

LENSWORK

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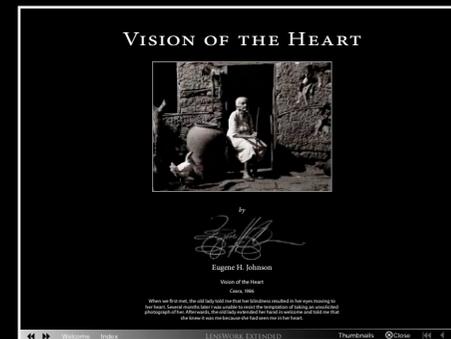
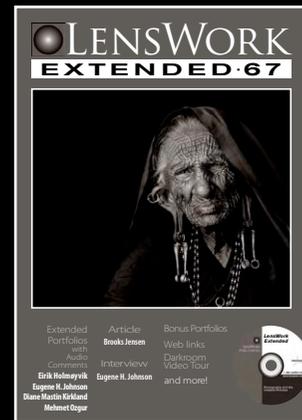
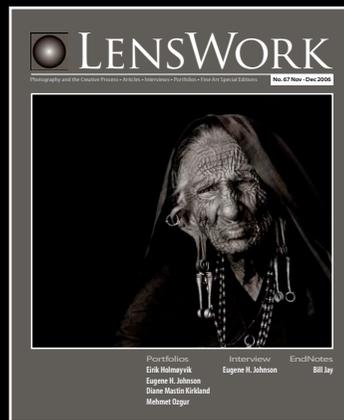
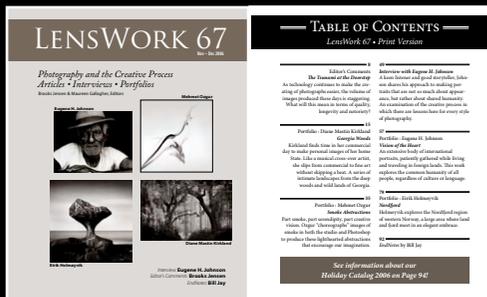
PREVIEW

Overview of
LENSWORK

Overview of
LENSWORK
EXTENDED

Welcome to the free preview of *LensWork 67*. This PDF file offers an overview of the look at the content of *LensWork* in print and *LensWork EXTENDED* on CD as well as sample pages.

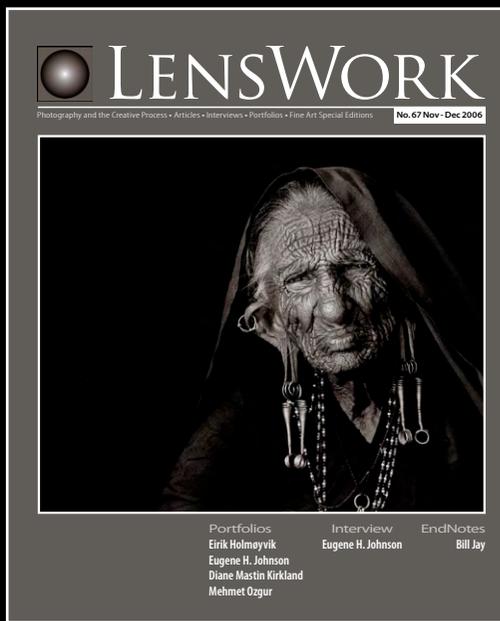
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Articles

Editor's Comments

The Tsunami at the Doorstep

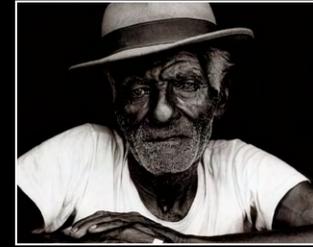
As technology continues to make the creating of photographs easier, the volume of images produced these days is staggering. What will this mean in terms of quality, longevity and notoriety?

EndNotes by Bill Jay

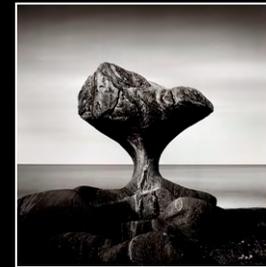
Interview with Eugene H. Johnson

A keen listener and good storyteller, Johnson shares his approach to making portraits that are not so much about appearance, but rather about shared humanity. An examination of the creative process in which there are lessons here for every style of photography.

Portfolios



Eugene H. Johnson
Vision of the Heart



Eirik Holmøyvik
Nordfjord



Diane Mastin Kirkland
Georgia Woods



Mehmet Ozgur
Smoke Abstractions



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LENSWORK EXTENDED 67

featuring...

A LensWork Video Tour Adam Jahiel's Darkroom

Video

This video of **Adam Jahiel's darkroom** is our second in a series of *LensWork EXTENDED* exclusive tours of photographers' darkrooms, digital workspaces, and studios.



