

LENSWORK 71 PREVIEW

Overview of
LENSWORK

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EXTENDED

Welcome to the free preview of *LensWork 71*. This PDF file offers an overview of the look at the content of *LensWork* in print and *LensWork EXTENDED* on DVD as well as sample pages.

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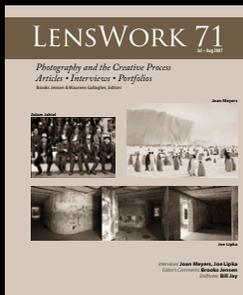


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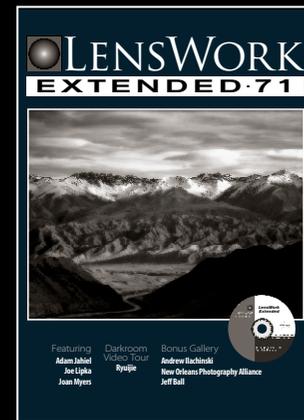
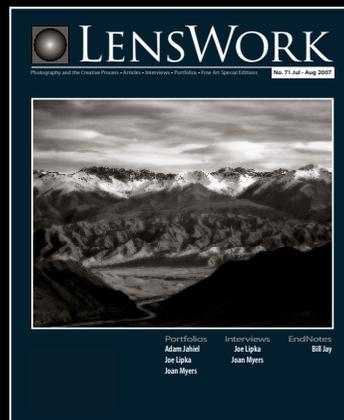
Editor's Comments
The Progress of Creativity
This is a special double issue about the art of seeing and explains how the photographic world made different responses to the same subject matter.

Portrait
Portrait of Adam Jahiel
A photographer who is well known for his work in the American West and the country's culture, he is now working on a new project — and his work is still relevant to the world.

Interview with Joe Lipka
What happens when a photographer is published, prepared to share his work and his passion in his career — and he is not just a hobbyist? Joe Lipka discusses his experience with Joe such as a lifetime.

Turn the page for additional content in *LensWork EXTENDED #71* on DVD.

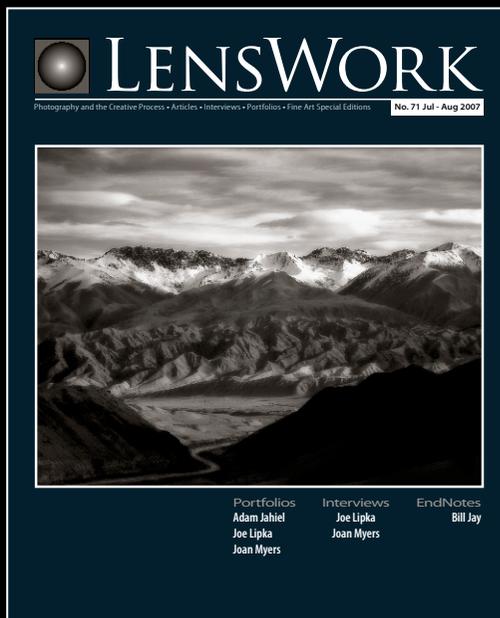
Portfolios: Adam Jahiel, Joe Lipka, Joan Myers
Interviews: Joe Lipka, Joan Myers
Endpapers: Bill Jay



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Articles

Editor's Comments

The Pragmatics of Creativity

This is a practical discussion about the art of seeing and explores how three photographers found such different responses to the same subject matter.

EndNotes by Bill Jay

Interview with Joe Lipka

What happens when a photographer completes a project, arranges for it to be published, prepares to move on to the next project in his career — only to find a new way of seeing the work he has just finished? In this interview, Lipka discusses his experience with just such a dilemma.

Interview with Joan Myers

In this interview, Myers discusses what she describes as "the adventure of her life" — a four-month photographic project in Antarctica and the book and exhibition that were born from her work there.

