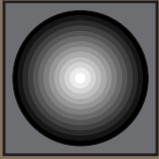


No. 22 • Aug - Oct 1998



# LENSWORK

*Photography and the Creative Process • Articles • Interviews • Portfolios*

QUARTERLY

*Essays*

Chara M. Curtis  
Gerald H. Robinson

*Interview with*  
Joan Myers

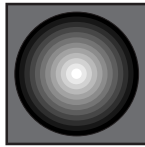
*Portfolios*

Larry Wiese  
Steven Katzman  
Joan Myers



# LENSWORK

Q U A R T E R L Y



*Photography and the Creative Process*  
*Articles • Interviews • Portfolios*

No. 22

Aug - Oct 1998

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ISSN #1075-5624

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Printed in the U.S.A.

LENSWORK Publishing  
PO Box 22007  
Portland, Oregon 97269-2007

USA Toll Free 1-800-659-2130  
Voice 503-659-2130  
FAX 503-659-5945

Email editor@lenswork.com  
Web site at www.lenswork.com

AUG - OCT 1998

LENSWORK QUARTERLY #22

*LensWork Quarterly* (ISSN 1075-5624) is published four times yearly (February, May, August, and November) by LensWork Publishing, PO Box 22007, Portland, OR 97269-2007. Subscriptions are available within the United States for \$29 for 1-year (four issues) or \$55 for 2-years (eight issues). Canada and Mexico subscription rates are \$39 for 1-year (four issues) or \$75 for 2-years (eight issues). Overseas subscription rates are \$49 for 1-year (four issues) or \$95 for 2-years (eight issues). Periodicals Postage Rates paid at Portland, Oregon. Postmaster: Send address changes to LensWork Publishing, PO Box 22007, Portland, OR 97269-2007.

**Distributed by:**

**Ingram Periodicals**

1240 Heil Quaker Blvd.  
La Vergne, TN 37086  
800-627-6247, FAX 615-793-6043

**Small Changes**

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Seattle, WA 98109  
206-382-1980, FAX 206-382-1514

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Brooks Jensen

## ***Editor's Comments***

Technology is allowing our Editor to offer LensWork readers what he's been enjoying all these years — a chance to hear photographers actually *talk* about their work and creative process, as well as bringing you additional portfolios not included in the paper version. At last, he can bury old frustrations with the exciting announcement of *LensWork MultiMedia!*



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Of course, *we're* captivated by black and white photography, but does the same response resonate from the souls of *non-*photographers? Curtis not only shares our captivation and vision, but as a writer by trade with an artist's heart she skillfully takes us to her mind-space where things get playful, and a little *steamy*.

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### ***Alfred Stieglitz as a Revolutionary***

The first notable promoter of photography as an art form, Stieglitz' beliefs ran counter-culture to the times; his political, social and religious views did not fare well with mainstream America. Today, his work fetches handsome prices, but chances are it is doing so in a market that Stieglitz would have disdained, and to an audience that knows very little of this controversial revolutionary.

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LensWork in Conversation with

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# EDITOR'S COMMENTS



## *Announcing the* LENSWORK MULTIMEDIA EDITION

For five years now I've had the joy and privilege of being the Editor of *LensWork Quarterly*. I must tell you, it's the best job in the world. I spend the vast majority of my waking hours working with photographers, looking at great photographs, interviewing photographers, and generally "shooting the photographic breeze."

I have had, however, one large and looming regret: The 96-pages in each issue of *LensWork Quarterly* simply don't permit us to publish the wealth of good work we see. We review *dozens* of photographic portfolios for each issue, but must choose just *three* to publish. I can't possibly tell you how difficult this is. And that's not the *only* frustration.

I've had so many conversations with photographers from all over the world, and learned in the process that photogra-

phers are among the most creative, resourceful and energetic people there are. Their insights into photography *and life*, as well as their experiences and anecdotes, are an inspiration and a tremendous resource. Again, because of the finite number of pages available in *LensWork Quarterly*, we can only capture an occasional interview for LensWork readers.

For years I've wonder how to solve these two frustrations. Increasing the *size* of *LensWork Quarterly* isn't the solution — it's equally the question of how to *capture what photographers are thinking*.

Well, my days of frustration are *over*.

It is with incredible excitement that we are launching the *LensWork MultiMedia Editions*.



