

LENSWORK 79 PREVIEW

Overview of
LENSWORK

Overview of
LENSWORK
EXTENDED

Welcome to the free preview of *LensWork 79*.

This PDF file offers an overview and selected sample pages of the content of *LensWork* (in print) and *LensWork EXTENDED* (on computer DVD).

Sample Pages from
LENSWORK

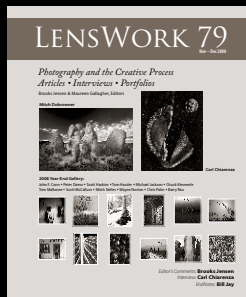


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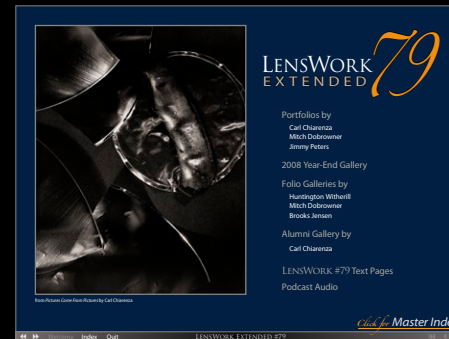
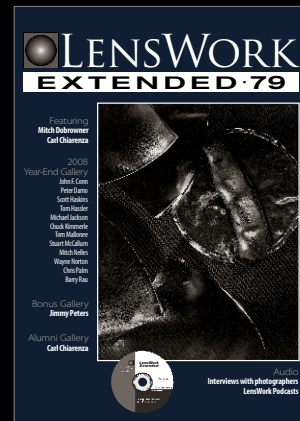
The Birth of a Lenswork Special Edition
Our much-loved 'Year-End' Photographer of the Year returns... Carl Charenza

2008 Year-End Gallery
This year we include an additional 100 images from 40 great photographers who work in a variety of genres... Carl Charenza

Interview: Carl Charenza
Carl Charenza, the author of the 'Year-End' Photographer of the Year award, talks about his work and the challenges of being a professional photographer... Carl Charenza

2008 Year-End Gallery
This year we include an additional 100 images from 40 great photographers who work in a variety of genres... Carl Charenza

EndNotes
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Our much-loved "Fine Art Photography at Real People Prices™" returns...as *folios*!

Interview with Carl Chiarenza
After a 50-issue hiatus from *LensWork*, we're delighted to speak once again with Chiarenza about his 50 incredible years as a photographic innovator, artist, and instructor.

EndNotes by Bill Jay

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Carl Chiarenza
Pictures Come From Pictures



Mitch Dobrowner
Unworldly Landscapes



2008 Year-End Gallery

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featuring...

Alumni Gallery

Peace Warriors by Carl Chiarenza



The book *Peace Warriors* was published with 25 images only as a limited edition of 500 copies by Nazraeli Press. Here we present 41 of these

hybrid images that cross the boundaries of abstraction and political commentary.

Bonus Gallery



Florida Cowboys by Jimmy Peters

Folio Galleries



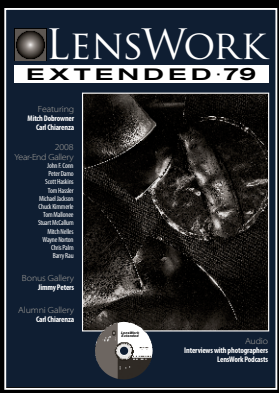
The Still Earth by Mitch Dobrowner



Silva Lacrimosa by Brooks Jensen



Improvisations by Huntington Witherill



Extended portfolios, more images • Audio interviews with photographers • Audio comments on individual images • Videos on photography and the creative process • Direct links to web sites, email addresses • Video interviews with photographers • And more all on a single DVD using the Acrobat 7 Reader.

LensWork #79	<i>LensWork #79</i> In Print	<i>LensWork Extended #79</i> on DVD
Carl Chiarenza	19 images	26 images Plus audio interview
Mitch Dobrowner	19 images	31 images Plus audio interview
2008 Year-End Gallery	24 images	122 images
Interview with Carl Chiarenza	8 pages	8 pages
Bill Jay's <i>EndNotes</i>	2 pages	2 pages
Audio Interview with Carl Chiarenza		✓
Bonus Audio Interview with Carl Chiarenza from <i>LensWork #29</i>		✓
Audio Interview with Mitch Dobrowner		✓
Bonus Gallery Florida Cowboys by Jimmy Peters		✓
Special Folio Galleries		3 Galleries ✓
Alumni Gallery <i>Peace Warriors</i> by Carl Chiarenza		✓
LensWork Podcasts		✓

