

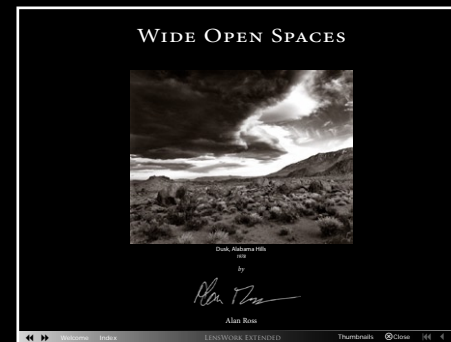
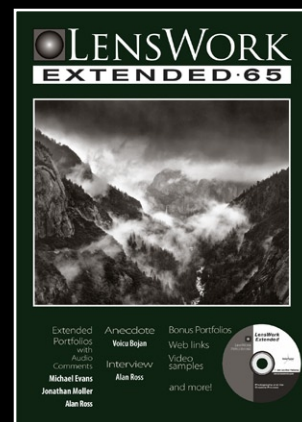
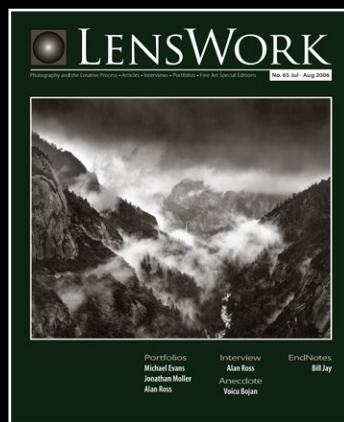
LENSWORK 65 PREVIEW

Overview of
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Overview of
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EXTENDED

Welcome to the free preview of *LensWork 65*. This PDF file offers an overview of the look at the content of *LensWork* in print and *LensWork EXTENDED* on CD as well as sample pages.

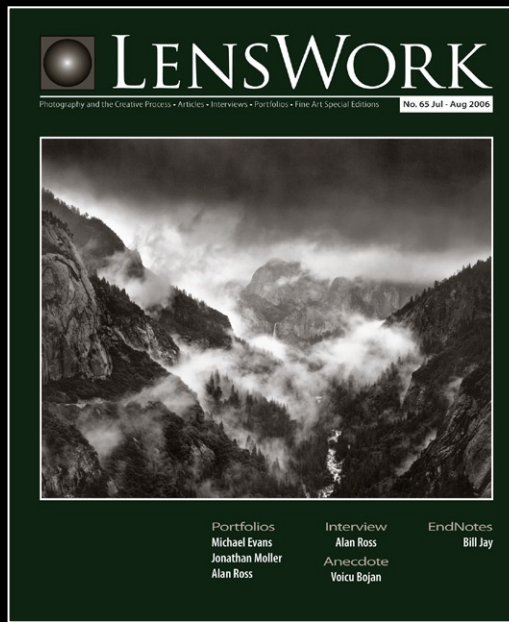
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Articles

Editor's Comments

Some Thoughts on Gender and Photography

With just ten percent of submissions received from women, our woman editor shares the hard statistics and encourages women to compete.

EndNotes by Bill Jay

Anecdote: Romania - 7 Days

by Voicu Bojan

Working as a group to record the changing culture, these Romanians met for 7 years in a row, for 7 days a year, to tell a shared story that is adeptly narrated by Bojan.

Interview with Alan Ross

Talking with the tenured printer of the Ansel Adams Special Editions, our editor learns what that experience has taught Ross about his own work as an artist and workshop instructor.

Portfolios



Michael Evans
If These Walls Could Talk



Jonathan Moller
Our Culture Is Our Resistance



Alan Ross
Wide Open Spaces

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LENSWORK EXTENDED 65

featuring...

