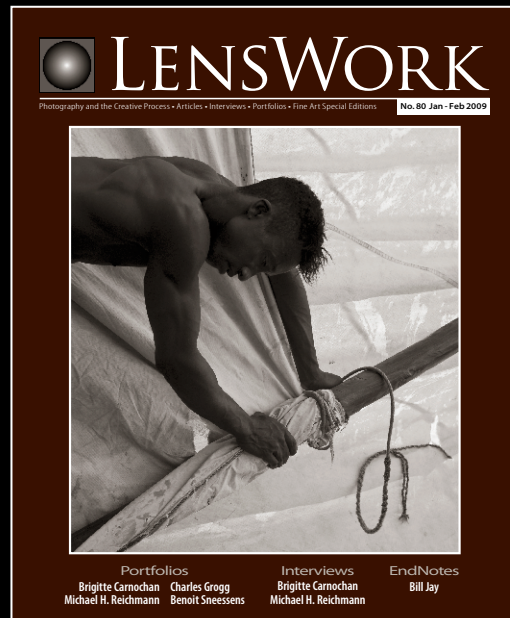


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Articles

Editor's Comments *Dear Mr. Jensen...*

So what advice might be useful as you prepare for your first exhibit? Brooks Jensen offers some ideas in response to this common email.

Interview with Michael Reichmann
Reichmann is best known for his popular website luminous-landscape.com — but he is also a fine *photographer*, as this interview and portfolio demonstrate.

Interview with Brigitte Carnochan
Born in Germany, raised in the United States, then an unexpected letter from her German biological father — which began this unique photography project.

EndNotes by Bill Jay

Portfolios



Brigitte Carnochan
Imagining Then: A Family Story 1941-47



Charles Grogg
Gifts from the Garden



Michael H. Reichmann
In Their Landscape



Benoit Sneessens
Hand on Heart: Faces of Pakistan

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featuring...

Bonus Gallery



Convergence
by Bill Lyons



Waterline
by Ian Foster



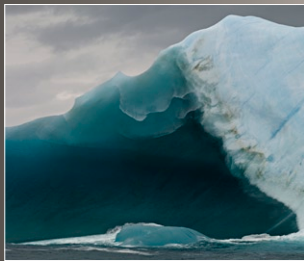
*Kennecott
Copper Mine*
by Bob Hills

Folio Galleries

Two new folios by Michael H. Reichmann



In Their Landscape



*Landscapes from
Around the World*

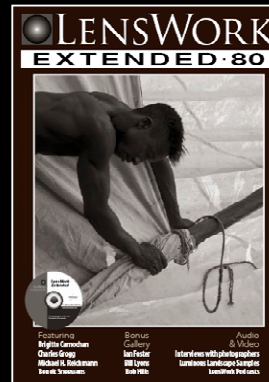
Video



Three special video clips from Michael Reichmann's *Luminous Landscape Video Journal*, including shooting on location, and his interview with Jay Maisel.



LensWork #80	<i>LensWork #80</i> In Print	<i>LensWork</i> <i>Extended #80</i> on DVD
Brigitte Carnochan	20 images	37 images Plus audio interview
Charles Grogg	12 images	35 images Plus audio interview
Michael H. Reichmann	12 images	21 images Plus audio interview
Interview with Michael H. Reichmann	9 pages	9 pages
Interview with Brigitte Carnochan	7 pages	7 pages
Benoit Sneessens	14 images	18 images
Bill Jay's <i>EndNotes</i>	2 pages	3 pages
Michael Reichmann in Madagascar a video by Chris Sanderson		✓
Sample videos from <i>The Luminous- Landscape Video Journal</i> Interview with Jay Maisel Photographing in Antarctica		✓
Bonus Gallery <i>Waterline</i> by Ian Foster		✓
Bonus Gallery <i>Kennecott Copper Mine</i> by Bob Hills		✓
Bonus Gallery <i>Convergence</i> by Bill Lyons		✓
Special Folio Galleries		2 Galleries
LensWork Podcasts		✓



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35	Portfolio: Brigitte Carnochan <i>Imagining Then: A Family Story 1941-1947</i> The subject of this unique body of work is twofold: the generation of the World War II years, and the process of memory. Multi-layered images that present a visual equivalent of remembering.	94	<i>EndNotes</i> by Bill Jay

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EDITOR'S COMMENTS

“Dear Mr. Jensen ...”

