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"I get several photography magazines and **LensWork is the one I notice I most eagerly open.** You're doing good work." -- *Pat Breslin*

"Thanks for producing what is, in my opinion, **the only mag worth subscribing to.**" -- *Rob*

"Thanks!!! **LOVE LensWork;** wish it was weekly..." -- *Scott*

"I truly love your magazine, and **find it an inspiration to my own work** in photography, although I am just a wanna be "artist" turned amateur. Your magazine is a great comfort to me while I sit on board ships in the Arabian Gulf stinking of sweat and dreaming of cooler climes." -- *Timothy Gordish*

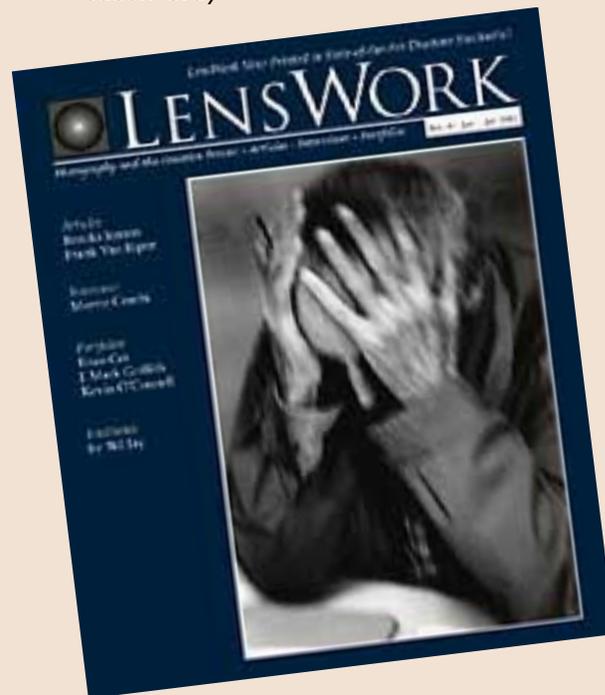
"I also wanted to compliment you and a wonderful publication. It is **clearly better than any other similar publication** - especially *Aperture* (the "new" version)." -- *Jack B. Combs*

"**I LOVE your publication** - a friend of mine just gave me the most recent issue." -- *Lorraine Shaw*

"I just picked up a copy of your magazine and I want to know, where have you been all my life? This says No. 36 on the front, does this mean I've missed 35 of these? **I enjoyed every bit of this issue, from cover to cover.** Just wanted to say hi and I'm sorry I didn't know about you before." -- *Katharine Thayer*

"The concept of what you are doing is fantastic; and, of course, it is more than a concept." -- *Bill* "P.S. **Appreciate most of all the "brains" so evident in the operation.**"

"I just wanted to write and say "Thank You" for producing a magazine of **such high quality.** The May-June issue was the second issue of Lenswork that I had purchased and once again **no word has gone unread.** I am new to the world of Photographic Art and Photography but the insight that I get from the pages of *LensWork*, both written and visual far exceed the price of purchase. Thank you once again!" -- *Jason Gray*



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"I have been a subscriber for a while now and have to tell you **how starved the photography community would be without your publication.** I am so very happy you are no longer quarterly. I have only one wish for you, and I mean this in a good way. May you never enjoy broad commercial appeal." -- *Marc Climie*

"This 'preview' is a delightfully tantalizing treat, one which certainly brightened up my morning. On the other hand, it's cruel torture - now I've got to **race frantically out to the mailbox, day after day, eagerly hoping that the next issue of your excellent magazine will be waiting there ready to be devoured,** only to be disappointed by 'regular' mail. If you were trying to show just enough of the magazine to drive viewers into a frenzy to see the whole issue, well, you've succeeded. Thanks for putting out such a fine magazine." -- *Paul Butzi*

"I REALLY LIKE YOUR MAGAZINE! I **love to read the in-depth interviews,** and to hear what others are doing and thinking. It brings so much more to the field of photography when you can understand where someone is coming from. I also **enjoy the connection back to other arts.** After all, we do all speak a similar language and have common concerns when it comes to being creative." -- *Jim Graham.*

"Thanks. We are enjoying both the photography and commentary in *LensWork* - **thought-provoking and like having another congenial colleague** offering new thoughts and insights." -- *Ed and Dorothy Monnelly*

"Just finished looking through / reading *LensWork* No. 32. I wanted to say what a great publication you have here. **Thought-provoking editorials, thorough interviews, and splendid portfolios.**" -- *Miles Budimir*

