permeates his images has a sort of spiritual glow and adds to the sense of place. Knowing the murderous actions of the Khmer Rouge, and imagining the stories these temples could tell if

they could talk, adds to the ironic sense of peace found in these images.

We follow the thread when we learn about **Tatiana Palnitska's** story in Russia, and the decision that led her to America 15 years ago. We're not sure how we ran into her work on the Internet, but once we saw her *Unstill Lives* we just had to see prints. Her personal story is compelling, and only surfaced after she graciously shared a bit of her personal history with our editor. Abstracts are difficult subject matter for many to appreciate (thread back to Peter Adams' article), but Palnitska's work has the finished feel you might expect from a pianist or linguist (and she is both). There is a lyrical and playful quality about her work, yet it holds together in the kind of formal framework that is found in music or language.

Fred Stein's work arrived by way of a catalog of images received from his son, Peter Stein. We requested prints, and found that no matter where Stein photographed you got a sense of his personal optimism and genuine interest in people. The thread again is that Stein had fled oppression – first from Nazi Germany, then from France as it fell – to America where he could enjoy freedom. His was the life of the artist and entrepreneur. We regret that his creative life was too short, but are delighted to help his son rescue these images from obscurity.

The contents of this computer media are copyrighted materials

Please note that this computer file has been sold as a consumer product for the private non-commercial use of the purchaser only. Its contents are copyrighted in its entirety and may not be duplicated by any means for use other than the original purchaser. Each article, portfolio and photographic image is copyrighted by the author or photographer and may not be duplicated for any purpose or by any means without their consent.

© 2003 LensWork Publishing

LensWork Publishing
909 Third Street
Anacortes, WA 98221-1502 U.S.A.

USA TOLL FREE 1-800-659-2130

Voice 360-588-1343 FAX 503-905-6111

Email editor@lenswork.com

Visit our World Wide Web site at:

<http://www.lenswork.com>

including the LensWork WWW On-line Gallery,
LensWork On-line Index,
the latest information about offerings from LensWork Publishing.