“I’m having a show! This is my first exhibition. Do you have any suggestions? Specifically, I’m not sure how to approach the sale of my work. Can you offer any advice?”

Hardly a week goes by that I don’t receive an email similar to this. I’m encouraged that so many photographers are finding an opportunity to exhibit their work for the very first time. However, I do find this kind of inquiry curious.

You see, it never occurred to me, when I had my first exhibition, that I ought to be worried about *selling* work. I always thought selling work happened after one became successful, established, and with some reputation. In addition, I always assumed it was important that I have the ability to produce work that people would actually want to buy. It seemed natural that it would take a while for me to develop that level of artistic maturity, and that the way to do so was to have as many noncommercial exhibits as I could. In fact, I always viewed such exhibits as motivation to produce as much work as I could, long before I ever entered the world of art commerce. But, that’s my story, and clearly not the way today’s young photographers think. Instead, let me offer some

suggestions about exhibiting your work, be it your very first exhibit or at least an early one in your art career.

First, when the show is over and the prints are back in your possession, how will you define success? By the number of people who attended the event? The number of dollars you collected? The number of prints you sold? The number of *collectors* who buy prints? The number of compliments you received? The comments in the guestbook? All of these and more could be ways you define success; any of them valid. The most important part of this thought process is how do *you* define success?

Furthermore, how should you define success at this stage in your art career? Your goals will likely be different for your first exhibition compared to your twentieth. Does it make sense that you will likely only *have* a twentieth exhibition if the previous nineteen met with some kind of success, however that is defined? Said another way, what do you need to accomplish with this first exhibition that will help you succeed with your twentieth?

Conversely, what result would you anticipate could *discourage* you the most? Lack

of sales? Lack of attendance? Lack of comments? Lack of collectors? Few things will harm your budding art efforts like a stunning defeat in your first or second exhibition.

But — and this is so important — defeat is something that is always measured *against an expectation*. Perhaps care in managing your expectations is a worthwhile investment to keep yourself motivated, working, and progressing. Be reasonable. Be specific. Hedge your expectations to match your motivations.

At the very least, avoid inconsistency. For example, if you define success as the number of people who buy prints, then price them so everyone can afford them. There is little chance for success if you define success as the number of people who buy prints, but then price them so few can afford the purchase. Better to sell too many and raise your prices later, than to become discouraged because your prices are so high that no one buys.

There are no right answers to any of this, other than your own personal answers. A bit of soul-searching is recommended so that you know how *you* define success. Then, simply employ those steps, decisions, and techniques that will bring you as close to your definition of success is possible.

If you define success as the number of people who come to the event, then spend the money advertising and promoting the event so folks will show up. Employ ideas that will get folks off the couch. Combine your first exhibition with another event and cross-promote them.

If you define success as the number of collectors who buy your prints, then you’d better make sure that collectors are aware of your work and that it is collectible — that is to say, an important addition to their collection, for some reason. Collectors collect for reasons completely independent of why artists make work. Don’t confuse the two.

If you define success as the number of compliments you receive, then perhaps you could promote this activity by making it easy for people to leave comments. What if you hung a pad of paper and pencil next to every print with a sign inviting comments? Make it fun. No adult, for example, can resist crayons. (If you don’t believe me, try it!) You might want, in that case, *ahem*, to be sure your photographs are under glass.

However you define success, at least do so with specificity and then take actions to ensure success as you define it. Think the process through with specificity and precise knowledge of your own inmost objectives and you’re more likely to walk

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away from the experience feeling motivated to make more work — perhaps the most important objective of all.

