

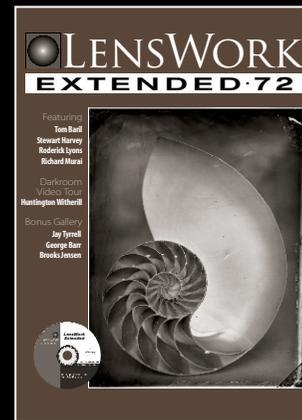
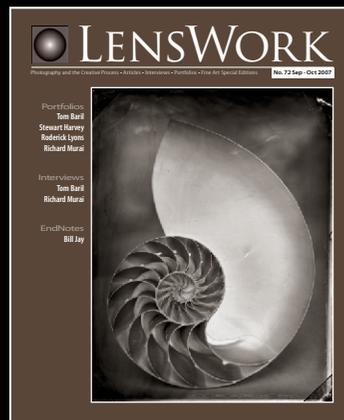
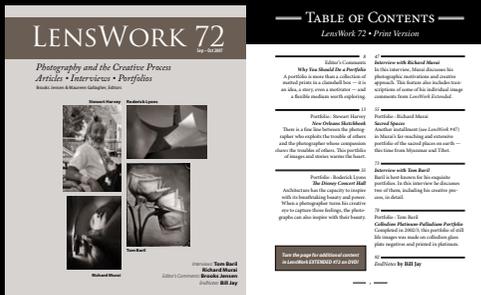
LENSWORK 72 PREVIEW

Overview of
LENSWORK

Overview of
LENSWORK
EXTENDED

Welcome to the free preview of *LensWork 72*. This PDF file offers an overview of the look at the content of *LensWork* in print and *LensWork EXTENDED* on DVD as well as sample pages.

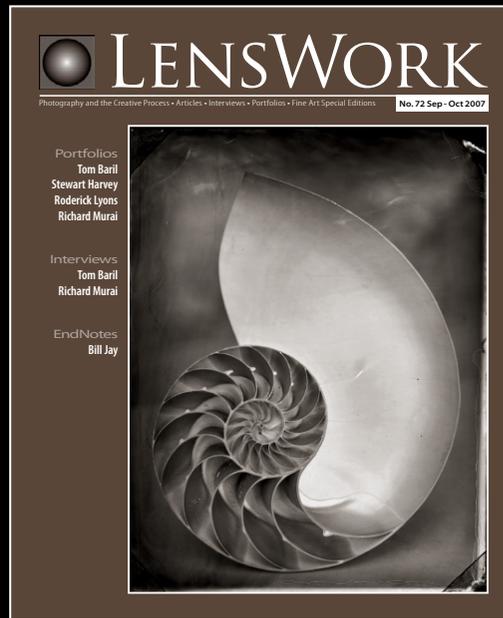
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Articles

Editor's Comments

Why You Should Do a Portfolio

A portfolio is more than a collection of matted prints in a clamshell box — it is an idea, a story, even a motivator — and a flexible medium worth exploring.

EndNotes by Bill Jay

Interview with Richard Murai

In this interview, Murai discusses his photographic motivations and creative approach. This feature also includes transcriptions of some of his individual image comments from *LensWork Extended*.

Interview with Tom Baril

Baril is best-known for his exquisite portfolios. In this interview he discusses two of them, including his creative process, in detail.

Portfolios



Tom Baril

Collodion Platinum - Palladium Portfolio



Stewart Harvey

New Orleans Sketchbook



Roderick Lyons

The Disney Concert Hall



Richard Murai

Sacred Spaces

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LENSWORK EXTENDED 72

featuring...

Video

*A LensWork Video Tour
Huntington Witherill*



Huntington Witherill continues to demonstrate that he is one of photography's leading creative spirits. Already well-known for his stunning black and white landscapes, his new and current work is a complete departure delving into the world of color and semi- abstraction. In this video tour of his workspace and home, Witherill discusses his transition to a new vision for his creative work, his transition to new tools and the digital workflow, and the spirit of creativity and artistry that bridge the two. Filmed in June of 2006 at his home in Monterey, California, this LensWork Extended exclusive examines the creative process of this modern master.!

