

LENSWORK

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Tablet Edition



Photography and the Creative Process

Articles • Interviews • Portfolios

Brooks Jensen & Maureen Gallagher, Editors



Pathos in Nature
Dan Baumbach



Metairie Cemetery
Mitch Nelles



In Broad Daylight
Marie Keech
From Seeing in SIXES 2017



Night Creatures
Stephen Allworth
From Seeing in SIXES 2016



The Poverty of Corruption
Alain Masiero



The Lure of Mountain Light
Jack Curran

Editor's Comments
Ideas Come from Ideas

Creative Thinking with Guy Tal
Professional Inspiration

EDITOR'S COMMENTS



Ideas Come from Ideas

It's probably cliché to say that any path of creativity has many twists and turns, but that does not make it less true. We may not be able to predict where a creative idea will take us, but we can predict with some certainty that it will take us *somewhere*, probably somewhere *interesting*, probably somewhere we would never go without the spark of that initial creative idea.

At the risk of seeming self-indulgent, I'll illustrate the value of *ideas* in your photographic life with a story from my personal history — and I think with good reason: This summer is the 30th anniversary of the idea of “folios,” perhaps the photographic idea I'm best known for, if at all.

A short history of The Idea

In the late 1980s, I was making photographs presented in mat board, destined for the wall. Because of the subject matter I was photographing, wall art was an uncomfortable fit with my content. I wanted desperately to publish a book of my work — like pretty much every photographer on the planet. Thankfully (in retrospect), I simply didn't have the funds to self-publish, nor the persuasiveness to convince others to publish my work at their expense. Lack of cash motivated me to search for an alternative. Somehow (I now forget exactly how), I came across the idea of producing a handmade artist book. I was intrigued, so I took a class. Try as we might, we could not design a way to successfully bind gelatin silver photographs into a handmade artist book. I then visited the Center for Creative Photography in Tucson, Arizona and looked at the handmade artist book efforts Nathan Lyons and others. Literally every one of them was falling apart due to the stress on the binding of trying to incorporate the bulk and weight of gelatin silver paper. Sewing is the obvious solution, but gelatin silver paper cannot be folded without cracking the emulsion.

Idea #1 - The sticking point

Frustrated, I began asking questions, searching for an alternative idea. Years earlier, I had learned a problem-solving principle which proposed reducing a problem to its most troublesome sticking point — then simply eliminate that to see if the problem would resolve itself.

The sticking point of my project was the binding. *What if a book was not bound? What would it look like to have unbound pages gathered into a group, held together as a group by a cover made from, say, an art paper that simply folded around the loose pages of the photographs? Wow.*

Ideas come from ideas. Suddenly all kinds of ideas began to flow from this initial one. I could produce one, or many; I could use a title page and list of prints like the clamshell portfolios of Ansel Adams or Brett Weston, or not; I could add text to the image pages, or not; I could have a few images, or a couple dozen; I could have “chapters” of content, or just a single pile of prints. I found myself in possession of that most valuable of commodities for an artist: *the right question that opens a door.*

And with that simple question, I took the first step in what would become a 30-year creative path. What started as an idea about getting my photographs off the wall and into some other form of presentation had blossomed into ideas about:

- Multiple image projects rather than stand-alone prints
- Editing and image selection
- Process for a unifying project style
- Sequencing and project rhythms
- Image and text combinations
- Marketing outside traditional galleries
- Edition sizes
- And the very nature of photographic artmaking itself

Little did I know or anticipate the creative path I had just entered. Now, with the advantage of hindsight, I can now see how that simple question led

directly to the project-oriented portfolios we've championed and published in *LensWork* starting in 1996, the introduction of the *LensWork Folios* in 2008, the entire *Seeing in SIXES* concept begun in 2016, and, of course, to my own work in my PDF publication *Kokoro*, 25 different folio titles, and 10 different chapbook titles, produced over the last three decades. It seems there is a thread that unifies most of my creative life that I was not fully aware of until I had the perspective of decades to see it unfolding.

Idea #2 - The next step

Of course, this is my path, and my art, but there is a concept here that is worth looking at in your own artwork. If you were to pull on the photographic thread where you *are*, would you find ideas linked together? One idea following your exploration of an earlier idea, and so on? And where do these lead you? What is the next step in your creative path?

The title of this article is *Ideas Come from Ideas*, so let me continue my example with the next step for me. This is not really a new *idea*, but a variation on the idea of "chapbooks" that I started producing in 2012.

For those of you not familiar with "chapbooks," let me offer a brief introduction:

- The word "chapbook" comes from the history of the printing press and refers to what you and I would think of as a pamphlet. These were very popular right after the invention of moveable type and typically contained religious sermons, political tracts, and advertising. They were sold by street vendors known at the time as "chapmen," hence the term *chapbook*.
- The famous designer, typographer, and printer William Morris (1834-1896), reintroduced the term, using it for a type of handmade artist books. These were typically small in scale, with only a few pages, but beautifully designed and produced in relatively low numbers. I'm borrowing the term for my chapbooks in that spirit.
- I've described chapbooks in greater detail in my *Editor's Comments* in *LensWork* #102.

In my thinking, chapbooks were an evolution from folios and resolved one of the chief problems with folios. There is nothing in the unbound pages of a folio that preserves the sequence I intend. Folios are therefore unsatisfactory for projects that require sequential text (think *storytelling*), or a specific sequence of the images. Chapbooks are sewn and therefore preserve the intended page sequence. Handling them is more like handling a book than a stack of prints.

Idea #3 - Chapbooks, Version 2

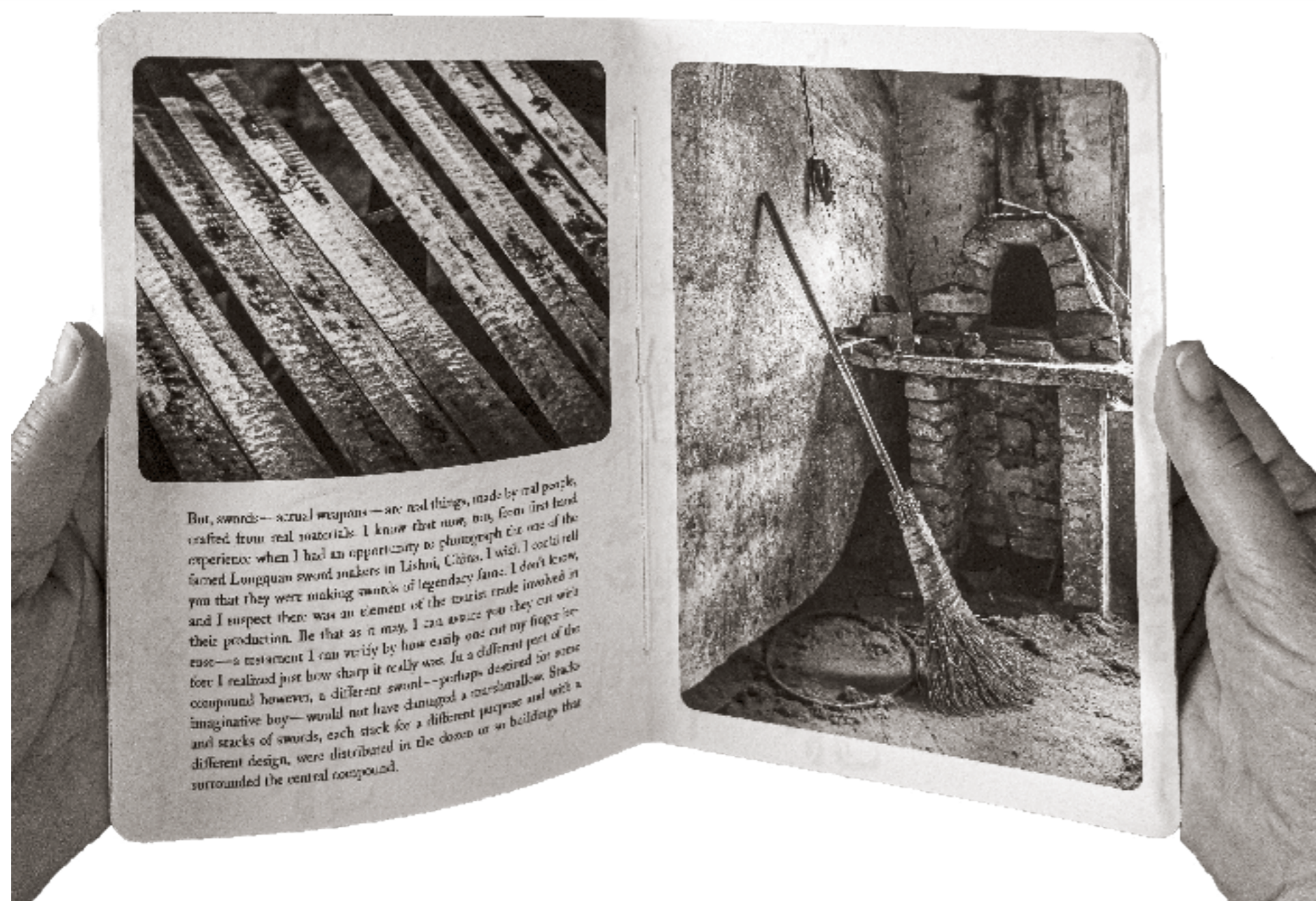
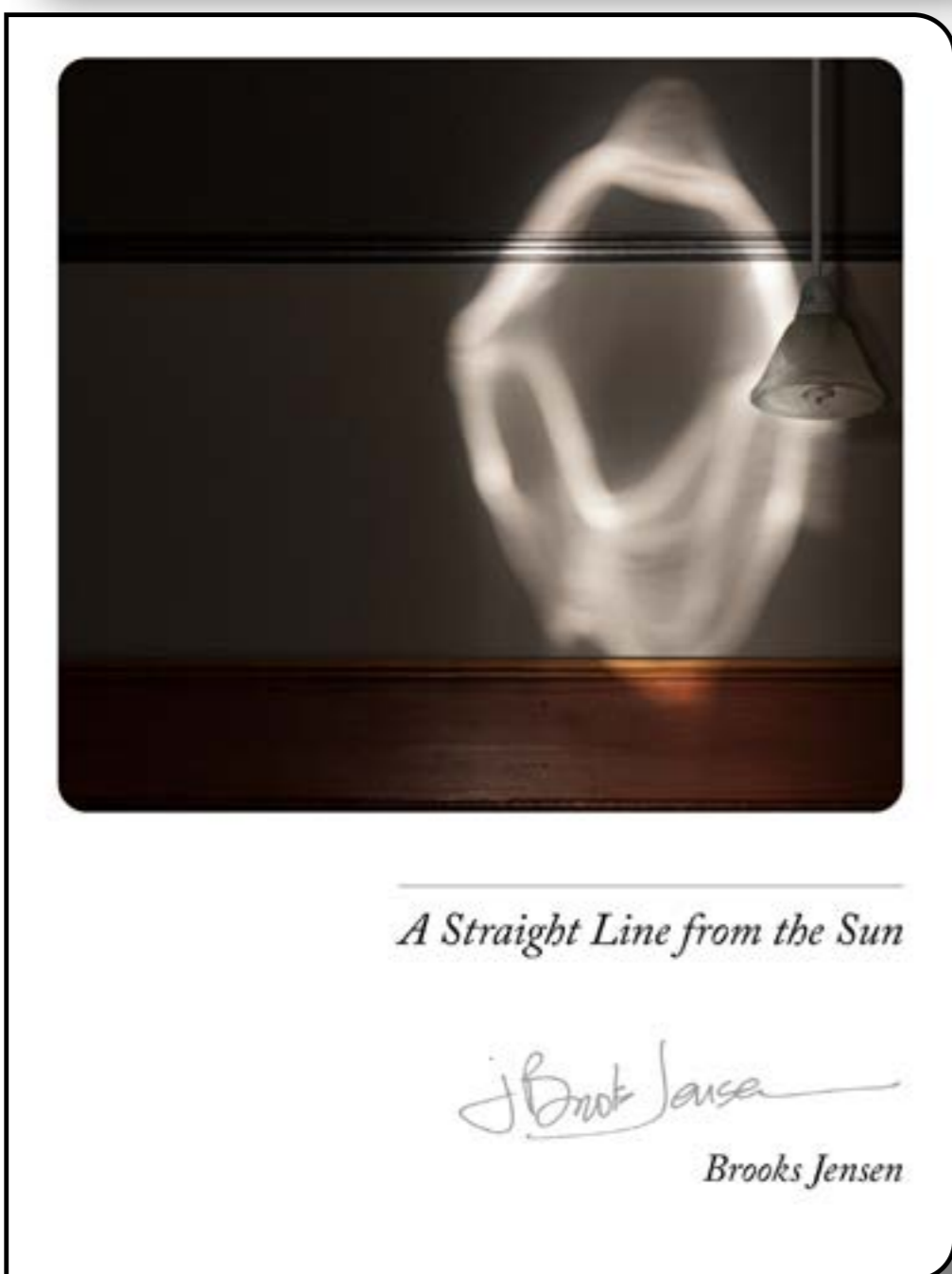
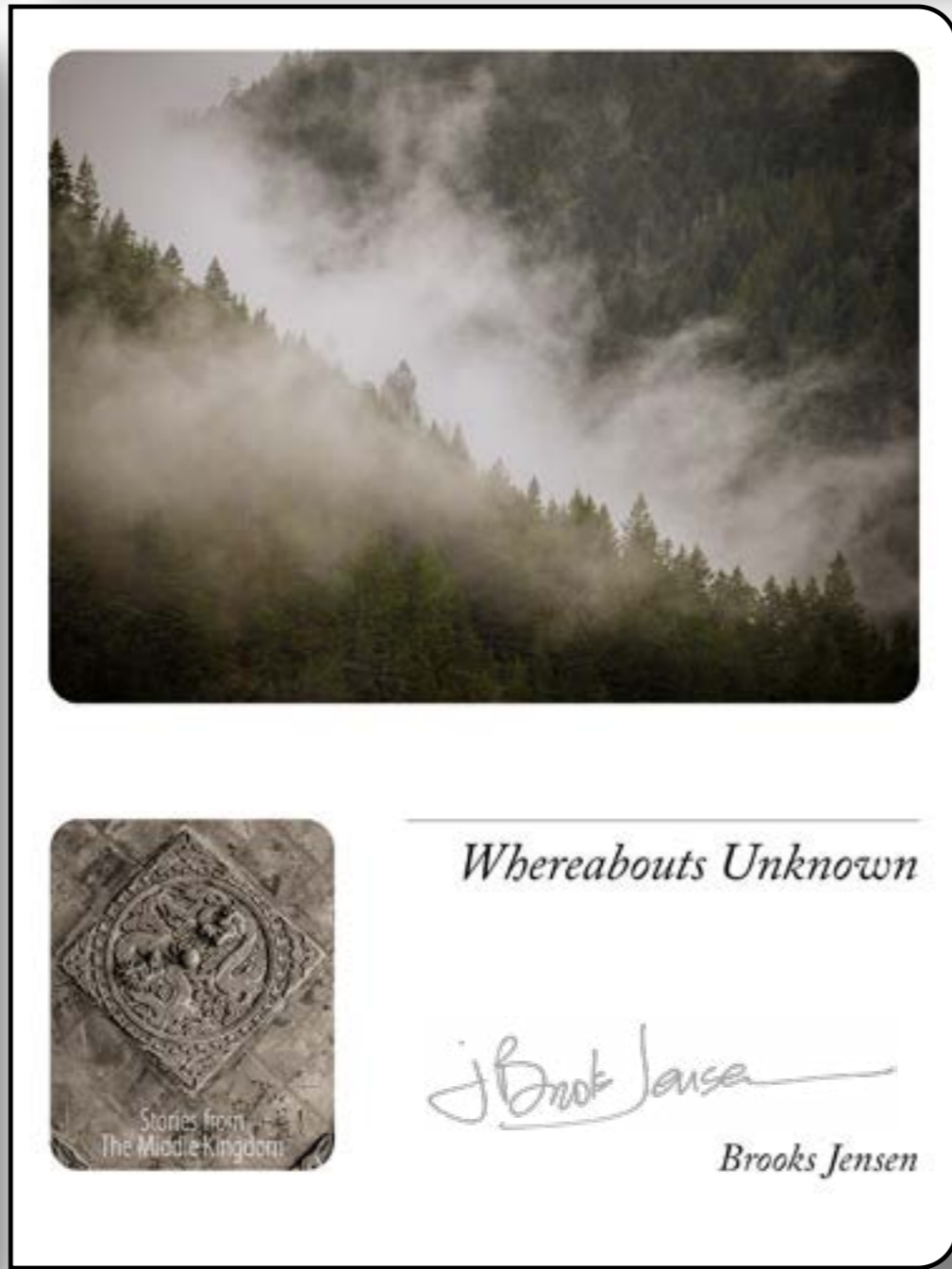
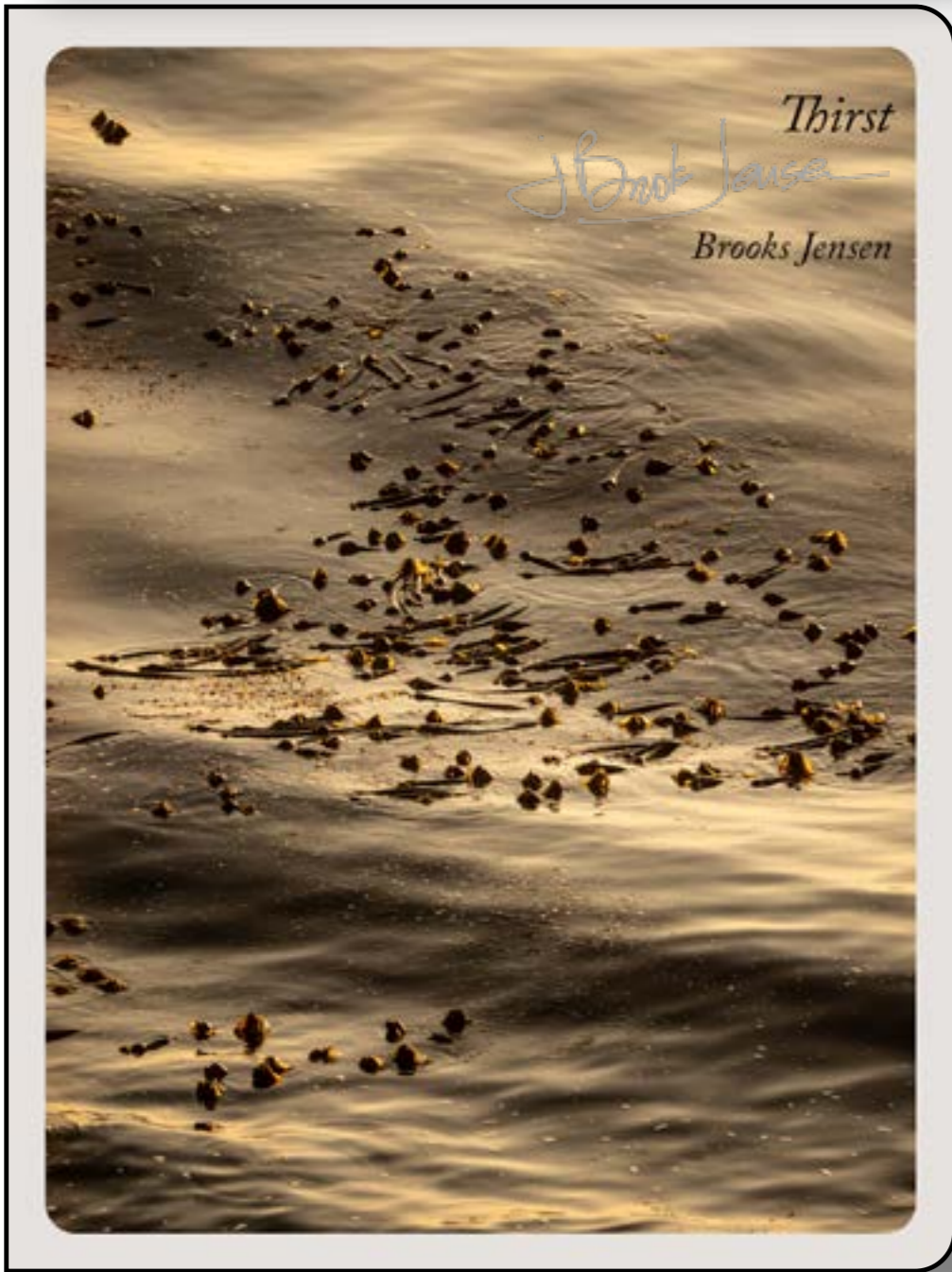
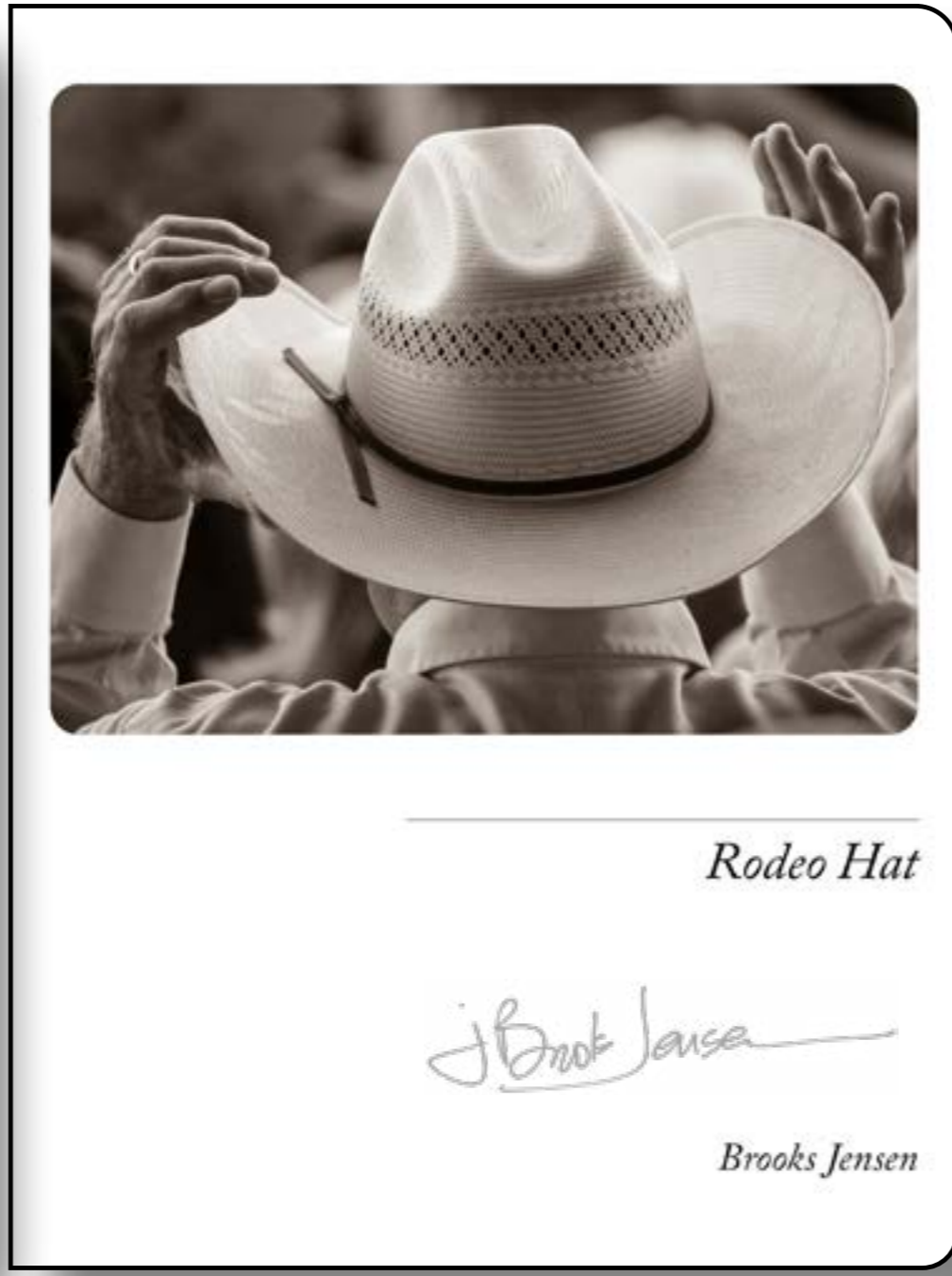
In the spirit of true confession, my initial chapbooks turned out to be a bit more difficult to produce than I would have liked. I used an embossed cover with a die-cut window; many of them employed a “gatefold” page that required me to print on two sides of roll paper (a complicated, finicky, and jam-prone process); all of which worked against my hopes for an inexpensive format for my printed work.