New FSA Photogravures! Migrant Mother by Dorothea Lange



LENSWORK

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

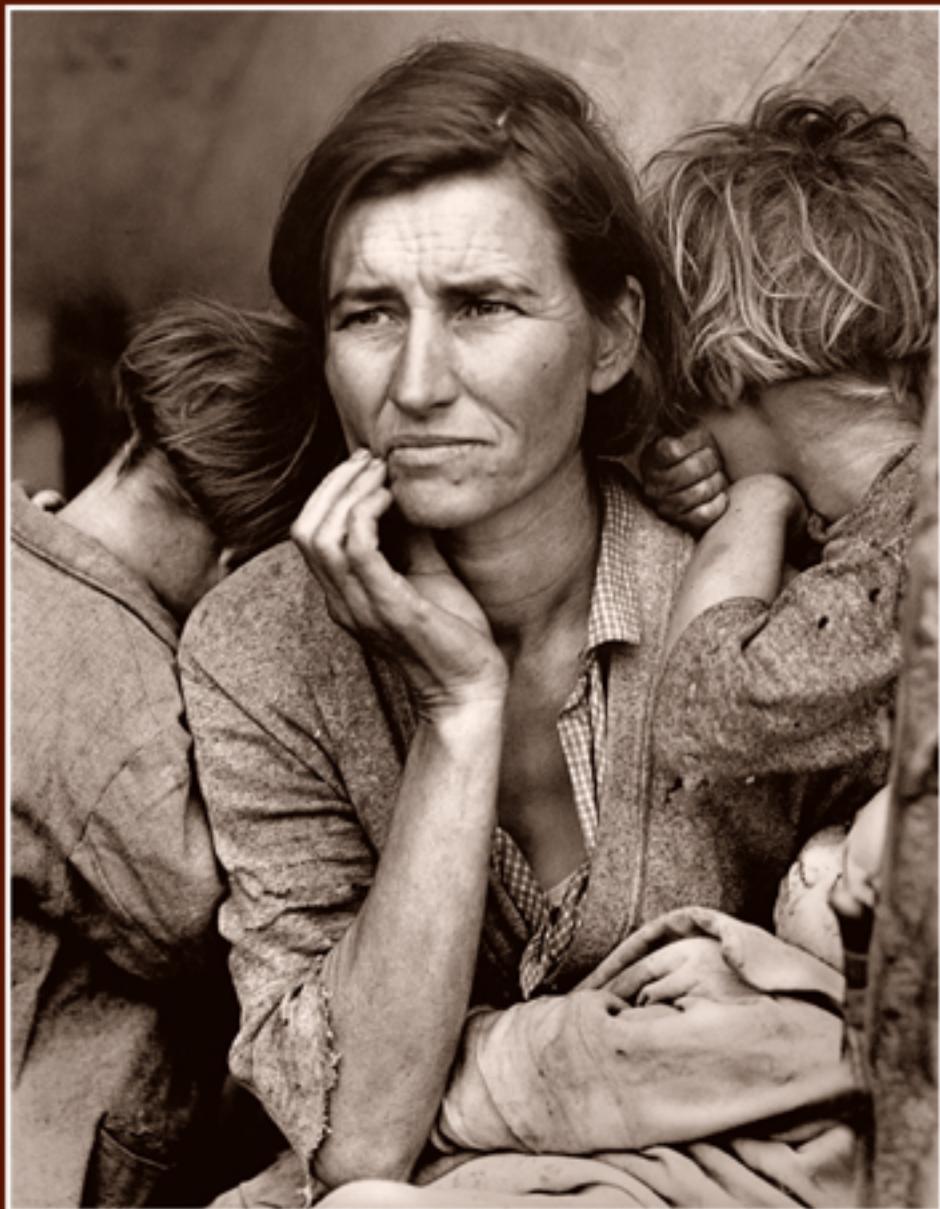
No. 45 Feb - Mar 2003

Interviews
Frances Baer
Manuel Alvarez Bravo

Article
Frank Van Riper

Portfolios
Chris Anderson
Morley Baer
Joe Hoynik

EndNotes
by **Bill Jay**



LENSWORK

45

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Photography and the Creative Process
Articles • Interviews • Portfolios

Editors

Brooks Jensen
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In this issue

Article by

Frank Van Riper

Stories by

Frances Baer

Portfolios by

Chris Anderson

Morley Baer

Joe Hoynik

A Few of the Legends by **Peter Adams**
Manuel Alvarez Bravo

EndNotes by **Bill Jay**



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Editors' Afterword (New!)