The 90-second Gallery Experiment



Hope Eternal



Made of Steel



Bass Mood



7 Days
Romanian Photography



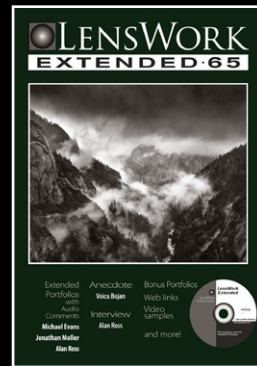
Fireworks
by Al Braden



Rajasthan
by Raphael Shevelev
with Karine Schomer

Bonus Gallery

LensWork #65	LensWork #65 In Print	LensWork Extended #65
Michael Evans	18 images	112 images Plus audio supplement
Jonathan Moller	18 images	96 images Plus audio supplement
Alan Ross	19 images	35 images Plus audio supplement
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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No. 65 Jul - Aug 2006



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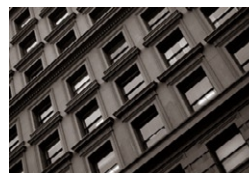
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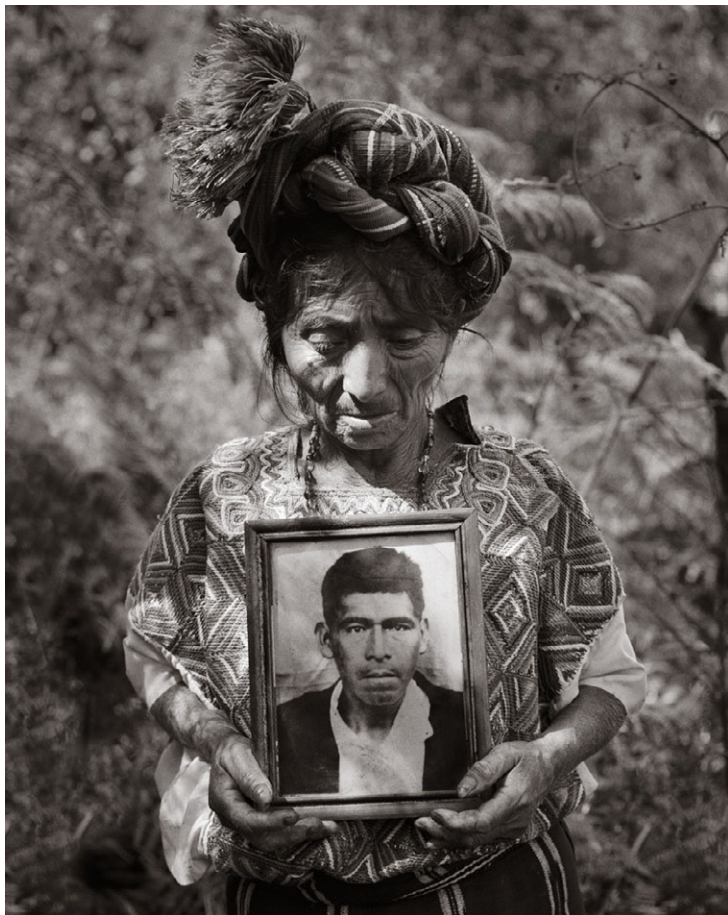
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Jonathan Moller
from *Our Culture is Our Resistance*

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Photography and the Creative Process
Articles • Interviews • Portfolios

Editors
Brooks Jensen
Maureen Gallagher

In this issue

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Maureen Gallagher

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EDITOR'S COMMENTS

Some Thoughts on Gender and Photography

"Maureen, why don't we see more women's portfolios in *LensWork*?" a reader inquired recently. It's a good question which unveils some interesting data and some even more interesting questions.

First, it may surprise you to learn that only about 10% of the work submitted to *LensWork* comes from women. We find this statistic somewhat surprising, a little disappointing, and a real mystery. For example, during the last two years (12 issues) of *LensWork*, we've published the work of five women. As a woman, photographer, and editor of *LensWork* I find that number painfully low.