So, last fall I set out to redesign my chapbooks in the hopes of making something that I could produce with less fuss, and explore a much wider breadth of titles. I wanted something that would fuel my creativity, not complicate it.

And, of course, I wanted something I could share with all of you in the hopes that you might find this a useful medium for producing something with your photography. Now, I am in the process of video recording “Chapbooks, Version 2” as a *LensWork Visual Workshop*. This will include step-by-step instructions (complete with templates) for those of you who might want to try this with your work. In the meantime, here’s a brief overview.

This new design uses just one sheet of 13x19” paper, printed on both sides. This produces an 8-page, folded and sewn chapbook that is perfect for projects that have 6-8 images and some text. The finished size of this design is 6x8” (known in the bookarts world as a “6R” size, and called a “quarto” because they are created from folded sheets. Hence, a Quarto 6R chapbook.) The sequence of steps is pretty simple:

- Select images for a project and prepare any text you want to go with them



Imposed printer layouts, print both sides, then trim and fold



- Do a layout for each of the eight pages (I use InDesign, but this can be done with Photoshop, Publisher, or even Word)
- Create an *imposed* printer layout so that after folding and sewing all the pages are in the right places and orientation
- Print, trim, fold, sew — you're done!

Because this design does not use a fancy or expensive die-cut or embossed cover, the only tools you will need are an inkjet printer and double-sided paper — which I trust are common tools most of you already own. The design can be scaled up to a larger size if you own a 17" printer, for example. It can be reduced to a 4-page chapbook if that fits your project better. Depending on the paper you prefer, it might even be able to expand to a 12-page booklet, but sometimes the thickness of the paper can be a limiting factor.

In short, you'll find these are:

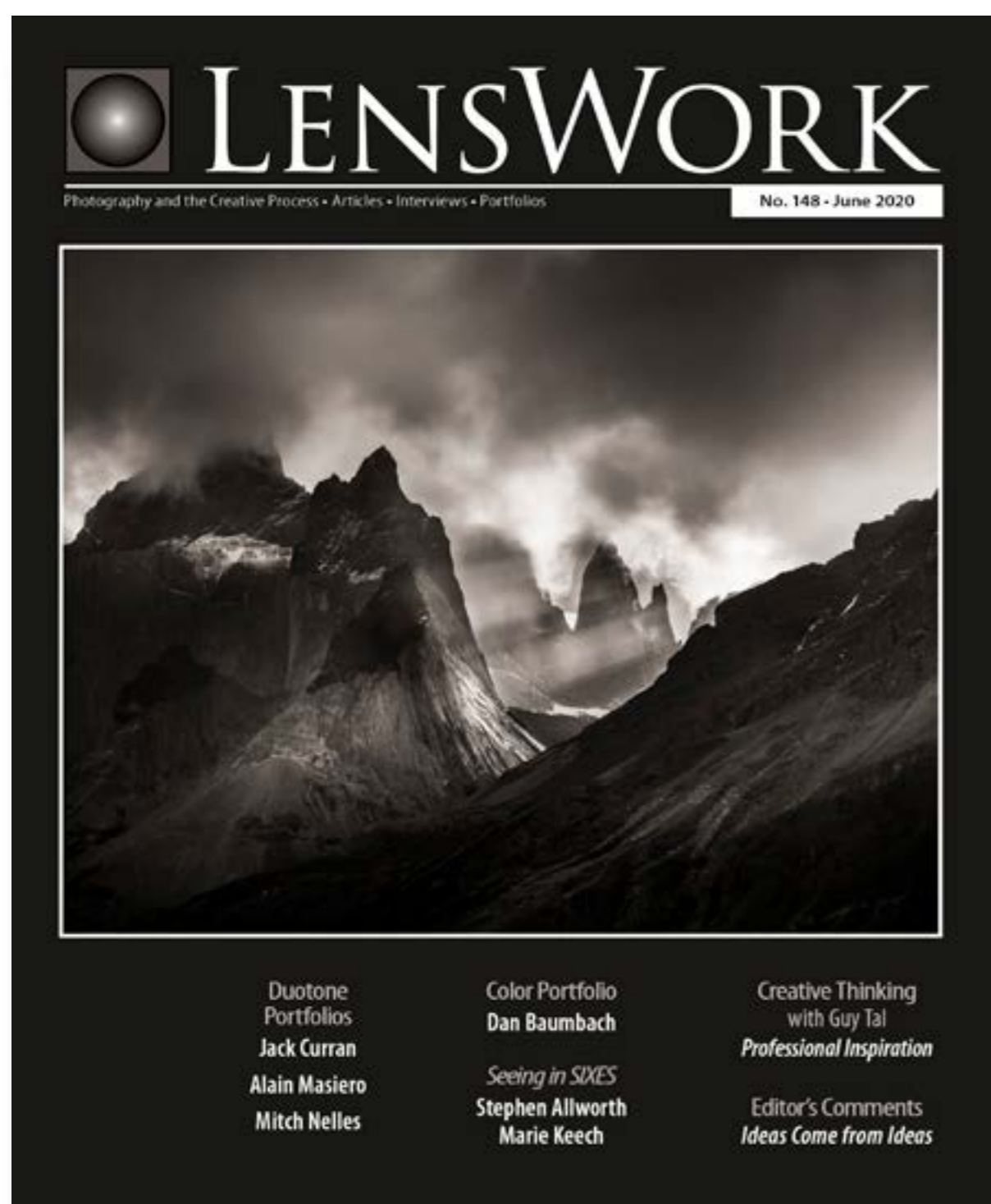
- A great way to explore projects with half a dozen images or so
- Easy to produce with the tools you already own
- Inexpensive, so you can give them away or offer them for sale at affordable prices
- Limited only by your imagination and design ingenuity
- And a fun way to fuel your creativity in a physical output "off the wall"

Along with the work you do with framed prints and/or digital distribution, these handmade, printed chapbooks are an idea for expanding your creative output without much learning curve.

A handwritten signature in black ink, appearing to read "Brenda". The signature is fluid and cursive, with a long horizontal stroke extending to the right.

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Testimonials

I love your new top-level entry way to LensWork Online. Little did I realize all the your content, over and above "Here's a thought" which I faithfully consume daily. Keep up the good work!





~ Pat Cooney

I just watched the video interview with Huntington Witherall yesterday. I'm going to go back and watch other videos. I sure wish I had discovered Lenswork 20 years ago. Thank you for everything you provide.

~ Ken Smith

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	<p>Voice of the Masters</p>	<p>Archive audio recorded from live workshops and lectures</p>	<p>Audio only, often an hour or so, sometimes less New upload every Friday</p>
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	<p>Creative Labs</p>	<p>Exploring software and techniques</p>	<p>Screen capture videos, produced periodically</p>
	<p>LensWork Tablet Edition</p>	<p>A downloadable digital version of our print edition publication</p>	<p>A single PDF formatted vertically for tablets and phones</p>
	<p>LensWork Extended Computer Edition</p>	<p>A downloadable extended edition of <i>LensWork</i> — with more images!</p>	<p>Designed to be viewed full-screen on a computer using the free Adobe Reader</p>

Testimonials

Thank you... I just discovered your Lenswork Interviews, they are wonderful! The discussion of the photographs, the production, thought process or evolution, just superb. So educational and enjoyable. This alone is worth an annual subscription. Thank you.

~ James O'Gara

I love all things "LensWork" and in particular your daily dose of "Here's a thought . . ." One of the first things I turn to in the morning is your *Here's a thought*. . . I find it thought provoking, and frequently it leaves a smile on my face. Keep it up!

~ Hadley Johnson

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PATHOS IN NATURE

Dan Baumbach

My great joy in life is living near, exploring, and photographing the natural world in the foothills of the Rocky Mountains. From my home in Boulder, I love to travel to the Colorado high country — with the stunning spires and cathedral peaks. Even so, I find most of my subject matter within ten miles of home — as my primary interest is centered on the living seasonal palettes that one walks through while hiking. [Dan's portfolio, "Prairie Grasses," was published in *LensWork* #137.]