Adam Jahiel

Bonus Gallery

Liquid Sculpture by Martin Waugh



Fish by Eugene H. Johnson

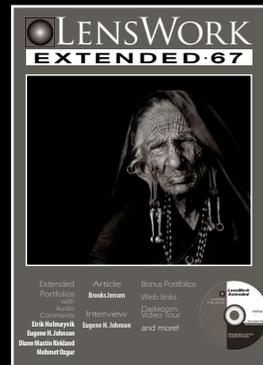


How to Build a Bonus Gallery PDF

New York Cityscapes by Alan Berkson



LensWork #67	LensWork #67 In Print	LensWork Extended #67
Eirik Holmøyvik	12 images	34 images Plus audio interview
Eugene Johnson	20 images	99 images Plus audio interview
Diane Mastin Kirkland	20 images	41 images Plus audio interview
Mehmet Ozgur	12 images	20 images Plus audio interview
Bill Jay's EndNotes	2-pages	3-pages
Editor's Comment	✓	✓
LensWork Darkroom Video Tour		✓
Bonus Articles		✓
Book Excerpts		✓
Bonus Gallery PDFs		✓



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 CD using the Acrobat 6 Reader.

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

No. 67 Nov - Dec 2006



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Holiday Catalog 2006 on Page 94!*

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EDITOR'S COMMENTS

The Tsunami on the Doorstep

From time to time, there is a glimpse of a tiny clue to a major paradigm shift that causes one's head to explode. I've recently experienced this – a glimpse of a clue, not a head-explosion – and I share this not to explode your heads, but to see if any of you have been thinking about this, too. Here goes ...

The new Adobe *Lightroom* software is the canary in the coal mine – that is to say, the indicator of things to come and of a major paradigm shift in photography. *Lightroom* (currently in beta release) exists to solve one simple (and amazing) new reality in photography – the overwhelming *volume of images* many photographers are now having to manage and deal with. It is a software program that merges the concept of a database with the fundamentals of Photoshop. It allows professional photographers to manage and process the incredibly high number of images they now capture during a typical shoot. I suspect its target audience is wedding photographers, commercial photographers and the like, but I anticipate it will also have a wide following among fine art photographers as well. Why? Consider these examples:

- When I returned from two weeks photographing in North Dakota the last time, I had 1,800 digital images. Not counting duplicates. And every one of them was properly focused and perfectly exposed. No *technical* losers.
- My recent week-long photography trip in Wyoming netted about 400 landscape images. I've now sorted them into virtual piles and have about 80 images in the 5-star group. Eighty. Eight-Zero. That's about the number of images in the average photography book that typically has required decades to create.
- I have several friends with projects from the last year or two that each include over a dozen finished, fine art images – all winners, conceived and completed in a matter of weeks.
- Another friend of mine has a new body of color work he's been working on for about a year that now totals about 600 finished, printed, matted images, all stunning, all wonderful, all sellable.
- In the last couple of years, it's not been uncommon for us to receive a submission to *LensWork* that includes over 100 finished images exploring a

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theme. These are not unedited contact sheets, full of duplicate fillers. They are finished, polished, refined projects that are often a challenge for us to edit down to the confines of the few pages we have in the magazine – hence *LensWork Extended*, by the way.

Adobe's *Lightroom* is being developed as a "solution" to this problem of *volume*. The question is this: *How do photographers deal with the sizable volume of images they are now making during a typical shoot?* Last night I watched a video interview with Mark Hamburg of Adobe about this. There is no question that Adobe sees this as a major challenge to photographers, so much so that they are developing this major new software *because they see a huge market for it*. Implication: They, too, see lots and lots of photographers making lots and lots of images – *orders of magnitude* more than in the past.

Here is another example: Twice in the last 24 hours I've heard photographers casually use the phrase "I returned from the shoot with 16 gigabytes of images ..." – literally, *gigabytes* of images. What are the implications for photography when a single shoot may be 1,000 images or more? And that says nothing about the fact that many of us are now thinking in terms of *terabytes* of storage for our images!

This is not, I should add, limited to those

working with digital cameras. Even those who work strictly with film and traditional cameras are finding that scanning their negatives and working with them digitally is increasing their "output" – that is to say, the digital darkroom is salvaging images they might have otherwise relegated to the round file. Even those working strictly with analog methods have better tools than in previous generations – today's superb variable contrast papers are a prime example of this.

With all this in mind, I am compelled to conclude that volume is up because technology – whatever its form – is serving photographers more effectively. And as technology progresses, the number of fine art photographs is increasing exponentially. I see this as a major change in photography with ground-shaking implications. What happens when technology is added to an ever-expanding leisure class, the coming retirement of the baby boom generation, the wider availability of training and materials, and the maturing of photography as an art medium? One cannot help but conclude that the future for photography is bright, energized, and, I suspect, *voluminous*. Here is the paradigm shift in short:

- **Old paradigm:** Making a photograph is technically difficult and time-consuming. Good ones are rare. The ability/talent to make a fine

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art photograph is a rare skill won after long training. Good fine art photographers are rare. Collectors and museums covet the best. There are few of merit. Both the people and the artifacts are special.