Proportionately though, work from women receives as much space as men when compared to submissions. In the last two years we've published 36 portfolios. The five women's portfolios represent 14% of the total even though women were only 10% of the submissions we reviewed. Another interesting fact is that our readership runs about 80% men, 20% women. Is there a correlation here? And if the bulk of our readership are men, why don't we want to simply cater to this audience? Should they be concerned with the role

of women in photography? Does it influence their creative lives in any way? When I hear that MFA programs are populated by women at the rate of 50%, I start asking questions. I'm not interested in political correctness, I simply want to understand *what's happening to the women in photography?*

Being Seen

All of the selected portfolios, whether by men or women, had one thing in common: they submitted their work! They also made interesting images, edited and organized them, and gave us the opportunity to consider their portfolio for *LensWork*. It takes courage to put your work out there, to compete, to risk rejection. No one likes being rejected – but this can be said of both genders, so fear of rejection would not seem to explain the difference.

The path to being published isn't singular. As you can imagine, we receive and reject a good number of submissions from both men and women, so these five portfolios from women were culled from many submissions which were returned unpublished. Of the five selected, two

were unsolicited, two were connections made at photolucida in January of 2005, and one was an invited artist. There is clearly no subject or submission method that works best. It's a mixed bag in every respect. Below I've listed the women we've published, the title of their portfolio in *LensWork*, and how we learned of their work:

- #63: Tamara Lischka, *Important Things*, reviewed at photolucida
- #60: Frances Billes, *Transitions*, unsolicited submission
- #59: Carol Golemboski, *Psychometry*, reviewed at photolucida
- #57: Kristin Satzman, *Sanctuary*, unsolicited submission
- #56: Linda Butler, *Yangtze Remembered*, invited artist

Of interest to note about these women, Lischka sent us 58 images in two portfolios (one of which was in *LensWork Extended* only), Billes submitted 28 images, Golemboski sent in 48 images, Satzman's submission included only 15 images, and Linda Butler sent 31 images for the *Yangtze Remembered* portfolio (although she'd made available to us any of the images from her newly published book by the same title.)

Regardless of gender, the crucial element to having one's work seen is two-fold: do the work, and then get it in front of people

who can help you find an audience. One way or another these women got their work in front of us. In short, they stepped up and competed for space and were recognized for their good work and fortitude. Their gender had nothing to do with their acceptance – only the quality of their work and their courage to risk rejection were of importance.

We wish our readers could observe a portfolio review at *LensWork*. We are absolutely disinterested in gender or credentials. Our job is to select photos that cultivate and challenge our readers' creative interests. We not only don't care what gender the photographer is, we couldn't care less what camera they're using. We are interested in interesting images. Period.

Nonetheless, one must ask *does gender matter?* And if so, why? If photography is a thing of the eyes and the heart, aren't these *genderless?* I don't think so. But there are a lot of facets to be considered in this prism of questions. Photographs may be genderless, but certainly photographers are not – and each gender has its own virtues.

The Advantages of Being a Woman Photographer

Women photographers are less threatening: Contrary to what the statistics suggest,

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women have distinct advantages in photography inherent in their gender. By their nature, women are typically more disarming than men (and don't need to be coy to be so); they are rarely seen as a threat and blend more easily with everyday culture. I would think that cultural documentation would be overrun by women photographers. Not so. Perhaps it's a safety issue; it's unsafe to travel by oneself as a woman. Could this possibly factor-in somehow? Women in photography need to acknowledge this inborn gift and utilize it.

Nudes and Sensitive Subject Matter: I'm going out on a limb here to say that most *cheesy* nudes are made by men (I think I've seen enough to know) and that most *angst-ridden self-nudes* are made by women (ditto my previous comment). I can't tell you how many submissions we've received of "sexy" nude shots from men (yawn), or self-nudes from women that appear to have been shot underwater, in the dark, with a slow shutter speed. Along with the dewy spider web, both of these approaches to the nude have simply become cliché.

Speaking of nudes, I always felt that I had an advantage over men in making nude studies. If I was working with a woman, she was comfortable; if I was working with a man, he was comfortable. It didn't make a difference; I never had to concern myself very much with "issues" in the studio.

I just worked. A man photographing a nude woman, however, can be a different story; and a man photographing a nude man is the most sensitive of subjects. In our gender-neutral society, gender *does* make a difference. I believe that this advantage can be useful with other subjects as well.

