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"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*



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"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*

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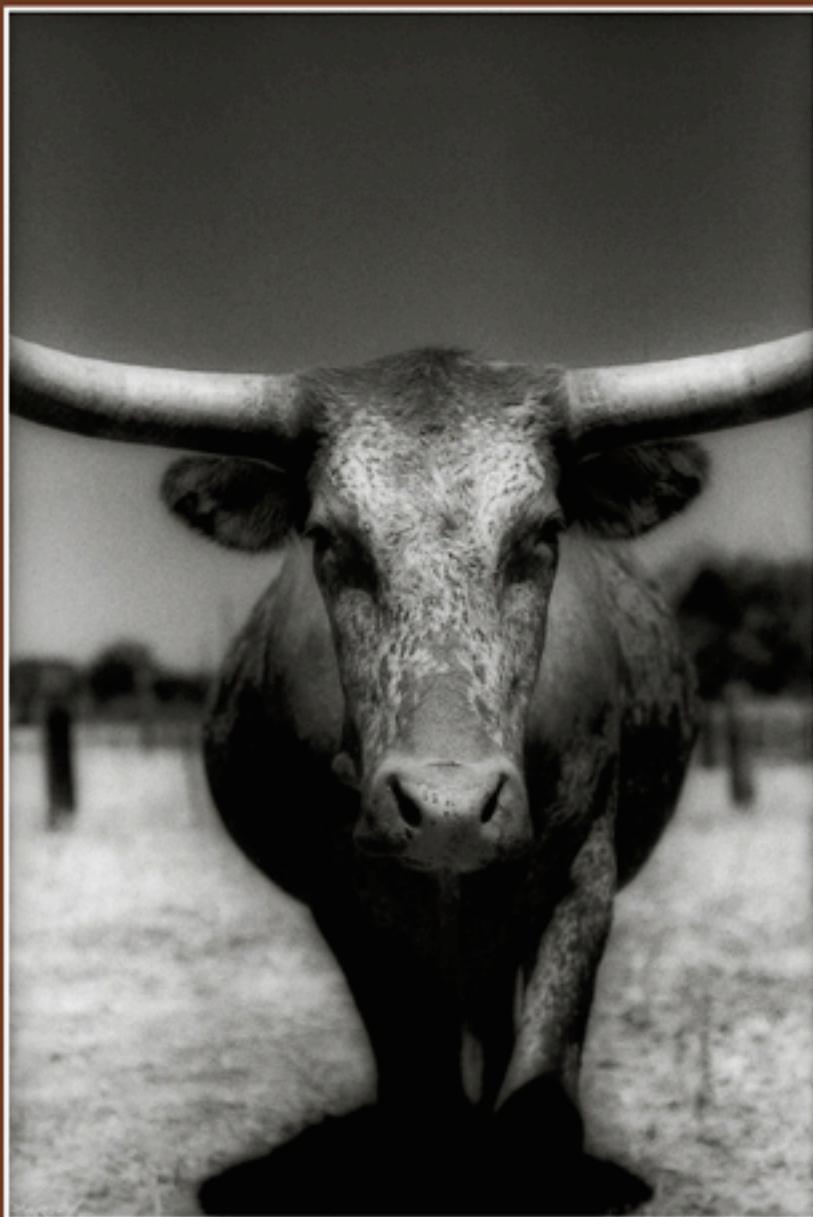
No. 43 Oct - Nov 2002

Article
Frank van Riper

Interview
Ralph Gibson

Portfolios
Burton Pritzker
Steven Scardina
David Shaw

EndNotes
by Bill Jay



LENSWORK

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OCT — NOV
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Photography and the Creative Process
Articles • Interviews • Portfolios