• **New paradigm:** Making a photograph is technically easy (well, at least *easier*) and can be reproduced at will. Good ones (at least *technically*) abound. The talent to do so is still the result of training, but almost anyone can master it – and fairly quickly. Fine art photographers number in the hundreds of thousands (check the Internet if you doubt this). There seems to be no end to good images or people who make them.

This seems especially obvious if examined from the perspective of a hundred years of evolution, of which today's technologies and digital means are merely the latest in an ongoing progression. It is simply not arguable that there are more photographs today making more photographs than ever before – and it is accelerating exponentially. If true, what are the implications of this paradigm shift? When I proposed this idea to a friend, he emailed back this response:

“When it comes to photography in any of its myriad forms, no amount of technical prowess and mechanical wizardry could ever substitute for a

keen eye, a sharp mind, and an active imagination. If you don't believe this axiom (and I suspect you *do*) just take a look at the actual content of many photographer's web sites. Volume is definitely up. But *content* and *aesthetic quality* is as elusive and difficult to obtain as it has always been.”

In essence, his response is the old saw that *quantity* does not necessarily mean *quality*. That's true, but I think his response is in danger of brushing aside as insignificant a larger view that deserves more careful scrutiny. The traditional view of photography (i.e., the old paradigm mentioned above) can be a blinder that too easily allows the traditionalist to remain comfortable in their denial that the photographic world is changing – and changing rapidly.

Ansel Adams is supposed to have said that a photographer will have a grasp of the medium when they've made about 10,000 negatives. It took me 25 years to make my first 10,000 negatives (yes, I actually counted). In today's world, you get there in about 10 *weeks*. I would still argue that a decade of pursuing photography is required to mature one's vision, but clearly the “10,000 negatives” comment at least needs updating.

There are some serious questions that we all need to be thinking about as a conse-

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quence of this new volumetric paradigm. What are the implications for book publishing? Photographs in galleries? History? What are the implications for “a project”? What does my friend do with 600 color images in his new project? What do I do with 1,800 different image compositions from my work in North Dakota? That is to say, how will the definition of a “photographic project” or a “final presentation” be impacted by this new paradigm?

For example, think of the meaning of the term *gallery exhibition*. A gallery exhibition has been, almost forever, a “gathering of productivity.” An exhibition was a history of accomplishment for the artist. *They did this one. They did this one, too. Here's another one they did.* Gather them all together, and you have an exhibition, that is to say, a simultaneous presentation of “*individual finishings*.” But, what if the entire idea of an individual image is threatened because of volume? What if “a finishing” is a project of 600 color images like the one I mention above?

How will this new volume of work affect how people view photographs? How they value them? How will a viewer's relationship with a photograph be redefined? I think of the visitors to a major metropolitan museum standing for a long time in front of a painting, drinking in the details and subtleties, studying it intently to unlock its mysteries. Then jump to the

MTV-like quick cut where we are shown a glut of visual images in a minute or two. Flash, flash, flash – more like a movie shot at 5-frames-a-second than a series of still images. Think of how many visual images our brains process now in a single day compared to, say, a millennium ago.

Will photographs have the same lifespan they've always had? For example, now 70 years later we still look at and admire Edward Weston's *Pepper #30*. It's lifespan is at least 70 years. Will such longevity, i.e. *interest*, still be possible for today's images? Seriously, why would we expect this? Consider that *Pepper #30* was made in 1930. Speaking numerically, how many fine art negatives were made in 1930 and how many images from that year are still treasures? Sufficient research could probably answer this question and I suspect the numbers would be pretty small. Now project this thought process into today. How many fine art image files are being made (worldwide) in 2006? Setting aside the obvious issues of *quality*, just looking strictly at the numbers, it is a mind warp. Remember that Stieglitz had both photography and painting in his gallery because he couldn't find enough photography to fill the walls. *The Family of Man* was a gargantuan, unheard of size exhibit with 503 photographs. I can think of a dozen photographers who could mount a show of that many prints today *by themselves*. I find myself inexplicably uncomfortable

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in this new world of such photographic volume, but I know it is a world I'd better get used to – and soon.

Here's another odd implication of this train of thought. Ansel Adam's historic portfolios each had about a dozen or so prints. A dozen images is now a very small project, indeed. Every workshop portfolio review I can remember started with the photographer putting up a dozen or two prints for comments. We all knew they'd sweated bullets and slaved over them for at least six months getting ready for this moment. What changes as the paradigm shifts and a photographer can prepare for such a moment in a weekend or two?

Yes, yes, you say, but what of this issue of quality? More junk in the arena does not imply more treasure will be found. Are you sure about this?

I think of this as a hierarchy – admittedly somewhat simplistically, but it makes the point clearly enough:

- Great image,
- From a great vision,
- With a great technique,
- Fueled by a great passion.