Gelatin Silver Sample Prints

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LSS-016 Big Horn Alpine Pasture, Wyoming, 1995

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March 31, 2003 on these images
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LSS-017 Fort Rock, Oregon, 2002



LSS-018 The Dalles Mountain Road, Oregon, 2000

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All images © Brooks Jensen



EDITOR'S COMMENTS



Excellence

In 1998, the last year for which I have seen the statistics, there were 40,000 new books published – but we still read *Lord of the Rings*, *Huckleberry Finn*, and texts from ancient history. There are countless new CDs with today's newest music – but we still listen to Mozart, Billie Holiday, and (one of my favorites) Crosby, Stills and Nash. There are new TV shows every season, but I still laugh most at Barney Fife and I am terrified by the Borg. We cannot let go of history – be it personal or collective – because history is not only a thing of the past. History lives today, influences us today, prods us today, and challenges us today.

What does this have to do with photography? Quite simply this: photographers who lack visual literacy – a knowledge of the photographers and photographs of the past – do not have the benefits of historical photographs challenging them. Visual literacy means knowing what those who came before you *thought*, knowing what those who came before you *did*, knowing what those who came before you accomplished and where they failed. More importantly, visual literacy provides us

with more than just a record of what was done. It also provides us with an *excellence legacy* that shows us what succeeded – and what still succeeds, years or decades later.

It's important to be aware that photographic work we produce today is seen in the context of the work of the past – in particular, the *best* work of the past. I was shocked once during a critique of my work when the reviewer proposed that 200 years from now I will be seen as a “contemporary” of Walker Evans and judged against his standards. (He suggested I improve my printing; I suggested he re-think the assumption that my work would survive that long; he countered by asking what virtue I was defending by advocating sloppy printing; I tucked my tail between my legs and signed up for his printing workshop.) I realized the truth of his comment about our “contemporaries” when I remembered that Alfred Stieglitz and Paul Strand were separated by 26 years in age. In my erroneous mind they are of the same generation. Given a couple centuries of history, the 51 years difference between Evans and myself will likely seem inconsequential.

Comparing one's own work to the best in history can be tough competition, indeed. But, it is also powerful inspiration. By immersing ourselves in the best, we are uplifted. This is why it's so important for us to use museums, galleries, books, posters, and other resources to know what has been done, and done well. As Isaac Newton said, "If I've seen farther than others, it is because I've stood on the shoulders of giants." We currently have 150+ years of photographic artifacts to teach us. We should count our blessings.

Moreover, I've also recently been reminded that all of those artifacts are the gift and legacy of people – hard-working people – who, like us, picked up a camera and decided to see what they could create. Their excellence is what inspires us today, and it is their excellence that we must remember, celebrate, and study.

Recently we've lost two excellent photographers of the last half of the 20th Century – Manuel Alvarez Bravo, and Oliver Gagliani. These two men pursued photographic excellence and passion – for decades – and often with limited notoriety and considerable financial and physical hardship.

When I heard that Bravo had passed away, I went to my bookshelves and pulled down a couple of his books. He was a keen observer and commentator on life,

a marvelous photographer with incredible insight, impeccable timing, and a sensitive eye. Surely the world would have progressed even if Bravo had never picked up a camera, but thankfully the world is better because of his vision and because of his photographs.

Oliver Gagliani was less well-known, but, in my opinion, still one of the *great* photographers. I have no doubt that I am biased in this opinion because I knew Oliver, worked with him and have been touched by his spirit as well as by his photographs. Unlike Bravo, Gagliani was significantly under-published; there is only one book devoted exclusively to his work, and it is long out of print. Oliver spent little time pursuing publication or even gallery exhibitions. He was far too busy making photographs, far too excited by what he was creating in the darkroom and seeing on the ground glass. His greatest impact quite possibly was as a teacher who inspired countless numbers of students in his intensive two-week-long workshop on the Zone System. It was a clever ruse – the workshop was really about being an artist and the complexities of the Zone System was only an excuse to get people to commit two weeks of their lives to his intense teaching. Unlike those who teach but cannot do, Oliver was a superb photographer who understood the human psyche and power of art as well as he understood the technical subtle-

ties of additive color or the use of Pyro in negative contraction. He was that perfect combination of humanitarian and technician that combine to make the greatest artists.