Portfolios



Joan Myers
Wondrous Cold



Joe Lipka
Labyrinth



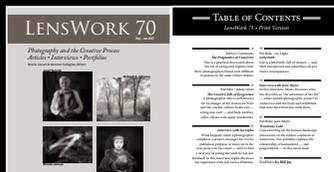
Adam Jahiel
The Country-folk of Kyrgyzstan

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LENSWORK EXTENDED 71

featuring...

Video

*A LensWork Video Tour
Ryuujie's Darkroom*



We published some of Ryuujie's botanicals in *LensWork* #36 and later included several in our *LensWork Special Editions* and *Photogravures*. In this informal video, we continue the *LensWork Darkroom Tours* series of "home movies on location with Brooks Jensen" and talk with Ryuujie and tour of his darkroom, home to his exquisite platinum-palladium prints — and his legendary collection of tequila!

Bonus Gallery

Spirit and Light
by Andrew Ilachinski



The Spirit of the San Juan River
by Jeff Ball



Bonus Gallery

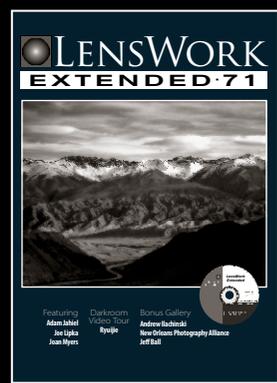
Special Bonus Gallery
by The New Orleans Photography Alliance

Featuring 12 photographers including the following...



Craig Morse Josephine Sacabo Victoria Ryan

LensWork #71	<i>LensWork</i> #71 In Print	<i>LensWork</i> <i>Extended</i> #71 on CD
Joe Lipka	10 images	27 images Plus audio interview
Adam Jahiel	20 images	44 images Plus audio interview
Joan Myers	22 images	79 images Plus audio interview
Bill Jay's <i>EndNotes</i>	2-pages	3-pages
Audio interviews with photographers		✓
<i>The Spirit of the San Juan River</i> by Jeff Ball		Bonus Gallery ✓
<i>Spirit and Light</i> by Andrew Ilachinski		Bonus Gallery ✓
Special Bonus Gallery by New Orleans Photography Alliance		✓
Video Tour of Ryuujie's Darkroom		✓
Video Interview with Lester Hayes by ANthony Mournian		✓
Photographers on Photography Audio		✓
LensWork Podcasts		✓
LensWork Vision of the Heart Podcasts		✓



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 DVD using the Acrobat 6 Reader.

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LENSWORK

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

No. 71 Jul - Aug 2007



Portfolios	Interviews	EndNotes
Adam Jahiel	Joe Lipka	Bill Jay
Joe Lipka	Joan Myers	
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EDITOR'S COMMENTS

The Pragmatics of Creativity

I cringe a bit when I think how many words I've written over the years about the *theory* of creativity in these *Editor's Comments*. In all honesty, I suppose I'll write more in future issues. But, in *this* issue, I have the opportunity to share a pragmatic, non-theoretical example that may be one of the most interesting I've ever witnessed. But first, I need to fully disclose both my agenda for this issue of *LensWork* and my personal connection to it — or I should say to *him*.

I've known Joe Lipka for 26 years. We are friends, compatriots, peers, buds, fellow-photographers, and undoubtedly the world's largest collectors of each other's work — outside our respective family members. We've been photographing together more times than I can remember. Literally — we are both a lot older now and our memories are as banged-up as our tripods. I've mentioned our friendship before (*LensWork* #59), published Joe's writings on photography from time to time (*LensWork* issues 4, 6, 10, 51 and 65), and his images in *LensWork Extended* #57 and #64. To be candidly frank, we've also rejected several of his submissions, so I can honestly say there is no bias in

including his work in this issue. *It is* fair to say I have a biased eye when it comes to my *friendship* with Joe. End of disclosure. With all of this said, let me proceed to the agenda for this issue, and the compelling reason for including his *Labyrinth* portfolio in this issue of *LensWork*.