Bonus Gallery

The Flower Portfolio
by Tom Baril



Badlands
by George Barr

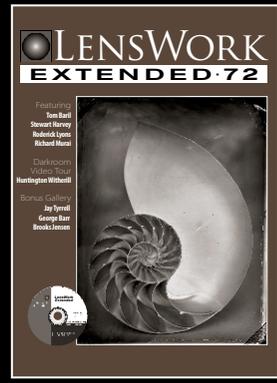


Bonus Gallery

Wind Army
by Jay Tyrrell



LensWork #72	<i>LensWork #72</i> In Print	<i>LensWork Extended #72</i> on Disc
Tom Baril	12 images	22 images Plus audio interview
Stewart Harvey	20 images	58 images Plus video interview
Roderick Lyons	10 images	28 images Plus audio interview
Richard Murai	16 images	42 images Plus audio interview
Bill Jay's <i>EndNotes</i>	2-pages	3-pages
Audio interviews with photographers		✓
<i>Wind Army</i> by Jay Tyrrell		Bonus Gallery ✓
<i>Badlands</i> by George Barr		Bonus Gallery ✓
<i>Made of Steel</i> by Brooks Jensen		Editor's Gallery ✓
Digital Workspace Tour with Huntington Witherill		✓
Video Interview with Al Weber by Anthony Mournian		✓
Photographers on Photography Audio		✓
LensWork Podcasts		✓
LensWork Vision of the Heart Podcasts		✓



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 DVD using the Acrobat 7 Reader.

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LENSWORK

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

No. 72 Sep - Oct 2007

Portfolios
Tom Baril
Stewart Harvey
Roderick Lyons
Richard Murai

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		92	EndNotes by Bill Jay

Turn the page for additional content in *LensWork EXTENDED #72* on DVD!

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EDITOR'S COMMENTS

Why You Should Do a Portfolio

It amazes us how often we assemble an issue of *LensWork* and then, in retrospect, realize there is a hidden theme we were not consciously aware of when we selected the content. This issue is a prime example. All four of the portfolios in this issue of *LensWork* — as well as each of the Bonus Gallery portfolios in *LensWork Extended* — were produced by the respective photographers as specific projects — that is to say, as defined and purposely produced *portfolios* of work.

These are not random collections of “greatest hits” images, but rather unified themes that the photographers have explored, we assume, because the subject matter and the ideas captivated them. They were captivated with such power that it propelled them through the incredible work, long hours, expense, and labor to produce these bodies of work. In thinking about this, I was struck by the various natures of the projects involved:

Tom Baril’s two portfolios consist of a dozen images and were produced specifically as fine art portfolios in a clamshell box to be sold through galleries.

Richard Murai’s project is a far-reaching, multi-country, multi-year project bringing cultures from around the globe together into a unified theme — *Sacred Spaces* — which has no defined end, but a clearly defined content.

Roderick Lyons project expresses his fascination for a specific place on a given afternoon when the subject matter combined just right with the light and clouds that were photographically perfect.

Stewart Harvey’s portfolio tells a gripping story with compassion and depth beyond the typical surface gloss of the news media or even common photojournalism.

In *LensWork Extended*, George Barr’s portfolio explores a specific kind of geology that is visually similar but physically found in various locations. Jay Tyrrell’s portfolio explores the science-fiction fantasy that springs from the imagination when viewing some simple industrial machines. With a touch

of forensic anthropology, my own *Made of Steel* tries to bring a disappearing way of life to light.

These portfolios are so dissimilar in composition and content, yet they share a common theme, at least from a creative point of view: they are the expressions of curious people visually exploring a curious world and sharing their perspective with us through these projects. More to the point, each is an example of *project-oriented photography*.

Ansel Adams, Brett Weston, Howard Bond, Bruce Barnbaum — the list could be a lengthy one, indeed! — have all shown us how and what a portfolio is. (The linen clamshell box and collection of matted prints comes to mind.) To me, a portfolio is more than that. Once again, I’d like to be a vocal advocate for project oriented photography, but this time with a reverse-engineering, practical perspective. In a nutshell, project oriented photography that aims to the production of a completed portfolio can be one of the best and most motivational tools available to the fine art photographer. It is an art form all its own and one that deserves attention for its flexibility — and for how it can influence a photographer’s creative process. My purpose here is to explore what the portfolios in this issue of *LensWork* can teach us about the creative process and why, in my opinion, the

portfolio format — particularly beyond the clamshell box — is one that more photographers should consider.