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

No.79 Nov-Dec2008

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Scott Haskins	Mitch Nelles
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Turn the page for additional content
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The Rebirth of the

LENSWORK SPECIAL EDITIONS

Long-time readers of *LensWork* will know that our passion has always been for images, not for technology. However, it goes without saying that without technology, there is no photography! Technology is important. Rather than shun the technological aspects of photography, we've always pushed each technology to produce the very best photographic reproductions they can. We've done this with *LensWork* as ink-on-paper, adopting state-of-the-art stochastic duotone printing. We've done this with *LensWork Extended* as a digital publication, using the technology in ways even Adobe has found amazing. With our 1998 *LensWork Special Editions* program, we pioneered a technology to make reproduction prints that are visually indistinguishable from the photographer's originals using gelatin silver materials in a wet darkroom. In all of these media, our dedication has been to bring the highest quality experience to our readers that each technology could allow. In this same spirit, we are now announcing the rebirth of the *LensWork Special Editions*.

It's been four years since our last *LensWork Special Editions* offering. We've received a steady flow of requests from readers, "When are you going to offer *Special Editions* again?" We know it's

taken longer than we'd all hoped, but at last the time is right, the technology is spectacular, and we are delighted to once again offer *LensWork Special Editions*!

Folios

With this rebirth of the *LensWork Special Editions* program we're focusing our efforts on folios, rather than on individual prints. That's not to say we won't offer individual prints, but the feedback and requests from *LensWork* readers has overwhelmingly been for folios. What is a *folio*? I think of it as a hybrid between an individual print and a book. It's a collection of unbound prints – book-size rather than wall-size prints. Because they are unbound, like loose prints they can be handled individually, are meant for viewing by hand, but can be matted and framed, I suppose, if you want to. The prints in a folio are presented in an embossed and die-cut art paper enclosure, and feel more like a single collection than a random pile of prints. Like a book, they are typically monographs or thematic, and contain a number of prints that explore a photographic theme more deeply than is possible with a single "greatest hits" image.

Folios are a great format for collectible,



Improvisations by Huntington Witherill
LensWork Special Editions Folio #LWF-013
(actual folio in color)

tactile, yet displayable photographs. I've been producing folios for my personal work for years now. There is more information about folios as a format and as a concept on our website.

About the Technology

In the 1998 iteration of the *LensWork Special Editions* program, we made contact prints onto gelatin silver material using 425-line screen negatives. As changes in technology evolved in the graphic and printing industry, our ability to procure those hybrid negatives for printing in the wet darkroom disappeared. After selling over 28,000 *LensWork Special Editions* prints, we were left no choice

but to discontinue the program in late 2004. Since then, we've not seen another technology that allows us to create photographic reproductions that look like gelatin silver prints, and we are not willing to compromise the quality we established with the very first prints in 1998. We've been flooded with requests from readers, and we're obviously highly motivated to see the program continue, but not at the expense of our reputation.

As the gelatin silver *LensWork Special Editions* program was winding down, I started experimenting with Epson printers for my personal work. I discovered very quickly that the matte papers were

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just wonderful. I could make a print that was very similar to a platinum/palladium print with a similar tonal range, color, paper texture, and tactile feel. I prefer this for some work. But, the old “gelatin silver look” was simply not possible. The printers couldn’t produce it; the papers *really* couldn’t produce it. So, like many of you I’m sure, I’ve waited (not too patiently!) for a new technology that would allow us to make gelatin silver looking prints for those deep, deep blacks, those wonderful tonalities, and the aesthetically perfect surface textures that only gelatin silver papers have been able to produce.

Fortunately, the paper and printer manufacturers have been listening—and working very hard to create a solution. There has been an ongoing pursuit to make an inkjet paper and printer combination that could reproduce that wonderful gelatin silver look. In the four years since the end of our previous *Special Editions* program, there’ve been a few close calls, lots of claims in the marketplace, but precious little to get excited about. I’ve looked at every single new paper as it’s been introduced. I have been universally disappointed. For one reason or another, they just didn’t work. They either were too plastic, the densities weren’t sufficient, the surface texture was wrong, the longevity was questionable, or—worst of all—so many of them exhibited a terrible visual flaw generally known as *bronzing*.

