

CENTRAL KENTUCKY CAMERA CLUB

November, 2003

Volume 6 / Number 11

Promoting the creative, artistic, and documentary aspects of photography for both amateurs and professionals through education, workshops, field excursions and the informal exchange of ideas

If you call yourself an artist, you won't get anything published. Call yourself a photojournalist, and then you can do whatever you want.

Robert Capa



Robert Capa, Paris, 1952
by Ruth Orkin

Next Meeting Monday, November 3, 2003

Betsy Kurzinger
Artist and Photographer

Madison County Public Library
Main Street / Richmond
7 pm in the Program Room
Call (859) 626-0554 for Directions or see
last page

Dinner at Casa Fiesta in Richmond
before the meeting 5:30-6:30pm

SEE NEXT PAGE FOR INFO ON BETSY

NOVEMBER OUTING

Saturday, November 8, 2003
Equus Run Winery, Midway, Ky

For info, call Donna at (859) 236-4484, 238-7387 or at dclore@uky.edu or the web site is www.kyvine.com or call toll free 877-905-2675. The event "Pouring for the Pantry" will be from 1 to 4pm. There will be music and complimentary wine tasting for all who bring 2 non-perishable food items.....which go to God's Food Pantry in Lexington.

It's ok to take photos. Some possibilities include:

- * Elkhorn creek
- * Vineyards
- * Wine production facilities
- * Barns
- * Horse farms near by
- * Etc

Directions:

From Lexington.....Take Lee's Town Rd exit
Go 7.8 miles past new circle
Right onto US 62
Go 1 and 1/2 miles
Left onto Moore's Mill Rd.
2 miles on left to Equus Run

or, **CAR POOL WITH US FROM RICHMOND. MEET AT THE BLIMPEE'S DONUTS (1 block east of I-75s southernmost exit) at NOON!!**

2004 DUES ARE DUE

Unless you have a 2005 expiration date on your newsletter, or an "NA", 2004 dues of \$20 are due soon. You can either pay at the next meeting, as the Holiday Party or send it to me at : Neil Klemek / PO Box 427 / Berea, Ky. 40403. If you're not sure if you're paid up through 2004, call me at (859) 626-0554 or e-mail me at Mi5@aol.com. Thanks.

HOLIDAY PARTY AND DECEMBER MEETING

Saturday, December 20, 2003

at Jean Breeding's Studio in Berea. It will be a pot-luck dinner so contact Jean to coordinate what to bring at (859) 985-0269 or 582-7440. Bring slides, photographs, cameras or anything else to show and share. This will take the place of our regular December meeting and there will be no meeting in January. More details at this Monday's meeting.

Our November Guest Speaker: Betsy Kurzinger, Artist and Photographer

After receiving her Associate of Arts in 1974 from Palm Beach Junior College, Betsy Kurzinger attended the School of Art at East Carolina University in Greenville, North Carolina, where she was awarded a teaching and studio/lab assistantship and subsequently earned her BFA and MFA. Upon graduation, she moved to Richmond, Kentucky, to direct the Graphic Design and Illustration Program at Eastern Kentucky University. Kurzinger also taught in Austria and Ecuador on study abroad programs. Through these programs, the role of photography entered her work. "Photography," she says, "became a way to bring those memories and experiences back to my life in rural Kentucky." Inspired by twentieth-century artists--the Dadaists, German Expressionists, Bauhaus artists, Pop, and Conceptual Art--Kurzinger has for years taken photos "almost every day, regardless of what other mediums [she] may be working in at the time, be it collages, found-object art, or assemblages." Here's how she describes her work, her art, and her practice:

" I use photography to record where I'm at, and to remind me where I've been. My work at the present time involves the photographic documentation of simple daily routine and personal travel. The multiple-exposure nature reflects the fact that few things in my life seem to be very linear. We constantly juggle chores, errands, problems, and issues at the same time. From a creative standpoint, I like the spontaneous and somewhat random juxtapositioning of images to create new meanings or tell stories which may prove themselves unique to the individual viewer. My body of work was conceived with the idea of trying to meld technology and fine art. I use a 30-year old 35mm camera and have the images traditionally processed. I then scan a slide or one-hour print into the computer and begin to develop the image. This process often involves many, many hours of "pixel-fixing." When I am satisfied that the image approaches a painting and narrative-like state, I then print the image using my iMac and Epson printer. This direction has been very successful, and recently I have had three one-person exhibitions of this work. Individual works have been accepted by several juried shows and are now included in many private collections. "

At our next meeting Betsy Kurzinger will share her photographic art and describe in considerable detail the process of her work. On November 3, 2003, 7:00 p.m. at the Madison County Library you are invited to welcome Betsy Kurzinger as our guest speaker.

FALL HAPPENINGS

NOVEMBER / JERRY FREEMAN will be the Gallery Artist for the month of November at the Barnes & Noble in Hamburg Place in Lexington.

Saturday, November 1, 2003 / RED RIVER GORGE, Kentucky / who better to lead a tour of the gorge than John Snell.

Friday, November 7 through Sunday, November 9, 2003 : Art Show / Morehead Art Guild, Inc. / (606) 784-6238 / The Guild is having an Art Show where there is a \$15.00 entry fee for photography. Friday evening will be the registration from 6-8:30pm. All photographs should be framed or suitable for hanging. No saw tooth hangers allowed. John Snell will judge the photography.

Saturday, November 8, 2003 / ART FOR LIFE / an art auction to benefit AIDS at the Sheraton Suites Lexington / 7pm / for information call (859) 225-3000 or E-mail : AVOL Cathy@aol.com

Friday, November 14, 2003 / LINDA CONNOR at the University of Kentucky Robert C. May lecture series / 4pm at the Student Center at UK (see Susan King's article on next page)

Sunday, November 16, 2003 / VISIONS OF AMERICA : Photographs from the Whitney Museum of American Art / with more than 140 photographs, from such luminaries as Diane Arbus, William Eggleston, Robert Frank, Lee Friedlander and others, this runs through January 25, 2004

Friday, November 21, 2003 / LEXINGTON GALLERY HOP, Artist's Attic, 5pm / this is a cooperative effort of the galleries and a time when the Creative Camera Club in Lexington presents it's best work / For more information, call 255-2951 or e-mail tdeatley@lexarts.org

Saturday, December 20, 2003 / HOLIDAY PARTY / (see details on previous page)

Thursday, December 18, 2003 / CHRISMAN WINERY OUTING, Jessamine County / Donna Clore will again lead us on a visit to a beautiful winery in a quaint setting in the countryside / For info, call Donna at (859) 236-4484, 238-7387 or at dclore@uky.edu

DIRECTIONS TO MEETING AND DINNER

DINNER AT CASA FIESTA / From the north, get off at the SECOND Richmond exit. Turn left and go down until the 4th set of lights and turn left. From the south, take the FIRST Richmond exit and turn right. Go down to the 3rd set of lights and turn right.

MEETING AT THE MADISON COUNTY PUBLIC LIBRARY / From the north, get off at the SECOND Richmond exit. Turn left and go down to Lancaster Rd and make a left. Go to the end of this and make another left. A few blocks down on your right will be the library. From the south, take the FIRST Richmond exit and turn right to Lancaster Blvd and take a left and another left at the end and the library again will be down a few blocks on the right. If you have any problems, call be on my cell at 979-0085.

Three Photographers Use Anachronistic Processes to Produce Compelling Landscapes

Just at the time photography appears to be “going digital” a surprising number of photographers have resurrected older photographic techniques to produce contemporary work.

