

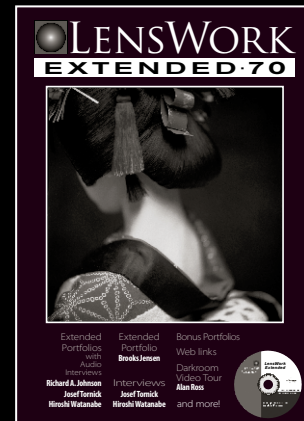
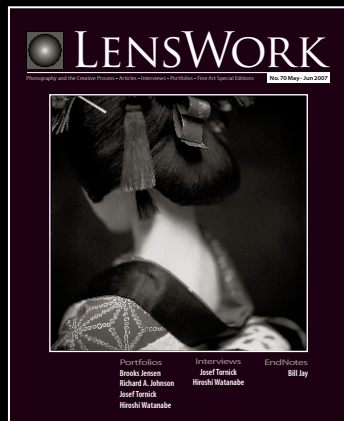
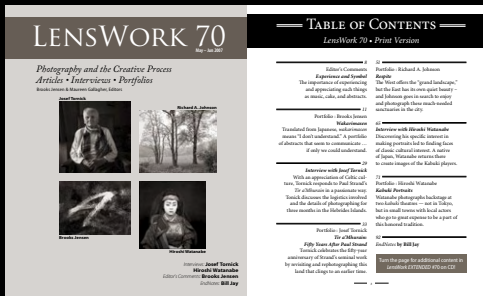
LENSWORK 70 PREVIEW

Overview of
LENSWORK

Overview of
LENSWORK
EXTENDED

Welcome to the free preview of *LensWork 70*. 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.

Sample Pages from
LENSWORK



Sample Pages from
LENSWORK
EXTENDED

Overview of LENSWORK

70



Articles

Editor's Comments

Experience and Symbol

The importance of experiencing and appreciating such things as music, cake, and abstracts.

EndNotes by Bill Jay

Interview with Josef Tornick

With an appreciation of Celtic culture, Tornick responds to Paul Strand's *Tir a'Mhurain* in a passionate way. Tornick discusses the logistics involved and the details of photographing for three months in the Hebrides Islands.

Interview with Hiroshi Watanabe

Discovering his specific interest in making portraits led to finding faces of classic cultural interest. A native of Japan, Watanabe returns there to create images of the Kabuki players.

Portfolios



Josef Tornick

Tir a'Mhurain - Fifty Years After Paul Strand



Richard A. Johnson

Respite



Brooks Jensen

Wakarimasen



Hiroshi Watanabe

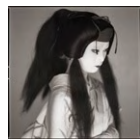
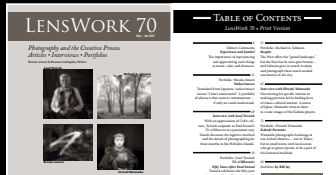
Kabuki Portraits

Overview of
LENSWORK

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED



LENSWORK EXTENDED 70

featuring...

A LensWork Video Tour Alan Ross' Darkroom

It was a real treat to visit with Alan Ross in his home and darkroom and see where he works to make his own stunning prints, as well as the large number of Adams Special Editions. In this informal video, we continue the *LensWork Darkroom Tours* series of "home movies on location with Brooks Jensen" – and talk with Ross about his work, his photography, his approach to high-volume production, and his years of experience in fine art photography and printing with traditional wet-darkroom materials.



Video

Bonus Gallery



As in a Mirror Dimly
by Andrew Beckham

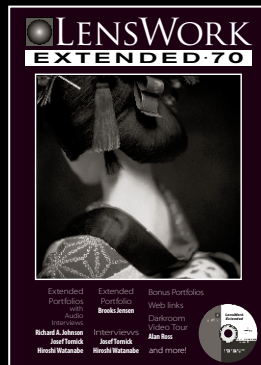


Los Toros
by Michael Crouser



The Stata Center
by Daniel Jackson

LensWork #70	<i>LensWork #70</i> In Print	<i>LensWork</i> <i>Extended #70</i> on CD
Hiroshi Watanabe	20 images	70 images Plus audio interview
Richard A. Johnson	12 images	24 images Plus audio interview
Josef Tornick	16 images	38 images Plus audio interview
Brooks Jensen	16 images	16 images
Bill Jay's <i>EndNotes</i>	2-pages	3-pages
Audio interviews with photographers		✓
Interview with Mary Virginia Swanson		✓
LensWork Podcasts		✓
LensWork <i>Vision of the Heart</i> Podcasts		✓
<i>Los Toros</i> Bonus Gallery by Michael Crouser		✓
<i>As in a Mirror Dimly</i> Bonus Gallery by Andrew Beckham		✓
<i>The Stata Center</i> Bonus Gallery by Daniel Jackson		✓
Video Tour of Alan Ross' Darkroom		✓



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.