Most mornings I take our dog, Gracie (a sweet, older Aussie Shepherd-Boarder Collie mix) for a walk — which allows me to get a feel for the weather and prepare for my second outing — when I take my camera for a hike. After living in this area for ten years, I've come to know what to expect in terms of the changing seasons — although Mother Nature isn't always predictable. Oftentimes she'll prepare the unexpected — so I just accept her gift and forget about what I *thought* I was going to photograph. Of course, the fall season in the mountains is stunning: the trees shedding their leaves, the vibrant colors, the crisp air and morning dew — resulting in an earthy scent that is brought on by decomposition. The leaves — once dancing in the wind, adornments on a glorious tree — are now mere skeletons. They have come to rest here — among the stones in the stream — to be frozen in time for a season.

Then spring arrives. With her she brings light, warmth, and the key to unlock the frozen cemetery. As I carefully pick my way along the stream's rocky edge, the quiet stillness of death and beauty evokes an emotional response from me — I feel a pathos when searching for a composition. To me, these natural elements provide metaphors for relationships, life events, and of course, death itself.

Working with a Nikon D800 and D850, along with 70-300mm and Nikkor 200mm f/4 Micro Nikkor lenses, I originally focused on a small section of South Boulder Creek for this project. However, this last winter I began to explore small run-offs and lakes — and discovered entirely different aesthetics there. I'm fortunate that all of these places are less than ten miles from my home. In fact, one photograph of leaves in snow is from right out my front door.

More and more, I endeavor to simply observe, and allow myself to be emotionally moved before making a photograph. We've all heard the wisdom, "Life is a journey, not a destination." Meaning, of course, that if my photographic exploration for the day fails to add new images to my project — that's okay. For me, exploring nature and enjoying her many moods and attire, is satisfying. If I come home with new images, they are an artistic recording of my journey. Truth be told, I'm not sure what the destination is — which is a good thing — since I'm happy to just continue exploring!



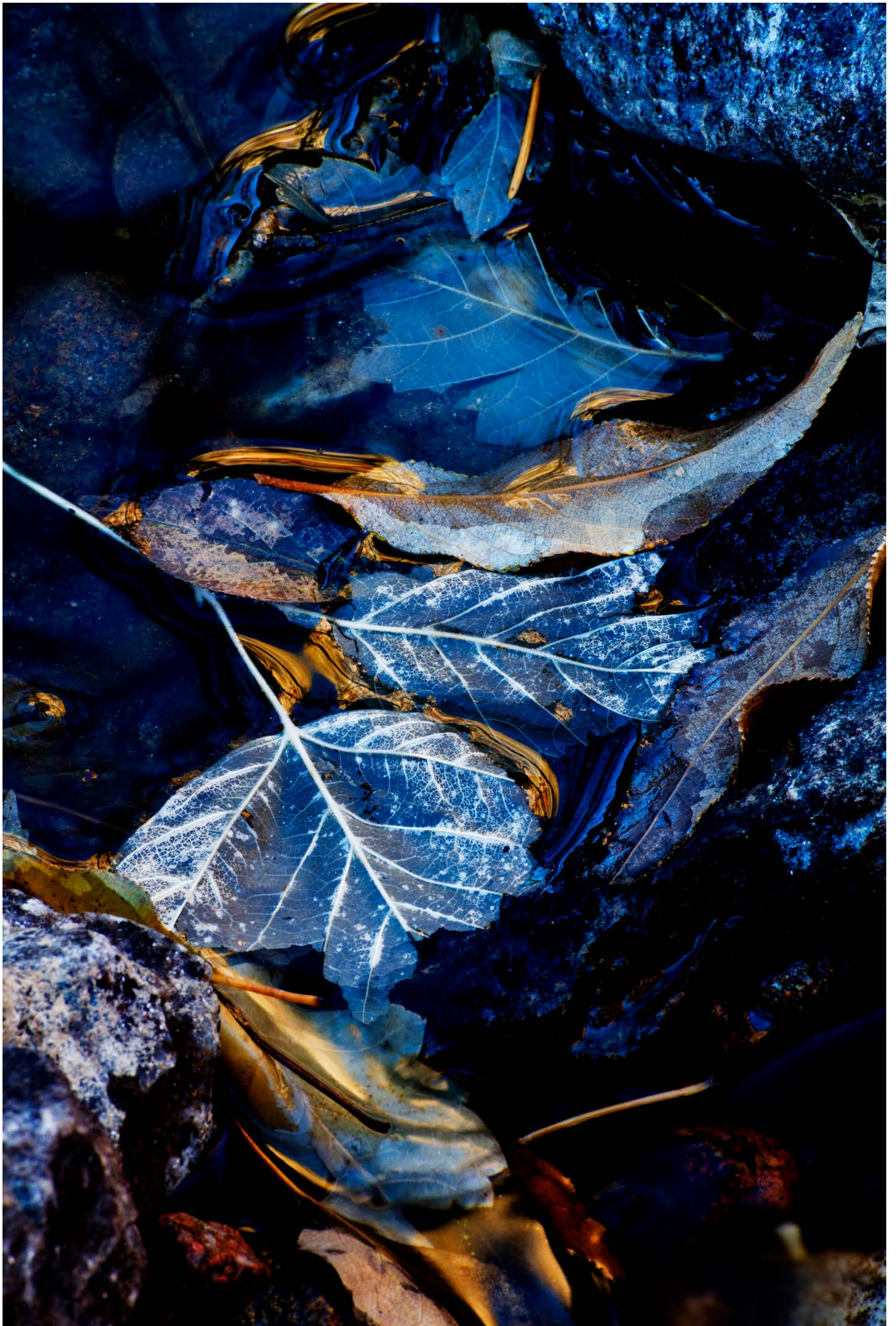
Dan Baumbach fell in love with photography at the age of six when his mother gave him her 620 Kodak Box camera. In his late teens he became enamored with street photography and roamed his native New York City snapping candid images of people on the streets. Eventually he drifted into advertising photography, first by assisting other photographers, and finally opening his own studio in New York. "Like many of us

who turn our loves into professions, my passion waned and I left photography for other careers. Nineteen years ago I returned to photography for the love of it and only photograph what I am interested in." Dan is a retired computer programmer, and lives in the foothills of the Rocky Mountains in Boulder, Colorado with Emily, his wife of 37 years, Nomi Pie the cat and Gracie the dog — both rescues.











































Dan Baumbach

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Images and text in this portfolio © 2020 Dan Baumbach
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***Editor's Note:** These image commentaries are from our ongoing series *Looking at Images*. Originally published in 2013 as an independent book, we are delighted to continue this series with new *Looking at Images* commentaries here in *LensWork*. Also, a new *Looking at Images* commentary is added each week at *LensWork Online* where members have access to the entire collection. Photography and the creative process, explored more deeply!

Aftermath

by Christina Heliker



Originally published in *LensWork* and *LensWork Extended* #129

Commentary by Brooks Jensen

One of the most interesting trends that I've observed developing since the introduction and widespread adoption of digital photography is the blending of full-color and monochrome within the same image. Before digital photography, of course, the decision to photograph in monochrome or color was made by the choice of film we loaded into our cameras. After that, chemistry itself determined the rendition of nature's colors into our photographs, at least mostly. Sure, color printing always involved a delicate balance and the possibility of psychedelic color renditions, but images that combined monochrome characteristics and color characteristics were rare. In fact, few come to mind off the top of my head, and most of those involve hand-coloring of black-and-white images with Marshall oils.

But with the introduction of digital capture and digital rendition tools, the idea of blending monochrome and full-color areas in the same image has become a relatively easily-achieved aesthetic. Although this image by Christina Heliker is not, strictly speaking, divided between monochromatic processed areas and full-color ones, it achieves the same aesthetic by using nature's own monochrome tones. This example shows that such a visual approach was always possible with color films, which begs the question why we so rarely see it in film photography. Perhaps we are just learning to see this way more easily with digital tools.

This aesthetic rendition is particularly important in a photograph like this because it enhances the emotional component of the photograph. Yes, the subject is the salmon carcass and fallen leaves, but isn't it equally true that the real subject of this photograph is *mortality*. Whether fish or tree or (we infer) ourselves, our ultimate fate is undeniable. Even more symbolically, Heliker uses color — or the lack thereof — to communicate something about the process of transition. Some leaves are green, others yellow, and still others orange and even gray; the salmon carcass is almost entirely monochromatic gray; the rocks below are monochrome fading to black. This color transition progresses from the topmost layer to the very bottom under the water.

Okay, but let's be honest. Did Heliker think through all of this about color, monochrome, layers, and mortality at the moment she clicked the shutter? Perhaps, but does it make a difference to us as viewers? The very fact that *we* can do so makes this an interesting image. Our ability to do so is facilitated by the dark and monochromatic areas. Just imagine this image rendered entirely monochromatic black-and-white. How different it would be! I find these new capabilities to combine color space renditions in the same image opens some very exciting possibilities and an aesthetic that can add a great deal to the viewer's interpretation of our subjects.

Sole E Ombra: Images of Italy

by Mario DiGirolamo



Originally published in *LensWork* #55

Commentary by Brooks Jensen

One of the oddest characteristics of photography is how an image changes with the passage of time. I never even think about this in my own photography, in spite of the fact that I see it so readily in the photography of others. This image by Mario DiGirolamo is a simple moment captured on film. There's nothing spectacular in neither the composition nor the captured event — just three old men looking over a wall at something unknown to us. We only have a partial view of their faces, a partial view of the location, a very partial view of what they might be looking at. So what is in this photograph that makes it interesting? It is, quite simply, the element of *time*. We can tell by the way these three gentlemen are dressed — their hats, their pipes, their jackets, their shoes, their baggy pants — that this is an image made quite some time ago. The photograph captures a simple moment and has propelled it some 60 or 70 years into the future so we can observe these gentlemen today. What an enjoyable look into a moment long-forgotten except in this photograph!

I repeat, I never think of these things when looking at my own photographs, because I suppose like most contemporary photographers, I rarely consider the historical aspect of what I capture with my camera. If I were to come across this scene today — populated with

contemporary gentlemen and photographed with my contemporary tools—I doubt I would consider it a particularly noteworthy image. I know, however, that if I could somehow set it aside for 70 or 80 years and present it for someone to view, say, in the year 2100, those viewers might find my photograph of considerable interest *because* of the historical nature of what I've captured. Well, it would be historical to *them*. And it's that sense of history that enlivens so many photographs like this.

While looking at this work by DiGirolamo I'm reminded of work by great German portrait and documentary photographer, August Sander. His entire career was wrapped up in his objective to photograph the people of his time, in their entirety. With this in mind, he photographed every strata of life, every profession, every activity he could think of — simply to make a documentary record of life in his time. Now, almost 60 years after his death, we have the joy of looking at his massive collection of images — and bringing his intention to fruition in our lifetime. If you're not familiar with the wonderful seven-volume set of Sander's work, it's worth considering for your personal library.

And speaking of Sander, one of his most well-known images, *Young Farmers*, reminds



me of the three older gentleman in this photograph by DiGirolamo. Sander's subjects are younger, facing the camera, but have the same — albeit youthful — camaraderie, love of hats, and European sartorial dispositions. Could these possibly be the same gentlemen photographed at opposite ends of their adult lives? Not likely,

because Sander's subjects are German and DiGirolamo's are Italian. Nonetheless, it's fun to think of the span of their lives with these two photographs as bookends of their generation. Yet another example of how we can create interesting little personal galleries with images from the vast vault we carry in our memories.

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METAIRIE CEMETERY

New Orleans, Louisiana



Mitch Nelles

Undoubtedly, the Metairie Cemetery is destined to be the great Necropolis of the South. As far as its location, ornaments, care and poetry are concerned, we say that this great city of the dead is unrivaled.

Staff writer, New Orleans Daily Picayune (November 2, 1877)

It's not uncommon for "one thing to lead to another" — but this one is a life and death story. Four years ago, my wife and I traveled from California to Ochsner Medical Center in New Orleans — where my daughter was on a wait list for a lifesaving liver transplant. The surgery took place and was successful. Since then we have enjoyed the hospital's annual holiday gathering of organ transplant recipients together with the wonderful staff that supports them. Ironically, while celebrating life with my daughter, I began to photograph "this great city of the dead" in New Orleans' Metairie Cemetery.

A little history first: Prior to the Civil War, this land was occupied by the Metairie Race Course, where horse racing provided high-brow entertainment to the "old money" elite. When the wealthy founder of the Louisiana State Lottery applied for membership at the exclusive Metairie Jockey Club, he was refused. His "new money" wasn't enough. Highly insulted, Charles Howard would ultimately get his revenge.

As the Civil War continued, the land was converted to a Confederate Army Camp. Following the war, in 1872, with financial difficulties mounting, the racetrack went up for sale — and was purchased by none other than Mr. Howard. Instead of restoring this place of entertainment for those who rejected him, the "new money" outcast converted the land to a graveyard. Mr. Howard was no

respector of person: anyone who could pay for a burial plot was allowed. Two of the cemetery's largest burial sites were built specifically for veterans of the Civil War. Ironically, Mr. Howard was killed in a horseback-riding accident in 1885. He had made provisions, however, for his tomb to be situated at the center of his cemetery. After years of harboring the sting of rejection, Mr. Howard had a resting place of prestige.

If we could only know the life stories of the people who are buried here: great jazz musicians, politicians, and regular folk. I love meandering through old cemeteries, and finding the hidden gems. The mixture of peacefulness, spirituality, architecture, decay, solemnity, and mystery make for engaging subject matter. I am particularly attracted to the older portions of the cemetery where the elements, over time, have taken their toll on the structures and stones. I have photographed Metairie Cemetery several times now, and have found this historical landmark to exude a different patina or mood, depending on the light — which, in New Orleans, guarantees a different result with each visit.



Mitch Nelles was born in New York City and grew up in New Jersey. While working toward his undergraduate degree in Biological Sciences at Rutgers College, Mitch was introduced to the “magic” of photography in a darkroom class during his senior year. Following graduate work in Texas and postdoctoral training in Massachusetts, he moved back to New Jersey in 1986,

where he focused on his growing family and career. “As I entered middle age,” he explains, “I became acutely aware of my need for a creative outlet.” Mitch moved to San Francisco Bay Area as Chief Operating Officer for a medical diagnostics company, from which he recently retired. He lives in Half Moon Bay, California, with his wife, Janet. They have three grown daughters, two sons-in-law, and four grandchildren whom he describes as “the joys of my life.”





MINERVA
BENEVOLENT ASSOCIATION
H. W. Stone
1850-1860
D. F. Stone

MINERVA BENEVOLENT ASSOCIATION
H. W. Stone
1850-1860
D. F. Stone

WM. HOGUE,
 BORN JULY 23, 1810,
 DIED JAN. 30, 1878.
 MARY JARMAN,
 WIFE OF WM. HOGUE,
 BORN JUNE 12, 1825,
 DIED DEC. 18, 1882.
 FLORENCE H. HOGUE
 BORN SEPT. 22, 1894
 DIED FEB. 22, 1900.
 WILLIAM E. HOGUE
 BORN MARCH 17, 1848,
 DIED JAN. 4, 1928.
 MILDRED HOGUE ROBINSON
 NOV. 10, 1902 - AUG. 25, 1927.
 WARREN RAY HOGUE
 MAR. 3, 1906 - MAY 19, 1936.
 IDA STEVENS HOGUE
 JULY 21, 1868 - FEB. 16, 1962.
 MILTON N. HOGUE
 IRMA HOGUE WOODWARD
 ROBERT W. HOGUE SR.
 IRMA HOGUE

C. REYNOLDS

MILDRED





IN MEMORY OF

MICHAEL R. POWERS
1835-1901

RUTH CASERTA MARKS
1893-1920

CATHERINE DOWLE POWERS
1841-1926

GEORGIE POWERS
1878-1928

HENRY B. CASERTA
1869-1933

PAULINE CASERTA
1869-1955

CATHERINE BEINN
1898-1978



JUNE B. FITZGERALD
1927 — 2001
JOHN A. FITZGERALD
1924 — 2013

IN MEMORY OF MY BELOVED HUSBAND
RICHARD FITZGERALD
A native of New Orleans.
Died June 10, 1898.
Aged 36 years.
Also his Beloved Wife
WILHELMINA FITZGERALD
A native of New Orleans.
Died July 21, 1898.
Aged 23 years.