Neil Klemek and I recently attended a weekend “Vision and Technique” workshop with Paula Chamlee and Michael A. Smith at their Bucks County, Pennsylvania studio. While there, we got to see their methods of working in the darkroom and their photographic procedure in the field. We looked at scores of their prints and got some feedback on our work. Chamlee and Smith use only large format cameras, ranging in size from 5 x 7 to 8 x 20 inches and produce only contact prints. They develop their negatives by inspection, using a green safelight (Wratten-3) filter.

Their images have great detail because they contact print their negatives on AZO paper. AZO produces a fuller range of tones than current fine art print paper. It is the paper Edward Weston used, and they expose it the way Weston did with a light bulb hanging from the ceiling. The film is placed in direct contact with the paper, and this film/paper sandwich is exposed to light.

While this method might sound unusual, it is not complicated. Michael Smith has streamlined his negative and print processing to a great degree, giving himself more time to spend in the field. “The point is to spend your time photographing,” he remarked. (Since it is used only for contact printing it has a limited niche in the current marketplace. AZO is *still* manufactured by Kodak, but just barely. Smith and Chamlee have saved AZO from extinction by becoming distributors for the paper. Recently they successfully lobbied Kodak to keep most sizes and grades in production.)

Chamlee and Smith use these processes to make landscapes. Much of their work is generated on trips to the American West, with forays into other personal projects and geographies, such as Paula’s work photographing her parent’s farm in the panhandle of Texas, and Michael’s series on a unique school he literally stumbled upon in the middle of the desert. Recently they’ve been traveling further afield to Tuscany every summer in their Landrover outfitted as camper/camera van. Some of the Tuscany photographs will be seen in forthcoming books published by Lodima Press, their publishing company. Paula’s panhandle photographs were collected in High Plains Farm, and the photographs Michael made while teaching at the remote college were published in a book titled Deep Springs College. To see more of their work, log on to their comprehensive website which features photographs, workshop information and book ordering forms: www.michaelandpaula.com. To see some of Michael’s photographs in Kentucky, don’t miss the exhibit of his work through the end of December 2003 at Paul Paletti Gallery, 713 East Market Street, Louisville, Kentucky 40202 (502) 589-9254. The gallery is in the foyer of a law firm and is open business hours and by appointment. Make sure to sign the gallery guest book at the reception desk to receive mailings announcing upcoming exhibits. This section of Market Street is easily accessible off I-64, in downtown Louisville, and worth a visit for its burgeoning art gallery and restaurant scene.

Last summer I was fortunate to hear Linda Connor, photographer and professor at the San Francisco Art Institute talk about the issue of “vastness” in her work, the work of other photographers such as the early photographer, Gustave Le Gray. The occasion was a major exhibit of Le Gray’s work at the Getty Museum in Los Angeles. She talked at length about how photographers use the idea of vast space in photographs, and how space, distance, and scale affect our response to images. She then launched into a mini-retrospective of her own work.

Linda Connor lives in Northern California. She studied at Rhode Island School of Design under Harry Callahan. (Emmet Gowin was her fellow student and an influence.) She received an MS degree from the Institute of Design, Illinois Institute of Technology. Connor employs a paper that pre-dates Edward Weston’s use of AZO. The website www.photo-eye.com describes her work this way: “All Linda Connor images are 8x10” negatives contact printed on printing-out paper (POP) in sunlight which is then gold toned to achieve a rich, reddish brown hue.”

John Barnier gives a brief history of Printing-out papers in Coming into Focus, a recent technical book on alternative printing processes published by Chronicle Books:

“Printing-out papers—those whose images emerge as they are exposed to light, without the need of liquid developing solutions—have been around since the beginning of photography. As early as 1835, William Henry Fox Talbot, inventor of the first negative-positive process, utilized a silver chloride paper that printed-out during exposure. “ Silver gelatin printing-out paper was discontinued in 1987 by Kodak and then immediately reintroduced by other manufacturers in 1988 because so many photographer were using it. Barnier goes on to delineate characteristics of the paper, listing the qualities that “separate it from other modern silver gelatin papers. Besides the ease of judging correct exposure by simple visual inspection, it also has a unique characteristic curve that produces relatively high shadow contrast, while at the same time producing lower highlight contrast. The effect produces prints with smooth and gentle highlight tonalities and strong, open shadow details. Another creative advantage of POP is its broad range of toning possibilities . . . ” such as the gold toner that Linda Conner uses.