Bronzing (also referred to as “gloss differential”) is an odd sheen in the dark tones that reflects differently than it should, similar to a tintype that appears as a negative image when viewed at an acute angle.

Last year, baryta (pronounced *ba-ri-ta*) coating techniques were introduced onto inkjet papers. This is the same kind of coating used in gelatin silver papers. Used in common with the latest inks, the promise of a true gelatin silver replacement seemed nearer than ever. I was hopeful, but not too optimistic. I’d been let down too many times in the last few years. Marketing claims are one thing, but seeing and testing is the only way to truly know their merits.

The new crop of papers has been out now for a number of months and I’ve been testing them for some time. At last I can say, without any hesitation whatsoever, that some of the newest papers are absolutely fabulous. They are every bit as good as the gelatin silver paper I printed on for years. In fact, the Dmax black densities are even greater than I was able to reproduce in the darkroom with selenium-toned prints! The surface textures are lovely—some papers better than others. The “feel” of them is just wonderful. It seems the wait has been worth it.

There are many variations in the marketplace, but four have risen to the top

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tier. I’ve been testing all four for some time now: Epson Exhibition Fiber, Ilford Galerie Gold Fiber Silk, Hahnemühle Fine Art Glossy, and Harman Glossy Fiber Base AL. I’ve put these four papers through their paces; tested them in every conceivable way including stress tests, density tests, and most importantly visual “aliveness.” Okay, that last one is a non-numerical, somewhat fuzzy concept. Let me explain.

I once interviewed Oliver Gagliani and we talked about the intangible nature of paper qualities. He compared the selection of photo paper to the judgment of a fine violin. The way to determine which violin is best is not based on reputation, not based on price, not based on materials, but based on the instrument’s ability to carry over distance. Oliver explained it this way: If you take a number of violins outdoors into a field and have someone play them while you listen from a distance, some violins just sound better. Up close they might *look* the same, and from a close range they might even *sound* the same. But the better violins have the ability to “carry” so much farther. Oliver simply applied this thinking to photographic papers, too. Sure, he would measure densities, he would look at all the other characteristics of a paper, but his true test was to look at papers from a distance and see which one “carried” the farthest. He was absolutely right. Some papers, seen from

across the room, simply look better even though they may have exactly the same densities, similar paper base, the same shade of white, comparable surface textures, etc. There is a kind of ethereal presence that some papers have that is discernable if you really look (and look *carefully*), which of course, we photographers do.

Testing these four papers, there was a very clear winner: the Harman Glossy Fiber Base AL. It was not only the deepest, darkest density of all—a density that exceeded what I was ever able to get in the dark-

room with gelatin silver fiber

HARMAN PHOTO

papers. Looking up close, from across the room, under various light sources, it was simply better to my eye. I showed these papers to other people, visitors to *LensWork*, and members of our staff. Almost everyone agreed it was a marvelous paper, the best of the test subjects. That’s not to say the other papers aren’t good—they are. In some cases, people preferred one *texture* over another, or perhaps one paper color over another. Those are aesthetic decisions and I can’t fault people for wanting to choose one of the other papers. I’d be happy to produce *LensWork Special Editions* on any of those four papers. But for me, the Harman paper was the clear winner.

So, with the ability to use Harman papers

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in combination with Epson printers and K3 inks we can produce prints that, in my opinion, exceed the quality of the *LensWork Special Editions* we used to produce in the wet darkroom. Amazing! In fact, one of the tests we did was to print selected images from the former *LensWork Special Editions* program on Harman Glossy Fiber Base AL and compare it to the original gelatin silver prints that we made on Ilford Multigrade Fiber Base, selenium toned. In every single case, the Harman print looked better than, or at least as good as, the toned gelatin silver version. I would never have predicted this. I've been a gelatin silver guy since my earliest days in photography. As a matter of fact, in the earlier edition of the *LensWork Special Editions* we made a big deal out of the fact that we were *not* producing inkjet prints. We advertised that and used that specific language; *no inkjet prints*.

Well, times have changed. The new papers and the new inks produce work that I could never produce in the darkroom, with a look and a feel that is absolutely spectacular. I am unapologetic about this. I have no qualms whatsoever in offering these Epson K3 pigment-on-paper prints on Harman paper and claiming with confidence and assurance that they are every bit as good, if not better, than the original *LensWork Special Editions* gelatin silver prints. Back then, we claimed our *Special Editions* were visually indistinguishable

from the photographers' original work. I stand by that claim. To my eyes—and I've been around photography for a long time—these prints are simply gorgeous.