Here are a few suggestions that can make a first exhibition of your work more successful — or your twentieth for that matter.

Make It Good

Wait until you're ready to exhibit. Don't be so anxious that you display work that is of questionable quality. You're far better off to have your first show two years after you're ready than one month before you are.

Make Your Work About Something Other Than You

Have a theme to your first exhibit. Make it a project about some place, some thing, some person, some activity, something outside yourself. Don't begin your exhibition career with a retrospective of your greatest hits. Remember, with your first exhibition no one knows you; in other words, *you* are not the draw that motivates them to come see the exhibition. Make the work about something people are interested in and, through their interest in that thing, they'll get to know you.

Don't Worry About Commerce

There is an old adage that says banks are willing to loan you money only if you can prove you don't need it. This applies to photography, too. Commercial galleries are most willing to represent you only

after you are an established artist whose work is in demand. The way to accomplish that is to get your work out into the world; if people don't know about it they can't collect it. But how do you get your work out there if you can't sell it? Simple: give it away. Donate your entire first exhibition to some worthy cause, perhaps as a fundraiser, perhaps as a part of their permanent collection for decor or display. You will find that you've begun to develop a reputation as more and more people see your work.

Tell Them Who You Are

Spend time writing your artist's bio and the artist's statement for the show. Craft these carefully. Have a dozen or more people read it and give you feedback before you consider it the final document. Proof read, proof read, and then proof read it again. In the artist's statement, talk about the work. In the artist's bio, talk about your motivations, commitments, and passions. Don't waste time telling people about your *photographic* history or career — when you began photographing, what your first camera was, and the other mundane details of the process of making photographs. No one cares about *how* you became a photographer but rather *why* you became a photographer.

The Take-Away

Every person who comes to your exhibition should leave with something in their

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hands. It could be your business card, brochure, a price list, a CD, a bookmark, a postcard, a calendar, a keepsake, an audio disc with an interview of you talking about your work — you get the idea. If you want people to take an interest in your work, give them a way to be interested in your work after they've left the exhibition.

A Next Step

Once someone has interrupted their life to attend your exhibition, make sure you haven't led them to a dead end. Provide them something else of yours to look forward to. Have an announcement about your next exhibition, something special they can see on your website, information about your forthcoming book, Blurb.com publication, upcoming article in the local newspaper, or at the very least the next project you're working on.

Develop a Relationship

For those who are interested in following your art career, have a way to keep them informed. Gather names and addresses for your periodic newsletter. Gather email addresses so you can keep them informed via email of upcoming events, exhibitions, or projects.

Be Your Own Docent

Remember, your artwork is far more important to you than it will be to anyone else. You will know more, understand more, have thought more about, and spent

more time with your artwork than anyone else in the world. Share your knowledge. Be the conduit between your artwork and your audience. If you can't physically attend the exhibition, then do so remotely via written handouts, audio commentary, or perhaps even a short video loop playing on a laptop so that people can see you speak about your work. The more they understand what you are trying to do with your work, the greater the chances that they will develop an appreciation for your project and motivations.

The Post-Event Event

Most gallery-night openings are cumbersome for folks who really want to see the artwork. There are simply too many distractions — noise, hors d'oeuvres, people to talk with, crowded spaces. Have an event after the opening for those who are more interested in your work than the casual glance afforded opening night. Hold a Saturday afternoon gallery talk, slide show, demonstration, or Q&A.

These are just a few ideas, but they illustrate the point. In a few weeks, you will be looking back on this event. A little pre-planning can help make that review much more positive and energize your creativity.



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IMAGINING THEN

A Family Story 1941-1947



War's Long Shadow

by

Brigitte Carnochan

Brigitte Carnochan

This entire project, which includes an additional 17 images, are included in LensWork Extended #80, as well as an audio interview with the photographer.

Imagining Then is showing at Gallery 291 (San Francisco) from January 8 through February 28, 2009.