I've exercised this same belief across the street from our office in Anacortes. Looking out from our 100-year-old building we watch the daily workings of a large boat-building operation. Huge sections of steel are brought together by welders in hardhats and grubby coveralls. With the exception of one woman in a pink hardhat, it's a man's world. I just *had* to get out there to photograph. Getting access is about letting people know that you're competent, and you're serious. I was the second woman on the yard, and eventually earned my own hardhat and *carte blanche* to photograph whenever I wanted. Whether you're a man or a woman, you have to earn it.

The Challenges

Men's Work versus Women's Work: Would women get published more often if they did "men's work"? Is there such a thing? I can hear the uproar about defining work by gender, but after 13 years of photo-editing I'd say that much of large landscape work, architecture and abstracts are made by men. At the risk

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of stereo-typing based on gender, do you see a correlation here? These are isolated, non-social subjects. Many men (obviously not all) by their nature, often gravitate to these photo subjects. Of course, there are women who have made stunning landscape work (Marilyn Bridges' aerial work comes to mind, just to name one), but take a moment to look at your own photo library and see what you find. There is a feel to women's work, however, that is woman-ish. I have tried to put words to it and failed – but it's there nonetheless. Statistically speaking from submissions to *LensWork*, women are more likely to photograph still lifes, culturally-oriented homelife, and interiors. For example, I somehow struggle to see Lischka's *Important Things* or Golemboski's *Psychometry* work "man-made" instead of "woman-made." There should be no offense taken on either side of the aisle. Women have a unique eye, and hearts, and are drawn to make images that can only be made by a woman. As do men. I find this exciting!

Whether you're a man or a woman in photography, this quote from dancer Martha Graham speaks to our personal vision: *There is a vitality, a life force, an energy, a quickening, that is translated through you into action, and because there is only one of you in all time, this expression is unique.* Many women (and men) need to take this to heart. No one will see your world like you do, and if you're a photographer no

one will see the work if it's stashed in a closet.

Thoughts about Academia: Talking with university level instructors I've learned that MFA photography programs tend to split today about 50-50 on gender lines. If not, there are probably more women than men, depending on the program. In a medium that has historically been men-dominated, how is this change in education changing photography today? It's hard to say based on submissions to *LensWork*. But, just for exercise, let's say we decided to fill *LensWork* with 50% men's and 50% women's work in order to reflect today's academia. In our gender-sensitive society that would create all sorts of reaction: Some would applaud the "fairness" while others would dispute the "unfairness." But what *LensWork* has always tried to be about is *photography*, not politics. We will stay the course. Submissions are reviewed on a level playing field, and we hope that more women will feel encouraged to get in the game.

So if academia seems to be fairly well-populated with women on their teaching staffs, and student ratios boast fairly equal gender distribution, what is happening to these young women photographers after they earn their degree and enter the real world? First of all, I suspect they are *stunned*. Academia has its own culture which may be aligned with itself but does

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not relate well to “the outside world” – at least not in photography. I’m afraid it shows in the women’s work, and not in a flattering light. If I had to put a finger on it, (and using an admittedly somewhat broad stroke) I’d say that instructors are directing their students towards *self-analysis* instead of *photography*. While most of the women we have published hold Bachelor of Fine Art degrees, I seriously question if institutions are properly grounding their students for “life after school.” While school is (or can be) competitive, it pales in comparison to the competition and self-promotion that must happen later in the open marketplace in order to be noticed. Worse, there is an extremely small audience and market for self-introspective images that earn an “A” on one’s final exam but have little or no possibility of exciting a collector, decorator, or fine art photography enthusiast. This is a hard lesson to learn after one has earned their degree and it’s easy to feel embittered once you realize you’ve been sold a mostly useless degree. Useless, that is, unless you want to teach others the same skills you’ve learned, thereby increasing the inevitable competition for your teaching job. I don’t speak from experience here, but I have talked to numerous MFA graduates who tell the same story. I now know this is not an anomaly of selected education programs. It is far too often repeated to be accidental.