Bravo and Gagliani meant a great deal to *me* because they were both in my visual literacy and both produced work that I've looked to time and again when I've needed to remind myself of the virtues of *excellence*. We all have our favorites – mine include not only Bravo and Gagliani but also Paul Strand, Edward Weston, Wynn Bullock, Eugene Atgét, Aaron Siskind, Paul Caponigro, and many others.

The FSA Special Editions

Near the top of my list of inspirational favorites are some of the first photographers I studied in the earliest years of my interest in photography – the FSA (Farm Security Administration) photographers: Dorothea Lange, Walker Evans, Gordon Parks, Arthur Rothstein, Russell Lee and Marion Post Wolcott, to name a few.

I still own and treasure first editions of *An American Exodus* by Dorothea Lange and *Let Us Now Praise Famous Men* by James Agee and Walker Evans – books and photographs that define excellence. Unfortunately, both of these old books suffer from the limitations of early half-tone printing and don't do the images much justice. Fortunately, in our lifetime,

the quality of printing technologies have improved beyond imagination.

I still remember the day I picked up Ansel Adams' *Yosemite and the Range of Light* in the bookstore and saw, for the first time, the printing of images in 300-line screen duotone. Suddenly, I realized a reproduction could give me the same visually sensuous experience of tonalities that a photograph could. I saw that excellence in publishing was no longer limited to the presentation of rich content at the expense of visceral tonal sensations.

Ansel Adams gave us many things, yet among his most precious legacy is the guidance about publishing, reproduction, and the widespread distribution of popular images. In addition to all his superb books, the Ansel Adams Special Editions print program in Yosemite Valley was the original inspiration behind the LensWork *Special Editions*. Now, some 7,000 LensWork *Special Editions* later, we are excited to add a few of the great FSA images to our program. For me, it feels like I've come full circle to the images that first inspired me to seriously pursue photography. Those inky, dotted half-tones from my old books can be supplemented with finely crafted photogravures.

As many of you probably know, the FSA images (from 1935-1943) were placed in

the Library of Congress by its director, Roy Stryker, as part of the public record and documentation of those years. Some 130,000 negatives are currently archived at the Library of Congress and you can even buy copy prints directly from them. What is not generally known is that in 1943, when Roy Stryker closed down the FSA photography program due to the pressures of World War II, he selected 1,300 of his favorite photographs from the FSA project and produced master 8x10 prints of these images for his own personal collection. In the 1960s, because of his friendship with Professor Robert J. Doherty at the University of Louisville in Kentucky, Stryker donated this important 1,300 print archive to the University library collection where it resides today as the Roy Stryker Collection. By special arrangement with the University of Louisville, our LensWork photogravure printer, Russ Dodd of Working Theory Press, is producing a series of finely crafted handmade photogravures produced from these Roy Stryker Collection master prints. The first two images from the Stryker Collection are *Migrant Mother, Nipomo, California, 1936* by Dorothea Lange and *Fleeing a Dust Storm, Cimarron County, Oklahoma, 1936* by Arthur Rothstein. These two

quintessential images eloquently exemplify that mystical quality of excellence that make great photographs live in our minds. They inspire, they motivate, they remind us of the history of our craft. What's more, they show us the potential that excellence in photography has to communicate and to embody a time and place so symbolically.

From time-to-time we will release new FSA images, each chosen for their excellence and for their powerful place in history. Like original prints, great books, and the lives and dedication of photographers like Bravo, Gagliani, Lange and Rothstein, it is our hope that these FSA/Stryker Collection images will inspire, motivate, and connect us with our photographic past.

On the shoulders of giants, indeed.

A handwritten signature in black ink, appearing to read "Russ Dodd", written in a cursive style.