True, you only get to "great image" through great vision, but great vision is manifest only through great technique, etc. It's a ladder of progression. Think of it

this way: Suppose there are 10,000 people with great passion and only 10% of those do the hard work to master technique. There would be 1,000 potential candidates who might attempt great vision, some of whom will succeed, most of whom will not. If 1% of them do succeed, we might see 10 great photographers/images – a tiny result from a base of 10,000. But what if the technology paradigm shifts and 95% of those with passion can rise to the level of great technique? Each of those 9,500 people have a shot at great vision. Assuming the *percentages* of those who achieve great vision and a great image stays the same, because of the larger base of technically competent photographers, we'll have a *flood* of great images (which is not, of course, necessarily a bad thing, but it could be, shall I say, *influential*).

Worse, what if the technical barrier (i.e., darkroom, etc.) that was holding folks back from the path of creative photography simply dissolves? (I've always felt there are a large reservoir of people who have wonderful artistic vision but who lack the technical skills to manifest their vision in a recalcitrant and stubborn medium where molecules and the rules of physics and chemistry conspire to make things difficult. But I digress.) Even though photographic image-making is easier today than ten years ago, there is still a pretty steep learning curve. But, imagine where the technology might be

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ten or twenty years from now! What if the "great passion" crowd mushrooms by a factor of 100 so there are 1,000,000 people who consider themselves "fine art photographers" and 95% of them can master the new techniques? Imagine a universe of 950,000 people who are attempting to achieve great vision. Even if a tiny fraction of those rise to the level of great vision and great image, *kablooey!* The prevalence and availability of fine art photography explodes (along with my head).

My numbers in this train of thought are, of course, purely speculative and presented only to illustrate the point. Nonetheless, conceptually I'm proposing that the technical barrier of the darkroom has, throughout history, been a throttle on the production of fine art photography. The complexity of achieving a high level of technical competence has limited access to the club to only those who were willing and able to pay the admission fee (which I will call "Zonebucks" just for fun). Even if you were to add up all the people who've attended a fine art photography workshop over the last 30 years, I'd bet you'd have a list of only a few tens-of-thousands – at most. The current AIPAD directory (Association of International Photography Art Dealers) lists only a few hundred photographers whose work is represented

in AIPAD galleries. This is a very exclusive club – which, by the way, doesn't include many of us. The wave I see coming is a veritable tsunami of photographers and fine art photographs that is, I think, quite predictable as a consequence of the digital/technological earthquake, a tsunami of images and talented people who will wash away the old paradigm of "a few good images produced by an even fewer number of good photographers." Photography has always inherently contained the seeds of artistic democracy and it looks like the democratic wave – fueled by a technological wind – is about to beach. I simply don't want to be caught on the shore with my back to the waves.

I think the implications of all this are very profound, and ones we photographers had better be aware of. I certainly can't see the endgame in photography's changing future, but I do see the playing field and it ain't the same neighborhood baseball diamond I grew up on. It's a new world. Time to rethink the paradigm, because the train is coming down the track and the canary is starting to squawk. Or something like that.



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Diane Mastin Kirkland was born in 1955, and grew up in the small Alabama town of Boaz. A southerner all her life, she graduated from the University of Alabama with a Bachelor of Fine Arts in Photography, and has worked as a commercial photographer in Atlanta, Georgia, for the past 30 years.

Now working freelance, Kirkland was a senior staff photographer for the State of Georgia for 25 years. In that capacity her work entailed making images within Georgia to promote the travel industry and commerce in that state. She was the exclusive photographer for two books: *Oglethorpe's Dream, A Picture of Georgia* (depicting the beauty and cultural traditions of Georgia), and *Democracy Restored: A History of The Georgia State Capitol* (due Spring, 2007). While she is very proud to have her work included in these large photo books, she is looking forward to a book of her personal work – preferably her black-and-white landscape and portrait work.

Regarding fine art, she states "I've always admired the work of Walker Evans, Josef Koudelka and Michael Kenna, as well as my photographer husband, Felix Kirkland." She first became interested in photography after seeing an exhibit of Evans' work at the U of A campus art gallery. "I had never heard of Evans, but I loved his work and decided to take a photography class." This decision led her to meet Felix, a fellow photography major, and the two were later married. While Felix works as a business manager, they have shared their interest in photography for 30 years (thanks to Walker Evans).

In addition to photographic inspiration, Kirkland also points to Robert Henri's book, *The Art Spirit*, as "one of the most important influences in my photography." Her work is diverse, and encompasses commercial and fine art on a broad range of subjects. "I enjoy working in color and black-and-white, and like to work with a large variety of subjects just to keep out of the ruts." Her work has appeared in the *New York Times*, *Time Magazine*, *USA Today*, *Southern Living*, and the *London Times*.

Kirkland lives with her husband, Felix, in Atlanta, Georgia.

Web site: www.dianekirklandphoto.com

Works with: Previously used Contax 645 medium format and Nikon F3 and F100 cameras.
Currently works with Nikon DX1, Nikon D70s. Prints with Epson R2400.