ANN C. FITZGERALD
1946 — 1947
HANNAH FITZGERALD
1865 — 1961
RICHARD C. FITZGERALD
1897 — 1987
HELEN ALLOY FITZGERALD
1901 — 2000

JAMES FITZGERALD
BORN IN IRELAND
1831 — 1906
ELLEN S. FITZGERALD
1842 — 1909
R. CURTIS FITZGERALD
1922 — 2010


EN VOYAGE
DANIEL JOHN FITZGERALD
JAN. 20, 1953 — AUG. 31, 1996










 ANN RANKIN
 SEPT. 25, 1839
 JULY 1, 1916
 S. S. RANKIN
 DEC. 8, 1868 — FEB. 9, 1922
 C. RANKIN
 OCT. 11, 1843 — SEPT. 17, 1926
 HIRSH A. RANKIN
 JULY 5, 1873 — DEC. 27, 1925
 IVY E. VASTERLING
 JUNE 20, 1898 — JULY 28, 1949
 R. RANKIN VASTERLING
 OCT. 29, 1868 — FEB. 27, 1933
 JARRED RANKIN
 BORN JAN. 1875 — DIED FEB. 9, 1937
 GEORGE L. UNSER JR.
 MAY 15, 1901 — FEB. 25, 1938
 F. VASTERLING
 JULY 4, 1866 — MAY 1, 1916
ERECTED BY F. W. RANKIN

CYRIL EDWARD BURKERT
 JULY 1897 — OCT. 1964
 ALBERTA MAX BURKERT
 DEC. 1902 — SEPT. 1978
 MIRE J. (MJ) THOMAS
 JULY 1930 — JAN. 1996
 MAX E. BURKERT
 SEPT. 1926 — DEC. 2000
 CLAYTON O. MAJESTE, SR.
 DEC. 1931 — MAR. 2002
 VERNA ST. AMANT BURKERT
 JULY 1926 — APR. 2005
 EUNICE BURKERT THOMAS
 JAN. 1924 — FEB. 2008
 MIRIAM (MIMI) BURKERT MAJESTE
 FEB. 1931 — SEPT. 2013



JOHN A. FITZGERALD
1898 - 1938
FEBRUARY 24, 1938

JUNE B. FITZGERALD
1927 - 2001
JOHN A. FITZGERALD
1924 - 2013

RICHARD FITZGERALD
A native of New Orleans
Died June 30, 1895
Aged 86 years
New his Beloved Wife
WILHELMINA FITZGERALD
A native of New Orleans
Died July 21, 1895
Aged 24 years
ANN C. FITZGERALD
1946 - 1947
HANNAH FITZGERALD
1865 - 1961
RICHARD C. FITZGERALD
1897 - 1937
HELEN ALLEN FITZGERALD
1901 - 2000

EN VOYAGE
DANIEL JOHN FITZGERALD
JAN. 20, 1953 - AUG. 31, 1996

JAMES FITZGERALD
BORN IN IRELAND
1831 - 1906
ELLEN S. FITZGERALD
1842 - 1909
R. CURTIS FITZGERALD
1922 - 2010



JULES O. ZATARAIN
MARCH 2, 1864, MAY 22, 1903.
MARY M. ZATARAIN BURKE
NEE RAFTERY
NOV. 2, 1870, JAN. 23, 1950.
JOSEPH P. SCHWARTZ
FEB. 26, 1895, MAR. 18, 1970.
CAROL SCHWARTZ PARISH
OCT. 7, 1925, MAY 3, 1979
JOANNE SCHWARTZ WILLIAMS
JULY 25, 1928, JAN. 29, 1985
HELEN ZATARAIN SCHWARTZ
SEPT. 2, 1898, MAR. 12, 1995
HARRY JOHN WILLIAMS, JR.
MAR. 10, 1924, OCT. 18, 2007
JUDITH ZATARAIN GREER
SEPT. 15, 1944, MAR. 25, 2013









A TRUE WOMAN.

—
LIZZIE RIVERS HART
—
DIED OCT. 8, 1892.

HAROLD
 BELOVED SON OF
 SUSIE ELLERMANN & CHAS. DUFOUR
 REST TO THE WEARY
 PEACE TO THE SOUL
 SUSANNA M. W. ELLERMANN
 WIFE OF CHARLES F. DUFOUR
 BORN MAY 12, 1872
 DIED MAR. 7, 1940

[Blank or heavily faded inscription]

EMMEL FRANCISCA ELLERMANN
 DIED JULY 2, 1894
 AGED 5 MONTHS AND 20 DAYS
 CHARLES F. DUFOUR
 HUSBAND OF SUSANNA M. W. ELLERMANN
 BORN JULY 14, 1870
 DIED JULY 20, 1940

[Heavily damaged and illegible inscription]

*Happy rest, blessed sleep,
 from which none ever wakes to weep.*
 DOROTHEA SUSANNA EMMEL
 Wife of
 H. ELLERMANN SR.
 BORN FEB. 26, 1829
 DIED OCT. 11, 1888
 HENRY ELLERMANN JR.
 BORN [illegible] 1851
 DIED [illegible] 1885

[Heavily damaged and illegible inscription]





MARCIANTE

ADA P.
MARCIANTE
DEC. 3, 1853

GEROLAMO MARCIANTE
NATIVE OF CONTESSA ENTELLINA ITALY
JAN. 12, 1851 — FEB. 15, 1907
VIRGINIA SCHIRO MARCIANTE
OCT. 20, 1851 — FEB. 22, 1891

WAYNE J.
GUTELIUS
SEPT. 27, 1951
SEPT. 2, 1982



CAROLINE LOUISE OGDEN
NEE GIBBONS
1860 — 1925
MARY VIRGINIA OGDEN
1881 — 1948

IN MEMORY OF
CAPT. THEODORE A. SILVERA
DIED AUG. 17, 1926

EDWARD J. JAQUETTE
1877 — 1928

TEKATIUS VALENTI
AUG. 26 1859, NOV. 27 1917
LENA VALENTI
MAR. 12, 1865, DEC. 15 1919

COESSA MERCIER
APRIL 24, 1925
EMMA BERTIN
JUNE 24, 1936
LOUISE BERTIN
NOV. 12, 1943

IN MEMORY OF
T. S. BOOKER
1859 — 1929
JOHANNA JOHNSON
WIFE OF T. S. BOOKER
1859 — 1933

VINCENT SARAGUSA
1881 — 1925
AUGUST A. CAMPAGNE
1923 — 1938
ANTOINETTE HICKS
1889 — 1899

BENJAMIN BOGRAN
A. ELIS DE NOVEMBRE DE 1902
P. EL 12 DE FEBRERO DE 1971
GUILLERMINA BOGRAN
AUG. 3, 1898 — FEB. 23, 2000

IN MEMORY OF
FRANCO BERTINI
BORN NOV. 27 1871 — DIED JUNE 27 1951
AGE 79 YEARS
JOSEPH LA TORRE
1878 — 1919

JOSFINA PATRICK BOGRAN
BORN IN CALIFORNIA
DIED IN CALIFORNIA
AGE 78 YEARS
MAY 15, 1873 — FEB. 12, 1951

PIRRASIE M. ARTIGUES
NEE DUTREY
July 26, 1875 — Dec. 31, 1923
SAN JACQUES ARTIGUES
Jan. 5, 1871 — June 26, 1944

JOHN PERCOTO
BORN 1861 — DIED 1961

NICK PERCOTO
BORN MAY 7 1858
DIED APR. 8 1929
89 YEARS 7 MONTHS
CECILIA PERCOTO BELLANGU
BORN SEPT. 7 1870
DIED AUG. 1951

PAUL DI MAGGIO
BORN JULY 25 1888
DIED APR. 19 1951
ROSEMARY DI MAGGIO
BORN 1890 — DIED 1951
JOHANNA DI MAGGIO
BORN 1890 — DIED 1951
LENE MOREAU LEONARD

PETEL LADALICCI

ANAYSE BERTINI
BORN 1870 — DIED 1897

IN LOVING MEMORY OF THE
REV. FATHER
MARTIN A. LUDWIG
X.D.
BORN NOV. 10 1834 — DIED FEB. 14 1901
AGE 66 YEARS

NICOLA MILAZO
BORN 1840 — DIED 1900
GENEVA MILAZO CANNIZZO
MAY 8 1868 — DEC. 3 1901

MOTHER

CHARLES J. MILLER SR.
1892 — 1953
PHILIP M. CHAMBERLIN U.S.N. RET.
1925 — 1985

RICARDO ALEMAN
BORN 1870 — DIED 1925

PAUL HUGH KENPETER
BORN 1870 — DIED 1951



Mitch Nelles

mitchnellesphotography.com

smejm@comcast.net

The NEW 2020 LensWork Community Book Project is NOW open for entries!

OUR *Magnificent* PLANET 2020 *Single-Image Celebrations from LensWork Readers*

In 2020, we are shifting gears from six-image projects to **outstanding single images**. Our 2020 book project is for those of you who prefer to create outstanding stand-alone images. The 2020 book will revolve around a theme, and will be titled *Our Magnificent Planet*.

The 2020 book project will include 300 photographers and their best image! This is going to be a *great* book!

Suggested Topics

- The grand landscape
- Our flowering world (plants, blossoms)
- Trees
- Water (ponds, creeks, rivers, oceans)
- Humans in the environment
- Mountains and snow
- Dunes
- Intimate landscape
- Boats and the water's edge
- Wildlife
- And more, we're sure!

To Submit Your Images

<http://www.lenswork.com/omp/2020/index.html>

Deadline for entries is May 31, 2020

First Entry: 3 images for \$45*

Additional Images: \$10 each

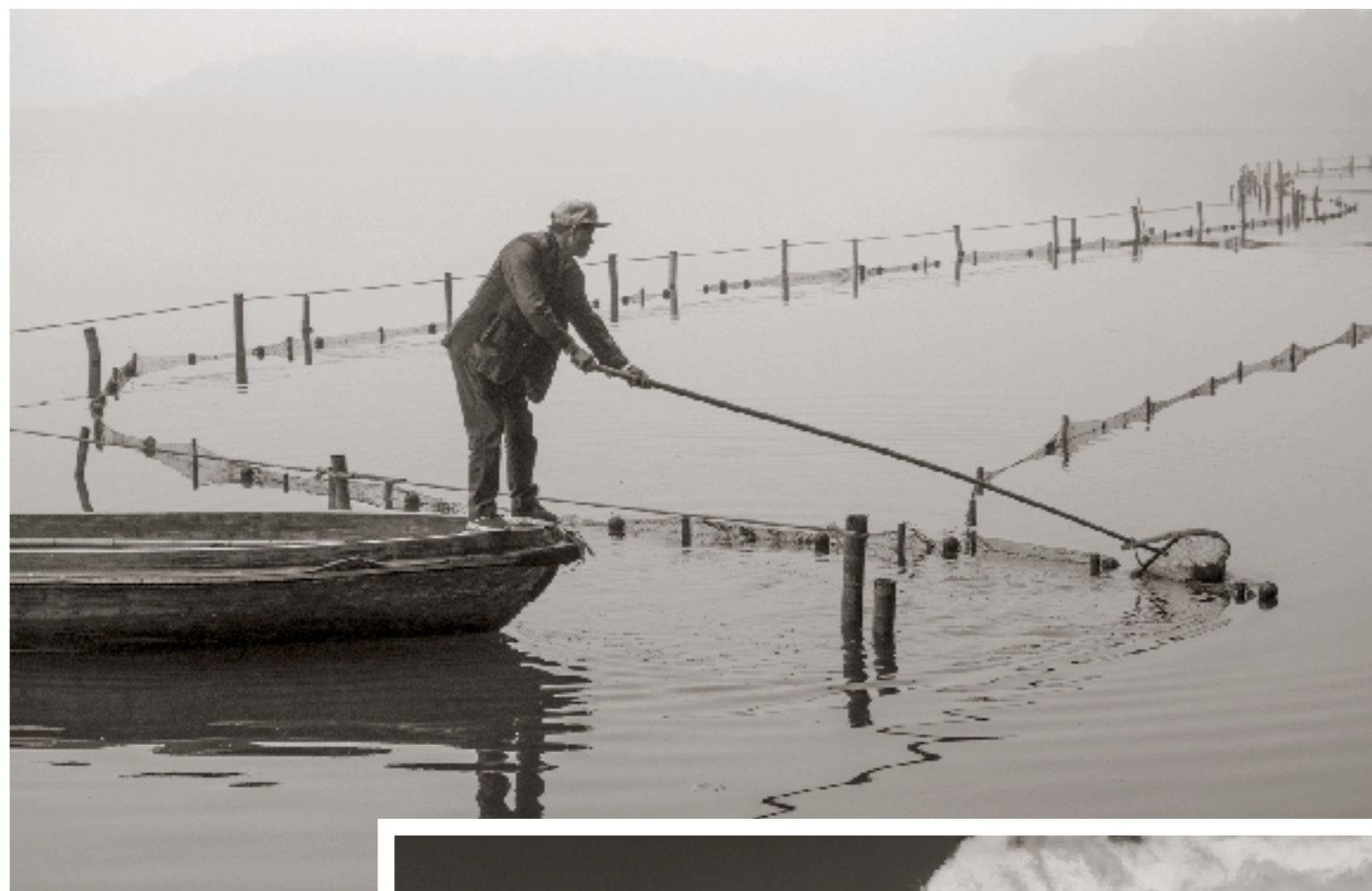
* Everyone who submits work will receive a single copy of the book with their First Entry fee. *Our Magnificent Planet* will be completed and printed in July 2020, and mailed in September 2020. Retail price for the book will be \$34.95 (plus shipping).

Entry Instructions at <http://www.lenswork.com/omp/2020/index.html>

**300 Photographers, 300 spectacular images
in a book printed to the highest standards!**

First Entry: 3 images for \$45*

*Each additional image just \$10**



Our Magnificent Planet

- ▶ 312 pages, 300 images!
- ▶ Book size 9" x 8"
(Same size as *Seeing in Sixes*)
- ▶ Each selected photographer limited to 1 published image
- ▶ Both color and black-and-white and images will be included
- ▶ Printed in state-of-the-art and 20-micron dot stochastic
- ▶ Images need to be not less than 3400 pixels on the long side
- ▶ We will need you to grant us one-time copyright permission
- ▶ All entrants receive 1 FREE copy of the finished book

Your three entries (or more!) need not be related or even of the same type of subject.

Deadline for entries is midnight, May 31, 2020

In Broad Daylight

by Marie Keech

www.mariekeechphotography.com ♦ reekeech@aol.com



The new Broad Museum in Los Angeles entices the eye both from inside and out.

The pierced honeycomb structure allows light to penetrate the interior, hitting, lifting, bouncing, elevating and illuminating with patterns, reflections and shadows, creating a shifting world of virtual art.

Daylight on the exterior surface creates yet another world, less subtle and less playful, as early morning passes to noon and beyond to dusk, twilight and night, which illuminates with distinction the myriad cellular indentations.



***Editor's Note:** Our *LensWork* community book project, *Seeing in Sixes 2019*, is now available! This six-image project is from the 2017 book. Congratulations to the 150 photographers whose work was selected from the 4,000 entries received for the 2016, 2017, and 2018 books!









Night Creatures

by Stephen Allworth

www.stephenallworth.com ♦ stephenallworth@gmail.com

Hidden in plain sight during the day, creatures emerge from the darkness to guard and protect the city throughout the night.



Angels protect the Opera



His guardian angel

***Editor's Note:** Our *LensWork* community book project, *Seeing in Sixes 2019*, is now available! This six-image project is from the 2016 book. Congratulations to all 200 photographers whose work was selected from the 5,000 entries received for the 2016, 2017, 2018, and 2019 books!



Ever vigilant, she guards the Palace by night



Safe in a woman's embrace, the building sleeps



Almost invisible by day, he guards the bridge in the darkness



The owl keeps watch

THE POVERTY OF CORRUPTION



Alain Masiero

You can't bring an unwritten place to life without losing something substantial. Manila is the cradle, the graveyard, the memory. The Mecca, the cathedral, the bordello. The shopping mall, the urinal, the discotheque. I'm hardly speaking in metaphor. It's the most impermeable of cities. How does one convey all that? ~ Miguel Syjuco, Ilustrado

With 46,000 people per square mile — twice the density of New York City — Manila is not the largest city in the world, but it is the most crowded. Like many large cities, you will find gleaming high-rise buildings and inextricable traffic jams. In the outlying slums, the level of poverty is almost unfathomable. You may ask, “How can people live there?” To them, it is home — and there is no way out.