LensWork is a publication about photography, true enough, but it is even more a publication about *creativity*. When we choose portfolios or articles for publication, the single common thread that runs through each and every selection is that they are, in our opinions, a shining example of creativity in action. We try to make each issue of *LensWork* add to the discussion and understanding of creativity in photography — primarily through examples — hoping they provide inspiration and motivation. In this issue — with Lipka's portfolio — there are three distinct and incredibly practical lessons about creativity in action.

The Art of Seeing

The camera is, at its root, a complex recording device. It is a mirror to the world — and a reasonably efficient machine for making imaged copies

of the world it reflects. The camera is not a creative being, but the human who wields it is. *We see*. In fact, everyone sees, hence photography's universality. The role of the artist, however, is to see what others do not see— or cannot see — and to make the invisible visible. The creative photographer is a seer, in both senses of that word. In short, the art of seeing is what defines the creative photographer as compared to the merely competent one.

My story of the pragmatics of creativity begins, sort of, in 2005 when Joe Lipka and I went to photograph Fort Worden — an old WWI military artillery battery now a recreational state park — on the Olympic Peninsula in Washington State. We photographed there for a week; we saw each other in passing during “working hours”; we talked shop over dinner at the end of each day. We photographed the next day and talked shop again over dinner. Seven days, the same routine. We then returned to our respective homes and our daily lives. Two years passed. He worked on his photographs. I worked on mine.

And here is where the story starts to get really interesting.

In one of those mysterious occurrences of cosmic synchronicity, within a very short period of time we both finished our portfolios and shared them with each other. You saw my work, which was

included in the last issue of *LensWork*, issue #70, in the portfolio I call *Wakari-masen*. Joe's work we include here in this issue entitled *Labyrinth*. I hope everyone reading this does exactly what Joe and I did upon first seeing each others' finished photographs — sit down with them side by side and compare. We could hardly believe our eyes! How could two such widely different bodies of work have been made at the same place, at the same time, with essentially the same equipment, by photographers whose training and experience were so parallel? The answer is both obvious and simple — the art of seeing.

Far too often I hear photographers repeat the old saw that there is no reason to go to Yosemite, or Antelope Canyon, or Point Lobos to photograph. “It's all been done,” they'll say. The oft-repeated joke is that today's photographs of Half Dome require an extra stop of exposure because the amount of light reflecting off it has been reduced by the absorption of so many negatives throughout history. I love this joke and always chuckle at it, but the sentiment that all the possible photographs have already been made could not be further from the truth. The essence of creative photography is in *us* — not in the camera, not in the subject, not in the technology, not in the photographic artifact. And, by extension, because each one of us is a different and unique person, our response to a place — i.e., a photographic subject — is

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(or can be) unique, too. That's the bumper-sticker theory. But there's more to it in the pragmatic realities.

The Art of Not Seeing

But, both Joe and I arrived at Fort Worden in 2005 already having seen this place before — or at least photographs of this or similar places. In fact, we'd published some in *LensWork* #41. Seattle photographer J. Mark Griffith contributed a wonderful portfolio of these structures in his work entitled *Coastal Defense*. Joe and I were so impressed with Mark's photographs that we'd gone there a couple of times to photograph and see it for ourselves. On those early trips, neither of us made photographs that were interesting. In truth, they weren't *ours*. We saw the place as Mark had seen it and our photographs of it looked just like his — only his were *better*.

Seeing through others' eyes is an easy, natural, and instinctive act — and doing so is probably what draws most people to photography in the first place. When someone shows us what photography can be, the fire is lit. For me it was Wynn Bullock. For many it was Ansel Adams, or Edward Weston, or Alfred Stieglitz, or even a creative contemporary like Michael Kenna. The entry-points vary, but there is common path that eventually leads all would-be creative photographers to a barrier beyond seeing. One of the great

challenges of being an artist is *letting go* so we can find the creative muse in ourselves. It is a barrier that is unavoidable; it's a challenge that is not easy; worse, it is complicated because our attraction to photography was probably fueled by an *overwhelming* emotional experience — one so powerful that it motivated our passion for photography. When the attraction is so powerfully seductive, how does one let go? This is the essential *koan* at the gate of the creativity.