In previous issues of *LensWork Quarterly* (in particular, *LensWork Quarterly* #11) I've talked about the computer as a means for the *distribution* of images. But it's not just images — it's *sound* that makes the computer's multimedia capabilities so exciting. *Imagine* — a single CD-ROM in your computer can deliver a dozen or more photographic portfolios, along with audio recordings of the spoken thoughts by photographers on creativity and their work. At last, we're able to share the wealth of good work that we see *and* allow you to hear the thoughts of photographers through recorded interviews.

Each issue of a *LensWork MultiMedia Edition* will contain **several additional portfolios** that are not included in its printed counterpart in *LensWork Quarterly*. In addition, the portfolios printed in *LensWork Quarterly* may have **additional images** that can be included in the *LensWork MultiMedia Edition*. And, for me, the most exciting part of the *LensWork*

*MultiMedia Edition* is the ability to reproduce **studio-quality audio interviews** with all of the photographers featured in the print version of *LensWork*, so that you can hear their thoughts about their work, their process, and their creative life. Each *LensWork MultiMedia Edition* will also contain the entire 96-page presentation of the corresponding paper issue. The *LensWork MultiMedia Edition* fully expands those contents, adds additional image and audio content, as well as drops in extra enhancements only available in a multimedia presentation.

I am, and always will be, a lover of books. As much as I'm fascinated by the potential of computer distribution, I know that there is an inherent magic in the printed page that cannot be replaced with a computer screen. *LensWork Quarterly* is, and will remain, the cornerstone of our publishing efforts. It is our hope that the launch of *LensWork MultiMedia Editions* will simply expand the available resources that creative photographers can use.

The *LensWork MultiMedia Editions* will be issued quarterly, simultaneously with each issue of the paper version of *LensWork Quarterly*. This strategy of "parallel publication" will allow us to supplement each issue of *LensWork Quarterly* with the audio interviews and additional images that can be published in the multimedia edition. Therefore, in spite of the risk of introducing some confusion, the inaugural *LensWork MultiMedia Edition* issue is being labeled "No. 22" to correspond with its paper cousin.

Note that over the next several months we will be releasing *LensWork MultiMedia Editions* of the back issues to correspond with *LensWork Quarterly* #13 through #21. We are now in the process of interviewing those photographers and reviewing additional portfolios. Check our Web site

for future news about the release of these back issues of *LensWork MultiMedia Editions*.

### **More Portfolios**

In spite of the short list of repetitive names that one sees in the gallery listings of photographers, there are an amazing number of very talented and creative photographers producing work today. We have therefore made it a policy, since the early days of *LensWork Quarterly*, to limit the publication of any given photographer's work to a single portfolio. The purpose of this policy was simply to make the limited space in *LensWork* available for as many photographers as possible. Of course, most good photographers produce more than one fine body of work. The unfortunate consequence of our policy is that many of the photographers you have previously seen in *LensWork Quarterly* have additional bodies of work we have not been able to publish. Now, with the introduction of the *LensWork MultiMedia Editions*, we have the space to re-visit some of these fine artists, and to present additional portfolios of their work. For example, one of the most popular portfolios that we've published was in *LensWork Quarterly* #14 — a portfolio titled *American Camp* from photographer David Grant Best. In the *LensWork MultiMedia Edition*

No. 22 we're delighted to present another portfolio by David Grant Best, this work titled *Being There* — a sweet little portfolio of nine prints made one afternoon while he was snowed-in at a remote mountain cabin. The multimedia part of his presentation is an interview with David about this new portfolio.

A word about the technology: There are a few — fortunately, very few — requirements in order to access the multimedia CDs. As the technology has become easier and easier over the last several years, multimedia publishing has become easier, too. Unlike my favorite media — known as the Built-in Order Organized Knowledge device, or BOOK, the *LensWork MultiMedia Edition* does require that you have a computer: either Mac, Windows 98, Windows 95, Windows 3.1, or a UNIX system. In order to hear the audio interviews you'll obviously need a sound card and speakers. As far as the hardware goes — that's it. On the software side, the *LensWork MultiMedia Edition* requires no installation, no set-up, and is hassle-free in terms of its use. This is possible because we publish using the Adobe Acrobat® format for the computer files themselves, and in the RealAudio® format for the sound portions. You will need the free Adobe Acrobat® reader that's available

from the Adobe Web site at [www.adobe.com](http://www.adobe.com). If you can already open Adobe Acrobat® PDF files you're set to go for the *LensWork MultiMedia Editions*. Similarly, in order to hear the audio portions you'll need the free RealAudio® Player available at [www.realaudio.com](http://www.realaudio.com). Both of these free software programs — or “freeware,” as it's called — are the two most universally available cross-platform document formats. Those of you who have been regularly visiting our LensWork Web site are probably familiar with both Acrobat® and RealAudio®, as we've been providing content using these two formats now for some time. To play the *LensWork MultiMedia Edition* CD-ROMs you simply insert the CD into your computer, double-click the program file and go. That's it. How could it be any simpler?