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Competition: Where and how do we learn to compete, toot our own horn, and make ourselves seen? By our very nature women don’t compete like men; we are more cooperative and teambuilding. Being accepted is important. Men (in broad psychological terms) are more comfortable with “alpha” behavior, and don’t mind stepping-up to compete or show-off. Women who want to excel in this environment must be able to shine through sheer excellence and perseverance. There’s a very good chance that many women aren’t prepared for this aspect of photography, or life for that matter. And it makes no difference whether you, as a woman, are pursuing fine art photography, commercial assignment, or portraits and weddings. Competition is a fact of life – even if you simply want to be published in a magazine. Men might be more psychologically geared for competition, but this is a skill that women must learn to cultivate in order to succeed.

Technical Challenges: While photography is truly a thing of the heart, it is also a technical challenge (whether you’re talking cameras, chemistry or computers). It is plagued with problems. Truth be known, this sort of stuff drives me crazy. (I still haven’t worked my way through the instruction books on either my Mamiya 6x7 or my Fuji 7000.) Is it possible that women as a group just don’t like this kind of stuff – while men as a group can

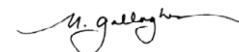
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sit and talk gear and technique until the wee hours of the morning? Would creative women rather spend their energies doing something less technical? (For me, it’s cooking: high-end, hands-on, instinctive, immediate, and *totally* creative.) The women photographers who naturally possess technical aptitude may not realize how critical this inborn ability is to their craft. To you I say: You are unique; use it and *enjoy it*.

Life Distractions: Of course, there’s always that little thing called *Life*. Women photographers may become teachers. Or raise families. Or hate to compete and choose to make photographs for creativity’s sake (while earning an income elsewhere). I became a publisher. I didn’t realize in 1993 that this decision would derail my personal photography, but 13 years later I have little new work to show photographically – except 65 issues of *LensWork*. While I’m very much involved in photography, I too am one of the statistics when we talk about working photographers. So, *Life’s Little Distractions* have a way of sending us in varied directions. I would hope that women are finding these other roads as fulfilling as I am.

Don’t Play; Can’t Win: Right now we receive one out of ten submissions from women who are willing to go heads-up with the men (yes, it *is* competitive). This isn’t a contact sport, so the only thing that can get hurt are egos (and I’m sure we’ve bruised more than a few over the years, from both genders). But to our sensibilities it’s not about men or women, but about *images*. The truth of the matter is that women are holding their own statistically. And, if we received more work from women there is every reason to believe you would see more work from women on our pages. Simply put: If you don’t produce the work you can’t play, and if you don’t play you can’t win.

Women are unique – wonderfully unique – but certainly different than men. Regardless of gender, however, the work must be good, and must be seen, to earn an audience. The good news is that this universal rule applies to everyone, which may require men and women to build-upon their inborn abilities and bolster their weaknesses in different ways. The result, we hope, is a healthy mix of good work that will find its way to the pages of *LensWork*.



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Born in Memphis, Tennessee, in 1962, Michael Evans went on to earn a Bachelor of Arts in Communication from University of Memphis. Although his studies concentrated on video and film production, he also studied still photography extensively – earning enough credits for a major, but no degree was available at that time.

While attending university Evans purchased a secondhand 35mm camera and enrolled in a course in the art department. As so many unsuspecting artistic-types discover, he describes that “From the time I developed my first roll of film I was obsessed with making images.” Evans looks back on this time, stating “I was lucky to study under two very talented photographers during college: Larry Jasud was a master technician, and Larry McPherson was, at the time, one of the few dye transfer printers in the world – producing prints for William Eggleston and William Christenberry.”

For the ten years following graduation, Evans worked in staff positions, freelanced, and took commissions. Moving to the west coast in 1994, and unable to find work in photography, he took a job in the tech industry as a project manager. “I returned to photography after the bubble burst a few years ago.” He describes the change “like a rat being let out of the maze.”

Evans describes his own artistic influences as “completely varied,” and includes the work of Mary Ellen Mark, Roy DeCarava, Lee Friedlander, Walker Evans, Harry Callahan, “and the list goes on.”

He lives in San Francisco, California.

