

Overview of LENSWORK

66

LENSWORK

Photography and the Creative Process • Articles • Interviews • Portfolios • Fine Art Special Editions No. 66 Sep • Oct 2006



Portfolios
Perry Dilbeck
Moisés Levy
Wayne Norton
John Sexton

Interview
John Sexton

EndNotes
Bill Jay

Anecdote
Steve Dzerigian

Articles

Editor's Comments

When Photography Becomes Art

Photography must ask the great questions of Life, which ultimately does *not* include "Which camera did you use?"

EndNotes by Bill Jay

Anecdote: From Instant Images to Enduring Memories by Steve Dzerigian

Dzerigian reminisces about The Great AA, the huge Polaroid, the Yosemite workshops, and how Ansel's large personality and generous nature endeared him to many as instructor and friend.

Interview with John Sexton

In this interview, Sexton discusses the process of collecting 30 years of images into a new book, and talks about publishing and the challenges of creating a book of one's photographic artwork.

Portfolios



Moisés Levy
Fishermen Waters



Wayne Norton
Desert Relations



Perry Dilbeck
The Last Harvest: Truck Farmers of the Deep South



John Sexton
Recollections: Three Decades of Photographs

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LENSWORK EXTENDED 66

featuring...

Video

LensWork Introduces Darkroom Video Tours

This video of **John Sexton's darkroom** is our first in a series of *LensWork EXTENDED* exclusive tours of photographers' darkrooms, digital workspaces, and studios.



Video



The Anthony Mournian Video Interviews
Bill Jay

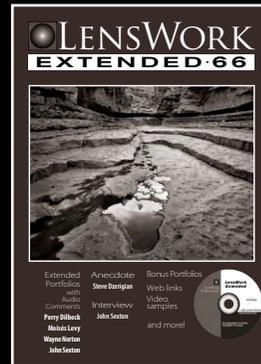
Bonus Gallery

Tierra Desnuda
by Moisés Levy



How to Build a Bonus Gallery PDF

LensWork #66	LensWork#66 In Print	LensWork Extended#66
John Sexton	16 images	24 images Plus audio and video interviews
Perry Dilbeck	17 images	99 images Plus audio interview
Moisés Levy	11 images	27 images Plus audio interview
Wayne Norton	11 images	24 images Plus audio interview
Selected technical data		✓
Bill Jay's EndNotes	2-pages	4-pages
Editor's comment	✓	✓
Audio Interviews with photographers		✓
Bonus Articles		✓
Book excerpts		✓
Bonus Gallery PDFs		✓



Extended portfolios, more images • Short audio interviews with photographers • Audio comments on individual images • Videos on photography and the creative process • Printable high resolution fine art images • Direct links to web sites, email addresses • Video interviews with photographers • And more all on a single CD using the Acrobat 6 Reader.

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EDITOR'S COMMENTS

When Photography Becomes Art

Some photographic old-timers find themselves naturally resistant to digital technologies because it seems to make the process of photography a little too easy. When I was first learning photography (in the pre-Jurassic era of 1970), it was known that every person of accomplishment had, in their turn, sweated bullets over the Zone System and the subtle craft of making a fine print. Now, these darned youngsters come along with their whip-snap "digital image capture devices" and pound out inkjet-o-graphs with rapidity – and even have the nerve to call it art. (Listen carefully and you can just hear the rocking chairs creaking during such discussions.)

Of course, those who are actively engaged in digital photography will defend themselves by saying it's not as easy as it looks. They will explain that it requires considerable skill and hours, if not years, to develop the technological abilities to succeed in a rapidly changing environment; that the medium of a photograph does not determine its validity; that new tools offer new vision, etc.

The debate ensues – and sometimes rage soon follows.

