



LENSWORK

Alumni News

New Work • Exhibitions • Workshops • Publications • Folios

August, 2012

In This Issue

We like to think of LensWork as a family of fellow artists, bonded together by our love of photography as a way of life. It's our honor and pleasure to work with so many wonderful photographers, and to keep you informed of their creative paths. Here are some recent news items from our alumni. — *The Editors*

Publication, Awards & Book



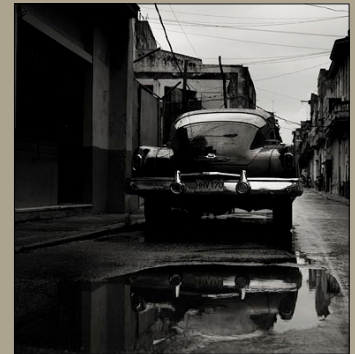
Bret Culp

Collaboration



A. Cemal Ekin

New Series



Josef Hoflehner

Exhibition



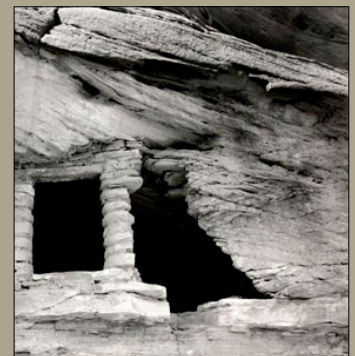
Michael Kenna

Exhibition



Brian Killigrew

Exhibition



Don Kirby



LENSWORK

Alumni News

Bret Culp — Toronto, Ontario, Canada



www.bretculp.com

Publication, Awards, Lectures & Book



Publication

"*Canadian Photography Online*, Canada's definitive photography magazine, recently published a Q&A about my photographic work. I'm very pleased with the depth and insight of their questions.

Click [here](#) for the full article.

Awards

"All three photos submitted to the 2012 Epson International Photographic Pano Awards received awards! Here are the winning images: [Mists In Idleness](#), [The Rock Of Dunamase](#), [Isle Of The Blessed](#)."

Photography Lectures

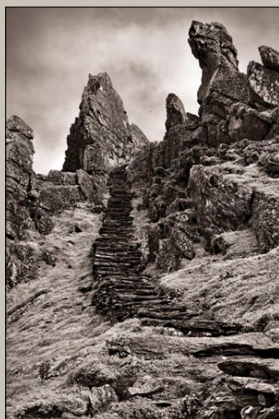
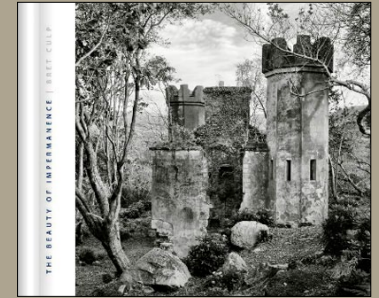
"I've been speaking about *Developing A Signature Photographic Style* at various Southern Ontario photographic organizations over the past few years, most recently with the St. Catharines Photographic Club.

"For details about booking a talk for your group contact me at info@bretculp.com."

Book

eBook iPad/iBooks edition download now available for \$9.43 CND!

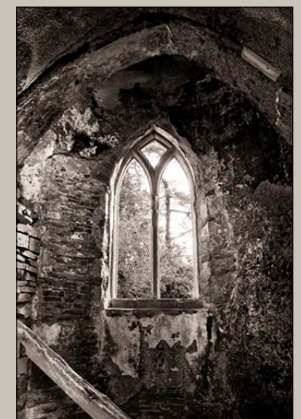
"A revised and updated 2012 [Print Edition](#) and new [eBook iPad/iBooks Edition](#) of *The Beauty of Impermanence* is now available. The new edition contains 70 fine art black and white photographs and a fitting collection of quotations, proverbs and poetry printed on elegant heavyweight art paper."



Culp in *LensWork* and *LensWork Extended* #101 *Between Heaven and Earth*

"In this work I am meditating on the duality between the eternal and the transient. Evidence can be found in the remains of a once formidable castle that is now a crumbling, overgrown ruin; megalithic monuments created during the Neolithic period; and a 6th-century monastery perched 700 feet atop Skellig Michael, the larger of two Skellig Islands."

Back issues of *LensWork Extended* perpetually [available here](#).





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Alumni News

A. Cemal Ekin — Warwick, Rhode Island



www.keptlight.com

Collaboration



"A while ago I shared a number of photographs of dried orchid flowers, *Dance of the Orchids*, with the artistic director of the Festival Ballet Providence. He was very struck by their 'dancing' appearance and thought that a ballet piece may emerge from the inspiring photographs.