Overview of
LENSWORK

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

Sample Pages from LENSWORK 70

LENSWORK

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

No. 70 May - Jun 2007



Portfolios
Brooks Jensen
Richard A. Johnson
Josef Tornick
Hiroshi Watanabe

Interviews
Josef Tornick
Hiroshi Watanabe

EndNotes
Bill Jay

TABLE OF CONTENTS

LensWork 70 • Print Version

8	Editor's Comments <i>Experience and Symbol</i> The importance of experiencing and appreciating such things as music, cake, and abstracts.
11	Portfolio : Brooks Jensen <i>Wakarimasen</i> Translated from Japanese, <i>wakarimasen</i> means "I don't understand." A portfolio of abstracts that seem to communicate ... if only we could understand.
29	<i>Interview with Josef Tornick</i> With an appreciation of Celtic culture, Tornick responds to Paul Strand's <i>Tir a'Mhurain</i> in a passionate way. Tornick discusses the logistics involved and the details of photographing for three months in the Hebrides Islands.
33	Portfolio : Josef Tornick <i>Tir a'Mhurain:</i> <i>Fifty Years After Paul Strand</i> Tornick celebrates the fifty-year anniversary of Strand's seminal work by revisiting and rephotographing this land that clings to an earlier time.
51	Portfolio : Richard A. Johnson <i>Respite</i> The West offers the "grand landscape," but the East has its own quiet beauty – and Johnson goes in search to enjoy and photograph these much-needed sanctuaries in the city.
65	<i>Interview with Hiroshi Watanabe</i> Discovering his specific interest in making portraits led to finding faces of classic cultural interest. A native of Japan, Watanabe returns there to create images of the Kabuki players.
71	Portfolio : Hiroshi Watanabe <i>Kabuki Portraits</i> Watanabe photographs backstage at two <i>kabuki</i> theatres — not in Tokyo, but in small towns with local actors who go to great expense to be a part of this honored tradition.
92	<i>EndNotes</i> by Bill Jay

Turn the page for additional content in
LensWork EXTENDED #70 on CD!

Overview of
LENSWORK

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

EDITOR'S COMMENTS

Experience and Symbol

I have a friend who is from another planet, and although his species has multiple sets of ears, they do not understand the concept of *music*. They have no such thing in their culture. Every time he drops in, and I have music playing in the room, he shakes his heads in disbelief and wonderment. I recently had a series of email exchanges with him about this, and I thought it might be of interest to others. I reproduce the emails here pretty much as they happened.

Dear Brooks,
Thanks again for your time the other day, especially for an unexpected visit. Sorry about the circle we left in the front yard. I do need to ask you a question I hope you don't think too tedious. I simply do not understand your fascination with that noise you always have blaring about in your home. Can you explain the purpose and objective of this so-called *music* you keep referring to?

Dear _____,
[name withheld, for obvious reasons],
You ask a difficult question, indeed. In fact, the premise of your question may be the very crux of the misunderstanding. You ask, "What is the purpose of music?"

— but I'm not sure it's possible to say that music has any purpose whatsoever. Clearly, the purpose is not to finish the playing of the composition, because that would imply that those who finish fastest would be the best musicians. This is not the case. Also, the purpose of music is not to improve the listener in any educational or intellectual way. If that were the purpose of music, the measure of its effectiveness would be the improved abilities of the listener after having been exposed to music. Music with this purpose tends to be dreadful. In short, I think it's best to think of music as being perfectly purposeless, that is to say without objective, but at the same time it is not at all trivial. Does this make any sense?

Dear Brooks,
I must confess, not really. When you say that music is not trivial, it seems to imply that it is important. What is so important about listening to music? How is it a benefit?

Dear _____,
Well, there is no question that listening to music improves my quality of life. Were there no music in my life, something would definitely be missing. (Please don't

take this comment as an insult — it's not intended as a statement about you or your lack of musical appreciation. ☺) Perhaps I can put it this way: if you were colorblind and had no appreciation of colors you could, nonetheless, appreciate a rainbow strictly for its *emotional* content. You may not see the colors but you could still feel the magical moment and rarity that causes a rainbow to appear. You could still smell the fresh air, feel the soft rain, and even appreciate the mythology of rainbows in culture and history. True, you would not see the color variations, but there are aspects of the phenomenon which you could appreciate in spite of your sight limitations.