I can't help but think that both camps are missing the far more important point. The hard part of photography has never been technology. There have been hundreds, if not thousands, of technically accomplished photographers – and a peek back through the early photography magazines and photographic annuals will yield a harvest of technologically accomplished photographers whose work is now forgotten – because it deserves to be. You see, the hard part of photography has never been technology, but rather the more difficult process of *artmaking* – a process that is stubbornly unsolvable through technological means and remains the sole province of the human heart, the human mind, and human soul. If art were solely about technique then why is it that the technical masters like Rembrandt or Ansel Adams don't make masterpieces each and every time they create a new piece? Is it because when one achieves technical mastery one hasn't, in essence, accomplished much of merit? Technical

mastery is important, it is a challenge, it may take years to accomplish, but it is merely a first step. Mastering technique is like graduating from high school; it is an achievement worthy of a small celebration, but is best seen as the *conclusion of preparation* rather than as true accomplishment.

So if the real challenge of photography is not printmaking, then what is it? This is a difficult question and one that I believe – even after 35 years of pursuing it – I cannot answer to my complete satisfaction. I know a little bit of what it is; I know it when I see it, but defining it eludes me. I sometimes see glimpses of it in others' work. I know that great art is about compassion when I see W. Eugene Smith's photograph *Tomoko Uemura in Her Bath, Minimata, 1972*. I know great art is about reverence and humility in the presence of great things when I see Ansel Adams' *Clearing Winter Storm*. I know great art is about optimism and endurance when I see Paul Strand's work in the Hebrides – and I know it is about pessimism when I see Robert Capa's photograph of the falling Spanish soldier. I know it is about the human search for spirituality when I look at the work of Linda Connor. I know it is about the loneliness of life when I look at the work of André Kertész. I know it is about revelation when I look at the work

of Josef Sudek and I know it is about the obscurity and the confusion of life when I look at the photographs of Robert Frank or Garry Winogrand.

In short, great photographs are never about photography but seem to be about life, and not, generally, the small things in life. The best photographers appear to be engaged in the great dialog of life – the dialog that is usually the field-of-play for philosophers and theologians, for mystics or even political scientists. The great photographers don't seem to be asking questions about *f/stops* or shutter speeds, developers or enlarging papers, but are asking the same kinds of questions that were asked by philosophers Aristotle, Plato, Thomas Aquinas, Nietzsche, or Freud – the same questions asked by the poets Aeschylus, Dante, Goethe, Victor Hugo and Mark Twain. *What is man? Who am I? What is good? Why is there evil? How should we treat one another? Why don't we? Why does suffering exist?* These are the questions of art because these are the questions of humankind.

It is a tall order to consider such questions in a medium that is graphic instead of verbal. It is not easy. But, that is precisely why photography is so worthy of being called a fine art. Music, too, is nonverbal, but it has the ability to move us to tears.

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Who can look at Dorothea Lange's *Migrant Mother* and not feel something of her pain? Is this a great photograph because Lange so adroitly used the correct aperture and film development? Or is the magic in this photograph the skill with which Lange shows us the human heart in such frankness?

But I suppose I should return in my thoughts to less lofty individuals and less accomplished artists and talk more pragmatically of you and of me. We are not Cervantes or Alfred Stieglitz. Heck, I'm not even sure I'm Tiny Tim. But I would contend that it makes no difference that you and I are not *great* artists in the sense that our mortality is exactly the same as theirs and our questions about the mysteries of life are exactly the same, too. And that is precisely why it is worth our time and our efforts to produce art. There is value in what we produce, but there is even more value, at least for us as individuals, that we engage in the creative act and ask such questions and search for such answers. We make self-portraits because we want to understand ourselves and to assert our existence. We make photographs of others so we can understand the community in which we live. We photograph the grand landscape so we can know the context and the planetary stage on which our dramas unfold. We photograph nostalgia so that we can remember; abstracts so we can play with the patterns

in our visual mind; flowers so we can marvel at the wonders of creation. These are worthy, soaring pursuits, even if our results remain grounded and somewhat pedestrian.

There is a common theme in all of this, and that is our compunction to explore the world in order to find understanding, in order to find meaning. For some (I think of Diane Arbus or Joel-Peter Witkin) the world they find is frightening, uncomfortable, disturbing. Through their photographs we can explore our dark side. For others, (I think of Elliott Erwitt and occasionally Edward Weston) I see their laughter at our human folly.