Oliver Gagliani
1917 - 2002

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by Arthur Rothstein

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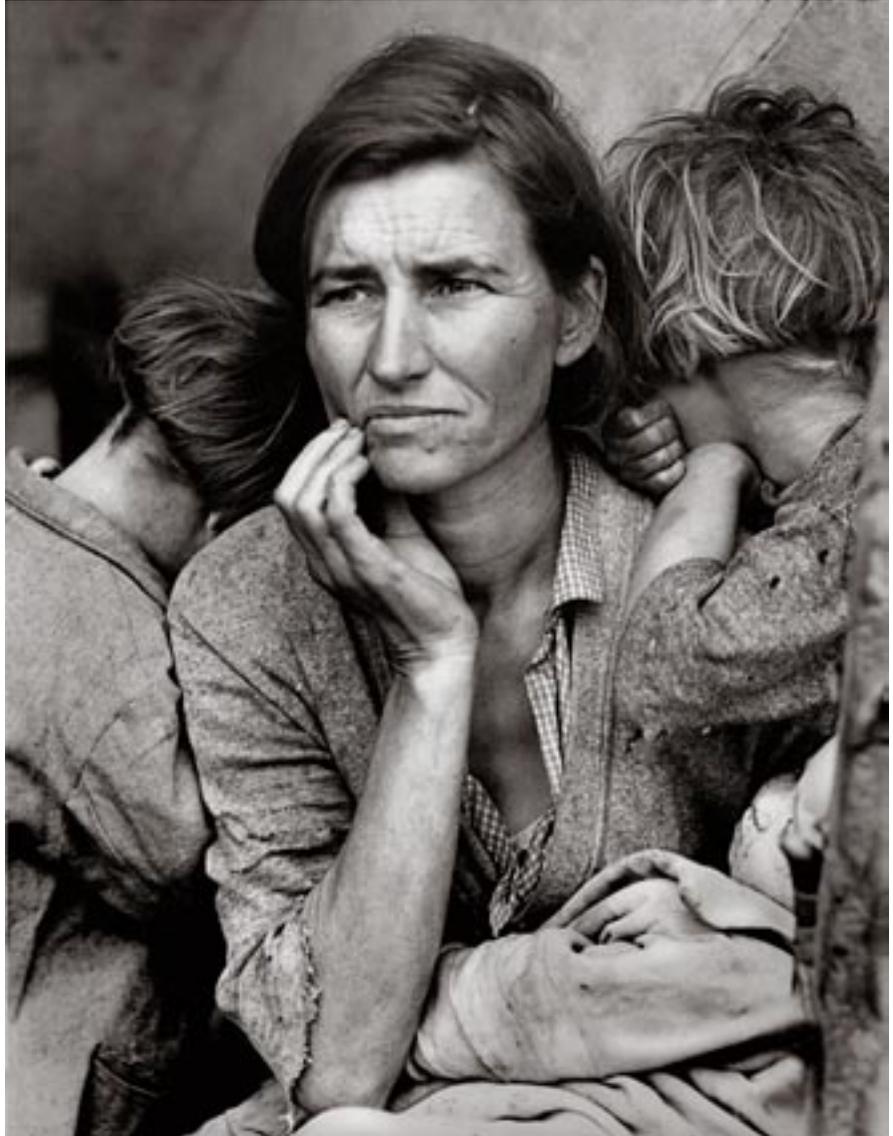
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Migrant Mother, Nipomo, California, 1936

by Dorothea Lange

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In contrast to today's gallery obsession with the *bigger-is-better* philosophy, we believe small and intimate photographs have a magical quality all their own. There is a

tangible joy in holding in one's hands a finely crafted and beautifully seen photograph. Also, there is an experience in viewing a set of related images that cannot be duplicated with a single image on the wall.

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Clouds

by Chris Anderson

See all 9 images
beginning on page 45
of this issue

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A SOLITARY EXISTENCE



by

A stylized, handwritten signature in black ink, appearing to read 'jhoynik'.

Joe Hoynik



CLOUDS



by

Chris Anderson

Chris Anderson



LensWork Folio Image #1 of 9

PHOTO IMPROV

by

Frank Van Riper

Cellist Peter Lewy entered the hall to great applause and prepared to seat himself behind his beloved, battered instrument.

“You’re going to hear a piece for the first time tonight...” he told his audience, as eyebrows rose in anticipation.

Renowned as a composer and teacher besides being a concert musician, Lewy easily might have brought to his audience this evening in Maine a piece of music he just had written, music that would be unveiled tonight and played for years to come.

“And after tonight,” Peter told the crowd, “you’ll never hear it again.”

Puzzled looks; more raised eyebrows.

“It’s an improvisation.”

Listening in the audience that night, in my adoptive town of Lubec, Maine, I marveled at how Peter then produced music that not only was beautiful to listen to, but beautiful to watch. He played with such confidence and verve that I could not help but wonder if this “improvisation” actually had been written down beforehand and memorized. But I knew Peter and knew he wouldn’t do that.