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Love of His Life

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GIFTS FROM THE GARDEN



Oak Leaf 4

by

Charles Grogg

Charles Grogg

An additional 23 images are included in LensWork Extended #80,
as well as an audio interview with the photographer.

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Acanthus Leaf

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Calla Leaf 2

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Corkscrew Rush

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IN THEIR LANDSCAPE



Fun Fair, Toronto, 2007

by

Michael H. Reichmann

*Six of the images in this portfolio are available in the
LensWork Special Editions Folio In Their Landscape, released December 2008*

*An additional 9 images are included in LensWork Extended #80, as well as
an audio interview with the photographer, video clips, and two Folio Galleries
featuring Reichmann's new Special Editions Folios.*

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Himba Dune Walk, Namibia, 2006

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Sunrise Fishing, Guilin, China, 2006

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Jungle Paddling, Amazon, Brazil, 2007

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HAND ON HEART

Faces of Pakistan



Peshawar, December 2006

by

Benoit Sneessens

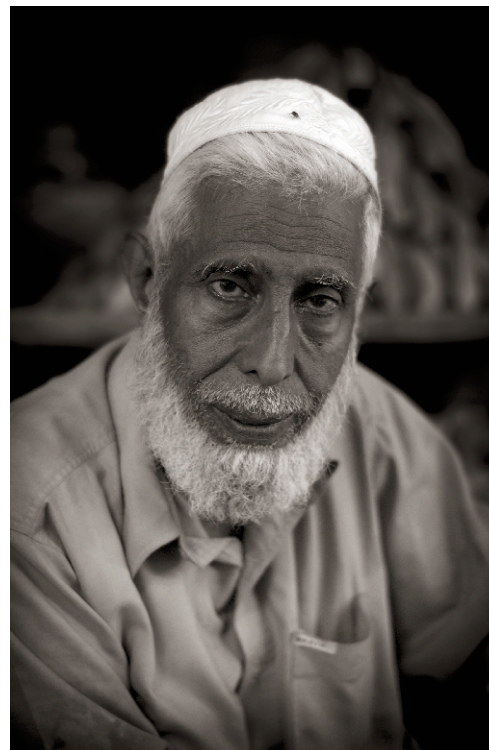
Benoit Sneessens

This portfolio is dedicated to my parents, Micheline and Daniel, for their support.

*An additional 4 images are included in LensWork Extended #80,
as well as an email interview with the photographer.*

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Merchant at the vegetable market, Peshawar, July 2007

Peshawar is one of the oldest towns on the Indian subcontinent. The old town is a maze of different specialized markets — or bazaars, as they are called. This merchant was selling in Sabzi Mandi, the “vegetable bazaar.”

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Merchant with cigarette, Peshawar, December 2006

Contrary to my expectations before my first trip, I found Pakistanis, including the people of Peshawar, quite receptive to photography, though Islamic tradition commands them to keep a modest and discreet look.

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Shimshali shepherdess, Shuwerth (Shimshal Pamir), July 2007

In summer, women from Shimshal villages tend the herds of yaks, goats and sheep in the high pastures of Shuwerth (4800 meters above sea level) before the winter shepherds – mostly men – take them away to places where they can find grass between October and April. Shimshalis affectionately refer to these pastures as their “Pamir”; they are places of grass, springs, undulating pastures and great scenery.

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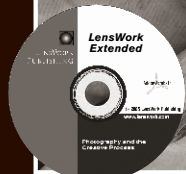
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Charles Grogg
Michael H. Reichmann
Benoit Sneessens

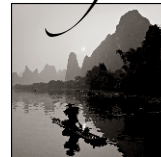
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Ian Foster
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EXTENDED *Portfolios*



Brigitte Carnochan
Imagining Then:
A Family Story, 1941-1947
26 images
plus audio interview



Michael H. Reichmann
In Their Landscape
31 images
plus audio interview



Benoit Sneessens
Hand on Heart:
Faces of Pakistan
26 images



Charles Grogg
Gifts from the Garden
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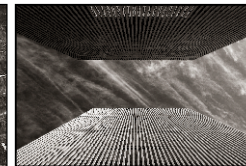
Bonus Galleries



Ian Foster
Waterline



Bob Hills
Kennecott Copper Mine



Bill Lyons
Convergence

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Michael H. Reichmann
Landscapes from Around the World



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Photography • Art Criticism

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- LensWork Podcasts
- Additional Bill Jay *EndNotes*

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 issue offering an engaging mix that only multimedia makes possible.