Joe and I found ourselves stuck, perhaps unconsciously so, but stuck nonetheless. Our initial photographs were uninteresting and repetitive. On the surface, this would seem to be a failure. I don't think so. In the process of looking — even if at first we did so through Mark's eyes — we were working our way *through* his creative vision. It's a process that must be engaged, no matter how mundane or frustrating it seems. A budding mathematician cannot create new and innovative theories until he has mastered those of Pythagorus, Euclid, and Leibniz. Similarly, a photographer must sometimes first work through the vision of those who have preceded him in order to let go of *their way* of seeing. *Seeing* is the first step; *letting go* the next. In my way of thinking, it is *the* essential challenge of the creative photographic life, and one with which many photographers seem to struggle.

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Let me state this in a more pedestrian example: How do we go to Yosemite and photograph it differently than Ansel Adams? Or, how do we photograph Point Lobos differently than Edward Weston? These are not at all theoretical questions when one is standing there with the camera on the tripod and all one can see is the other guy's images. This was the exact experience Joe and I faced when standing in the coastal defense structures. Everywhere we turned, we saw Mark Griffith photographs! So, how to proceed?

It is said that the best way to dispel a ghost is to walk straight toward it. The same can be said for the ghost of an overpowering vision. First, we allowed ourselves to photograph things as we saw them — I should say, as *Mark* saw them. Joe and I made many photographs that you will never see, precisely because you've already seen them in Griffith's portfolio. The process of making those images propelled us to work through our preconceptions and the "training" we'd subconsciously received by looking at Mark's images. Eventually, we emerged from the spell. In our own ways, as we worked we began to hear and listen to that creative muse inside us, and to what the place itself was saying specifically to us. This may sound like a lot of woo-woo, but I don't have any other words to describe the process. I'm reminded of a meditation example I once heard: Imagine a glass of muddy water, stirred up and

swirling — a sediment slurry. Set the glass down and allow it to become still. With time, the sediment calmly sinks — exposing the unseen stone in the glass of now-clear liquid. Creatively letting go of what others have photographed is something like this. By working through Mark's vision, Joe and I were letting the sediment clear itself and we started to see glimpses of how *we* felt about this place. Joe found his vision and, through it, the *Labyrinth* portfolio. I found mine in *Wakarimasen*.

It's important to note that all three of us photographed in *our way*. This *art of seeing* is demonstrated in the differences in our images and portfolios. Mark's interpretation of these structures is literal. Joe's is allegorical. My interpretation was symbolic. No doubt there are many other interpretations.

The Art of Seeing — Again

But this is just the beginning of the story. Joe was happy with the finished work. We were delighted to publish it as the *Labyrinth* portfolio in *LensWork Extended* #57. However, an odd thing happened in the process — but perhaps I should let Joe tell his own story. So, with this in mind, I'll pass the narrative to him and let him complete the tale in my interview with him that starts on page 35 of this issue.

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Adam Jahiel (pronounced ji-EL) was born in Ann Arbor, Michigan, in 1956. As a boy, he was deeply influenced by his father, who was a respected film critic and amateur photographer. Together, they would watch pictures in the movie theatres, basements and editing rooms – as the best movies ever made provided substance for his father’s pen, and an early visual literacy for Adam.

Years later, Adam went on to earn a Bachelor of Arts degree from Brooks Institute, and then a Bachelor of Journalism from the University of Missouri Journalism School. He then headed west. In Los Angeles he apprenticed with Douglas Kirkland, who he describes as “One of the best professional mentors and personal friends a photographer could have.”