Four years ago, I moved to Manila from France. After my first short trip to Manila, I felt connected with this city. I decided to come back for a few weeks and stayed. I enjoy my life here. With Manila's rough reputation, my friends don't dare visit me. While I understand their concerns, as a new insider I tell them, “It is safe, and people are very welcoming to foreigners.” But that is not enough. I understand.

As a foreigner I am often asked by locals: “Do you enjoy your life here?” “What do you think of Filipinos?” Obviously, Manilans are aware and concerned about their image. Having regular access to their daily lives makes an enormous difference in my perception of the Filipino people. These are a hard-working, industrious people. The slums are a reflection of the government's failure to provide basic necessities.

To get to know one's photographic subject, it is important to live nearby; to know the rhythm of the place. I observe and photograph the routines of the people — cooking, bathing, playing,

fishing — with a Fuji X-Pro 1 and 2, and the smaller Ricoh GR. Now, I am part of the routine and can come and go unnoticed. The people know that I am not there to exploit them. I have been accepted.

It is a complex situation: corruption and bribery rule; a deadly government drug war is ongoing. Meanwhile, the people suffer. Inadequate sewage systems and lack of trash management result in highly contaminated neighborhoods. The roads are in ruin. There are schools, but the cost for uniforms, books, and supplies is out of reach, so the children are often put to work in the family business.

To get out takes money — which is in short supply — so these people move through their day, scratching out a meager living and holding to their faith for a better future. As for me, I have learned much from them about being content with what I have. I can leave the slums, go home to my Filipina girlfriend and child, eat well, and sleep in a comfortable bed. It would be easy to turn a blind eye, but I can't.



Alain Masiero was born in France and has been a photographer since the '90s. After working as a photojournalist with photo agencies in Paris, Alain took a break from photography in 2006. Since 2016 he has lived in the Philippines. "This country made me want to take photographs again — but with a different approach. Now I'm more interested in long-

term projects, with a focus on social and environmental issues." Working now as a freelance developer and photographer, Alain loves traveling, meeting new people, and discovering new places. He is inspired by the photographic work of Shomei Tomatsu and Daido Moriyama, as well as the paintings of Edgar Degas and Pierre Bonnard. Alain and his Filipina girlfriend, Arlene, live with his son, Juan, in Mandaluyong City — a highly urbanized city in Metro Manila.





















BLDG. 32

54-Dacaren Emily	Somampou Melbert	85 Lopez Nino Manilyn
55 Luna Rose Ann JK.	69 Lugo Giesee	a-b Barasican Rolan Riza
56 Cajulo Maricel	70 Nebreida Botchok Delia	86 Meuron Jeffrey Lakamen Neilyn
Chavez Gabby	a-b Somampou Nareda	a-b Villena Porfitio
Yap Jose	Kowena Rosa	Delacruz Jennilyn
Teresita	73 Magt. Rose R. Linda	87 Soriano Jenny
9 Nicolas Rodrico	Fiberin	88 Delos Reyes Vicente
Ciri	76 Palayon Anan	
Cicayonan Bryan	Rose	
Emily	Veratic Yvona	
Sonja Mel	Lana	
Rose	Valle	
	With	
	Kita	
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BLDG. 32

PAUNAWA

n's Purs...
TIONAL RELIEF

PAGKATAPOS
GUMAMIT NG CR
I PAD-LOCK.



















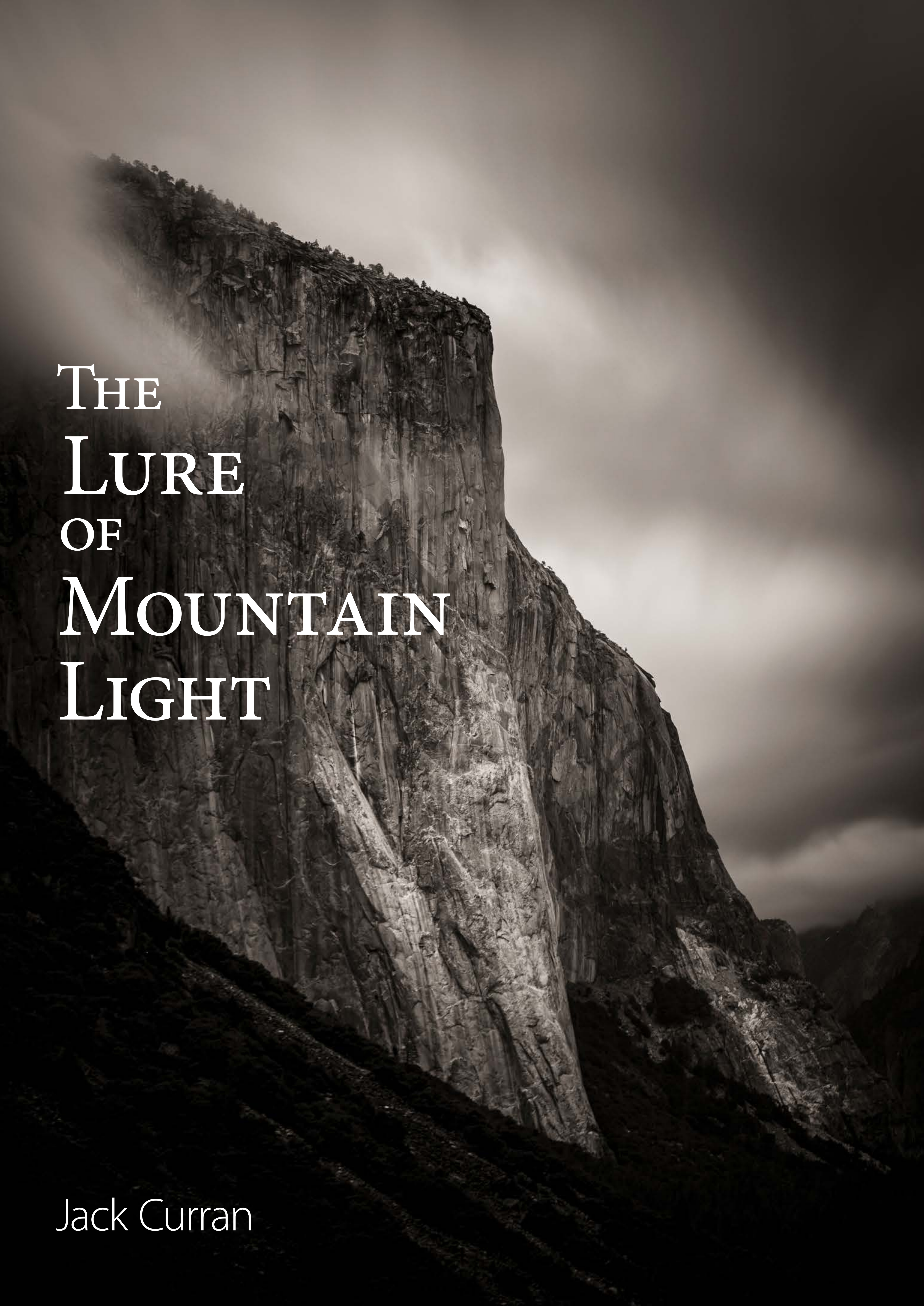


Alain Masiero

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masiero.alain@gmail.com

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THE
LURE
OF
MOUNTAIN
LIGHT

Jack Curran

No matter how sophisticated you may be, a large granite mountain cannot be denied — it speaks in silence to the very core of your being.

~ Ansel Adams

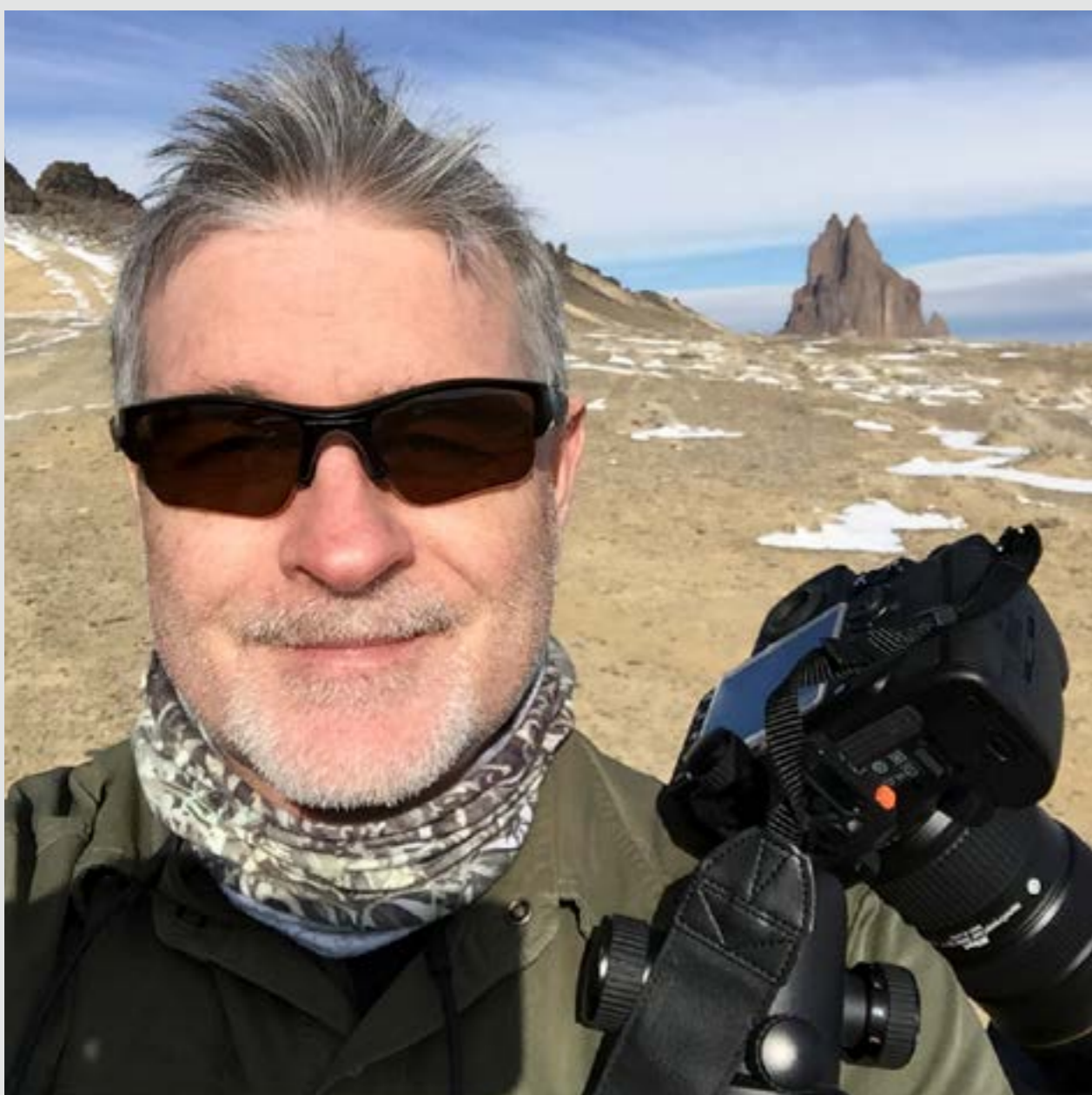
Since my first visit to Colorado in the '70s (perhaps inspired by the imagery of Ansel Adams), I've been drawn to photograph the mountains. I feel alive and connected when looking up to their cathedral peaks and stunning spires. The quality of filtered light and ever-changing weather conditions all add to their lure and intrigue. Their inhospitable terrain is powerful and intimidating, yet wondrous and inviting all at the same time.

Over the years, this project found me. Once I realized, however, that my camera was drawn to the mountains, I embraced the subject and visited various mountain ranges around the world: the Rockies in the U.S. Pacific Northwest and Canada; the Patagonia Mountains (in Chile and Argentina); the Alps in Germany; the Dolomites in Italy, and the mountains of Iceland. In the company of mountains is where I love to be; mountains are where I am rejuvenated and feel gratitude. Like the vastness of the night sky, or the mystery of the Northern Lights, the mountains remind us that we live on a planet that is expressive and exquisite.

There is one rare but powerful thing that has happened just a few times — but it almost always occurs in the mountains. That is when the light, atmosphere, and scene all come together brilliantly with visual clarity and presence; I actually start laughing out loud — with my heart singing. The best part is I always seem to be alone laughing to myself. It's like a cosmic tickle: at once I'm grateful to be alive.

This body of work is an expression of my lasting love for the mountains — and like any serious relationship, I trust that it will never end. Over the years, I've developed a passion for the natural world, and share this deep relationship through my love of black-and-white photography. Working with a Canon 5DsR with 17-40mm, 24-105mm, and 100-400mm lenses, I prefer to use a simple, straightforward approach — whether I'm photographing mountains, skies, waterfall, slot canyons, or botanical abstracts.

For me, it's all about the Lure of Light — whether engaging the extreme light of a mountain storm, weathering the bite of a blizzard, or witnessing the unveiling of a peak dressed in gossamer — it's all about recording the light that thrills me. Where she leads with her many moods, I will follow.



Jack Curran was raised in St. Louis, Missouri in a long line of graphic art “printers.” At age 16 he attended a month-long Outward Bound wilderness course which would spark a lifelong love of nature. At 18, he picked up his first camera, developed his first black-and-white print in the darkroom, and quickly put his two passions together. “It didn’t take long to discover and find influence from

some of the early masters, like Ansel Adams, Edward Weston, and Minor White. I discovered this multi-layered, alternative aesthetic in black-and-white — and have been hooked for more than 40 years.” Jack’s photographs have won numerous awards, been exhibited internationally, held in private and public collections, and published in a variety of media. Jack recently moved from a home in the suburbs to a condo in St. Louis, Missouri.











































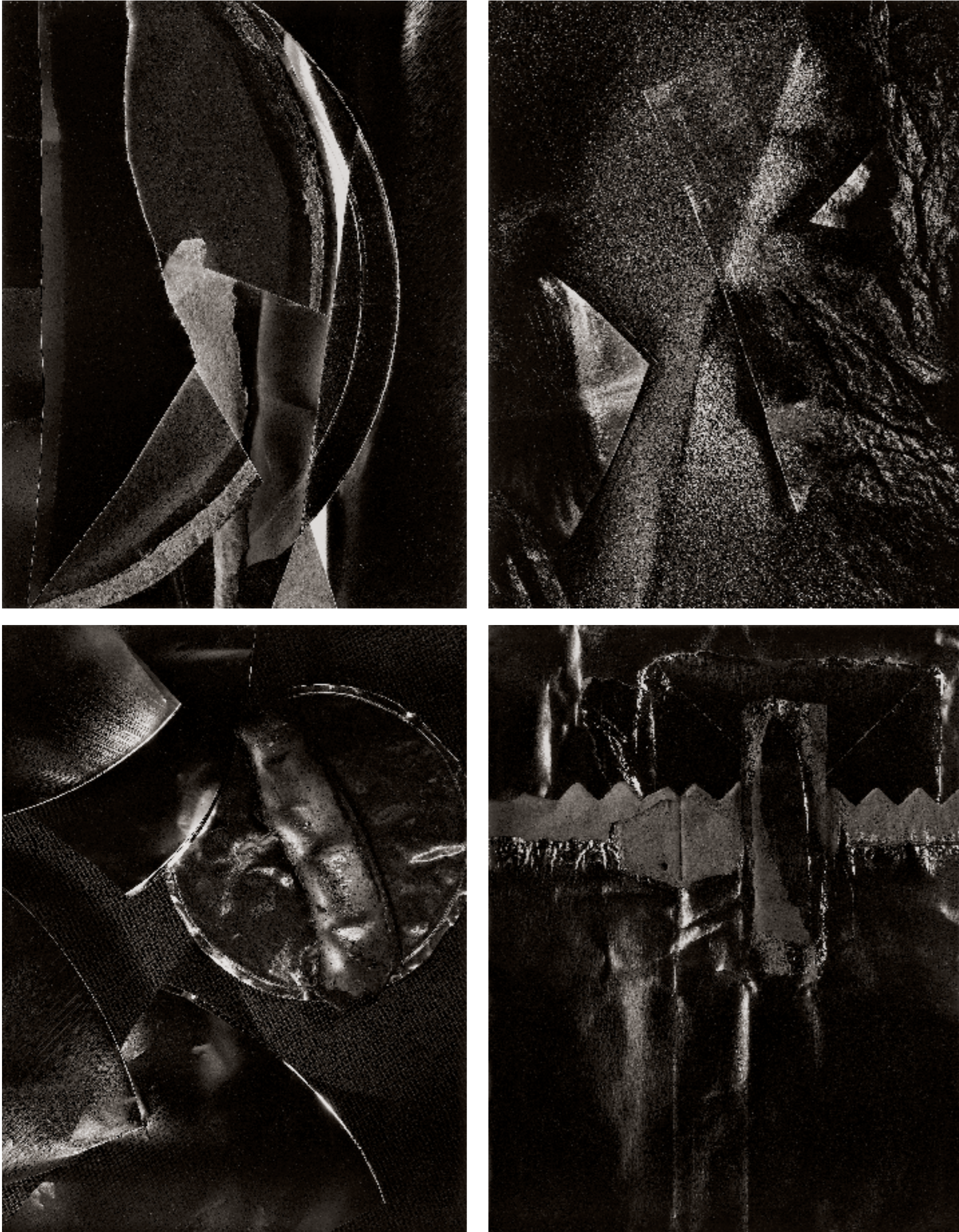
Jack Curran

www.jackcurranphotography.com

jack@jackcurranphotography.com

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New! Monograph #17 by Carl Chiarenza

LensWork Alumnus, Carl Chiarenza [*LensWork* #29, *Landscapes of the Mind*;

LensWork #79, *Pictures Come From Pictures*; *LensWork Folio, Abstracts*] is our next selected photographer for our *LensWork Monograph* series!