I couldn't be more excited about this new technology because it brings photography to a wider audience. It opens up the door for all of us photographers to produce work in an affordable way, to produce it relatively easily, to make photographs we can be very proud of, to make beautiful prints that look and feel absolutely gorgeous.

So that's our "technological manifesto," I guess. It's the door that opens up the *LensWork Special Editions* program again and we're very excited about it, thanks both to Epson printers and Harman paper—by the way, neither of whom are sponsors of *LensWork* nor do we accept any special concessions from them. We use their materials because they're simply the best. And that's the best testimonial I can think to give to this evolving technology.

To be sure, not every print should be on glossy, deep black papers. There are aesthetic considerations that trump technology. So, there will be some *LensWork* folios in the new program that continue to use the matte papers because the images are best reproduced in that medium. Isn't this just marvelous? We now have the choice—a gelatin silver look, a matte

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platinum/palladium look, toned or not toned, warm-toned or cool-toned. It's a terrific set of options to explore from the creative point of view. As we release more and more folios of photographers' work as reproduction prints, working with photographers to produce the exact kind of reproduction prints they feel best represents their creative vision, we'll keep evolving.

The New *LensWork Special Editions Folios Program*

As with the original *LensWork Special Editions* program, we are committed to our motto "Fine Art Photography at Real People Prices™." Working with photographers, we will offer their images as folios with a philosophy that brings their work within reach of as many people's purchasing budgets as possible. We continue to maintain that one of the saddest situations in fine art photography is the barrier between the photographic artist and an audience based on inflated prices. When photography is affordable, it can be enjoyed by collectors in all financial tiers—not just the wealthy elite in the art market. Affordable photography helps provide financial support to the artists. Affordable photographs helps photography as a whole build a larger base of fans and enthusiasts, an important step in the health of our collective artistic pursuits.

Honestly, we've taken some grief from

those who insist that artwork should be expensive and limited to those who can afford to pay premium prices in the traditional distribution channels for fine art. We simply disagree. It's not that we think galleries are wrong, but rather that they have an important role to play in the distribution of collectible originals and investment quality art. We think reproductions like the *Ansel Adams Special Editions* and our *LensWork Special Editions* have a role in the marketplace, too. We know there are many more people who love photography than who can afford to compete with the elite buyers and large purchasing budgets of art institutions. Rather than see those individuals "do without," we prefer to see programs that make artwork within reach of the purchasing budgets of everyday folks. Our new *Special Editions* program continues in that tradition.

Because this is a *rebirth* for us, we have some experience with the concept of "special editions." We've sold a lot of prints to thousands and thousands of satisfied buyers. We've also listened to what they had to say about our previous program. With this opportunity to reintroduce special editions once again to our readers, we are making some important improvements based on that feedback.

One of the most consistent comments (okay, *complaints*) about our earlier

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program was that we “discontinued” work. Too many people wished they had had the chance to buy a folio, but were too late to place an order. Because of the demands of production in the wet darkroom, we produced our gelatin silver *Special Editions* in batches and needed to know how many to produce before we could start. We produced only enough folios to fill the orders we’d gathered before the deadline. With this new program, we can essentially “print on demand.” Our intention is to keep folios available as long as people show interest in them.

We will introduce each new folio with a time-limited introductory price—typically 60-120 days. After that, the folio will continue to be offered for its regular price.

Folios will not be “limited editions” as is so common in the art world. Instead, consistent with our thoughts about limiting an infinitely reproducible art medium like photography, we will *number* folios, but not *limit* them to some arbitrary number.

We hope to introduce new folios on a regular basis—probably in concert with new issues of *LensWork* and *LensWork Extended*. Therefore, you might see a new folio or two every sixty days, but we aren’t committing to a specific new release schedule.

We will continue to offer monograph



The Still Earth by Mitch Dobrowner
LensWork Special Editions Folio #LWF-012

folios from specific photographers, but will also introduce some thematic collection folios that will include the work of several photographers.

These new folios are slightly larger (8x10½”) than those we offered a few years ago and will include either five, ten, fifteen, or twenty images. There is typically a title page/text signature, too.

We’ve also been able to economize through some new workflow improvements with new printers (no spotting!) and folio cover production. This will allow us to reduce the price compared to the folios we offered in gelatin silver.