Adam has enjoyed a varied and adventurous professional career. While living in Los Angeles, his commercial work included shooting movie stills and portraits of the Hollywood establishment – ranging from *Out of Africa* to HBO comedy specials. During this time he could hear the siren of the Great Basin, and found photographing rodeo and ranch life irresistible. In the 80s and early 90s his trips to ranches grew longer, and he eventually moved to Story, Wyoming (population less than 1,000) at the base of the Big Horn Mountains.

Adam is also drawn to adventure projects; most notably as the photographer for the landmark French-American Titanic expedition. His work has appeared in most major U.S. publications, including *Time*, *Newsweek*, *The New York Times*, and *National Geographic*. Jahiel’s work also has appeared in literally dozens of books, including the acclaimed *The Day in a Life of* series. He is the first photographer to be featured three times in *LensWork*.

Adam lives in Story, Wyoming, with his wife Laura (an environmental policy consultant), and their two children, Jake and Rachel.

Web: www.adamjahiel.com

Works with: For this project, a Mamiya 6 and two Nikon D-200 bodies (with 17-55 and 70-210 zoom lenses), as well as two Epson 4000 storage devices (so he would have two duplicate sets of pictures.)

Represented by: Adam is represented by numerous galleries. Please visit his website.

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THE COUNTRY-FOLK OF KYRGYZSTAN



by

Adam Jahiel

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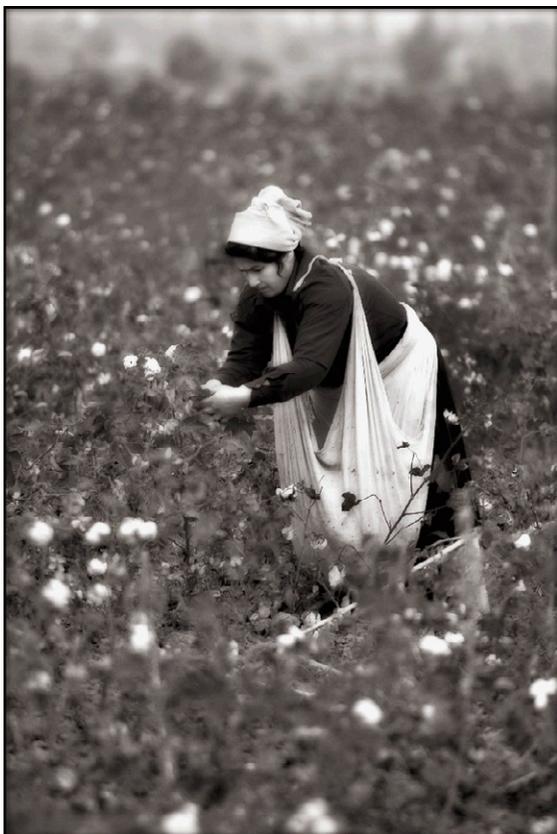
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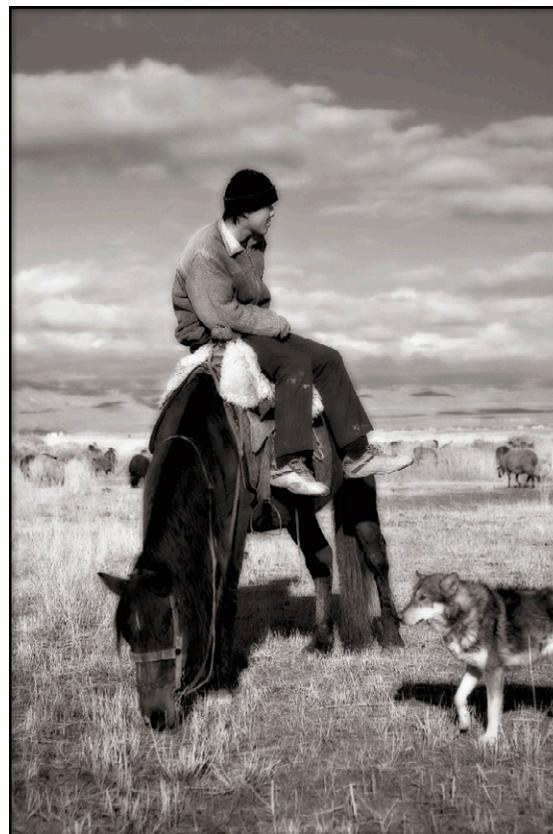
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Herder