Editors

Brooks Jensen
Maureen Gallagher

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Frank van Riper

Portfolios by

Burton Pritzker
Steven Scardina
David Shaw

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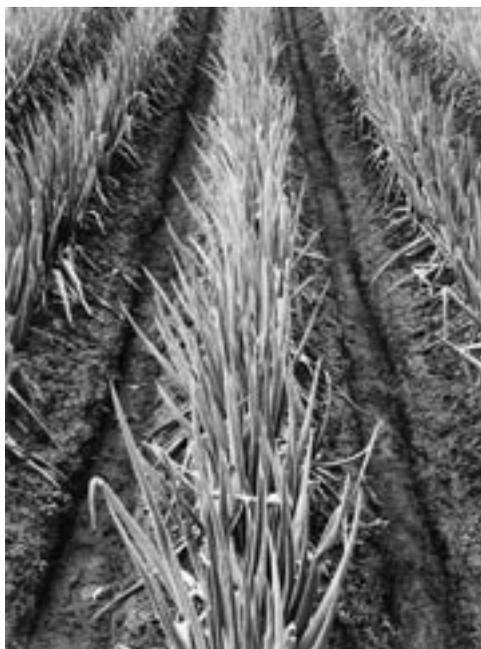
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EDITOR'S COMMENTS



Letting Go of The Camera

You've probably heard the apocryphal story about Edward Weston in which he supposedly received a series of proofs for a book addressed to "Edward Weston, Artist." The story goes that he returned the proofs in the same envelope after scratching out the word *Artist* and writing above it the word *Photographer*. We are supposed to conclude that he was making a statement that to be a photographer was a different thing (and perhaps better thing) than being an artist. If this is, indeed, what he meant, I believe he missed the point.

There is a long story about why photography is so bitter about art and why there is such a feud between photographers and artists. It's a boring story. Suffice it to say that the roots of this story lie in the silly assumption that somehow photography is realistic and painting, for example, leans more towards personal expression. This is a common wisdom, but like so many assumptions, it simply makes – well, you know what it makes – out of *u* and *me*.

The argument that photography is a realistic "art" is a specious one because (with

this even Edward Weston would have to agree) the world is not monochromatic, not two dimensional, not limited to the color palette of photographic media, not still, and not that small. Why a sixteen by twenty inch black and white landscape is considered more real than a three foot by four foot color landscape painting is merely a conventional perspective and not related to any truth. The idea that photography is truthful can easily be overcome by searching for Ansel Adams' Yosemite. Trust me, I've been there, it exists only in his pictures.

This business about truth in photography is particularly difficult to remember when one is looking at supposedly documentary photography. Consider that classic image by Dorothea Lange, *Migrant Mother*. How easy it is to interpret from that picture a sense of hopelessness and a future of despair. Thankfully, as time progressed, Florence Thompson (the subject of the famous photograph) enjoyed a brighter future after her early suffering. Her story is told in the book *Dust Bowl Descent* by Bill Ganzel, who photographed her and her daughters in 1976. As it turns out, she lived to an advanced age, solidly

affixed in middle class comfort. Photographic truth is, more often than not, a constructed, believable fiction or, in this case, a symbol that simply isn't as easily grasped or as true as we would believe.

Let me state this again just so it doesn't get lost: Photographic truth, more often than not, is a constructed, believable fiction. It is believable that the sky was that dark and dramatic but it may actually have been darkened by such simple darkroom techniques as burning-in or filtration on the camera lens. When we look at an Ansel Adams landscape of Yosemite Valley we believe the air is that clear when in fact it *isn't*, even though it perhaps *was* – at least at the moment when Adams clicked the shutter.

If it's so easy to demonstrate conclusively that photography is a fiction, then why are we photographers clinging to this myth and notion about truthfulness? I would propose that, quite simply, we are clinging to the *absolution from the responsibility of self-expression*. Said another way, we don't want to be expressive, like the painters, because we might get caught having nothing to say or, worse, only trivialities to reveal. We hide behind objectivity. When our photographs are objective, the meaningless photograph is then the result of a faulty subject, not our own inadequacies.

This is precisely why the act of photo-

graphing is so often the search for subject material. Proof: The last time you "went out photographing" what did you spend your time doing? Did you drive around looking for something to photograph? Is it possible you were looking for some *thing* that was worth photographing – as opposed to some emotion that was worth expressing?