And there is another reason why we should strive for more than mere technical excellence: Just as we do with the photographs of those who have gone before us, if we're lucky, if we work hard, if we have talent, and if we are sensitive, we might just make photographs that others can use to explore their humanity. I am reminded of that jazz singer from the 1930s, Connee Boswell, now long forgotten – except that her excellence and creative life were acknowledged as the roll model, inspiration, and musical mentor by a grateful Ella Fitzgerald, whom everyone knows. We do not always know how our work or our life will influence others, but known or not this, too, is a reason for us to strive for more than mere competence

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in technology. The future is unpredictable and our impact on it – that is to say, on the *photographers* of tomorrow – is equally unknown. We owe them our best, just as we do those who have gone before us.

Some believe that the great artists are extraordinary people doing extraordinary things; others would propose that great artists are simply ordinary people doing extraordinary things. In some regards it makes no difference which of these is correct because in either case it is *people doing things*, creating what they can while they can. We must never forget that every artist who accomplishes great things started, at one point in their career, from exactly the same position that you and I are in – unknown, contemporary, just another person using their best efforts to try to bring forth something which does not yet exist, which is, of course, the essential act of creation.

As naïve and simplistic as it sounds, I think about this when I am out photographing. I am viscerally, consciously aware that Edward Weston, or Eugene Atgét, or Harry Callahan, or Minor White have probably looked at the same subject I am gazing at. They (or someone) have probably photographed it, too. We are fellow travelers, those previous photographers and us alive today. Figuratively, they are standing next to us (although

there are some who would say that Minor White may *actually* be standing next to them – in his white robe and flowing hair, like Gandalf back from the great beyond – but I digress) watching our creative response. Or, so it feels. It is not intimidating. I find it a comfort. It would be much more frightening to be all alone in a creative desert that stretched both directions in time, isolating me from others in some hellish art-void. Sure, it may be a bit creepy to think that Diane Arbus is sitting on your shoulder, or that Fred Picker is looking through your ground glass, but it is comforting to remember that they, in their turn, had their previous generation of photographers to inspire and motivate them. We are links in a long, creative chain.

I may never be a great artist and I may never make great artwork, but this will surely come to pass if I don't try, or if I mistake the challenges of technique/technology with the challenges of understanding and expressing the human soul. Anyone – no, *everyone* – can master technology. It is the artist who can turn such mechanical prowess into a work that resonates with the human heart. And, *that* is the challenge that transcends all equipment, all technique, and all time.

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Born in Mexico City in 1963, Moisés Levy is a lifelong resident there, and works in the city as an established architect. His earliest interest in architecture and photography occurred on a trip to New York City when he was 13 years old. "I was fascinated with the buildings and the evening shadows of the city."

In 1982, when he began his studies in architecture at Universidad Iberoamericana, his appreciation of the natural relation between light and architecture was deepened. Subsequent travel to Boston, Paris and Venice served to illuminate the unbreakable bond between architecture and its relationship with light. It was this early interest in the qualities of light that lead Levy to photography, and as a counterpoint to his work as an architect he has now been drawn to landscape work.

About seven years ago he began to explore photography more deeply, with a broad interest in artistic composition, influences, history and styles. Levy appreciates the history of the medium, and states that he has learned from the photographic work of Sebastião Salgado, Edward Weston, Manuel Alvarez Bravo, and Eugene Atgét. From other creative venues his musical preference is classical, and includes Mozart, Bach and Vivaldi, and he enjoys the written works of Gabriel Garcia Marquez and Edgar Allen Poe.

Although much of his photographic studies have been self-taught, he has taken several workshops along the way (with Academia de Artes Visuales in Mexico, and with Dan Burkholder in the USA). While his career is centered on architecture, and his appreciation of light began there, he states "I have a preference for landscape photography because it lets me be more organic and flexible than my work as an architect." For that reason he is working on a project titled *Naked Earth* – where land meets sky – and nary a support column in sight.

Web site: www.levylevy.com.mx
Email: moises@levylevy.com.mx
Works with: Mamiya 7 6x7 medium format and Canon 5D digital. Scans film with Nikon Coolscan 9000 to Mac G5. Prints on Epson 4000 and in Platinum/Palladium.