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GEORGIA WOODS



by
Diane Mastin Kirkland

Diane Mastin Kirkland

Amicalola River

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Cumberland Island

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Born in Razgrad, Bulgaria in 1971, but of Turkish descent, Mehmet Ozgur immigrated in 1978 with his family to Istanbul, Turkiye [Turkey]. The family had little money, but by winning an academic contest Ozgur was able to buy the first camera in the family. "I had been lucky, because I was advised by a wise journalist to buy a Pentax K1000, rather than a point-and-shoot." He was 18 years old at the time. To increase his photographic knowledge it was necessary for him to learn other languages, so he could read the magazines available in Europe. In addition to his native Turkish he speaks English and German. "I am still a big fan of German photography magazines."

While his family remained in Istanbul, Ozgur came to the United States in 1998 with a full scholarship to continue his professional education. He earned his PhD in electrical engineering from George Washington University in Washington, D.C., and currently works as a MEMS [Micro-Electro-Mechanical Systems] engineer, specializing in RF [Radio Frequency] and microwave applications.

He describes his work in hi-tech research and development as requiring "a team of talented engineers, a large financial budget, a touch of political finesse, and a huge amount of luck." He further describes that "The success is not necessarily related to the amount of intellectual effort or money – therefore it can be a very frustrating job." He continues, "On the other hand, photography is a very individualistic endeavor. The personal satisfaction is far easier to come by. In contrast to my career, I work on my own with a basic camera and a very simple, but wonderfully expressive subject. For me, photography is a mere escape from the harshness and frustrations of an otherwise very fulfilling engineering career. We are truly limited by our own imagination."

His list of photographic interests includes Jerry Uelsmann, Hannes Kutzler, Galen Rowell, Art Wolfe, John-Paul Caponigro, Bruce Barnbaum, Ansel Adams, Sabastião Salgado, James Nachtwey, and many others.

Ozgur lives in Reston, Virginia.

Web site: His images can be seen at <http://www.photo.net/photos/mozgur>
Works with: Canon Rebel XT and PC computer with Photoshop CS. Prints with Epson Stylus Photo 2200.

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SMOKE ABSTRACTIONS



by

Mehmet Ozgur

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VISION OF THE HEART



by

Eugene H. Johnson

Vision of the Heart

Cara, 1986

When we first met, the old lady told me that her blindness resulted in her eyes moving to her heart. Several months later I was unable to resist the temptation of taking an unsolicited photograph of her. Afterwards, the old lady extended her hand in welcome and told me that she knew it was me because she had seen me in her heart.

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Mama Ladakh

Nubra Valley, Ladakh, India 2003

The dark dreary interior of her house was in stark contrast to her contagious good nature as she served us steaming hot tea laced with salt and butter. She was in an especially good mood as she had bathed just a few days ago, an annual event that ended in the wearing of her *goncha*, the national dress of Ladakh, which by tradition is never washed and worn every day until it falls from the body.

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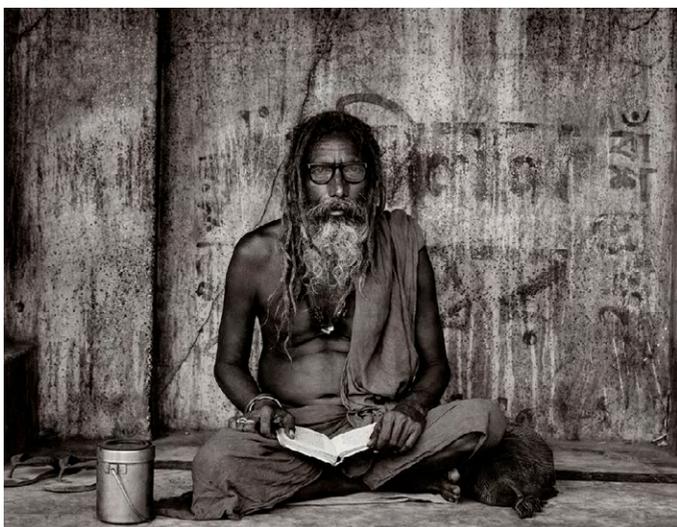
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Sidewalk Sadhu

Bombay, India, 1991

The holy man explained to me that humans, like onions, have many layers that lead to a central core, which Hindus call *Atman*, the universal soul. The true essence of life is to get rid of that outer self and to seek identity with *Atman* and thereby attain true humanity. Only when this is achieved, will we know infinite life.

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Veiled Lady

Rajasthan, India, 1998

In the tiny village of Baniwi on the outskirts of Jodhpur none of the men (besides those from the immediate family) had ever seen her face. It was therefore a shock to all the villagers when she unveiled and proclaimed me as her son after I had taken her photograph.

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Eirik Holmøyvik was born in Nordfjordeid, Norway – a tiny town in the middle of the fjord region of Northwestern Norway. At 28 years old he divides his time between his career and his photography. Until recently he worked as an Assistant Professor of the School of Law at the University of Bergen, where he researched and taught on Constitutional and International law. He is currently beginning his PhD thesis, and will continue at the University in the capacity of a Research Fellow.