When a landscape photographer shows us a photograph they are inherently saying "this thing is significant." When a painter shows us a painting, they are inherently saying "this emotion is significant." When Andrew Wyeth painted Helga he did not make the case that Helga was important; he made the case that Helga was important *to him*. The first is supposedly some objective statement of reality; the second is a totally subjective statement of personal value. By using his craft effectively, he hoped to make Helga important to *us*, and that is the purpose of his artwork.

Here is my proposal to you in this article: You may choose, as a photographer, to play the game of objectivity – lots of photographers do it – but the game is self-delusional. Your photographs are no less subjective, no less fiction, no less of a construction than are the paintings of the Cubist, or the Impressionist, or the Surrealist. Edward Weston was wrong; a photographer *is* an artist, and the photographs you make are personal fictions much more

than they are objective facts. Photographic “truth” and photographic “objectivity” are myths. All photographs are constructed, edited, distilled, morphed, abstracts that are the product of a mind employing a craft to show what it wants viewers to see.

This is a difficult truth for most photographers to become comfortable with, which is understandable. It is easy to *record*; technology makes it easier every decade. It is much more difficult to feel, to interpret, to express – and technology doesn’t help here at all. Tuning the piano is a different thing than composing or playing the music.

There are those who fear we are now on the verge of a technological tide that will sweep away the last vestiges of this “truth and objectivity” myth. We are. But my candid observation of this fear is that it has little to do with technology and a great deal to do with the challenge of being an artist. Art-making is not about gadget manipulation nor is it about image manipulation. Art-making is a thing of the soul. This is the biggest reason so many photographers are so caught up on the technological debate of their day – any day. As long as we keep talking about machines, we are not talking about art-making, and that would seem to be a good thing for a would-be artist who finds their soul a difficult thing to find or touch.

In the debate *du jour*, Adobe PhotoShop is the devil (or our salvation), so the argument goes. To the purists, digital imagery violates the truth. Sure, so-called “trick photography” has been around since the invention of the camera. But, trick photographs have usually been very difficult to execute and always somewhat detectable. The digital revolution in photography will eliminate both of these barriers. What will the response be – liberation or chaos? The debate rages and you are implored to engage it.

But, in my opinion, the real question is not who will win the debate – it is *how much creative time and energy will be lost by those who defend their chosen position*. In the end, it won’t be logical or passionately persuasive arguments that carry the day – it will be those with the best, most expressive, most creative, most well-seen and most finely-crafted images – regardless of technique or technology.

Nonetheless, in the short term, the debate is quite vigorous, and the arguments against digital tools mostly based in the “photography is truth” defense. Art Wolfe, for example, came under considerable fire for his digital manipulations in his book *Migrations* (Beyond Words Publishing, 1994). The cover image is a mass of running zebras, all tightly bunched together, filling the frame completely. The actual

photograph, as recorded by the camera, is very, very close to the image in the book. However, there were a couple of spots in the unmanipulated photograph where no zebra existed. For aesthetic reasons that had to do with art-making, Wolfe elected to digitally copy and paste in a few additional zebra to fill out the frame and create a photograph with more emotional impact. He hasn't done so surreptitiously. He confesses this digital manipulation without hesitation. So why has he come under such fire from his fellow nature photographers? Because he supposedly somehow lied. How ridiculous. I notice that he was never criticized for using a long telephoto lens that visually compresses the zebra closer to each other than they were in real life. I also assume that Wolfe's critics must actually believe that zebras are two dimensional and only a couple of inches tall.

Similarly, Bruce Barnbaum has been criticized for having constructed a landscape from negatives photographed in two completely different areas. The resulting recombinant placed a series of sand dunes underneath a cliff – a scene which did not exist in reality. His defense was that this landscape could have existed at some point in time and currently did exist in his mind's eye. His photograph was a constructed, believable fiction. It was also heresy to some.