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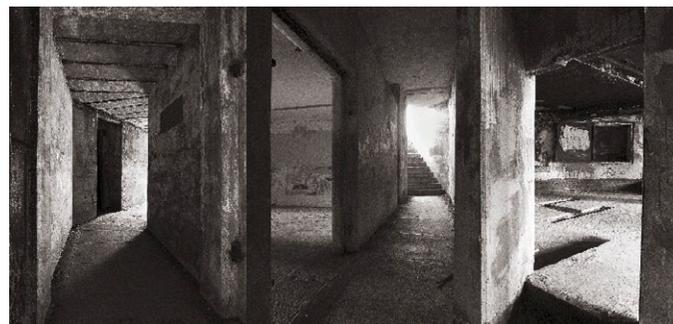
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LABYRINTH



by

Joe Lipka

Joe Lipka

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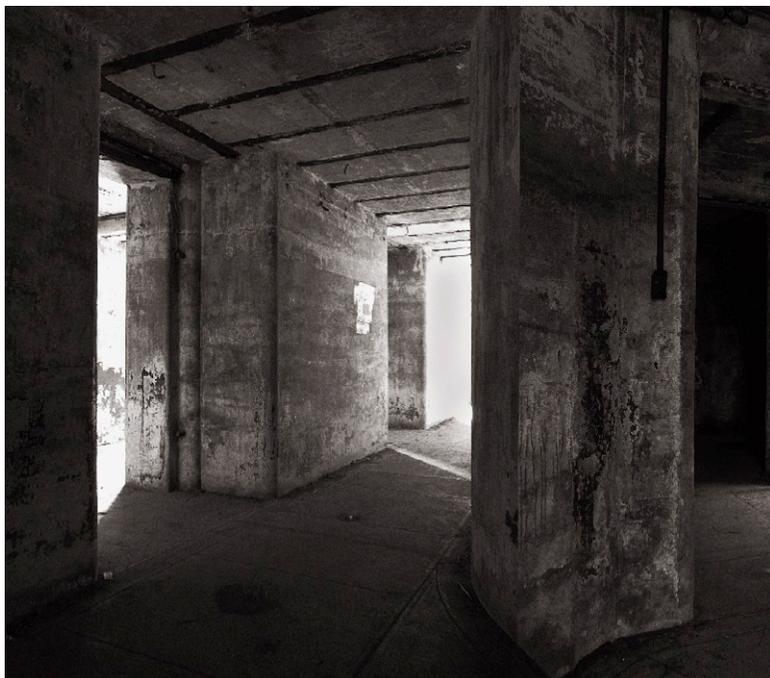
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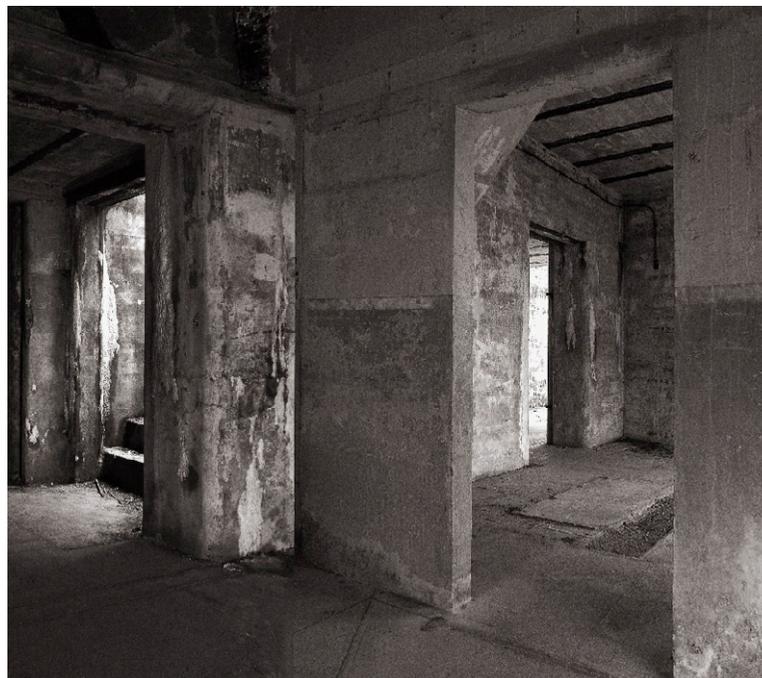
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WONDROUS COLD