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FISHERMEN WATERS



by

M. Levy

Moisés Levy

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Born in Brian, Texas, in 1958, Wayne Norton grew up in Ames, Iowa, then moved at the age of 21 to Santa Barbara, California, where he attended Brooks Institute of Photography. After graduating with a Bachelor of Arts in commercial photography he then moved to San Diego and established Norton Photography. This small commercial photography business has been his sole occupation for nearly 25 years.

While working in a commercial capacity, Norton has managed to work on personal fine art projects over the years. To further his fine art interests he is working towards his MFA in photography through the Academy of Art University in San Francisco. Upon graduation he plans to dedicate himself to fine art photography.

He states "I think the photographs of Ansel Adams and the book *Zen and the Art of Motorcycle Maintenance* influenced me to become sort of a control-freak with my photography. I've also notice that I'm increasingly interested in 'American' art." In painting that includes Edward Hopper and Winslow Homer; musically speaking it includes Bob Dylan and J.J. Cale.

Norton currently lives in Escondido, California, but will be relocating to the desert town of Wickenburg, Arizona, in January, 2007.

Web site: www.nortonphoto.com
Works with: 4x5 view camera with digital back, one studio strobe light. Archival inkjet prints made with Epson Ultrachrome inks and photo rag archival fine art paper.
Represented by: Currently seeking representation.

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DESERT RELATIONS



by

Wayne Norton

Wayne Norton

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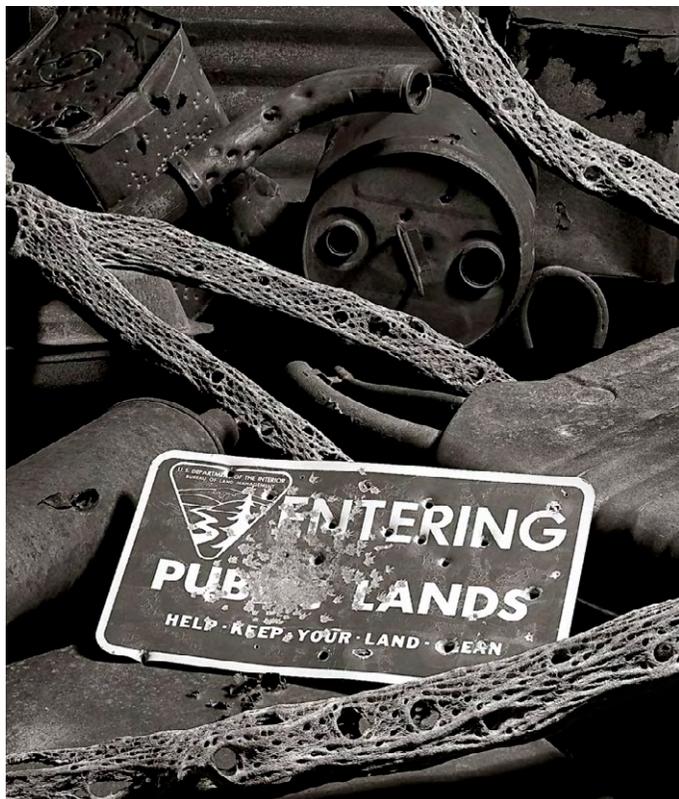
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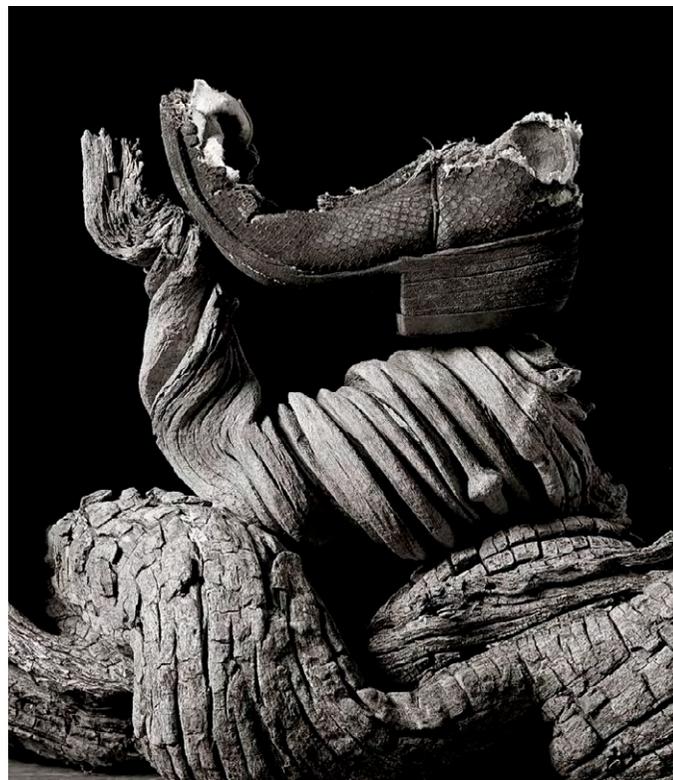
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Born in 1965 in Atlanta and raised in McDonough, Georgia, Perry Dilbeck attended Georgia State University, where he earned a Bachelor of Fine Arts degree, and then went on to earn a Master of Fine Arts from Savannah College of Art & Design. After working in Atlanta as a commercial freelance photographer for six years, he began teaching photography full-time at Art Institute of Atlanta, where he's been since 1998.