First, the “portfolio” is such a flexible and malleable format/medium that it can adapt itself to the whims of the photographer and the project with ease. For example, each of the projects in this issue span a different time frame — from one morning, to a few months, to a few years. The materials are as varied as platinum-palladium prints from collodion glass plate negatives, to digitally-stitched panoramas printed with cutting-edge inkjet technologies. They are as few as 10 prints (Baril’s *Ten Flowers* in *LensWork Extended*) and as many as a hundred plus (Murai). They range in physical scale from 5x7” images to 20x24”. Their medium of completion varies from that traditional clamshell portfolio box to the PDF.

In encouraging each of you — and I hope *motivating* you — to consider producing a portfolio of your own work, I am suggesting that there is something that defines a portfolio that does not define the materials of production. A portfolio is a *thing*, but not a recipe. As varied as are the examples of portfolios in this issue, they also have a number of things in common. It’s those things that are in common that can be useful in thinking about portfolios and project-oriented photography.

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In common, each project is visually consistent within itself. For example, Baril's soft-focus images with visible photographic-process artifacts are consistent throughout his portfolio. Murai is consistent in his use of the tonal palette. Each of the other portfolios are also visually consistent within themselves. Although this may not be an inflexible rule, visual consistency does seem to be a clue to one of the elements that holds a project together.

Second, each portfolio is defined by an over-arching idea. We photographers sometimes like to think that we are "visual people," but that emphasis on the *visual* side of our creativity does not preclude us being at the same time *intellectually* driven — or at least intellectually consistent within a given project. The most obvious example of this is Harvey's portfolio, which goes far beyond the purely visual to include text as an integral part of his project and portfolio. It's merit is the verbal and the visual in a harmonious blend that would be diminished were either element removed.

At the other end of the spectrum, Baril's portfolio would seem to be devoid of verbal/intellectual components entirely — except when one introduces the title "The Collodion Platinum-Palladium-Portfolio." These terms — at least to us photographers — communicate a great deal about his process, about his working

methodologies and even — I might propose — his mindset about the project in total. By titling his portfolio based on its photographic medium, he communicates something to us about the project that defines it from an intellectual point of view — it's about *process* as much as it is about subject matter. That is itself an intellectual idea beyond the visual.

Said another way, portfolios are more about ideas than mere pretty pictures, more about ideas than about décor. It is this aspect of the portfolio that intrigues me the most — it's ability to go beyond mere photographic tones and to touch life.

Another common thread of the portfolios in this issue of *LensWork* is that they are a sort of narrative. A portfolio is often a story — or at least an outline of a story. True, a portfolio is not a novel, not a tale, not a linear exposition, but it is closer to that than a single picture. Like paragraphs in a novel or scenes in a play, there are links between the images that are either implied by the photographer or inferred by the viewer. Like a story, portfolios typically have a beginning, a middle, and an end. They often include a context, a time frame, a premise, and a preface/introduction. This can be communicated in a simple title (e.g., Tyrrell's *Wind Army*), an artist's statement (e.g., Murai), or a true narrative (e.g., Harvey).

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Like a story, a portfolio is a different experience for the viewer, too — one that should be kept in mind by the portfolio producer. Different than a random collection of "greatest hits" prints, viewing a portfolio invokes a certain pace, a certain flow, a certain involvement on our part as viewers. It's this nature of portfolios that is their defining characteristic. Whereas the greatest hit may be pretty, may be interesting, even striking — a portfolio tends to be (when they are successful) engaging, thought-provoking, question-inspiring, and, — I hope this is not hyperbole — *enveloping*. The differences show up most dramatically when one considers the emotional impact of the project versus an image. I'm not sure I ever remember standing in front of a picture at a gallery — a photograph or painting — and laughing, or crying, or emoting demonstrably. More often I find the individual image interesting, curious, lovely, and maybe challenging. Portfolios, on the other hand — like books, like movies, like music — can often move me to laughter, or tears, or wonderment, or anger. I challenge you to look at Harvey's portfolio placidly.

It is the realm of the portfolio that has the power to move us emotionally in ways that individual images — I was going to say *can't*, but I suppose they can, but less frequently do. When was the last time you looked at a photograph in a frame on the wall and cried? Or, laughed? I was

thinking of using W. Eugene Smith's *Tomoko Uemura in Her Bath* as the exception to this statement, but then I remembered that this photograph was part of a larger story and part of a photographic project/portfolio.