In all of this is lost, I believe, the more important issue – the issue of personal expression in the creation of a work of art. Look at the history of art. Art was never intended to be a mere objective copy of nature. Iconographic paintings are *symbols*, not actual gods. Cave paintings of animals are not edible. Photographs of rivers are not wet. The question here is *symbols for what?* Answer: works of art are symbols for ideas in our minds and emotions in our hearts. A work of art is a way to share these human, non-mechanical responses to our world with others. A photograph of the Twin Towers means something to us now that is different than it meant on September 10th last year. Images are symbols for shared experiences. They either help us remember or teach us new ways of thinking or feeling.

Twenty-five (or a hundred) years from now such discussions about photographic truthfulness will seem arcane and trite. They will seem so because photographers in those days will more easily let go of the camera – that mechanical devise that records *what is there*. Instead, I believe, they will be using a new tool – called a camera – which no doubt will be different than those we have today, but will still be an image-capturing device. They will use their tools as artists do – to create what they see. Come to think of it, for those who are true artists, the future is now.

As photographers, we are so often embroiled in endless debates about technique and tools. This is all such a waste of time. Edward Weston made such wonderful photographs – in the most *primitive* darkroom I have ever seen. This same darkroom, by the way, would have seemed like a technological fantasy-come-true to photographers working fifty years earlier than *Pepper No. 30*. His tools are either primitive or advanced, depending on the point in time from which you examine them. His artwork, on the other hand, is timeless.

What is meaningful in art – in photography – is not the artifact or how it was produced. What makes a photograph meaningful is that it connects people to one another, connects our minds or our hearts in common thought or emotion. Photography is not about grains of silver or pixels. It is not about pigments or machines, effort or ease. It is about you and what you want to say. It is about me and what

you want me to see. It is ultimately about sharing – sharing life, sharing concerns, sharing triumph and tragedy.

If you are interested in photography as an expressive art – and as a reader of *LensWork* I suspect this is the case – the debates over cameras or techniques have probably been boring you for a long time. We had better get used to it – again. And while the rest of the photographic world is debating truth vs. manipulation, pixels vs. chemistry, or film vs. memory storage, perhaps we can spend the next decade making images and artifacts that rise above the bickering about *how* one should be a photographer. And this, my friends, is precisely why here at LensWork we never ask, don't care, and usually don't have any idea what cameras or techniques are used to create the images we publish.