Although Dilbeck's photographic interests emerged in high school, he initially opted to major in business and marketing in college. That plan was dramatically altered in 1985 when he saw Richard Avedon's portraits from *In the American West*. "The power of those images changed my life forever. I quit business school and immediately enrolled in photography school."

While at Georgia State University he studied under John McWilliams (a former student of Harry Callahan). "Here, I was exposed to a very underrated photographer named Bill Burke. His fine art approach to creating documentary journals was very unique." He also points to Keith Carter's book *Mojo* and Sally Mann's *Immediate Family* portraits as superb examples of making the simple things in life extraordinary.

Dilbeck has received a number of awards, including: Artist sponsorship from Blue Earth Alliance in Seattle, Washington (2006); Fellowship from the Texas Photographic Society (2004); and Vision Award Winner from the Santa Fe Center for Visual Arts (2003). He was also awarded sabbatical in 2003 from The Art Institute of Atlanta, where he has been a full-time photography instructor for eight years. He lives with his wife Deborah in Locust Grove, Georgia, between Macon and Atlanta.

- Web site:** www.perrydilbeck.com
- Works with:** Holga plastic cameras and one Pentax 6x7 medium format camera. Prints are made in a traditional wet darkroom.
- Book:** *The Last Harvest: Truck Farmers in the Deep South* (Center for American Places, October, 2006. ISBN #193006649X).
- Represented by:** Photo-eye Books & Prints, Santa Fe, NM, or contact the photographer directly at pdilbeck@mindspring.com.