Dear Brooks,
But, music is just *noise*. What am I missing?

Dear _____,
To say that music is just noise is the same as saying that taste is just chemicals on your tongue, or that speech is just vibrations in the air. Come to think of it, this is a good way to differentiate music from other forms of communication.

One of the fundamental things about music is that it is not a symbol for something else. So much of communication is the exchange of symbols — be it words, signs, insignias, patterns. For example, this symbol "☞" has meaning. It points in a direction because we understand the

symbol of the finger through the experience of an actual finger — a symbol that would be meaningless to your kind inasmuch that you have no fingers. We know such a symbol indicates that we should move or look in a certain direction, for example. Not every species can understand what that symbol means — for example, pointing at something in front of your dog simply attracts the dog to your *finger*, not to the object to which you are pointing. Dogs do not understand symbols the same way we do. Similarly, words are symbols and when I say "cat," the noise I make is a symbol for a creature that can be understood by people who speak my language. To others, the noise "gato" is the verbal symbol for the same creature, but cannot be understood by people who speak a different language. *Communication* differs in this regard from *experience* in that communication is *about* experiences and is essentially a series of symbols for experiences. Without common experiences, communication often breaks down. This is precisely because communication is, by definition, the exchange of symbols.

Returning to your question, music is not a symbol substituting for some experiential reality. Music is an experiential reality — and as such does not refer to anything else. It may remind us of something else; it may bring forth memories or emotions, but these are not called forth because music is a symbol substituting for real-

Overview of LENSWORK EXTENDED

Sample Pages from LENSWORK

Sample Pages from LENSWORK EXTENDED

LENSWORK

9

8

Sample Pages from LENSWORK 70

LENSWORK

ity, but rather an experience that may prompt the memory of other experiences. By saying it has no meaning, I mean to say simply that it is not a symbol substituting for some other experience.

Dear Brooks,
If I should not try to understand music by deciphering its symbols as a way to understand its message, how does one appreciate music?

Dear _____,
Music is *play*. Simply allow the noise to dance in your ears and mind. Let it lead you where it will and enjoy the journey. Listen to music as though you were a cork on the waves, bouncing up with the swell and down with the trough. To enjoy music requires a bit of faith and abandonment to the will of the composer and musicians, at least for the duration of the piece. Let the emotions of the musician become your own emotions based on the faith that doing so will be worth the effort. In this way, approach music the same way you would approach a roller coaster ride: it is an adventure of some moments that may thrill you, may frighten you, may exhilarate you, but certainly will enhance your experience of life. It will leave you wanting to do it again. Don't look for meaning in the music any more than you would look for meaning in a roller coaster ride. It's just an experience to be had.

Dear Brooks,
So, its all about feelings. What *should* I feel?

Dear _____,
Feelings? Well, yes, sort of, but it is not simple hedonism. Music is also about compassion and connection with fellow beings. It is a way of sharing experience without the use of words. Without the common experience, there is little we can share. Remember when I introduced you to cake and you tasted it for the first time? Before that, you could not have an opinion about it. After eating it, all I now need say is the word *cake* and I can bring back those memories and make your mouths water. Music is like that — it can be a shared experience.

What *should* you feel? I think a better question is *What do you feel?*

Dear Brooks,
This is all sounding very familiar. Isn't this precisely the same answer you gave me when I asked you to explain abstract photography?

Dear _____,
Precisely.

Dear Brooks,
Ah, I think I'm beginning to understand. Thanks.

10

WAKARIMASEN

The Search for Meaning in an Unknown Language



by
Brooks Jensen

Brooks Jensen

From a new folio by the same name. See www.brooksensenarts.com

11

Overview of
LENSWORK

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

Sample Pages from LENSWORK 70

▪ LENSWORK ▪

Wakarimasen.

Ik begrijp niet.

Je ne comprends pas.

Ich verstehe nicht.

δεν καταλαβαίνω.

Non capisco.

Eu não compreendo.

Я не понимаю.

No entiendo.

I do not understand ...

わかりません

Life is a search for understanding. From the moment we are born, we look, we reach, we touch, we absorb. We accumulate, organize, listen, think, speak, learn. From the noise of the world at large, we build our world in specific.

Noise ▶Data▶Information▶Knowledge▶Understanding

We think we know.
We think we understand.
But, do we really?

With scratches on a surface, we write and know what we have written — such sublime ideas and complicated understanding — the miracle of written language. We have communicated. Our words bring understanding.

But, do we know how fragile our understanding is? What happens to our understanding when *language* fails us?