This also is a clue to us photographers about the production of a portfolio. If we have little emotional response to a subject, our own lack of response will translate in the creative process — and, conversely, our own the emotional *involvement* in the project will equally translate if we allow it to do so.

So, the lesson from the portfolios in this issue of *LensWork* to us photographers is just this: feel, think, create. A portfolio is a thing about feelings, about sharing feelings, about creating feelings in others. It is a conceptual thing, a thoughtful thing, a verbal thing just as much as it is a collection of images. It is, at least in my way of thinking, the almost perfect use of photography dating back to Talbot's *Pencil of Nature*. It is a tradition that carries forward today in the photographic book, the photographic exhibition, and the especially in the photographic portfolio in its variety of forms, mediums, and messages.



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NEW ORLEANS SKETCHBOOK

Portraits and Stories of Her People



*Hermann-Grima House Doorway with Mourning Wreath
French Quarter, October 18, 2004*

by

A handwritten signature in black ink, appearing to read 'Stewart Harvey'.

Stewart Harvey

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A. Brown & G. Dixon, Patterson's Service Station, April 14, 2007

In the South people party on the porch. It's why most houses in the New Orleans area still sport porches, verandas, or at least a stoop. When it's hot and muggy — and that's often — the porch is the best place to stay cool and visit with friends, family, and strangers alike. But, the idea of porch-sitting can produce a thousand variations, and thus the façade of almost any covered site qualifies. We drove past Patterson's on Carrollton Avenue — a venerable if homely homage to the days of automobiles past — every day for a month. Most times the odd collection of chairs was being put to good use. Sometimes it was Adam and George keeping company of a morning, but often as not, it was someone else.

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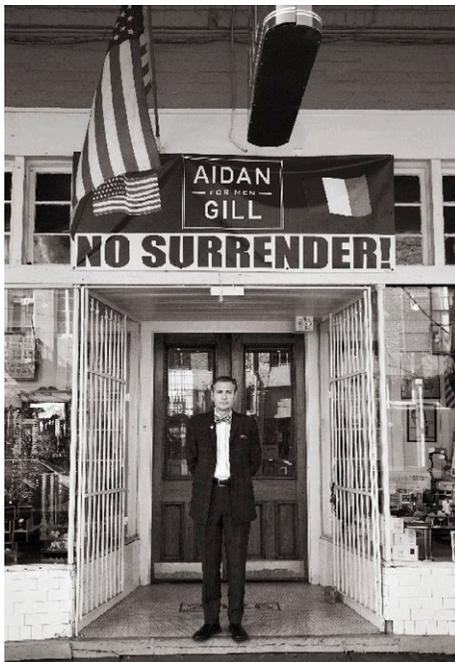
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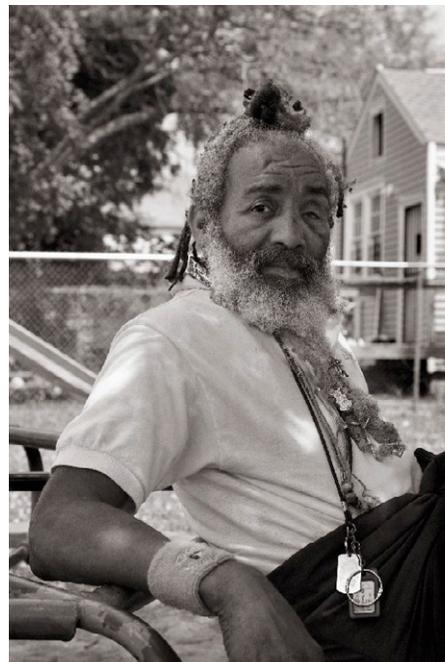


Mr. Aidan Gill, Magazine Street, June 10, 2006

In a city that mixes high and low culture like gumbo, Dublin-born Aidan Gill appears like a refined anachronism — but appearances can deceive. When Katrina hit and many neighboring businesses sought to relocate, his response was a defiant “No Surrender!” It still is, but the fact that crime is on the rise has him worried. He doesn’t care much for slackers, and he doesn’t have a high regard for photographers, either — having had an acrimonious commercial experience with one a couple years back. When I jokingly assured him that none of his portraits would appear in a porn magazine, he deadpanned, “They better not or I’ll shoot you. I won’t kill you, but I’ll shoot you in the foot!”