New Folios Now Available

Our first offering in this new program is by *LensWork* alumnus Mitch Dobrowner. We first published his work in *LensWork* #69 and he is back again with new images in this issue. For this

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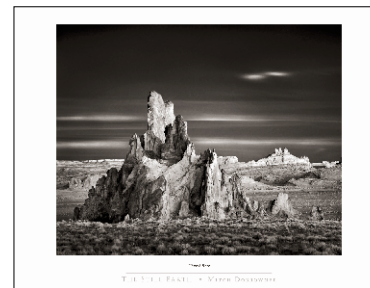
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new folio, we’ve worked with Mitch to select ten of his Desert Southwest landscapes for a new *LensWork Special Editions Folio* entitled *The Still Earth*. This folio is printed on Harman Glossy FB AL and is simply spectacular on this new paper.

We are particularly excited to offer our first folio of color images—a capability now open to us with this new technology. You may have seen the extraordinary color flower constructions of Huntington Witherill (another *LensWork* and *LensWork Special Editions* alumnus) in *LensWork Extended* #57. Huntington has selected fifteen images for this *LensWork Special Editions* folio. He prints his large, gallery prints on Hahnemühle Photo Rag Bright White, a matte paper, which we will also use in the production of this folio.

And, finally, I am excited to offer a new folio of my personal work, printed on the Harman Glossy FB AL. This folio is called *Silva Lacrimosa* (Tears of the Forest) and includes eleven new photographs from the charcoal remains of a forest fire.

A PDF of each of these new folios, as well as additional details about the program, some audio and video materials, and a history of the original *LensWork Special Editions* program is available on our website. This additional information is



from *The Still Earth* by Mitch Dobrowner

also included in the content of *LensWork Extended* #79.

Additional details can be found on pages 16 and 17 of this issue.

Thanks

Needless to say, we are excited to announce this new program. We know many of you have been looking forward to this, and we are grateful for your continual—and we should say, *gentle*—prodding and motivation over the last few years’ hiatus. We are glad to be back in production and look forward to once again bringing photography to an even wider audience in a format that truly showcases the creative work of so many fine photographers.

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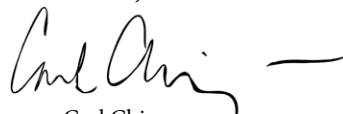
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PICTURES COME FROM PICTURES



Woods 551, 1983

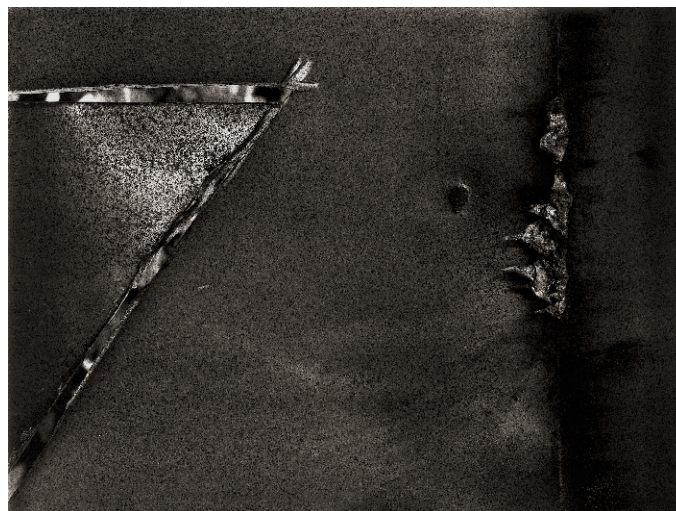
by

Carl Chiarenza

An additional 7 images are included in LensWork Extended #79,
as well as an audio interview with the photographer.

In addition, LensWork Extended #79 includes an Alumni Gallery portfolio of Chiarenza's
Peace Warriors portfolio, as well as audio from our first interview with him for LensWork #29.