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*Imagining Then:
A Family Story
1941-1947*

by

Brigitte Carnochan

Brigitte Carnochan



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Sometimes forgetting is simply being afraid to remember. I now know that my father was a soldier in Rommel's army. After being captured, sent to the U.S. as a POW, then repatriated to Germany three years later, he and my mother divorced. She then married my American stepfather, a man I quickly grew to love as my father. I knew very little about my German father as I was growing up. My mother never spoke of him, and I was afraid — given the possibilities — to ask.

Like a New Year's gift, his letter arrived in January of 1976. I had no memory of him whatsoever — no image in my head to put with the bold blue script on the paper. I had no way of knowing that he too had immigrated to the U.S. 22 years earlier. That summer my nine-year-old daughter and I visited him and his family in Connecticut.

It was an emotional period for me, but by the time he died six years later we had both filled in many of the blanks in each other's lives, and he had shared his few early photos with me. Later, in 1999, when my mother and American



father also died — and I inherited their snapshots, ephemera and documents as well — I wanted to put the puzzle of my first years together in some meaningful way. I wanted to honor them. They'd all led difficult, fractured lives. What I didn't realize was that reclaiming my early life by imagining the years from 1941 to 1947 would heal a wound I hadn't consciously known I carried.

I began to work with their carefully saved photos and documents, but found I couldn't carry out my vision with film and a wet darkroom. Time passed — nearly ten years, in fact — during which I'd slowly acquired Photoshop skills. After I had shoulder surgery in 2007 I was unable to photograph for six months, but I could scan images and work on

the computer. It was then that the project became all-consuming. Things fell together. I dreamed images and made sketches in the middle of the night. I read histories of the war and autobiographies and novels about personal journeys — psychological and real — that the war enforced. This project is a journey back to those years, so I can go forward.

I wanted to tell the story of those years in my own voice, but I wanted to place it in a historical context so that it became more than personal. Friends and others who have seen this work respond to it by telling me their own story. One friend was reminded of "my mother living through the Blitz, my father being an evacuee to the north of England, and then both of them together emigrating." Another recalled her feelings of fear and loss when her American father went off to war — and didn't return for five years. The details of their stories are different, but the basic human emotions are the same. It's important to me that my story be a jumping-off place for remembering other stories.