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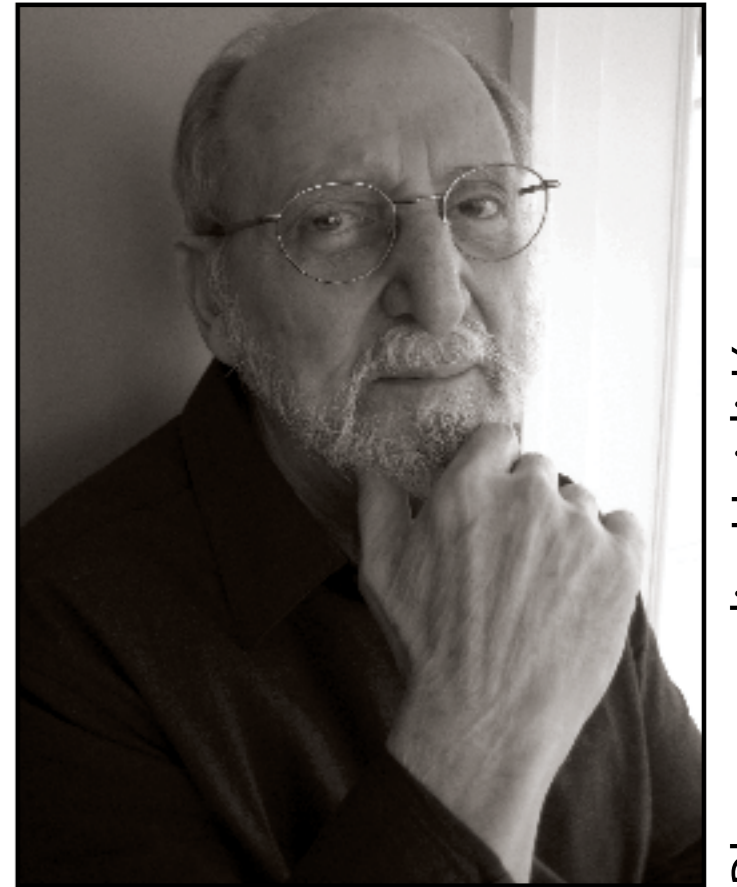
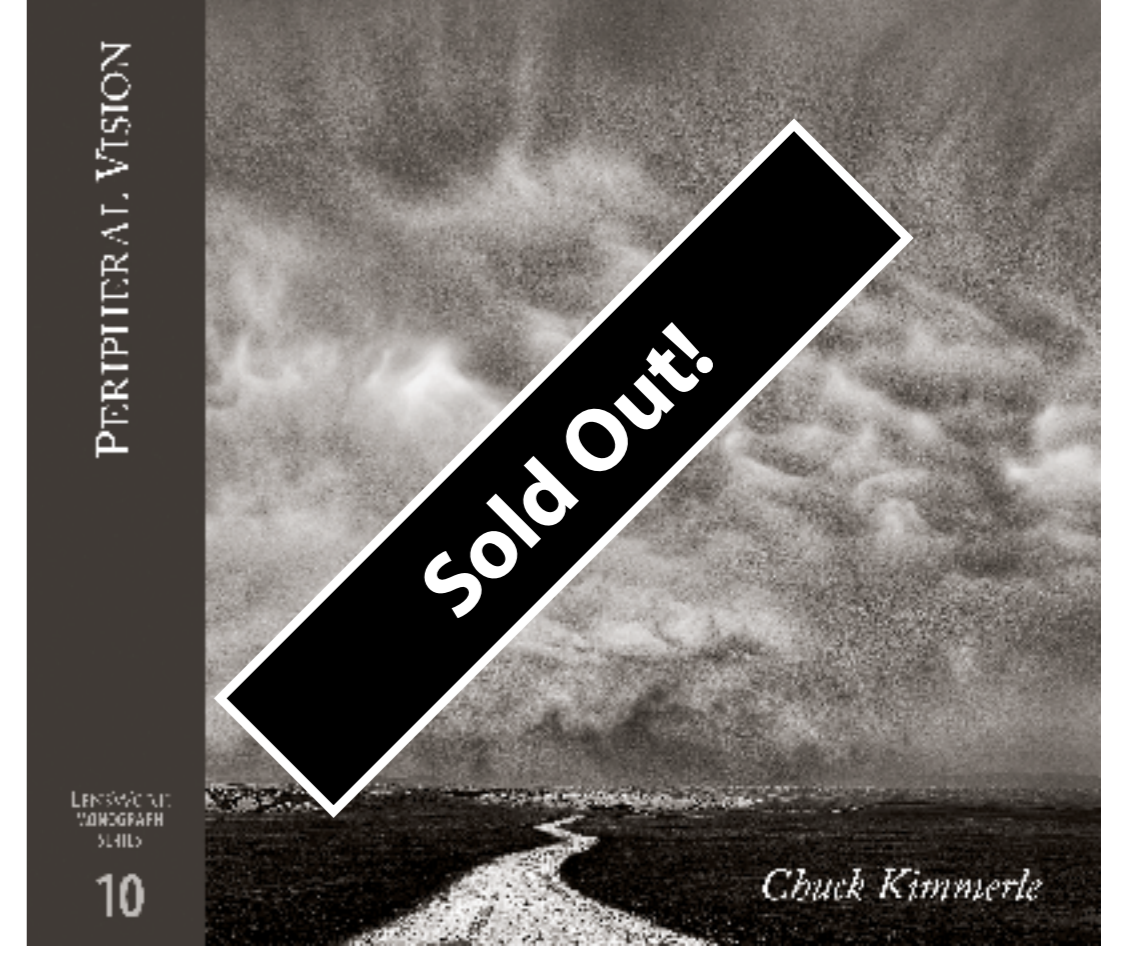
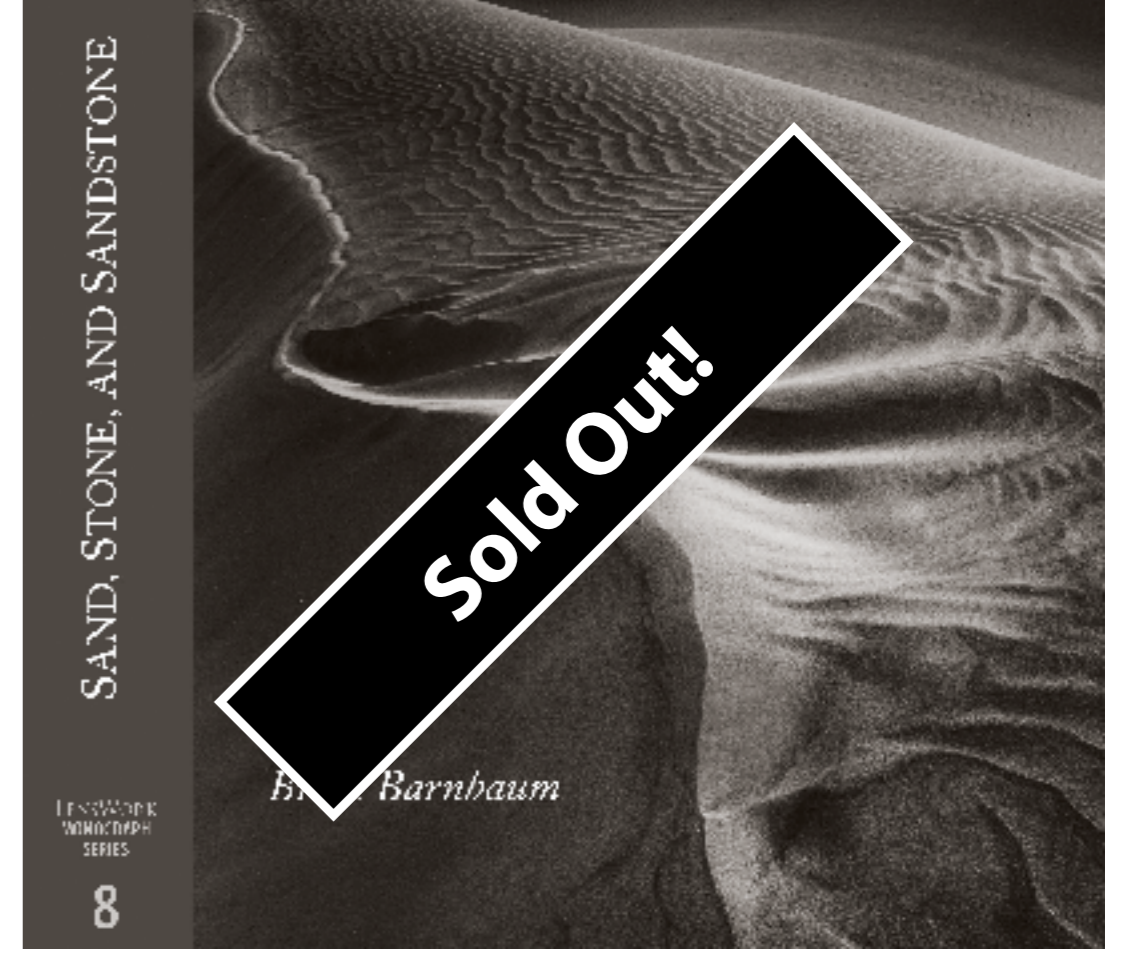
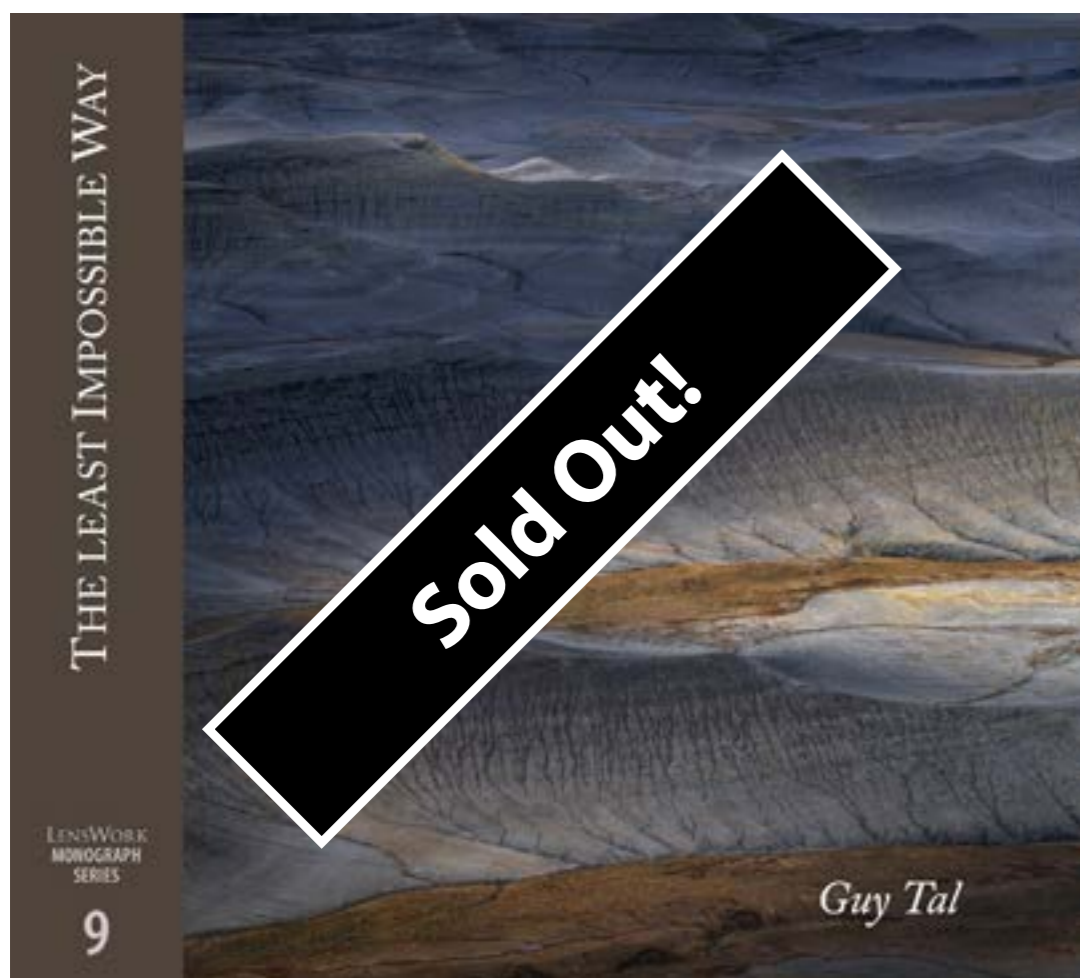
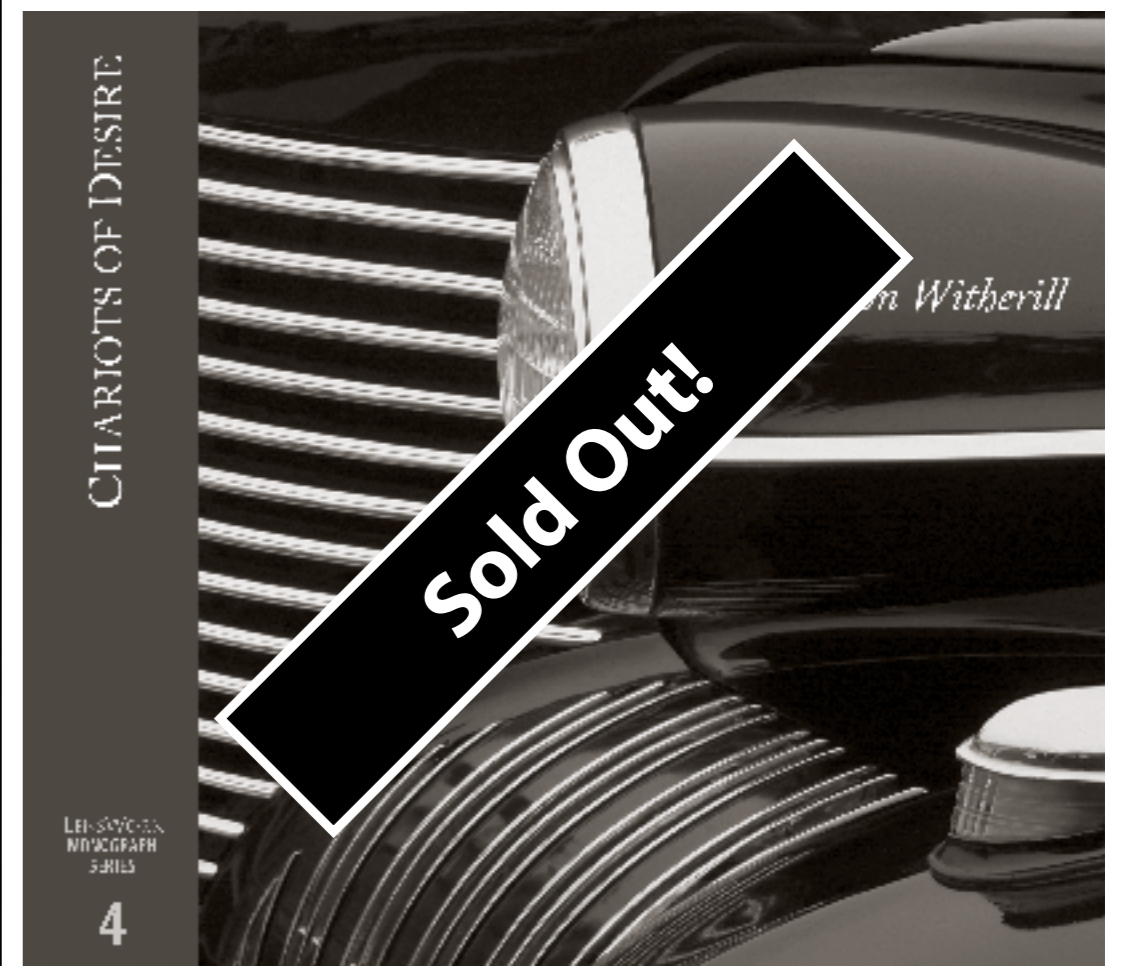
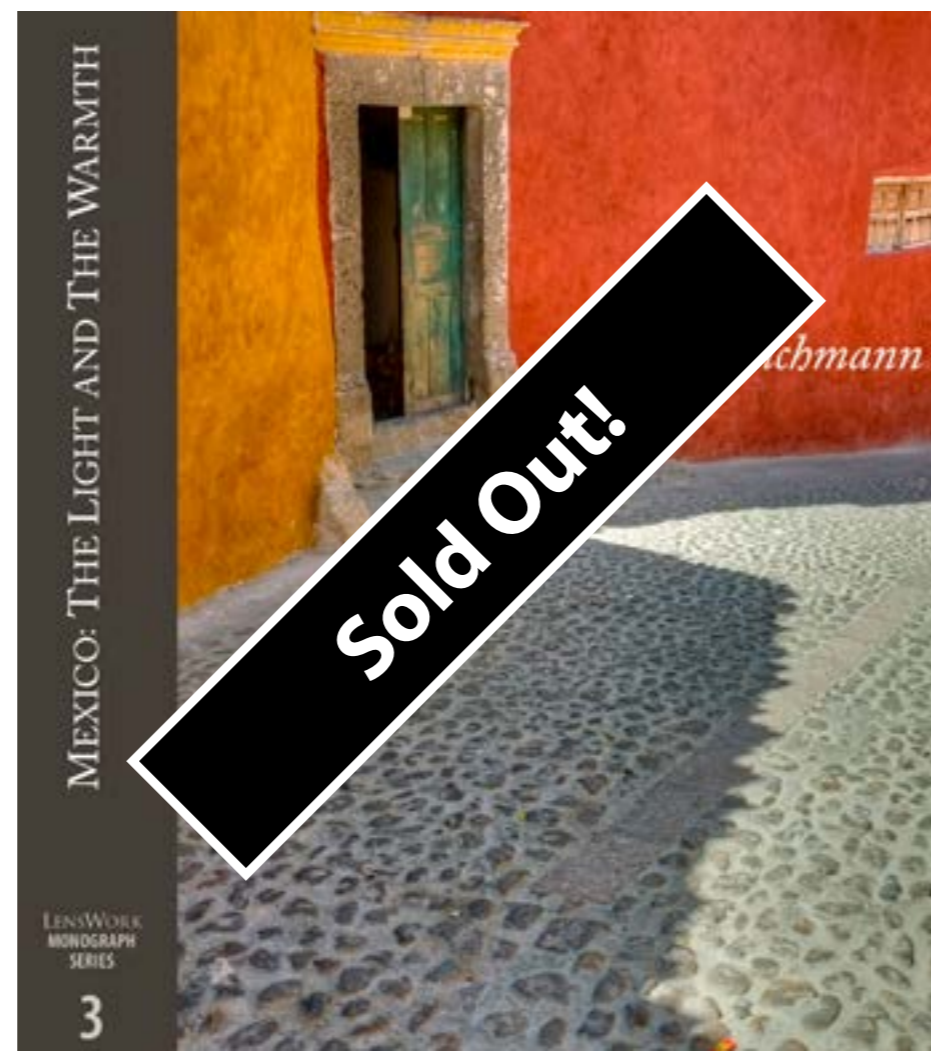
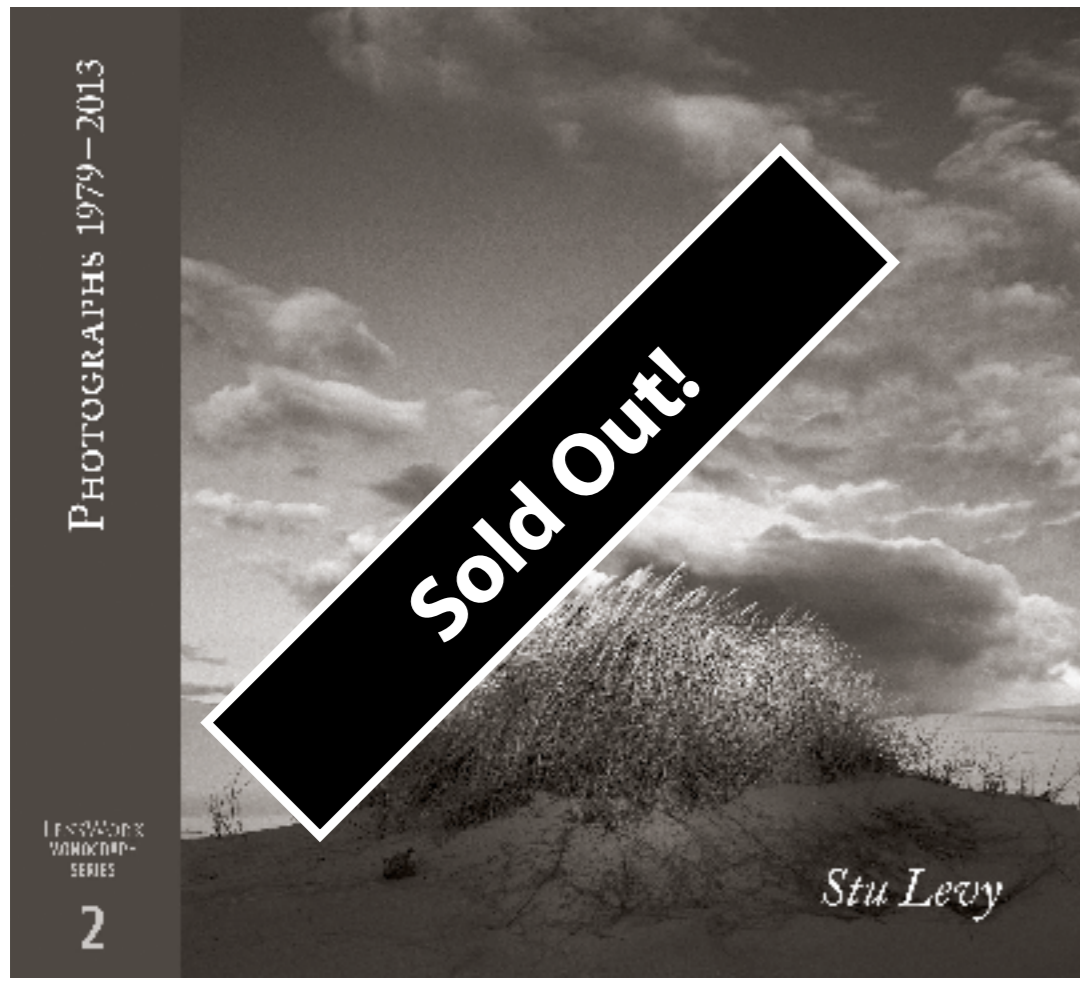