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Accabonac 1, 1979

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Somerville 10, 1976

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Noumenon 236, 1987

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UNWORLDLY LANDSCAPES



Badlands, Skyline Point, Utah, 2007

by

Mitch Dobrowner

Mitch Dobrowner

*An additional 11 images are included in LensWork Extended #79,
as well as an audio interview with the photographer.*

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Shiprock Storm, Navajo Nation, New Mexico, 2008

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Acropolis, Factory Badlands, Utah, 2007

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Badlands, Skyline Point, Utah, 2007

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2008 YEAR-END GALLERY

John F. Conn

Photographers

John F. Conn



Peter Damo



Scott Haskins



Tom Hassler



Michael Jackson



Chuck Kimmerle

Tom Mallonee



Stuart McCallum



Mitch Nelles



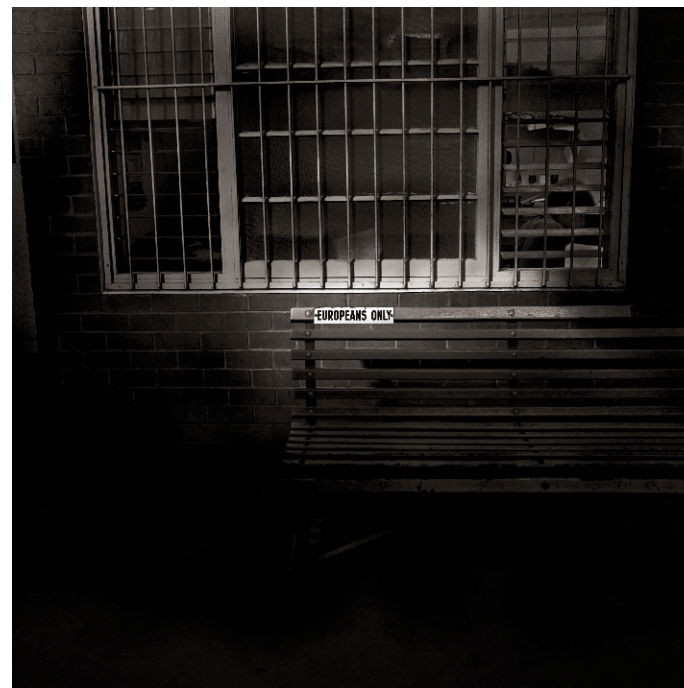
Wayne Norton



Chris Palm



Barry Rau



from the portfolio Apartheid, South Africa

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Peter Damo



Low Clouds Tree, Flinders Ranges, South Australia

Scott Haskins



from the portfolio Australian Wilderness

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Tom Hassler



from the portfolio *Abandoned*

Michael Jackson



from the portfolio *Poppit Sands, Wales*

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Chuck Kimmerle



from the portfolio *Hell's Forest*

Tom Mallonee



Sitgreaves Pass from the portfolio *Evidence of Passing, Route 66*

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LENSWORK 2008 Year-End Gallery

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LENSWORK 2008 Year-End Gallery

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Stuart McCallum



Skunk Cabbage Detail from the portfolio *A Quiet Harvest*

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Mitch Nelles



Boy and a Vase from *The Flea Market* portfolio

LENSWORK 2008 Year-End Gallery

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Wayne Norton

Chris Palm



Bent Telephone Pole from the portfolio *Desert Relations*



from the portfolio *Horses in Wyoming*

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Sample Pages from LENSWORK 79

Overview of
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Barry Rau



from the portfolio *Re-Creations*

LENSWORK 2008 Year-End Gallery

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LENSWORK *EndNotes*

This issue's quotation:
"If there is any method in the way I take pictures, I believe it lies in this: See the subject first. Do not try to force it to be a picture of this, that or the other thing. Stand apart from it. Then something will happen. The subject will reveal itself." – Bill Brandt

I recently listened to a group of university art professors discussing the decline of the visual arts programs at their institutions. I was not sympathetic. I should have been concerned because I witnessed a similar erosion of administrative support for the arts at my own university during the 1990s.

The fact is that I have never been comfortable with the visual arts as specialized academic programs — especially in centers of higher learning. Artists require certain skills and assets, such as visual acuity, but intense intellectual rigor is not one of them.

It is instructive to consider the origins of the modern university in the High Middle Ages (1250s on). The lowest degree was the Arts, which every student had to pass before moving on to higher degrees. Incidentally, the lowest students received exactly the same degree which is awarded today, the Bachelor of Arts. But the arts curriculum was very different, comprising Arithmetic, Geometry, Astronomy, Music Theory, Grammar, Logic and Rhetoric. The visual arts were so low in status that they did not exist as a university topic. The more serious fields of study, in ascending order, were Law, Medicine, and Theology.

I have always felt uncomfortable with the visual arts as a university subject. I don't like admitting that I was a "Professor" of "Art." Art seems so trivial as an intellectual pursuit. There it is: a *confession*.