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Casualties of War

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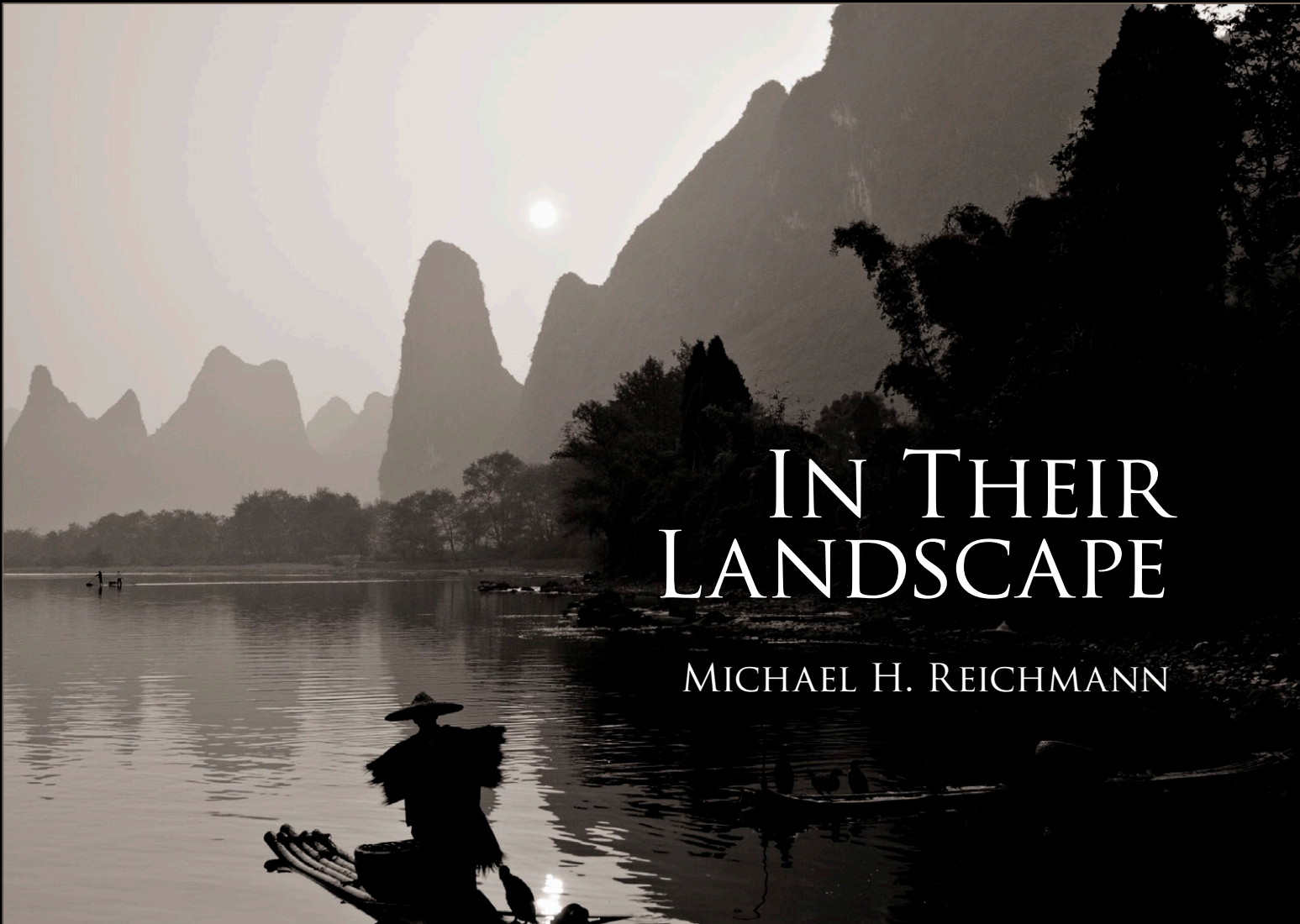
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IN THEIR LANDSCAPE

MICHAEL H. REICHMANN

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In Their Landscape by Michael H. Reichmann

LENSWORK FOLIO GALLERY



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This special Folio Gallery offers you two ways to look at the images in the project: *Gallery View*, which highlights each image on a page (as we do with our standard *LensWork Extended* portfolios), and a *Folio View* which shows the image as it appears on a page of the printed folio.

To switch between views, use the orange link on the left side of the navigation bar below. Subsequent pages will stay in the view you select until you click to change it.

This gallery contains all of the image and text pages found in the printed folio, and additional biographical information about the photographer.

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In Their Landscape by Michael H. Reichmann
LENSWORK FOLIO GALLERY

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Baobabs and Oxcart, Madagascar, 2007

IN THEIR LANDSCAPE
MICHAEL REICHMANN

In Their Landscape by Michael H. Reichmann
LENSWORK FOLIO GALLERY

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Fastening the Sail, Madagascar, 2007

IN THEIR LANDSCAPE
MICHAEL REICHMANN

In Their Landscape by Michael H. Reichmann
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