Fairly new to photography, Holmøyvik purchased his first camera a mere five or six years ago. "I've always been interested in the arts though, and I've been drawing for as long as I can remember." He realized that the camera was another tool to express his creative ambitions and needs, and he's been working seriously for about three years. Many of the images in this portfolio have been produced during the last two years. "Despite my day job I work with pictures every day."

During the last year he has had exhibits in Norway and the UK, and his work has appeared in *Black & White* magazine (UK).

In addition to the Nordfjord work, Holmøyvik has a similar body of work that focuses on Iceland. He has traveled to Iceland twice, and has another photographic trip scheduled for 2007. In a third project, titled *The Way Children See The World*, he is attempting to visualize the world as seen from children's perspective. In this work he is using a Holga camera and Polaroid film for effect.

Holmøyvik lives in Bergen, Norway – which he describes as "The rain capital of the world, and one of the most beautiful cities in Europe."

Web site: www.luguber.net

Works with: "A Hasselblad 501CM, a battered old YashicaMat 124G TLR, and a digital SLR that I use as a light meter." He scans the photos into the computer for "dry" processing, and prints with an Epson inkjet.

Represented by: Arcangel Images Ltd. (www.arcangel-images.com). He is currently seeking gallery representation.

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NORDFJORD



by

Eirik Holmøyvik

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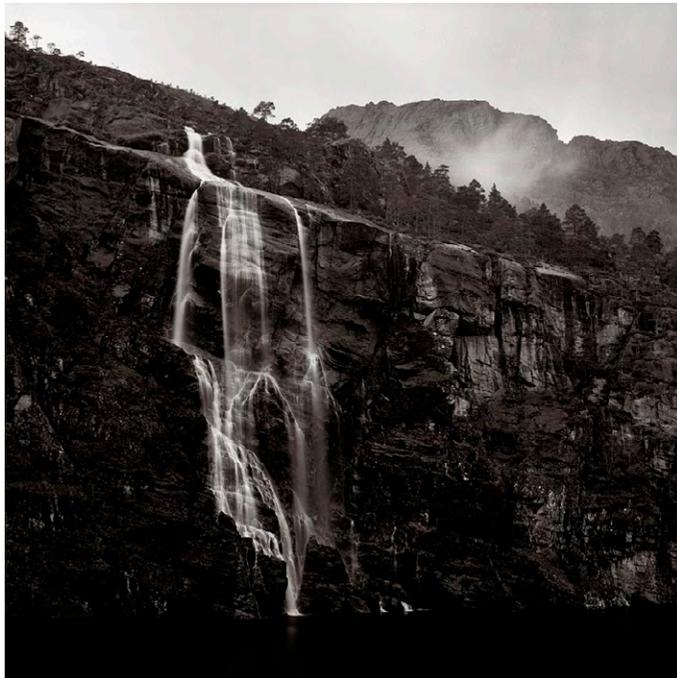
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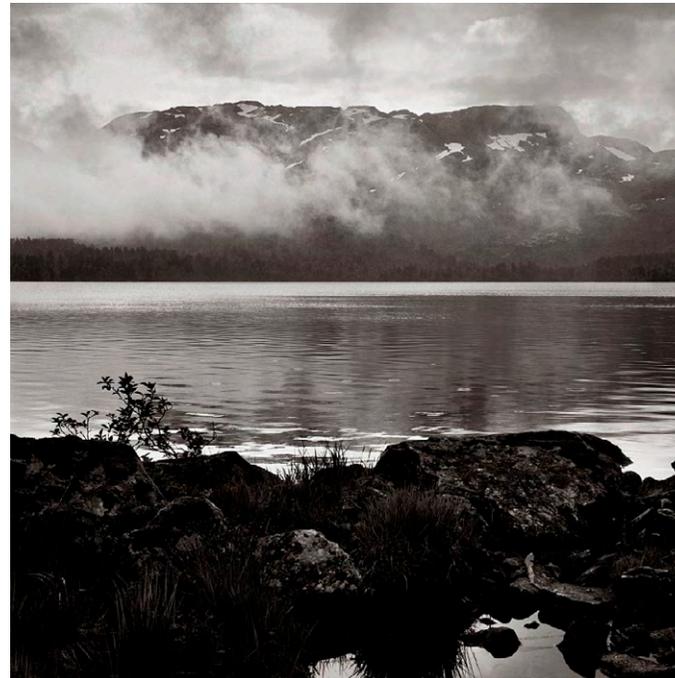
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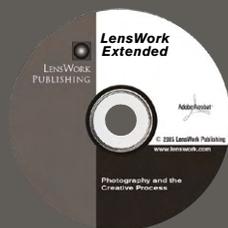
Extended
Portfolios
with
Audio
Comments

Eirik Holmøyvik
Eugene H. Johnson
Diane Mastin Kirkland
Mehmet Ozgur

Article
Brooks Jensen

Interview
Eugene H. Johnson

Bonus Portfolios
Web links
Darkroom
Video Tour
and more!