Art would be better served, I think, in separate institutions like art colleges, teaching techniques, crafts and, as idea-banks, the visual history of

art and photography without any intellectual pretense. Better yet, I would encourage students to sign up for a series of workshops with the best practitioners, or even join a successful photographer as an apprentice.

This issue I probe into the personal predilections of a husband and wife, James Hajicek and Carol Panaro-Smith. Jim, I have known for thirty years; Carol, is a slightly more recent acquaintance.



Jim was a graduate from the halcyon days when Beaumont Newhall and Van Deren Coke were both teaching at the University of New Mexico. Since then he has become an acknowledged expert on early

photographic processes, conducting research into gum-bichromates, cyanotypes, photogravures, collotypes and woodburytypes, and many others. Carol is a respected artist in her own right with many exhibitions to her credit. In recent years they have collaborated on a beautiful series of life-size photogenic drawings, mainly featuring sea kelp and other botanical subjects. I interviewed them together, so I will present their responses next to one another.

- Initially I wanted to be... *an architect* (Jim); *an artist* (Carol)
- My favorite music is... *any Puccini opera* (Jim); *"White Stripes"* (Carol)
- My favorite novel is... *"Bred in the Bone"* by Robertson Davies (Jim); *"Written on the Body"* by Jeanette Winterson (Carol)
- My favorite movie is... *"Jules et Jim"* by Francois Truffaut (Jim); *"Swept Away"* by Leni Wertmuller (Carol)
- My favorite TV show is... *"American Chopper"* (Jim); *"Six Feet Under"* (Carol)
- When not photographing I enjoy... *hard labor of building* (Jim); *cooking* (Carol)
- My favorite meal is... *anything by my wife* (Jim); *any Greek dish* (Carol)

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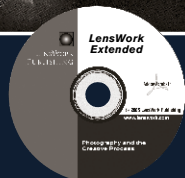
Featuring
Mitch Dobrowner
Carl Chiarenza

2008
Year-End Gallery

John F. Conn
Peter Damo
Scott Haskins
Tom Hassler
Michael Jackson
Chuck Kimberle
Tom Mallonee
Stuart McCallum
Mitch Nelles
Wayne Norton
Chris Palm
Barry Rau

Bonus Gallery
Jimmy Peters

Alumni Gallery
Carl Chiarenza



Audio
Interviews with photographers
LensWork Podcasts

EXTENDED *Portfolios*

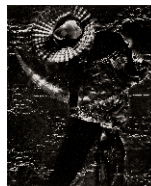


Carl Chiarenza
Pictures Come From Pictures
26 images
plus audio interview



Mitch Dobrowner
Unworldly Landscapes
31 images
plus audio interview

ALUMNI GALLERY



Carl Chiarenza
Peace Warriors

Bonus Gallery



Jimmy Peters
Florida Cowboys

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Photography • Art Criticism

2008 YEAR-END GALLERY



John F. Conn



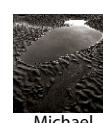
Peter Damo



Scott Haskins



Tom Hassler



Michael Jackson



Chuck Kimberle



Tom Mallonee



Stuart McCallum



Mitch Nelles



Wayne Norton



Chris Palm



Barry Rau

EXTENDED *Extras*

- Bonus Audio Interview with Carl Chiarenza from *LensWork* #29
- LensWork Podcasts
- Additional Bill Jay *EndNotes*

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UNWORLDLY LANDSCAPES



by

Mitch Dobrowner

Mitch Dobrowner



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After setting aside my love of photography to raise a family and run a business, my family and friends collectively “kicked” me to pick up my old Minolta film camera and start shooting again. I’m forever grateful to them for that. For more than three years I’ve been on a mission to make up for lost time.



In-depth research is an essential part of my photographic process. I always want to develop an understanding and appreciation of the subjects/landscapes before I go in to photograph. I have also cultivated patience to wait for weather and lighting conditions to be right. (This, however, tends to require a lot of coffee.)

For many years I had a vision of an image of Shiprock that I wanted to capture. I had never seen the rock formation, but over the years I had seen many images of it. None, though, was the one I could see in my mind’s eye. I knew I needed to travel to the Four Corners area.

When I arrived in Farmington (with my family) I was overwhelmed by my first, distant sighting of this otherworldly formation. Over the next ten days I woke up at ungodly hours to drive some distance in order to arrive at first light—driving over rocks in mud, snow, rain and sand—all the while thankful for my 4-wheel drive truck. Without it I never would’ve been able to get (safely) to the locations I wanted for my compositions.