It will have original choreography by Viktor Plotnikov. The acclaimed glass artist Toots Zynsky is another collaborating artist bringing a new dimension to the performance. You can see the post about this on my [website](#) which also has a link to the Festival Ballet Providence site."

"Well, I am very excited that on March 8-10, 2013 an original ballet, *Orchis*, will be performed featuring my orchid flowers on a large screen.

Click [here](#) for more about the genesis of the idea.



Ekin in *LensWork Extended* #97 *Infrared Earthscapes*

In this portfolio, Ekin explores the Earth in infrared: "What I see is not what the camera records. While the camera is a tool for me, I am a tool for the camera. The result of this symbiotic relationship is my photography. I call them 'Earthscapes' as they are too grand to be landscapes: results at once awe-inspiring and yet abstract; amazing detail, yet anonymous."

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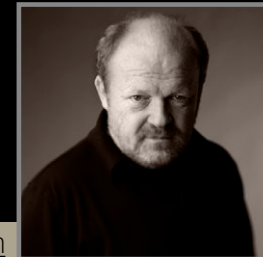
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Alumni News

Josef Hoflehner — Wels, Austria



www.josefhoflehner.com

New Series

"Havana is an all-new photographic series I have recently been working on with my son, Jakob. The 59 street photographs, taken in historic centre of Havana and nearby coastal areas, are now online. The photographs mainly feature the classic American cars from the 1950s: Fords, Chevys, Buicks, Pontiacs, etc.

"The US embargo against Cuba was introduced in 1960, ending trade between the two countries. The result of which is that US cars from the 1950s (and 40s) are still hitting the roads in Cuba these days — some in mint condition, others on the verge of collapse. However, old Russian Ladas and modern, uninspired cars from Germany, France, and the Far East already outnumber the Classics. Just about 10% of the cars seen on the streets in Cuba today are American-made."



Prints of the new series are available in three sizes: 50x50cm (edition of 15), 100x100cm (edition of 5), 150x150cm (edition of 5).

Click [here](#) to view the new *Havana* portfolio.



Hoflehner in *LensWork* and *LensWork Extended* #90 *Saint Petersburg, Russia*

Clearly one of today's most prolific fine art photographers, Hoflehner demonstrates in this body of work why his images have become so popular and collected around the globe. This time, pointing his camera at the winter scenes in and around Saint Petersburg, Russia, we see the beauty and grace of one of Europe's most celebrated cities.

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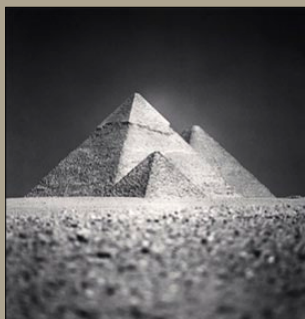
Alumni News

Michael Kenna — Seattle, Washington



www.michaelkenna.net

Exhibition



Michael Kenna
New and Classic Images

[Joseph Bellows Gallery](#)
La Jolla, California

Through September 8, 2012

"The Joseph Bellows Gallery is pleased to announce its upcoming exhibition of new and classic photographs by world renowned photographer Michael Kenna; with a special exhibition of work from Japan in our Atrium gallery."



Kenna in *LensWork* #50
Calais Lace

With the publication of his book, *Calais Lace*, Kenna reflects on his artmaking life and the divergent interests that have pulled him through nearly thirty years in photography.

Back issues of *LensWork* perpetually [available here](#).





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Alumni News

Brian Killigrew — Colorado



www.briankilligrew.com

Exhibition

Durango & Silverton Narrow Gauge Railroad

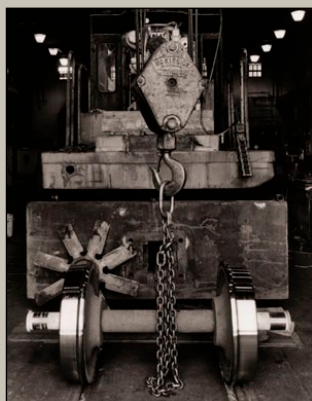
Unique black-and-white silver gelatin prints by Brian Killigrew

[Open Shutter Gallery](#)

Durango, Colorado

Through September 19th, 2012

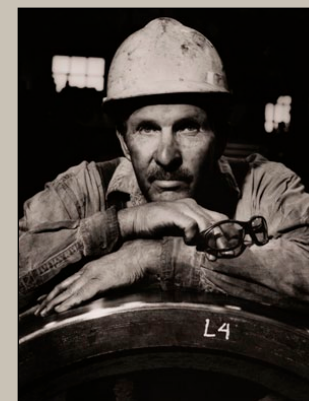
"These large format images capture the essence and history of the Durango and Silverton Narrow Gauge Railroad and the engineers who keep the trains running."