EXTENDED *Portfolios*



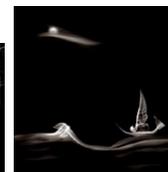
Eirik Holmøyvik
Nordford
34 images
plus interview



Eugene H. Johnson
Vision of the Heart
99 images
plus audio interview



Diane Mastin Kirkland
Georgia Woods
41 images
plus audio interview



Mehmet Ozgur
Smoke Abstractions
20 images
plus audio interview

Bonus Gallery



Fish
Eugene H. Johnson



New York Cityscapes
Alan Berkson



Liquid Sculpture
Martin Waugh

EXTENDED *Extras*

- **Bill Jay Video** by Anthony Mournian
- **A Video** by Jeff Curto
- **LensWork Podcasts**
- **Book excerpts**
- **Additional Bill Jay EndNotes**

A Video Tour: *Adam Jahiel's Darkroom*

Adam Jahiel's extensive work photographing the life of the cowboys of the American West has earned Adam an international following. In this video, we talk with Adam about his work, his workspace, and tour his darkroom in the small community of — appropriately named — Story, Wyoming.



System Requirements: This CD can be played on your PC or Mac computer using the free **Adobe Acrobat Reader™ Version 6 or newer** available via download from www.adobe.com.

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VISION OF THE HEART



by

Eugene H. Johnson

Vision of the Heart

Ceara, 1986

When we first met, the old lady told me that her blindness resulted in her eyes moving to her heart. Several months later I was unable to resist the temptation of taking an unsolicited photograph of her. Afterwards, the old lady extended her hand in welcome and told me that she knew it was me because she had seen me in her heart.

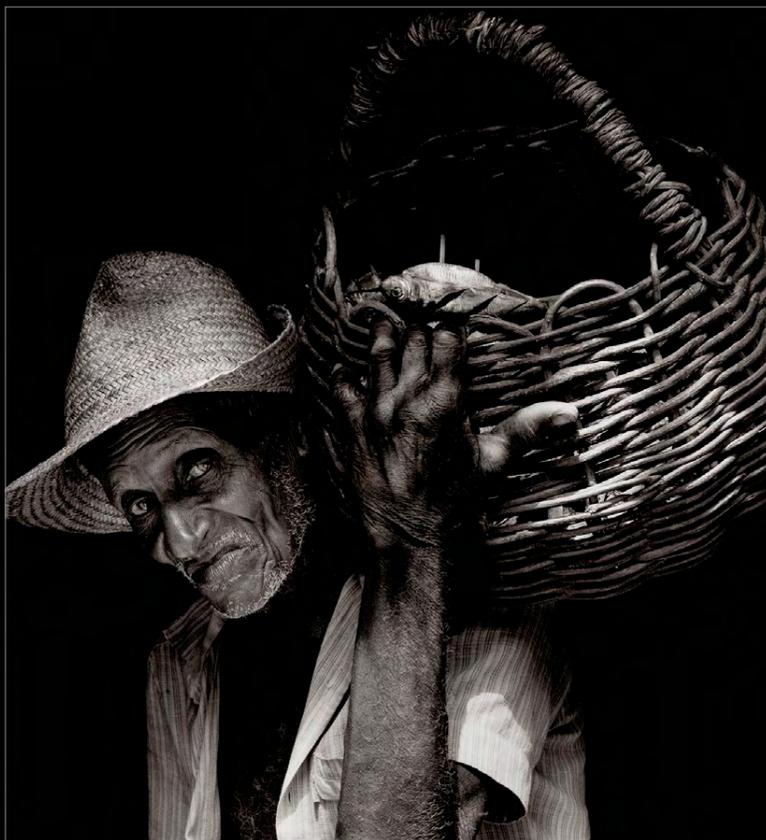
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Fisherman with Basket

Bahia, Brazil, 1987

For as long as he could remember he would say a prayer before each fishing trip. And thanks to the goddess of the sea, lemenjá, he always returned with a bounty sufficient to sustain his fourteen children and a wife, who would welcome him with open arms.

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Lady with Split Ears
Gujarat, India, 2000

There are many subgroups of the Rabari people over the western plains of India, but none perhaps so rare as a tribe whose women have split ears. According to the belief of some, the Rabaris were created by Lord Shiva out of sweat and camel flesh.