The weather conditions made for moody, atmospheric photographs, as well as frozen fingers.

The more time I spent time in the company of Shiprock, the more I knew that I would need to be patient (despite the cold) to create my own interpretation of this extraordinary, and much-photographed formation. Words fail to describe the awe and excitement of seeing the

actual Shiprock that mirrored the image I had envisioned in my mind months before. It takes time with a subject to gain an understanding of its soul and spirit; to feel bonded. I waited for Shiprock’s exterior to reflect my interior feelings. Only then was I able to make the image that I came 800 miles to capture. It was a very personal, life-changing experience.

When taking photographs, time and space seem impossible to measure. Things get quiet, life seems simple again, and I find a respect and reverence for the world that is difficult to express through words. It’s as though the exterior environment and my interior world combine. Hopefully the images here will communicate what I visualize during those times. But with all this said, I always want to be sure that my primary focus is to keep enjoying my photography, have fun doing it, and consistently produce new work.

I’ve learned from experience that life is way too short not to.

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Badlands, Skyline Point, Utah, 2007

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Rock Family, Joshua Tree National Park, California, 2007

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Hoodoo, Cathedral Gorge, Nevada, 2007

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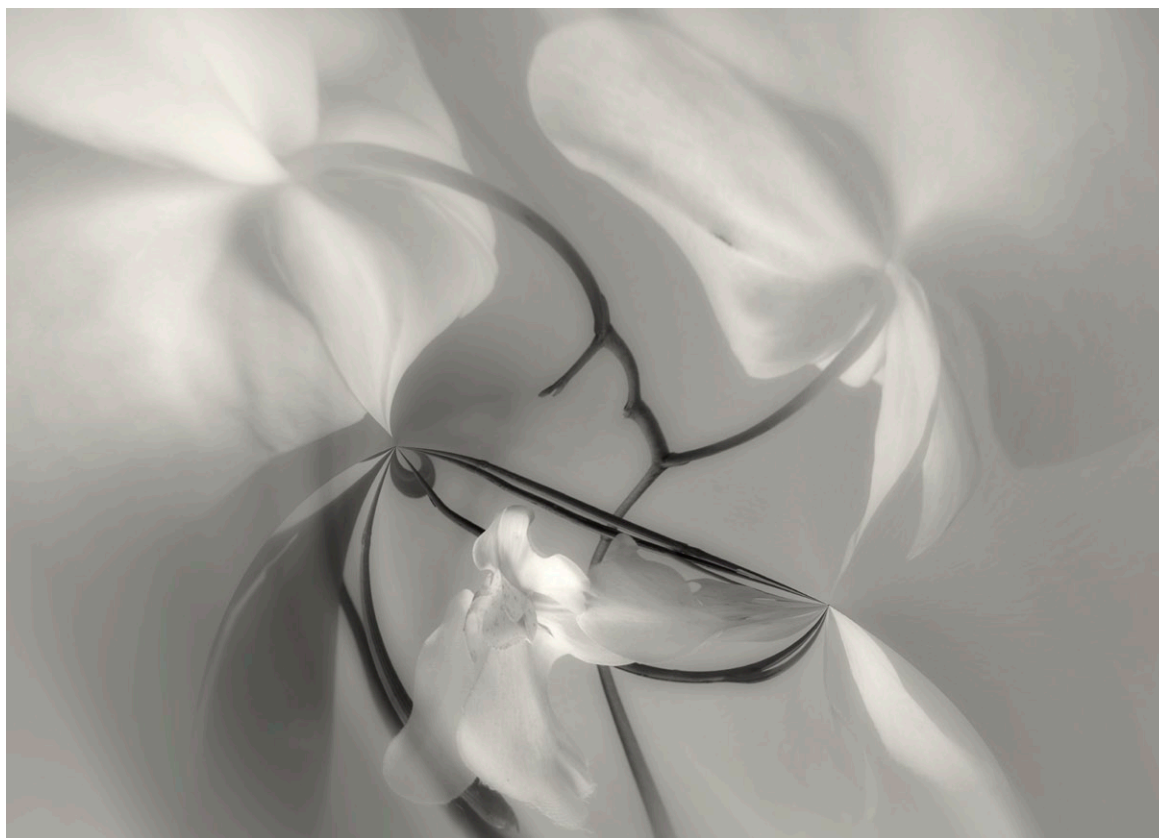
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Voice 360-588-1343 FAX 503-905-6111
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