by

Joan Myers

Joan Myers

Adélie penguins, Beaufort Island

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Overview of South Pole Station



Trinity Island

In the early 20th century, whaling stations were replaced by large factory ships, which carried on board all the resources needed for harvesting and processing whales. This boat may have been used to transport fresh water from shore to a factory ship.

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Stromness whaling station (abandoned), South Georgia

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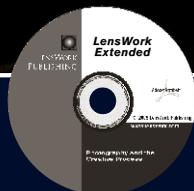
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Featuring
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Joe Lipka
Joan Myers

Darkroom
Video Tour
Ryuijie

Bonus Gallery
Andrew Ilachinski
New Orleans Photography Alliance
Jeff Ball

EXTENDED *Portfolios*



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The Country-folk of Kyrgyzstan
44 images
plus audio interview



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Labyrinth
27 images
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Joan Myers
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New Orleans
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Jeff Ball
The Spirit of the San Juan River

EXTENDED *Extras*

- LensWork Podcasts
- LensWork Vision of the Heart Podcasts
- Photographer's on Photography Audio Excerpts
- Additional Bill Jay EndNotes

Video Tour: Ryuijie's Darkroom

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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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WONDROUS COLD



Ross Sea at the edge of the sea ice

by

Joan Myers

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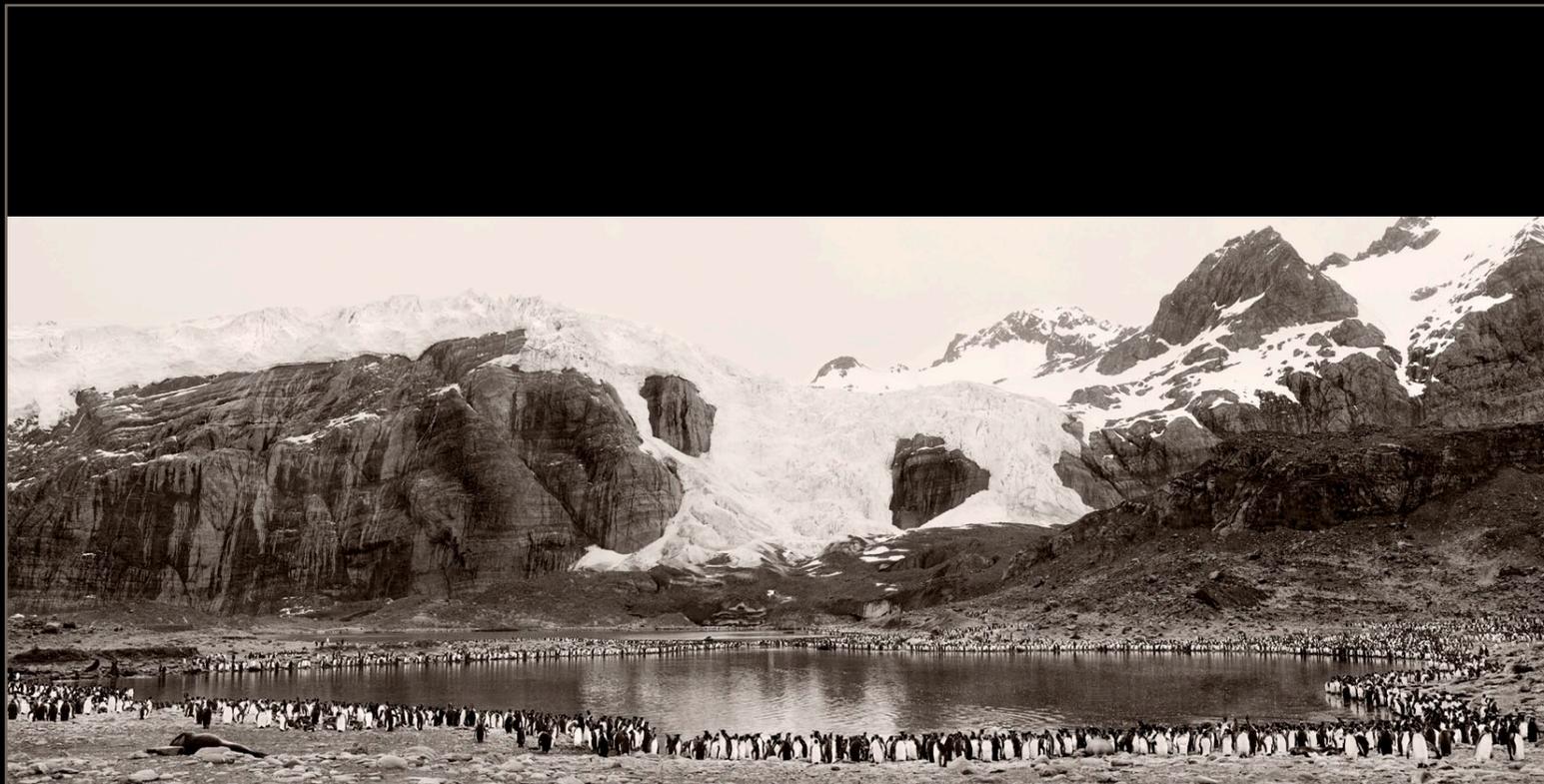
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Gold Harbor, South Georgia

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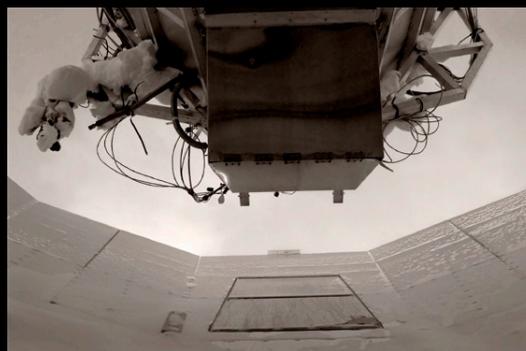
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Neutron monitor

The Viper telescope records slight temperature fluctuations in the cosmic microwave background, allowing cosmologists to test their theories about the origin of the universe.



Halley Station

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Sues Glacier, Lake Hoare, Dry Valleys

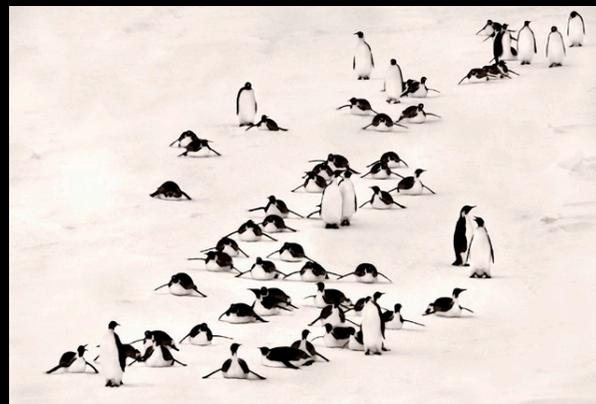
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Skiing, Hut Point



Emperor penguins sliding



Iceberg, Crystal Sound

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