Web site: www.d76.us

Works with: “This series is entirely digital. After working with a manual camera and handheld light meter for over twenty years, I switched to digital about a year and a half ago. I am currently working with a Nikon D70 camera and a computer that should have been retired about five years ago.”

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IF THESE WALLS COULD TALK



by

Michael Evans

Michael Evans

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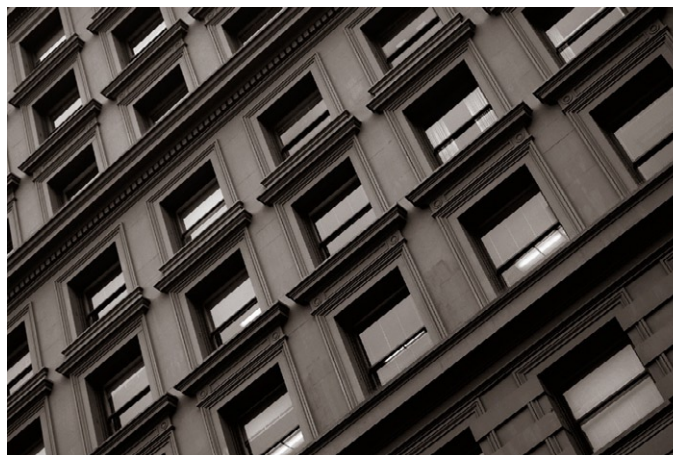
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Born in Cambridge, Massachusetts, in 1963, Jonathan Moller studied at the School of the Museum of Fine Arts in Boston and earned a Bachelor of Fine Arts from Tufts University (Medford, MA) in 1990.

Moller has spent seven of the past 14 years in Central America. In 1991, shortly after graduation, he began working in Nicaragua, and since 1992 has lived primarily in Guatemala, where he began work with two human rights organizations supporting populations uprooted by the civil war. As a member of the Foreign Press Club of Guatemala, Moller has also worked as a part-time freelance photographer in Guatemala and El Salvador. In 2000-2001 he was photographer on a Guatemalan forensic anthropology team exhuming clandestine cemeteries.

The recipient of numerous awards, Moller received the 2005 Center for Photographic Arts Award; in 2003 the Golden Light Award from the Maine Photographic Workshops; in 2003 the Vision Award from the Santa Fe Center for Visual Arts, and in 2001 he was awarded the Henry Dunant Prize for Excellence in Journalism by the International Red Cross for best photo-reportage in Central America and the Caribbean.

His work has been widely exhibited and is in permanent collections including the San Francisco Museum of Modern Art; the George Eastman House; the Museum of Fine Arts, Houston; the Minneapolis Institute of Arts; the Baltimore Museum of Art; the Brooklyn Museum of Art; the Portland Art Museum; the University of California Berkeley Art Museum; the Milwaukee Art Museum; the International Polaroid Corporation; Centro de la Imagen, Mexico City; and the Casa de Las Americas, Havana, Cuba.

He currently lives in Denver, Colorado.

Web site: www.jonathanmoller.org

Works with: Mamiya 6

Book: *Our Culture is Our Resistance: Repression, Refuge and Healing in Guatemala* (Powerhouse Books, 2004, ISBN #1-57687-212-2. Spanish language edition simultaneously published by Turner Libros, Madrid and Mexico City.)

Represented by: Polaris Images (stock and assignment)

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OUR CULTURE IS OUR RESISTANCE

Repression, Refuge, and Healing in Guatemala



by

Jonathan Moller

Juan and Maria's wedding.
Tzucuna, Cabá, Quiché, Guatemala 1993

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Don Pedro cried as he told me how he had hurriedly buried his son on the mountainside and laid his patched rubber shoes in the hole with him.

Nebaj, Quiché, Guatemala 2000

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A crowd of villagers watches the exhumation of the remains of five people killed during the violence of the early 1980s.