REMINISCING WITH FRANCES BAER

[*Editor's Introduction:* Frances Baer lived and worked in the inner circles of Monterey Peninsula photography in its peak years. Wife to Morley Baer, helper to Edward Weston, a painter herself – she saw and knew the art scene well because she lived it. We interviewed Frances, now 85-years-old, in her home in Monterey. Interviewed – well, that's not quite right. We *listened*. Frances is a storyteller of the highest order. Her stories – these are not dry, footnoted histories – are ones that inspire and entertain; like the best stories they are often anecdotes of mythic proportions about the great photographers in her life – Edward Weston, Alfred Stieglitz, Ansel Adams, and her husband, Morley Baer. She makes you see through her eyes and hear what she does not speak. There are lessons here – but she might deny it. The words that follow are hers, albeit on the page they are stripped of the playful sound of her voice, the pause, the knowing twinkle in her eye. Frances is a storyteller – and what wonderful stories they are.]

Interior Decorating

Art. I was thinking about it the other day; why is it that a friend of mine can't make her mantle over the fireplace look well? She said, "Can I come over and look at yours. Yours always looks so interesting!" I said, "I sit in front of the television and during the commercials I *look* at the mantelpiece." I think *well, maybe that little black and white tile looks too heavy over there*. I'll get up and move it. And, the other night, after a few glasses of wine, I finally got it right. I thought *now isn't that wonderful!* Someone had given me the little Buddha for Christmas and I finally found the right place for it; it never looked so wonderful. And I thought *I wonder where all of that came from*, and then I remembered:

We lived at Virginia Beach when my father was a Colonel in the Marine Corp. One day, this decorator came to our home. He walked across the floor like this [sacheting] and said [in a slight lisp] "I have a feeling of height."

CALIFORNIA PLAIN

Remembering Barns



by
Morley Baer

*From California Plain: Remembering Barns by Morley Baer
Published by Stanford University Press: ISBN 0-8047-4270-7*



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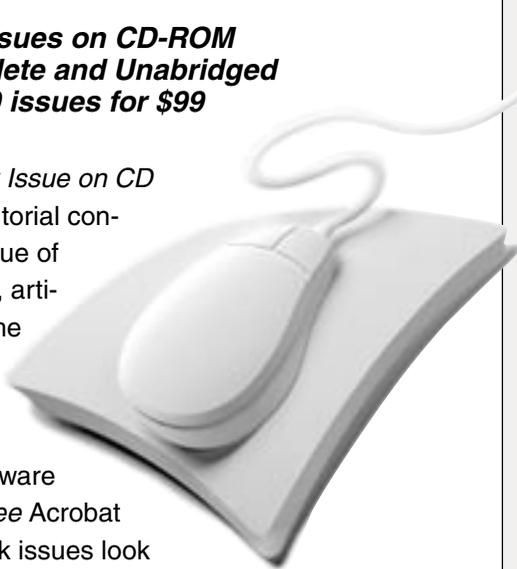
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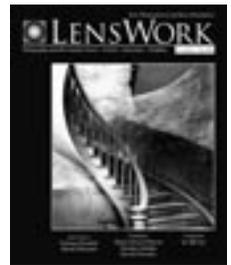
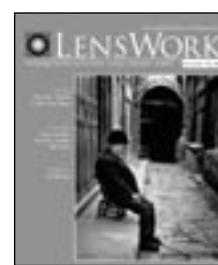
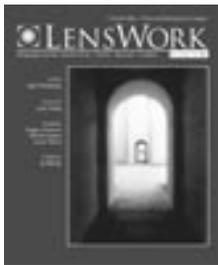
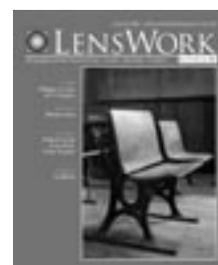
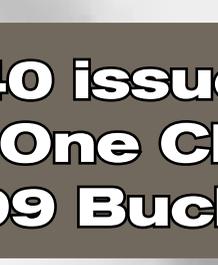
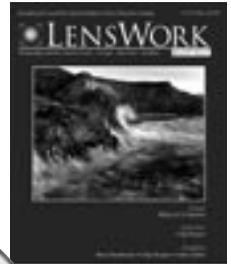
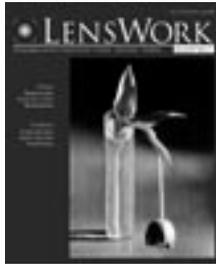
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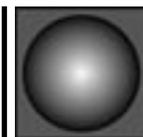
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