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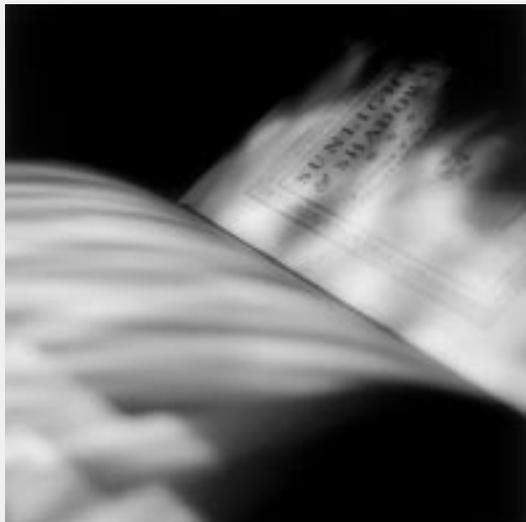
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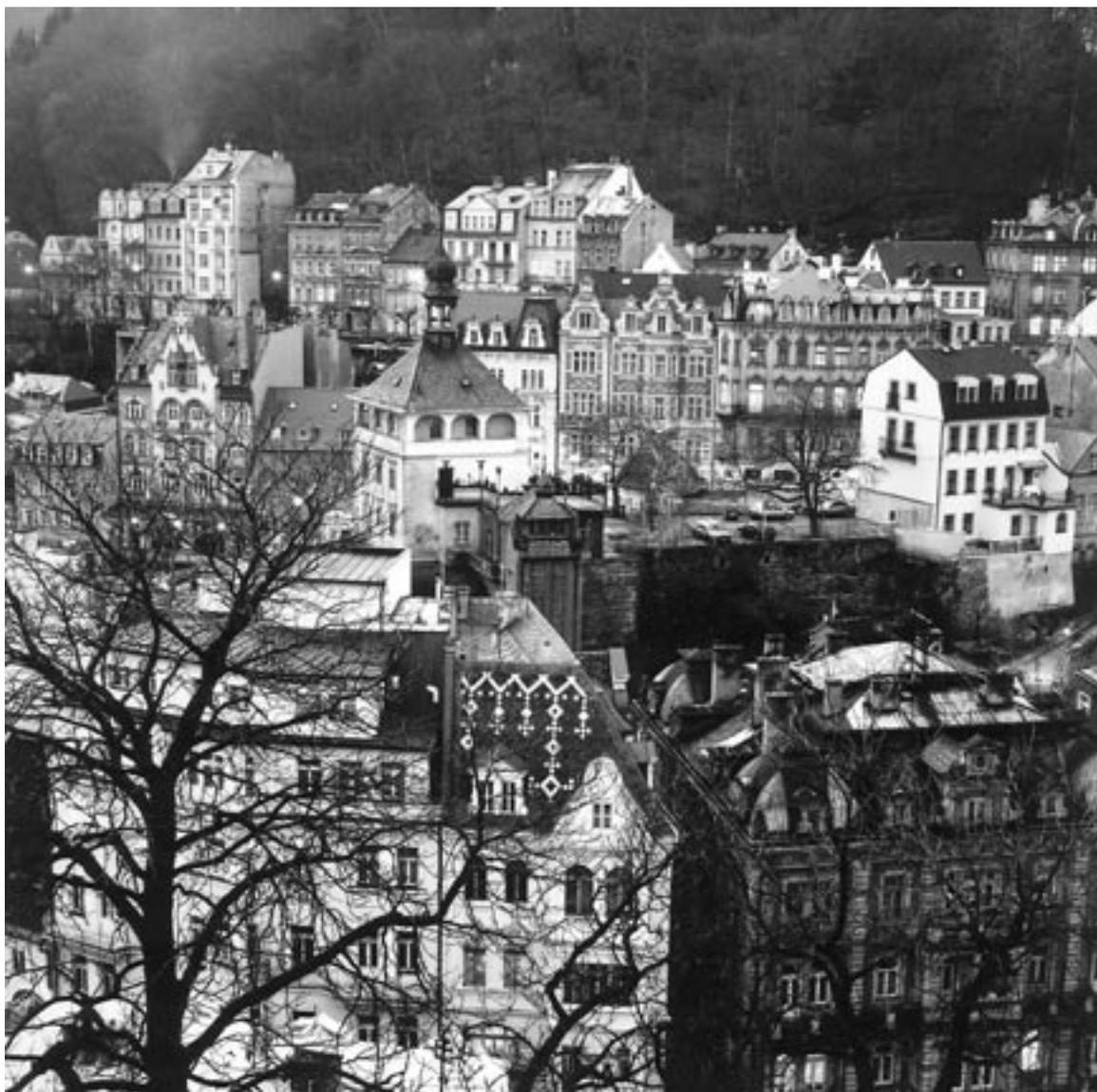
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UNCOMMON GRACE

Architectural Treasures of Central Europe



by

Steven Scardina

Steven Scardina



Hunting Palace, Antonin, Poland, 2001

SEPTEMBER 11

The Impact of Photography One Year Later

by

Frank van Riper

The Collective Eye

Of the senses, it is the one that most often betrays us – yet most often, too, the one that gives us hope.

We are, it turns out, generally poor eyewitnesses. How many times have we been sure of our visual memory, only to see that, after all, there were four cars in the parking lot, not two? Any cop or detective will tell you that a witness' recollection often is faulty or plain wrong.

The gift of sight is precious and flawed. Yet what is more precious than sight – to see one's beloved or to view the dawn?

Or now, to bear witness.

In the year since the horror, we have seen many images – too many in fact, or perhaps more accurately, too many of the same images too often. How many times, after all, did we need to see the planes crashing into the Towers?

Yet in the year since the terrorist attacks on New York and Washington and the attack that was thwarted over a lonely field in

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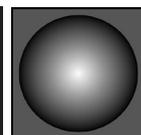
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909 Third Street
Anacortes, WA 98221-1502 U.S.A.

USA TOLL FREE 1-800-659-2130

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

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