What if we forget what the marks mean? What if we don't know the symbols? What if we *never* knew? What if someone — if *the world* — is trying to tell us all it knows, but we cannot read the meaning of the messages, written in an unknown, perhaps even *non-human* language? What if the message with the deep wisdom we seek is right in front of us and we do not understand? What if our only response is ... *wakarimasen*?

12

▪ LENSWORK ▪



13

Overview of
LENSWORK

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

Sample Pages from LENSWORK 70

Overview of
LENSWORK

▪ LENSWORK ▪



14

▪ LENSWORK ▪



15

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

Sample Pages from LENSWORK 70

Overview of
LENSWORK

TIR A'MHURAIN

Fifty Years After Paul Strand



by

Josef Tornick
Josef Tornick

House and Road, South Uist, Hebrides, 2004

— 33 —

▪ LENSWORK ▪



Neil Campbell, South Locheynort, South Uist, Hebrides, 2004

— 35 —

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

Sample Pages from LENSWORK 70

Overview of
LENSWORK

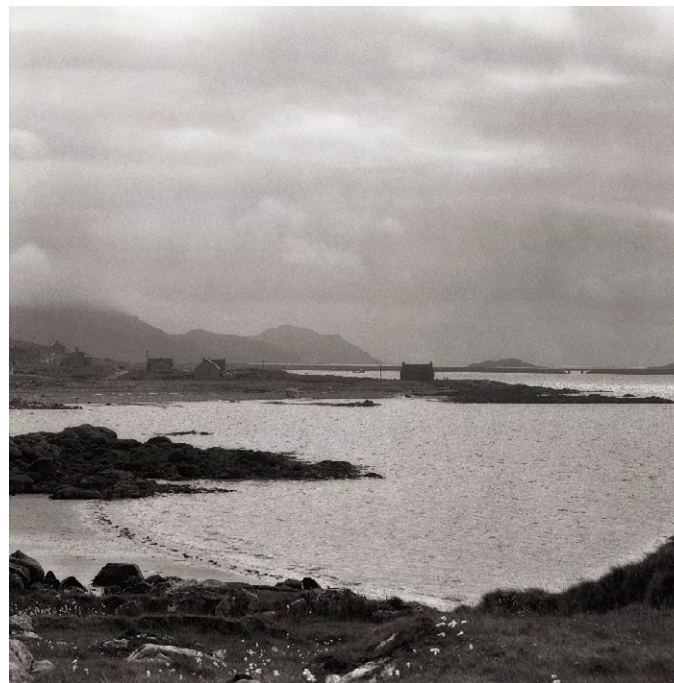
▪ LENSWORK ▪



Boats, Strom, South Uist, Hebrides, 2004

38

▪ LENSWORK ▪



Tir A'Mhurain, South Uist, Hebrides, 2004

[Photograph taken from the same spot as the cover of Paul Strand's book.]

39

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

Sample Pages from LENSWORK 70

Overview of
LENSWORK



Born in the inner city area known as "South Philly" in 1950, Richard A. Johnson was raised in Philadelphia, Pennsylvania, where he went on to graduate in 1970 from the Franklin School of Science and Arts for X-Ray Technology. Impressed as a kid by the magic of the Polaroid Land Camera, he was attracted later to photography and was introduced to the darkroom in high school. He knew then that photography was going to be a part of his life. When he studied x-ray technology, he found the two areas of study very similar.

While working as a Special Procedures X-Ray Technologist, Richard continually read about photography. In 1975, after the closure of the Philadelphia hospital where he worked, he took a position in Houston. The hospital administrator there discovered they shared an interest in black-and-white photography, so she loaned him a few books by a photographer named Ansel Adams. "I realized after looking at those two books that I knew nothing about photography. *Nothing.*"

Three years later he returned to Philadelphia, and continued in his career for another six years. Meanwhile, he continued his self-study and attended photographic workshops. In 1985, after 16 years in the medical field, he made a dramatic career change. Since then he has been teaching photography full-time at Delaware Country Community College in Media, Pennsylvania. In 2006 the college awarded him The Excellence in Teaching Award for Adjunct Faculty.

Richard is inspired by the classic Group f/64 aesthetic, and enjoys the work of Ansel Adams, Edward and Brett Weston, John Sexton, Michael Busselle and Galen Rowell. His musical interests are classic as well, preferring Vivaldi violin concertos and smooth jazz.

When not at the college or out photographing he enjoys making pen-and-ink drawings and building N and HO scale macro model train layouts. He lives in Newtown Square, Pennsylvania, with his wife, Donna Hess, and their son Alex.