Nebaj, Quiché, Guatemala 2000

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WIDE OPEN SPACES



by

Alan Ross

Dusk, Alabama Hills
1978

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Ruin, Rhyolite (Weber's Wall)
Death Valley, 1977

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Afternoon Storm
Grand Canyon, 1986

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Leidig Meadow, Evening Clouds
Yosemite, 1983

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Bonus Portfolios
Web links
Video
samples
and more!



Michael Evans
If These Walls Could Talk
112 images, plus audio interview



Jonathan Moller
Our Culture Is Our Resistance
103 images, 37 color images
plus audio interview



Alan Ross
Wide Open Spaces
36 images plus audio interview



7 Days
Romanian Photography



Raphael Shevelev
Rajasthan



Fireworks
Al Braden

- **The "90-second Gallery" experiment**
- **Joe Lipka's hilarious "Critique Generator" and "Print Title Generator"**
- **LensWork Podcasts**
- **Book excerpts**
- **In the field with Brooks Jensen**

Audio: *Morley Baer*

In 1985, Carmel photographer Morley Baer taught a workshop in his home to a select group of photographers – one of whom had the presence of mind to record this master photographer's informal and informative talks on photography, printing, art, and the process of being a creative photographer.

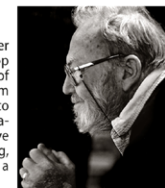


Photo © Bruce A. Brown



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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WIDE OPEN SPACES



Dusk, Alabama Hills
1978

by

Alan Ross

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Cerrillos Hills, Thunderstorm
Santa Fe, 1995



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Cabin, Grand Tetons
1975



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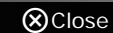
Moon and Clouds
Banff, Alberta 1975



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White House, Rain
Isle of Skye, Scotland, 2004



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Bridalveil Fall in Storm
Yosemite 1974

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Gates of the Valley, Autumn Storm
Yosemite, 2000



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Burned Church, Las Mesitas
Colorado, 1995



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The Owens River
near Bishop, California, 1992

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Alan Ross was born in Chicago, Illinois, in 1948. He moved to the west coast to attend the University of California at Berkeley, where he earned a Bachelor of Arts degree in 1971. Following several years as an assistant in an advertising studio in the early 70s, Ross was hired by Ansel Adams as a workshop assistant at the highly respected Yosemite workshops. The following year he became a full-time assistant to Adams in Carmel, where he continued from 1974 to 1979. During this time he not only assisted at the workshops, but was integrally involved in Adams' books and all other photographic endeavors, and was entrusted with the production of the Yosemite Special Edition Prints for the Ansel Adams Gallery in Yosemite.

His affiliation with the Adams family and Trust continued when he went on to open a commercial photography studio in San Francisco. For 12 years his work ranged from world-wide ad campaigns for Bank of America to landscape murals for the National Park Service. Then, in 1991 he took a vacation to Santa Fe, New Mexico, where new images re-ignited his own work. Within two years he closed his San Francisco studio, sold his house across the bay in Sausalito, and moved to Santa Fe.

Working in commercial, fine art and educational capacities, Ross has successfully attracted select clients like Boeing, Nike, IBM and MCI, while pursuing his personal interests. In addition to one-on-one workshops, he teaches through The Ansel Adams Gallery and Santa Fe Workshops. His tenure as the exclusive printer of Ansel Adams' Special Edition continues to this day; in the span of just over 31 years Ross has made an impressive 80,000+ prints from Adams' original negatives.

Widely collected, his work hangs in public and private collections and galleries throughout the U.S. and overseas. Ross lives in Santa Fe, New Mexico, with his wife Julie, daughter Katie, three dogs (Boo, Lily and Tallie), and a cat named Trouble.

Web site: www.alanrossphotography.com
Works with: Toyo 8x10, 1978 Wista 4x5, 1969 Cambo 4x5, Mamiya RZ 6x7. Prints in traditional wet darkroom.
Represented by: (Fine Art) Andrew Smith Gallery, Santa Fe, NM; Ansel Adams Gallery, Yosemite, CA; Halsted Gallery, Bloomfield Hills, MI; Thomas V. Meyer Fine Art, San Francisco, CA; (Advertising) Deddens + Deddens, Los Angeles, CA.

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