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THE LAST HARVEST

Truck Farmers of the Deep South



by

Perry Dilbeck

Spring Plowing

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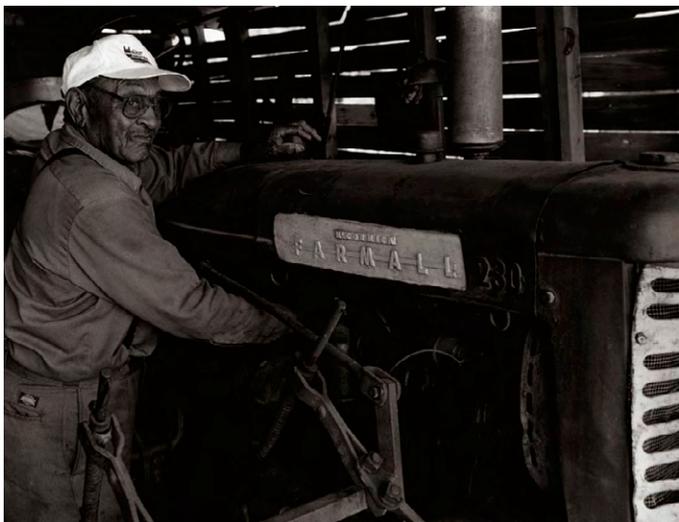
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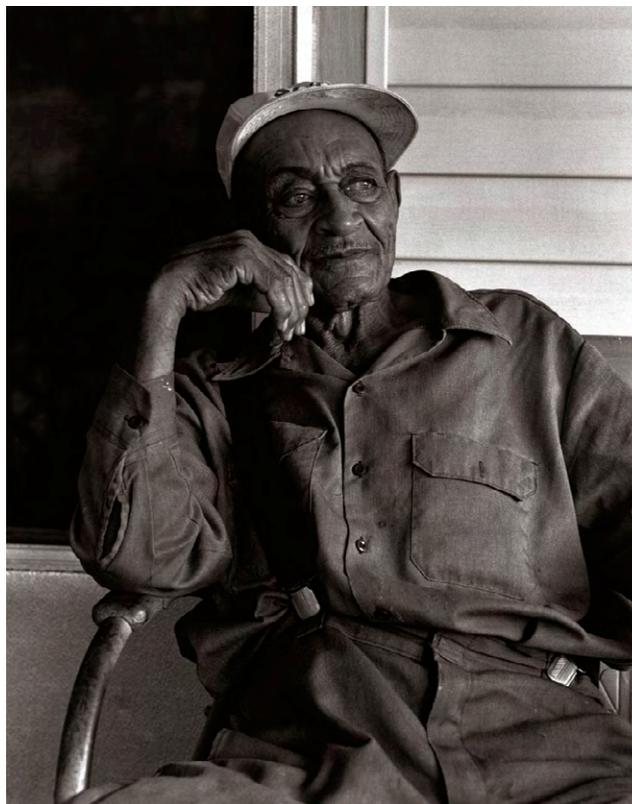
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Red Berry with 1957 Farmall Tractor

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Red Berry #5

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RECOLLECTIONS

Three Decades of Photographs



by

John Sexton

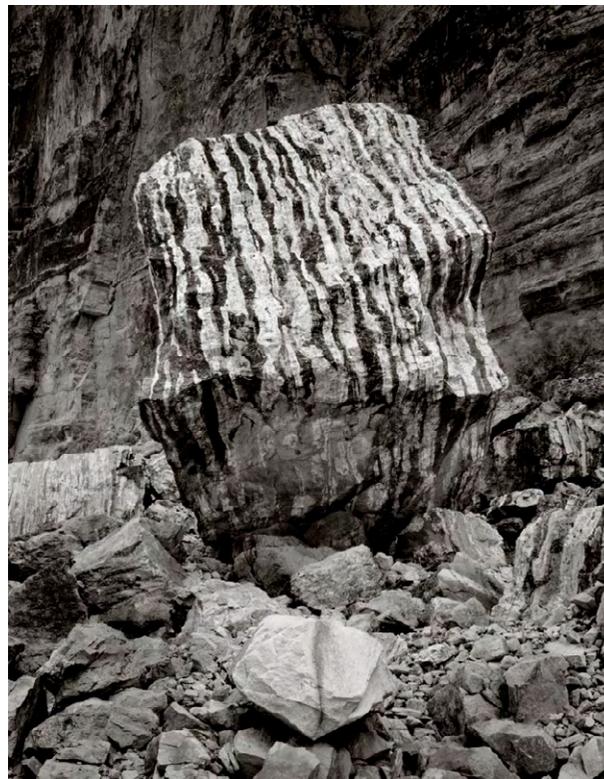
John Sexton

Trees, Blowing Snow
Yosemite Valley, California 1982

From the book Recollections by John Sexton.
Available from Ventana Editions at www.VentanaEditions.com
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Striped Boulder