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Albert Joseph Jackson, Jr., Irish Channel, April 30, 2007

He was emphatic about only three things: His name, his social security number, and his birth (Charity Hospital, 1953). I kept thinking: Name, Rank, and Serial Number. He talked excitedly and at length about his world travels during a three year stint in the Navy during the Vietnam War. The essence of his sacred identity was made manifest either hanging around his neck or woven into his beard.

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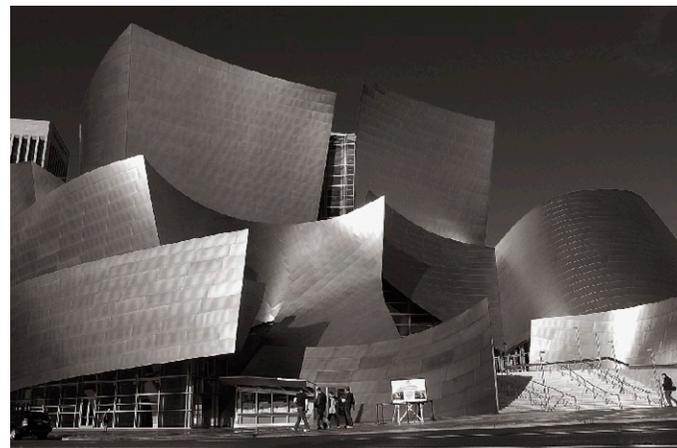
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THE DISNEY CONCERT HALL



by

Roderick Lyons

Roderick Lyons

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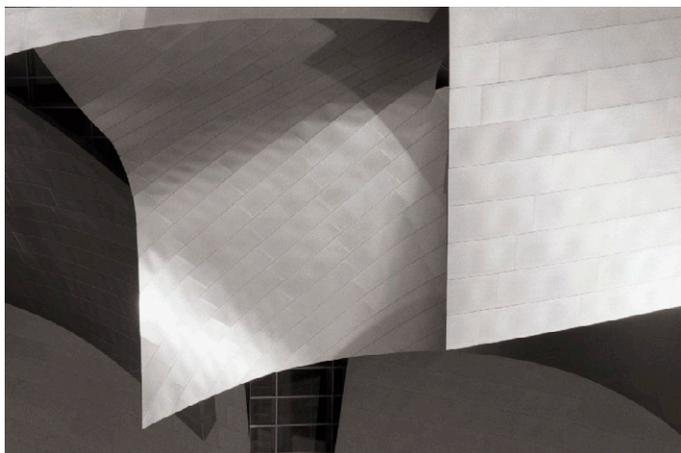
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SACRED SPACES



by

Richard Murai

Moon Festival
Jokhang Temple, Lhasa, Tibet 2006

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Offerings
Drepung Monastery, Lhasa, Tibet 2006

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Sun and Moon: Wisdom and Compassion
Gyantse, Tibet 2006

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Fresh Breeze, Mani Wheels
Tashilhunpo Monastery, Lhasa, Tibet 2006

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COLLODION PLATINUM-PALLADIUM PORTFOLIO



by

Tom Baril

Calla Lily, 2002

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Three Callas, 2002

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Three Roses, 2002

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Tulips, 2002

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EXTENDED *Portfolios*



Tom Baril
Flowers
22 images
plus audio interview



Stewart Harvey
New Orleans
58 images
plus video interview



Roderick Lyons
Disney Concert Hall
28 images
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Richard Murai
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Bonus Gallery



Jay Tyrrell
Wind Army



George Barr
Badlands



Brooks Jensen
Made of Steel

EXTENDED *Extras*

- LensWork Podcasts
- LensWork Vision of the Heart Podcasts
- Photographer's on Photography Audio Excerpts
- Additional Bill Jay EndNotes

Video Tour: Huntington Witherill

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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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Stewart Harvey
Roderick Lyons
Richard Murai

Darkroom
Video Tour
Huntington Witherill

Bonus Gallery
Jay Tyrrell
George Barr
Brooks Jensen



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SACRED SPACES

by

Richard Murai

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*Prayer Flags, Barkhor Kora
Barkhor Square, Lhasa, Tibet 2006*

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*On the Kora (Pilgrim Circuit)
Drepung Monastery, Lhasa, Tibet 2006*

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Courtyard
Manuha Paya, Bagan, Myanmar 2004

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Flower Offering
Ananda Pahto, Bagan, Myanmar 2004

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