Killigrew in *LensWork* and *LensWork Extended* #101 *Durango & Silverton Narrow Gauge Railroad*

"The heart of the railroad is in Durango, Colorado, 45 miles from Silverton, where I first saw the 486. With the help of engineer Mike Nichols and railroad president Allen Harper, I was able to enter a photographer's dream."

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Alumni News

Don Kirby — Santa Fe, New Mexico



www.donkirby.com

Exhibition



VERVE Gallery of Photography Presents

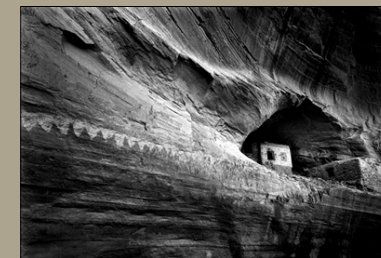
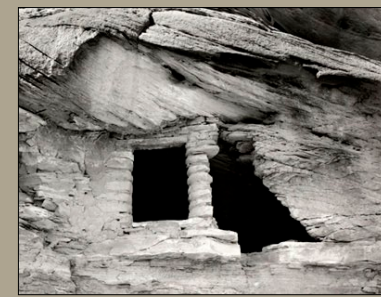
The Anasazi Project

By Joan Gentry and Don Kirby

Opening Reception and Book Signing:
Saturday, August 4, 2012, 2-4pm

Exhibition is on view August 1 - 18, 2012

"[VERVE Gallery of Photography](http://www.donkirby.com) is pleased to present *The Anasazi Project*, the celebration of a photographic book by the Santa Fe artists Joan Gentry and Don Kirby. The exhibition is a selection of 20 prints from the 60 images in the book. The book contains Don's and Joan's Anasazi Ruin and Rock Art photographs made over the past 20 years. The couple will sign books at the opening. Ann Weiler Walka wrote the forward and seven poems that commemorate photographs in the book, which was published by Nazraeli Press."



Kirby in *LensWork* #33 *Wheat Country*

This work, primarily from the wheat-raising region of eastern Washington known as the Palouse, focuses on the interplay between fields and sky. The images are from Kirby's book, *Wheat Country*, published by Nazraeli Press.

Back issues of *LensWork* perpetually [available here](http://www.donkirby.com).





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New Work • Exhibitions • Workshops • Publications • Folios

Join the Party!

We always enjoy getting a chance to look at new work. In fact, about half of what we've published in *LensWork* comes from submissions that were originally unsolicited, that is to say, from readers and subscribers like you. We love giving exposure to people who are doing good work but are not plugged into the publicity machines that galleries and traditional publishers provide.

Our submission guidelines are available on our website. Please review these submission guidelines and then feel free to send in your work for consideration. Obviously, we can't publish everything that is submitted, but we also can't publish work that isn't *ever* submitted! The best way to start is to send in the work and let us take a look. Thanks!

• LENSWORK SUBMISSIONS GUIDELINES •

Submission Guidelines Portfolios / Photographs

(Updated August 2010)

Premise and Preferences
We have some basic premises which help define the kinds of materials we are predisposed to publish:

- There are enough magazines, and enough articles in them, that focus on technique and equipment. As photographers, these two aspects of our craft are crucially important. At *LensWork* Publishing we don't devalue such information; we simply choose to let other publications deal with these issues.
- There is a photographic path of mastery that requires discipline and a significant amount of time to fully develop. Serious photographers, serious craftsmen, serious artists who recognize the path (or recognize their path) are the primary readers of *LensWork*. Issues of interest to them are topics such as: creativity, productivity, communication and communication theory, photographic literacy, personal growth, photographic limitations, presentation methods and styles, and other non-equipment, non-camera related issues.
- *LensWork* does not lend itself to most socio-political work. In the current environment, photography is widely used to forward personal agendas in the form of art-as-

propaganda, or propaganda-as-art. Although we have an interest in reviewing all types of work, it is not likely that work created in a didactic spirit would be selected.

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- **Paper:** The copyright permission you grant us is a one-time publishing right for *LensWork*. Paper copies of *LensWork* are offered through retail outlets in the U.S. as well as to our subscribers. When the paper copies are sold out, they are not reprinted.
- **Digital Media:** In addition to the paper version of *LensWork*, we simultaneously publish its contents as a digital media and in *LensWork Extended*. Since these digital media allow us to make our back issues available indefinitely, we require your authorization to do so in these formats. The copyright permission you grant to us is the right to publish your images/text and to include this form of your work on our digital media publications in its original layout and format. We may not, however, reuse your images or text in any other projects, layouts, or variations. All of

[Submissions Guidelines](#)

LensWork Alumni News

Announcements of new work, exhibitions, publications, folios, workshops, and other items of interest from *LensWork* alumni photographers and writers.

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