Saddle Canyon, Grand Canyon, Arizona 1997

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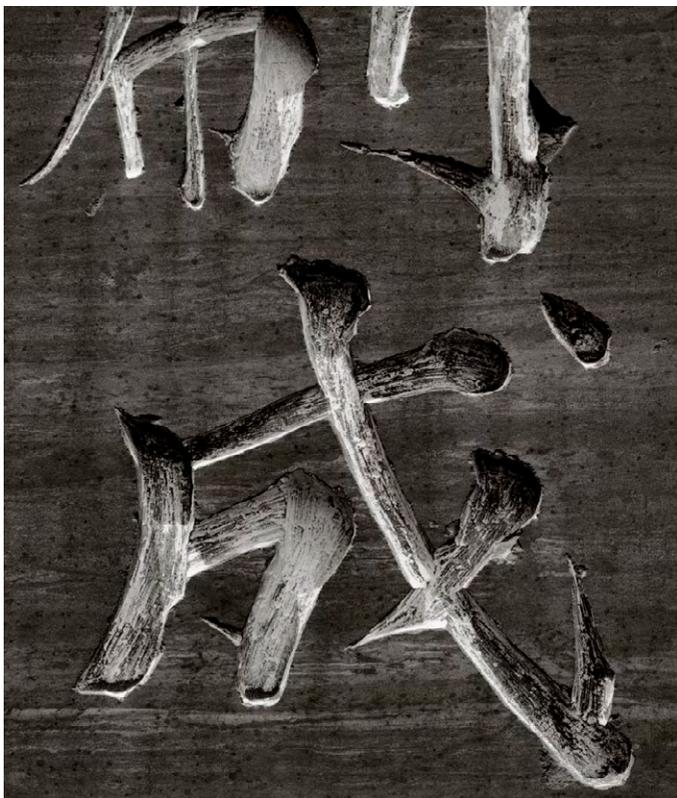
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Stone Carving
Narita Japan, 1983

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Cracked Mud
Ojeto Wash, San Juan River, Utah 1992

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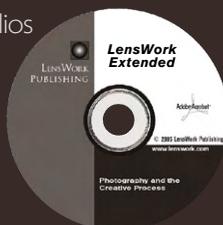
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and more!



EXTENDED *Portfolios*



John Sexton
Recollections
24 images
plus video interview



Moisés Levy
Fishermen Waters
27 images
plus audio interview



Perry Dilbeck
The Last Harvest
99 images
plus audio interview



Wayne Norton
Desert Relations
24 images
plus audio interview

Bonus Gallery



Tierra Desnuda
Moisés Levy



Bill Jay Video
Anthony Mournain



Darkroom Tour Video
John Sexton

EXTENDED *Extras*

- **Oliver Gagliani Audio**
- **LensWork Podcasts**
- **Book excerpts**
- **Additional Bill Jay EndNotes**

Audio: *Oliver Gagliani*

We had the privilege of talking photography and art philosophy with Oliver Gagliani on several occasions before he passed away. In this LensWork EXTENDED exclusive, we present several excerpts from our conversations with this master photographer and well-loved workshop instructor. Recorded when Oliver was well into his 80s, he reflects on life, artmaking, photography, money, and the importance of being true to yourself and dedicated to your art.



System Requirements: This CD can be played on your PC or Mac computer using the free **Adobe Acrobat Reader™ Version 6** or newer available via download from www.adobe.com.

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 CD offering an engaging mix that only multimedia makes possible.

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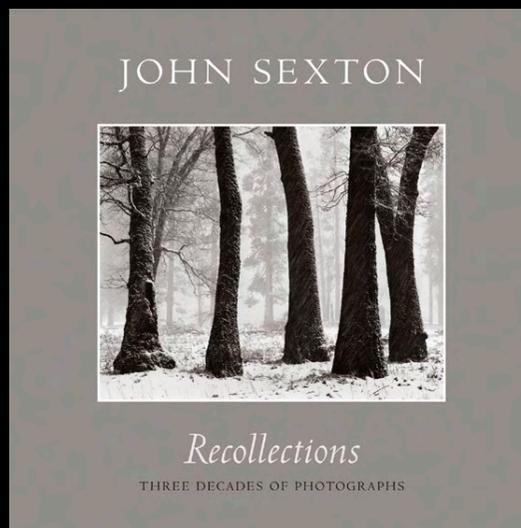
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John Sexton

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From the book *Recollections* by John Sexton.
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Agave Detail
La Mirada, California 1977



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Sculpted Pools
Left Fork of North Creek, Utah 1998



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Fresh Snow Trees
Yellowstone National Park



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