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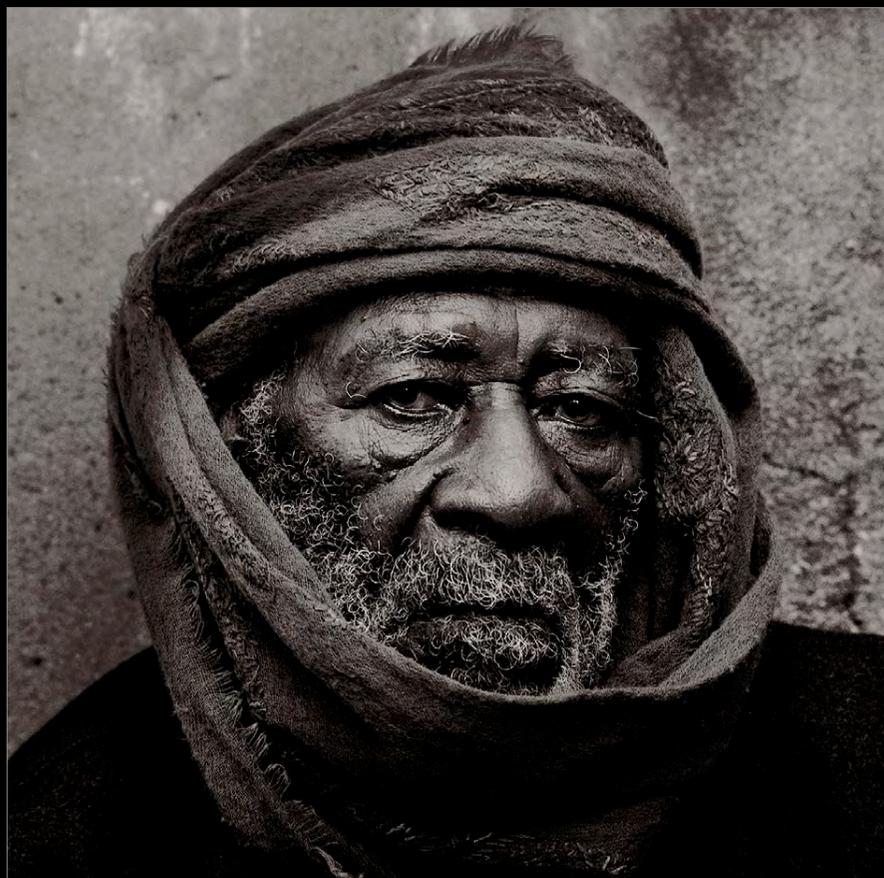
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Man at the Seeb Market

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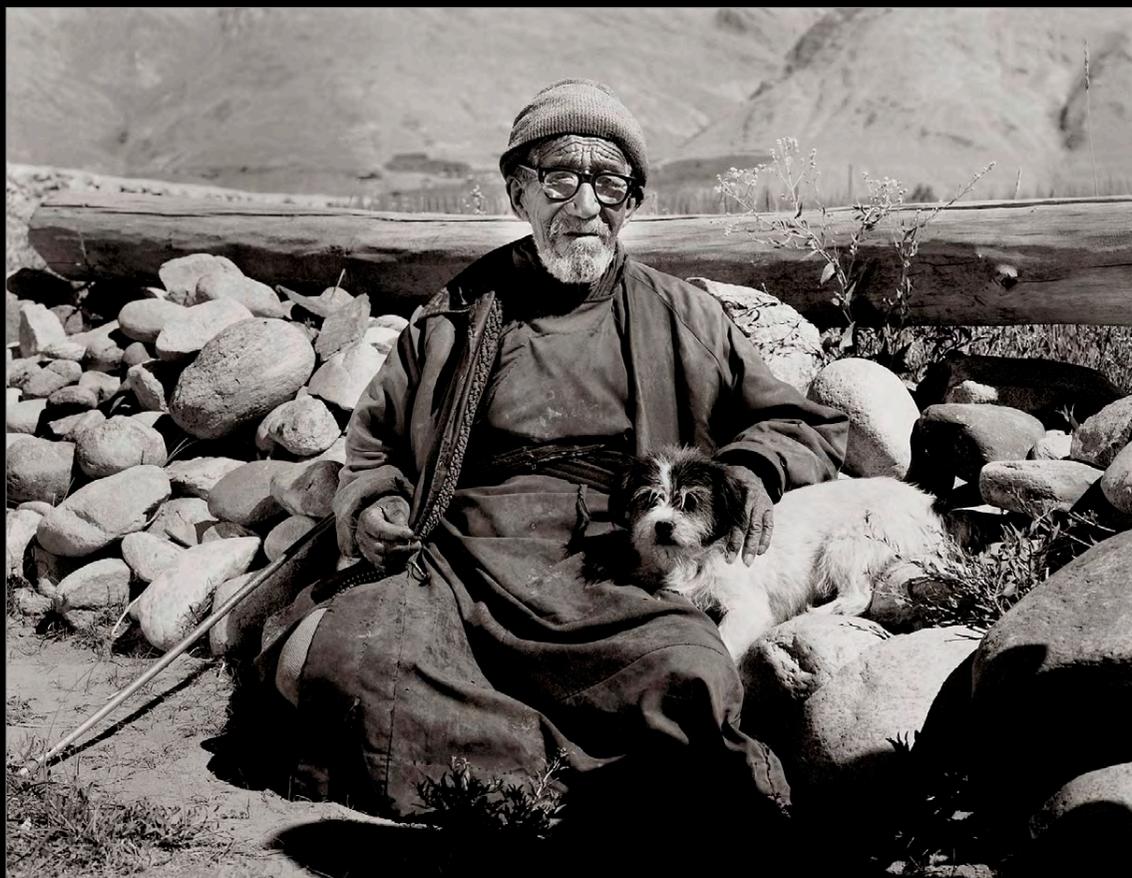
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A Man and His Dog

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