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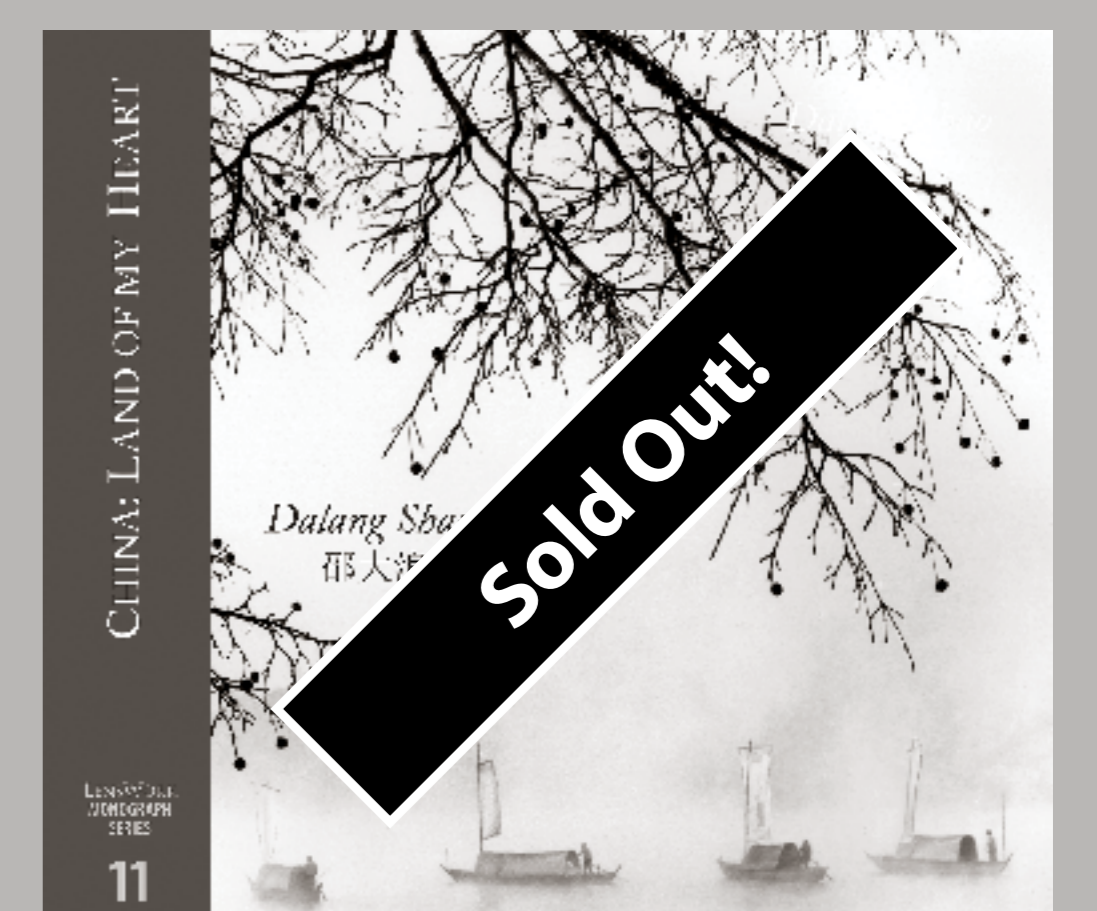
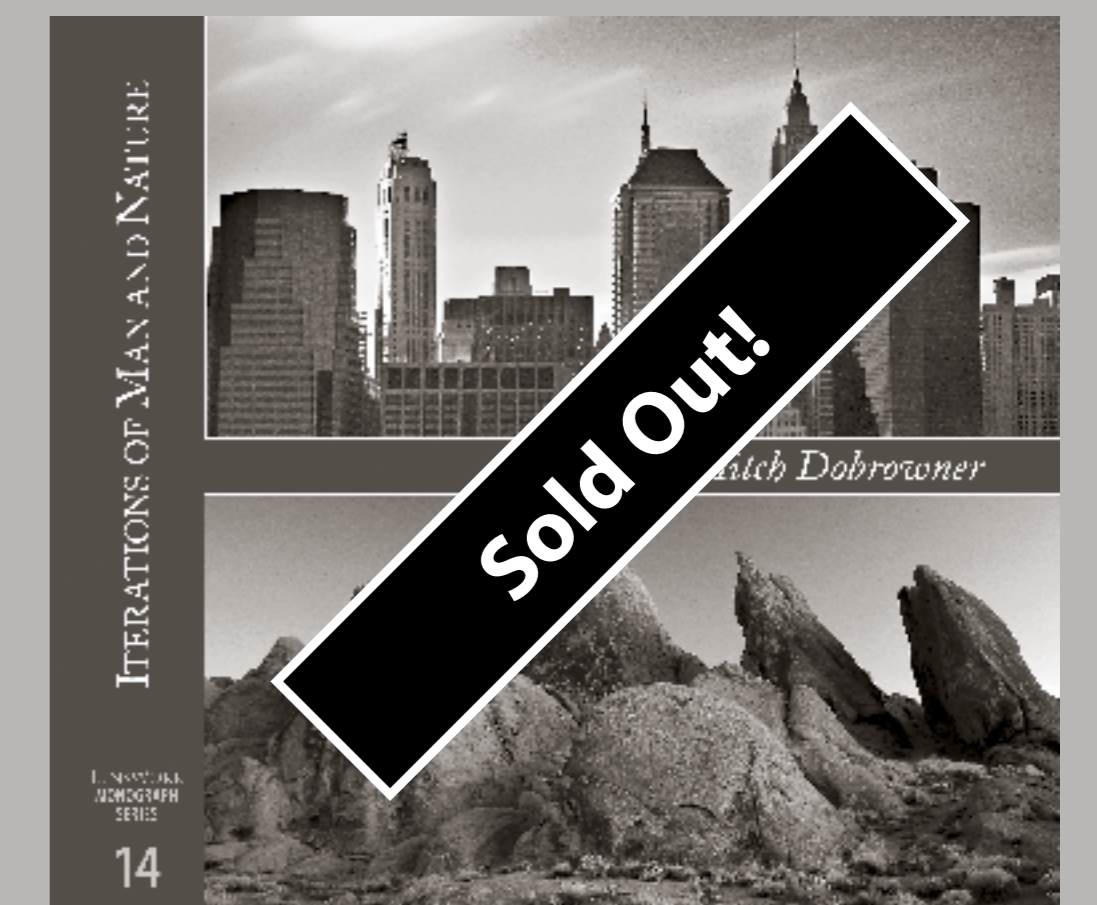
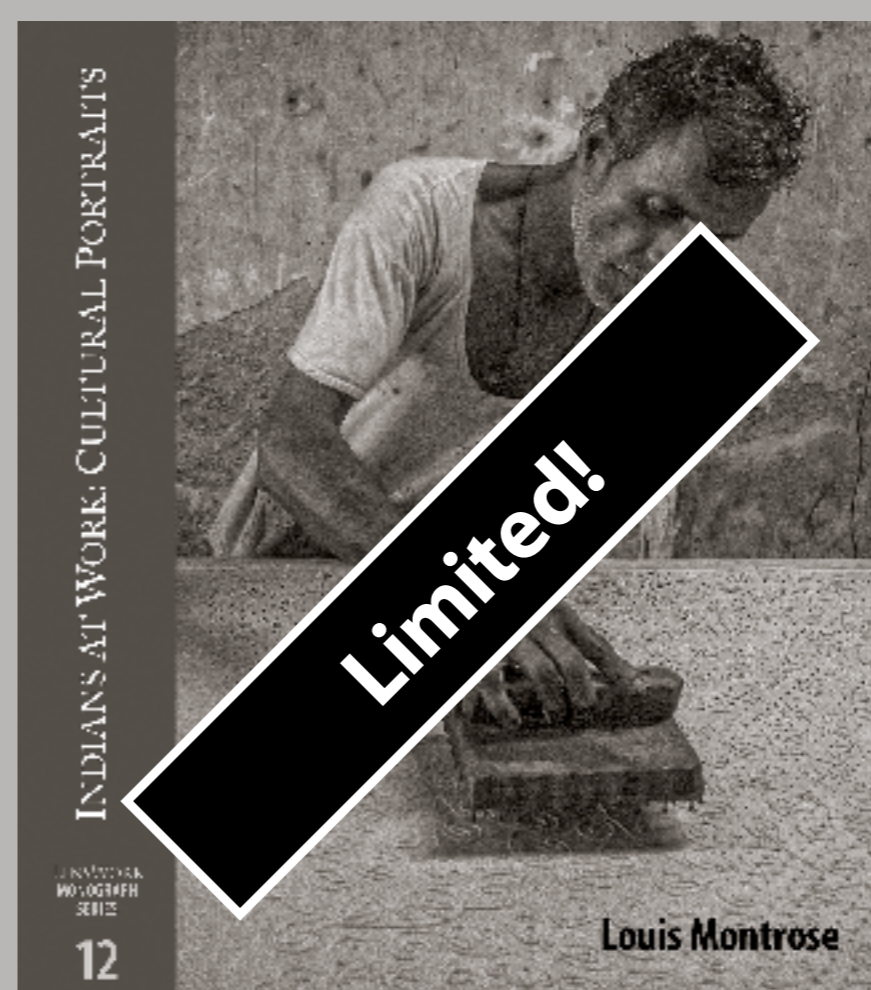
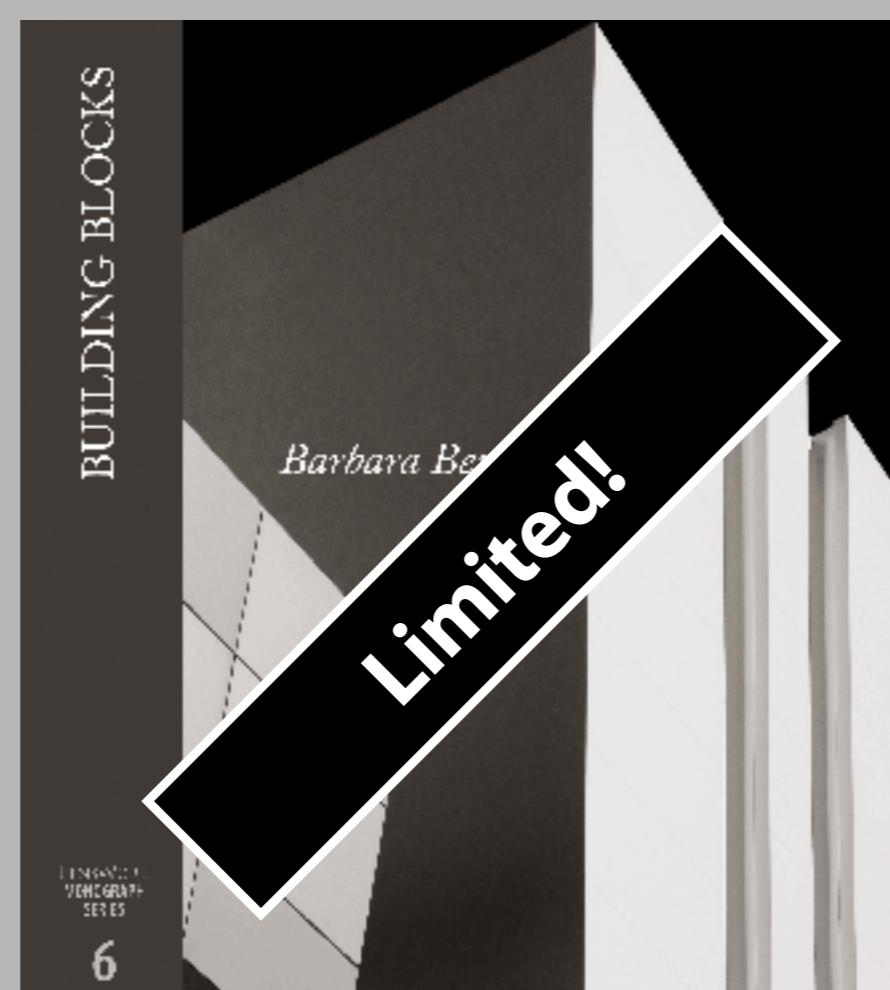
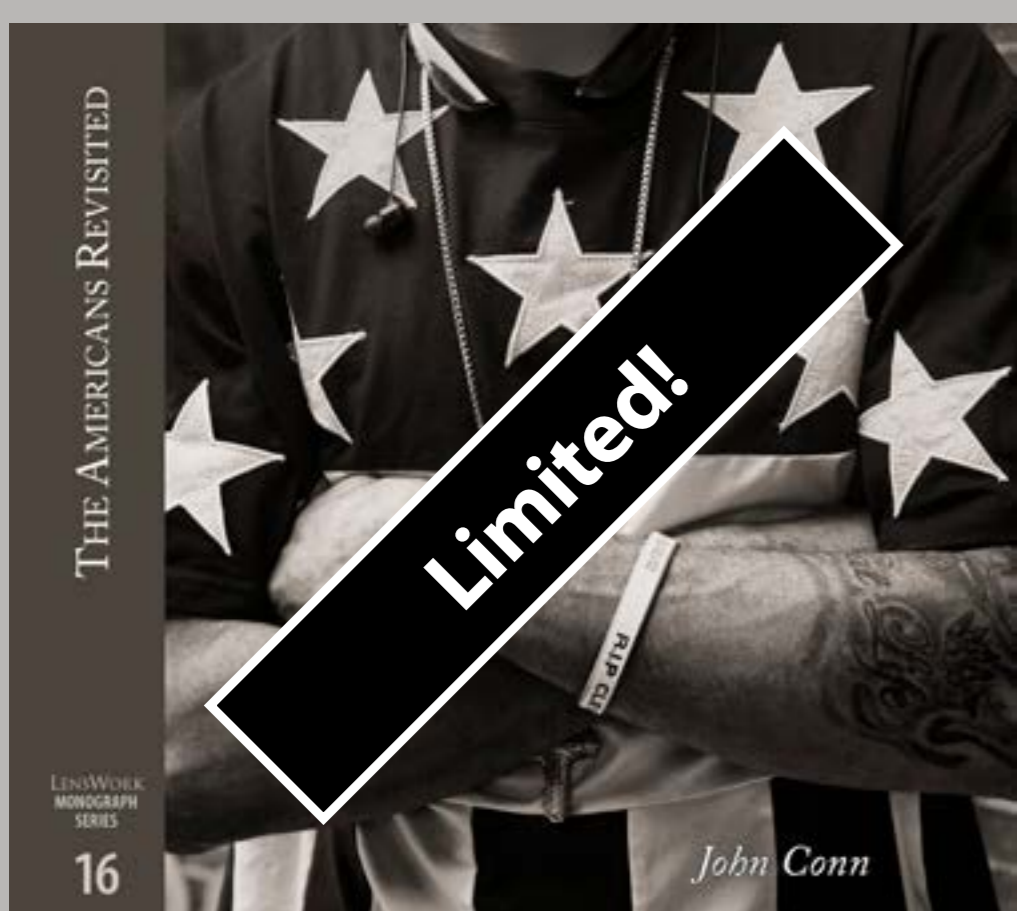
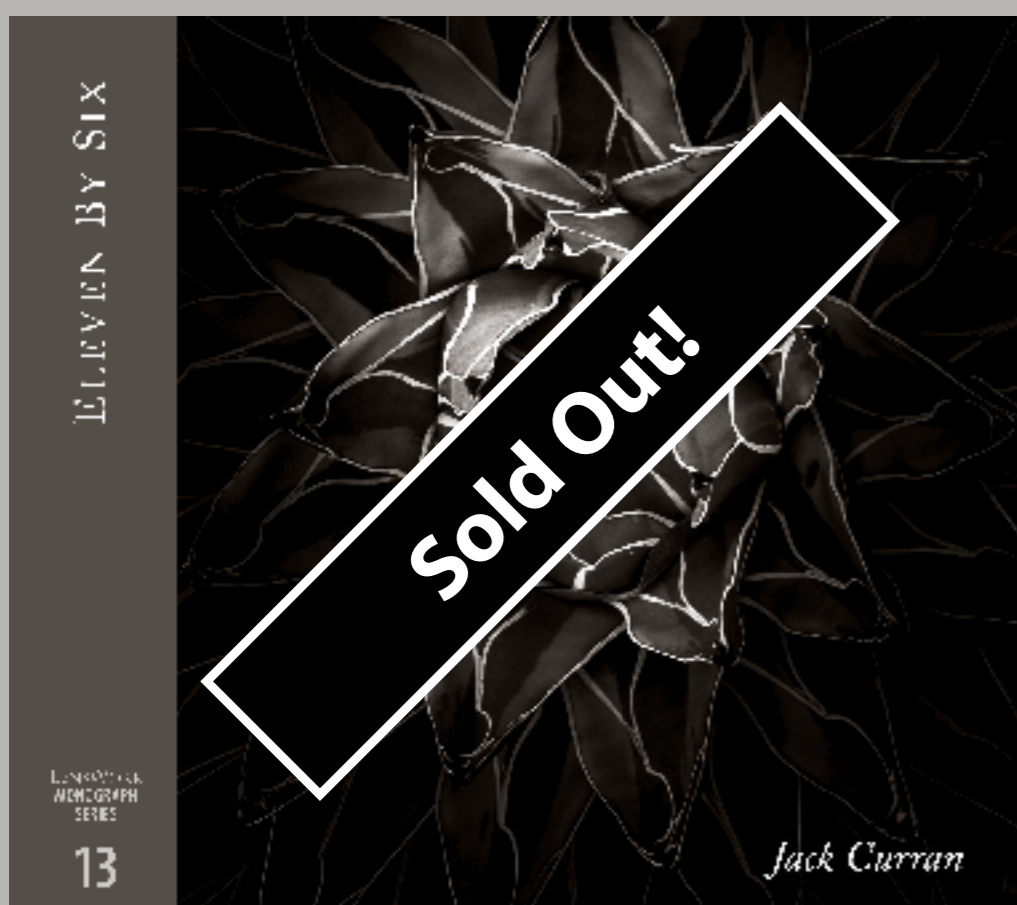
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Creative Thinking WITH GUY TAL