Email: rjajdh@earthlink.net

Works with: Tachihara and Toyo 4x5 field cameras, and Mamiya RZ67ii. Negatives are scanned and prints made on Epson 2200 and 4000 printers with Ultrachrome inks.

Representation: *Seeking representation*

— 50 —

RESPITE



by

Richard A. Johnson

Cedar Trees - Ridley Creek State, Pennsylvania

— 51 —

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

Sample Pages from LENSWORK 70

Overview of
LENSWORK

▪ LENSWORK ▪



Pond In Late Fall – Poconos, Pennsylvania

54

▪ LENSWORK ▪



Rock Formation – Ridley Creek State Park, Pennsylvania

55

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

Sample Pages from LENSWORK 70

Overview of
LENSWORK

KABUKI PORTRAITS



by

Ichiro Aizawa

Hiroshi Watanabe

Eri Tanaka

71

LENSWORK



Sachiyo Oyama as Osome

73

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

Sample Pages from LENSWORK 70

Overview of
LENSWORK

▪ LENSWORK ▪



Maiko Takaku-Yanaginosei

82

▪ LENSWORK ▪



Natsuki Tukamoto-Tokisumi

83

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

Sample Pages from LENSWORK EXTENDED 70

Overview of
LENSWORK

LENSWORK EXTENDED 70



EXTENDED *Portfolios*



Hiroshi Watanabe
Kabuki Portraits
70 images
plus audio interview



Richard A. Johnson
Respite
24 images
plus audio interview



Brooks Jensen
Wakarimasen
16 images



Josef Tornick
Tir a' Mhurain
38 images
plus audio interview

Bonus Gallery



Los Toros
Michael Crouser, *Encore Portfolio*



The Stata Center
Daniel Jackson



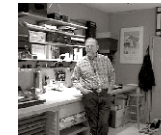
As in a Mirror Dimly
Andrew Beckham

EXTENDED *Extras*

- Marketing and Fine Art with Mary Virginia Swanson
- LensWork Podcasts
- LensWork Vision of the Heart Podcasts
- Additional Bill Jay *EndNotes*

Video Tour: Alan Ross' *Darkroom*

It was a real treat to visit with Alan Ross in his home and darkroom and see where he works to make his own stunning prints as well as the large number of Ansel Adams Special Editions. In this informal video, we continue the *Lenswork Darkroom Tours* series of "home movies on location with Brooks Jensen" and talk with Ross about his work, his photography, his approach to high-volume production, and his years of experience in fine art photography and printing with traditional wet-darkroom materials.



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.

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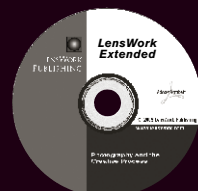
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LENSWORK

Sample Pages from
LENSWORK
EXTENDED

Extended Portfolios with Audio Interviews
Richard A. Johnson
Josef Tornick
Hiroshi Watanabe

Extended Portfolio
Brooks Jensen
Interviews
Josef Tornick
Hiroshi Watanabe

Bonus Portfolios
Web links
Darkroom Video Tour
Alan Ross
and more!



Sample Pages from
LENSWORK
EXTENDED **70**

Overview of
LENSWORK

KABUKI PORTRAITS



by

Hiroshi Watanabe

Hiroshi Watanabe

Eri Tanaka

◀ ▶ Welcome Index

LENSWORK EXTENDED

Thumbnails ⊗ Close

◀ ▶

Sample Pages from
LENSWORK

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK
EXTENDED

Sample Pages from LENSWORK EXTENDED 70

Overview of
LENSWORK

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED



Hands on White Kimono



Chieko Yamada

◀ ▶ Welcome Index

LENSWORK EXTENDED



Thumbnails

⊗ Close

◀ ▶

◀ ▶

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⊗ Close

◀ ▶

Sample Pages from
LENSWORK
EXTENDED **70**

Overview of
LENSWORK

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED



Nazuki Tachikawa-Kaede

◀ ▶ Welcome Index

LENSWORK EXTENDED

Thumbnails ⊗ Close

◀ ▶

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◀ ▶

Sample Pages from
LENSWORK
EXTENDED **70**

Overview of
LENSWORK

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED



Naoki Ichikawa

◀ ▶ Welcome Index LENSWORK EXTENDED Thumbnails ⊗ Close ◀ ▶ ▶

Sample Pages from LENSWORK EXTENDED 70

Overview of
LENSWORK

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED



Gaku Tada & Marina Ema

◀ ▶ Welcome Index

LENSWORK EXTENDED

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Overview of
LENSWORK

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