# Hear what photographers have

## Announcing the LensWork MultiMedia Edition.

***LensWork MultiMedia Edition***

***Now available on CD-ROM.\****

***Single Issue Only \$14.95 \*\* Subscriptions \$49 annually (USA).***

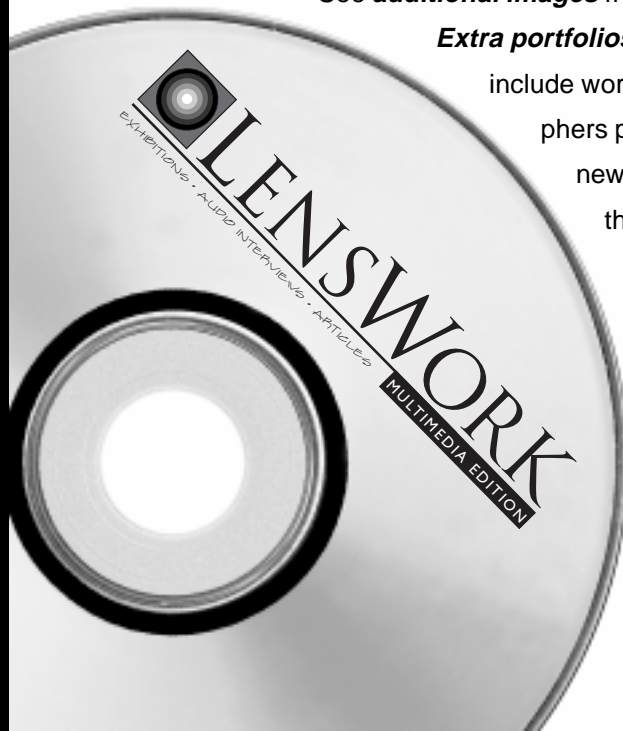
Each MultiMedia Edition CD-ROM contains additional portfolios not available in the printed version of LensWork, along with exciting multimedia enhancements and the full 96-page text of LensWork Quarterly.

See ***additional images*** from the portfolios in LensWork Quarterly.

***Extra portfolios*** not in the printed version of LensWork

include work by photographic masters, photographers previously published in LensWork and new photographers specifically chosen for the CD-ROM version because of their unique and stunning work.

***Hear the photographers*** informally discuss their work, working methods, challenges, and approach to their creative life. Nothing can replace the subtle passion and enthusiasm of hearing photographers speak in their own words about their love of photography and their work.



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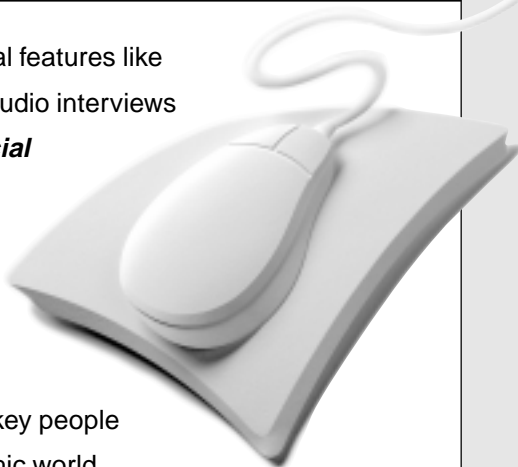
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# to say. *Literally.*

You'll also find special features like **book reviews** with audio interviews of the authors, **special presentations** by master photographers and interviews with gallery owners, foundation directors, and other key people in today's photographic world.

To get your copy of the current LensWork MultiMedia Edition on CD-ROM or to order a subscription for either LensWork Quarterly or the LensWork MultiMedia Edition call **1-800-659-2130**, order online via the LensWork Web Site at [www.lenswork.com](http://www.lenswork.com), or use the order form on the perforated card you'll find bound in this issue.