PROFESSIONAL INSPIRATION

“When inspiration doesn’t come, I go halfway to meet it.”

~ Sigmund Freud

Recently, while on my way to a medical appointment, I drove by an area that had burned in a wildfire a couple of years ago. Charred skeletons of pine and oak trees stood out starkly against the now-barren snow-covered hillsides. Reduced to simple lines and patterns, the landscape suggested interesting photographic opportunities. I pulled to the side of the road to study the scene more closely, and instinctively began to reach for the camera when a thought stopped me: despite the likelihood of making a fine photograph, I really didn't feel up to it. I felt something akin to guilt: like I had to photograph, not because I felt inspired and creative but because photographs were to be had, and because I'm a photographer. Despite the high likelihood of making a pleasing photograph, the somber subject matter, the bleakness of the scene, and the thought of the hospital visit ahead, combined into an experience I knew I would not want to be reminded of at a future time. I saw no point in making a photograph I likely would not have wanted to later look at, spend time processing, or share with the world. I rolled up the window and continued to drive.

Painter Mark Rothko claimed, “a painting is not a picture of an experience, it is an experience.” I believe the same is true of some photographs, too. Indeed, I have made some of my most popular and uplifting photographs during some of my darkest and most challenging times. Lacking this knowledge, a viewer

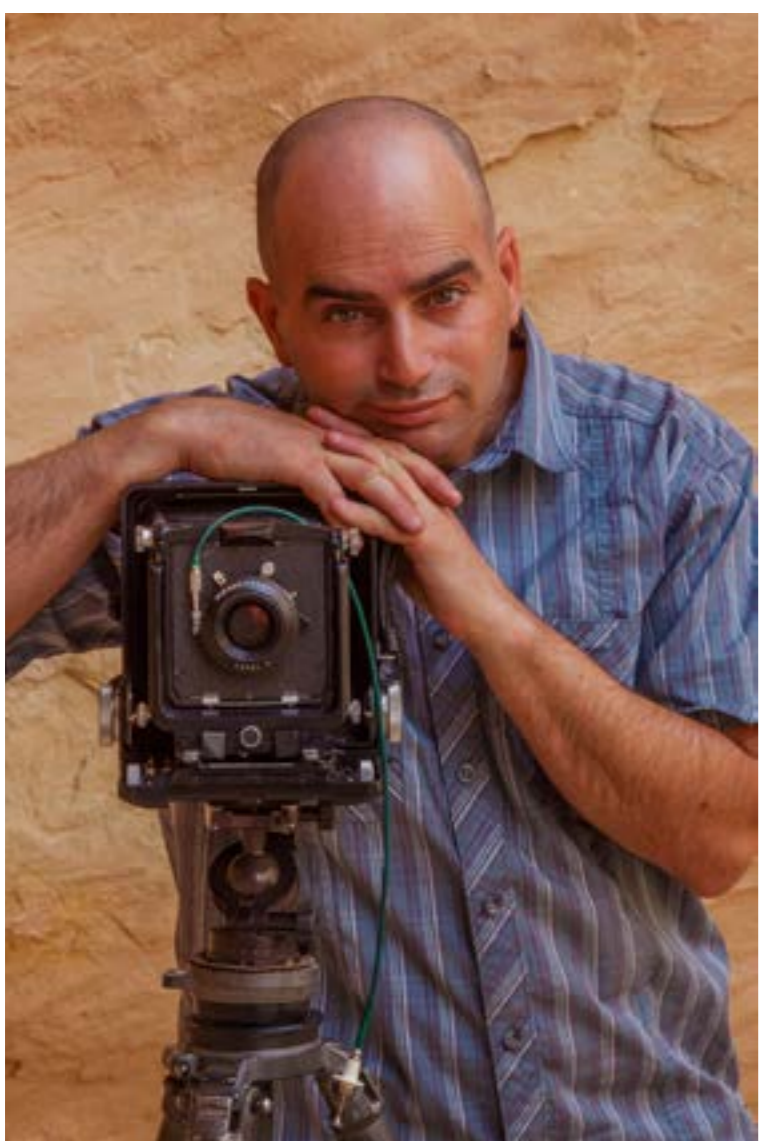
may well find these photographs joyous and comforting, despite being in fact defiant *cris de coeur*. Likewise, I have seen many photographs created in inauspicious circumstances — in times of war, in loud and crowded places, in cold industrial settings, etc., whose effect is quite the opposite of what one may have experienced at the scene. No doubt, in creative and capable hands, a photographer may produce visually attractive photographs even when circumstances or subject matter are otherwise uninspiring.

I have known the creative experience at times to be an antidote to emotional morass, a welcome respite from dark moods, a nudge toward happiness and hope when I'm feeling stuck in despair. But this was different — the thought of stepping out of the car into the cold and the gloom, feeling obligated to make a photograph, would likely have only diminished my outlook — and whatever rewards the photograph might later possess as an experience in itself, were not likely to offset the pain. Despite all the theory in the world, in practice I knew I would not later be able to detach the experience of the photograph from the memory of the experience of its making.

Artist Chuck Close, when asked to if he had a creed, responded, "Inspiration is for amateurs—the rest of us just show up and get to work." I can see how such attitude may be useful, perhaps necessary, in a variety of professions (including some genres of professional photography), but as a general attitude toward making art it seems to me jaded and unsatisfying. Working from inspiration — from authentic emotion, from creative impulse prompted by inner experience, by chance encounters, by random epiphanies, by staying open to novel ideas — to me is the primary appeal of being an artist, regardless of professional aspirations, and what separates art as a profession from any other. To eschew inspiration in favor of productivity may indeed make practical sense, but to an artist it seems to me a Faustian bargain. Certainly, strokes of novel inspiration may come from engaging in creative work, but my experience is that such inspiration is much more likely to come from inspired work rather than from forced or tedious work. Put another way, what is the use of being a professional artist if in order to accomplish my professional aspirations I must compromise my artistic ones?

Inspiration to me is not a bothersome condition to be overcome so I can make more work; it is a vital benefit of making creative work, and every bit

as valuable to me as any form of monetary income my work may generate. I see my challenge as a professional artist not in forcing myself to “show up” when feeling uninspired, but to design my life and attitudes such that I may feel inspired often enough to meet both my personal and professional needs. Unlike artists who are confined to studios or who make their living from commissioned work, I chose to live among my sources of inspiration so I can commune with them often, and to forego some creature comforts in favor of freedom to pursue inspiration, rather than having to create when I’m uninspired just to make ends meet. If insisting on working only from inspiration turned out to be professionally untenable, I would indeed have been better off remaining an amateur (by which I am not referring to making lesser work, but to making my income in other ways). Thankfully, I was able to prove that exceptions to Close’s creed, although admittedly not easy to accomplish, are possible.



Formally, I am a full-time professional photographer. I am not the typical pro in that I make most of my income not from selling photographs but from teaching, speaking, mentoring, and writing about photography. I do not consider myself a photographer who produces art, but rather an artist working in the medium of photography.

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