 **LENSWORK**  
EXHIBITIONS • AUDIO INTERVIEWS • ARTICLES **MULTIMEDIA EDITION**



No. **22**

All 96-pages of  
LensWork Quarterly #22

*Plus*

Portfolios and studio-quality  
audio interviews with —

**David Grant Best**  
*Being There*

**Robert Hecht**  
*Within These Rooms*

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*Portrait of a Prairie*

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*Empty Rooms*

**Howard Schatz**  
A special interview and  
discussion of images from  
his new book due out this  
fall

- Additional images and audio interviews with Larry Wiese and Joan Myers, interview with Steven Katzman
- Book Reviews
- From the Masters
- The Editor's Corner

*For a detailed listing  
and preview*  
[www.lenswork.com](http://www.lenswork.com)

# TRANSITION

*A Remembrance*



*by*

A black, handwritten signature that appears to read "Larry Wiese".

Larry Wiese



# EPIPHANY IN BLACK AND WHITE

*by*

Chara M. Curtis



I read a lot. Black letters on a white page. Before I learned to read letters I learned to read the symbols of music, black notes on black staves on page after page of white. In all my years of reading, writing and studying it had never occurred to me that my favorite, most inspired and inspiring messages were written in black and white. Then, in a moment of startling revelation, I saw the monochrome images etched on my soul.

A friend and I were dining at a small Italian restaurant. A recording of Frank Sinatra played softly in the background. My friend asked what I thought of Sinatra and his style. I pictured the man from Hoboken in my mind. His face, hat, suit, shirt and tie. I placed him on a misty gray street corner, a pale overcoat draped over one shoulder. The building behind him was constructed of

# BOOT CAMP



*by*

A handwritten signature in black ink, appearing to read "Steven Katzman".

Steven Katzman



# A RADICAL ADVOCATE

*Alfred Stieglitz as a Revolutionary*

*by*

Gerald H. Robinson



It is ironic that Alfred Stieglitz has, in recent years, been raised from oblivion and made socially acceptable while at the same time his most significant ideals have been minimized or ignored as if they were some species of rudeness to be banned from polite discourse.

In recent years publishers have presented us with fine volumes of his photographs and writings, a biography by a niece, and a stunning collection of photographs of his wife, Georgia O'Keeffe issued by the Metropolitan Museum which for so long refused to recognize *any* photographs as art. In several books Stieglitz has been described as one of the main stimuli of such Twentieth Century American writers as Gertrude Stein, Hart Crane, William Carlos Williams, and Maxwell Anderson.

Although Stieglitz was largely ignored for many years in the early part of this century, he has now indeed been "rehabilitated." His reputation has been transformed from that of a

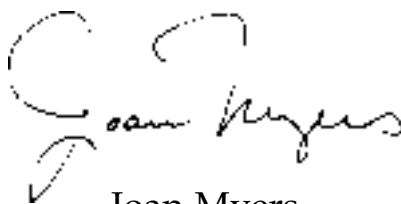


# SANTIAGO

*Saint of Two Worlds*



*by*

  
Joan Myers

*See the interview with Joan beginning on page 73.*



*The scallop shell and the red dagger cross are traditional symbols of the Santiago pilgrimage. This key opens the door to the Church of St. James in Villafranca del Bierzo, Spain.*

# A CONVERSATION WITH JOAN MYERS

*Interviewed by Brooks Jensen  
July 1998*



**Brooks Jensen:** I'd like to start off with a little bit of background about you and your involvement in photography. I hope it doesn't insult you if I say you're not a particularly "well-known" photographer in the company of household names like Ansel Adams...

**Joan Myers:** *(Laughing)* No, I think that's an accurate statement

**BJ:** But your photographic work, is terrific, and I'm delighted that we're able to introduce LensWork readers to you. Tell us a little bit about how you got started in photography and what your relationship is with the kind of work that you do.

**JM:** Well, I actually began in music at Stanford University. I received my Master's Degree and worked half-way through my Doctorate before I decided I didn't really want to teach. At that point I continued on in music for some years; I edited a journal; I did a lot of performance. But it wasn't until I moved to Los Angeles in 1973 that I began photography — mainly because I couldn't find the same early music scene that I was accustomed to in the Bay Area. I took a UCLA Extension class in photography from Leland Rice, and a

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Focused clearly on the creative process, LensWork Quarterly side-steps techno-talk and art-speak to offer a stimulating mix of articles, interviews, and portfolios for the photographic artist. Beautifully produced, this anthology-style journal and its cousin multimedia CD-ROM version pair intelligent, insightful and entertaining reading with photographic works from well-known and emerging artists alike.

*LensWork Quarterly* and the *LensWork MultiMedia Edition* are “parallel published” four times a year — February, May, August, and November.

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*This page last updated Jul 25, 1998*



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