UC Riverside has a photography website that showcased Connor’s work in their exhibition a few years ago on women photographers. The site describes Connor’s photographs well:

(continued on next page)



Dear Photo Flo.....

Dear Photo Flo: I recently spent a Saturday afternoon photographing in "the field." Unfortunately, we got caught in a downpour, and my camera equipment almost got soaked! What can I do to prevent this from happening again? I don't want to take a heavy raincoat every time I go out. I have too much to carry as it is. Signed, Dampened enthusiast

My Dear Dampened, Ever since McCroy's dime store closed in downtown Lexington, I haven't been able to find those nifty clear plastic rain bonnets anywhere! Some people thought they looked stupid, but they sure came in handy, especially if you'd just used some Spray Net on your hair, and you were all set for a fun filled day. You don't want your hairdo OR your camera equipment ruined by a sudden downpour. You never know when a sudden shower might come up, and those weather reports are so unreliable. I suggest taking along a couple of large garbage bags with your equipment. They are lightweight and don't take up much space. It's easy to whisk them out and cover your equipment and yourself in a minute. Just punch a hole in the one for yourself, and wear it as a poncho! It's thrifty, too! Which leaves me more money to spend on camera equipment. Happy photographing! Signed, Photo Flo

THREE PHOTOGRAPHERS (continued from page 3)

"The landscape photographs of Linda Connor are reminiscent of the romantic and lyrical qualities found in nineteenth century photography. Her subject matter and methods are a link to the past, as if an attempt to recapture an aspect of humankind that has long since vanished. Connor's somewhat unconventional approach to her photography leads to a unique visual character. Connor uses natural light to develop her negatives, allowing the negative to expose in sunlight on printing out paper. Many of her photographs were taken in Asia and the Middle East, revealing the cultural differences between these areas and the western world." If you visit the site you will see several of Connor's photographs. There are also some excellent entries on other women photographers and some informative and interesting links to other things photographic. (<http://www.cmp.ucr.edu/site/exhibitions/women/connor.html>)

Linda Connor is the next speaker at the Robert May photography lecture series at UK. Friday, November 14, 2003, 4 PM, Worsham Theater at The Student Center

Susan King is an artist and writer who grew up in Lexington, but strayed to California. Her photographic work can be seen in a traveling exhibition, "Kentucky Female Photographers." She can be reached at SusanEsusanking@cs.com



BLOOD AND CHAMPAGNE

THE LIFE AND TIMES OF
ROBERT CAPA

ALEX KERSHAW

Blood and Champagne :

The Life and Times

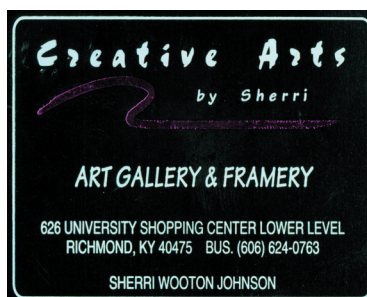
of Robert Capa

by Alex Kershaw,

Macmillian, ISBN 0-333-73957-4,

Hardcover, 2003

Robert Capa was a Hungarian-born American photographer who was one of the most talented war photographers of World War II. He was the sole photographer to land on Omaha Beach during the first wave on D-Day in 1944. Through an error at the Life magazine lab back in London, only 11 of his many photographs of that event came out, but these few images are our only visual record of those first few frantic hours. His friend, Henri Cartier-Bresson said of him : " For me, Capa wore the dazzling matador's costume, but he never went in for the kill; a great player, he fought for himself and others in a whirlwind. Destiny was determined that he should be struck down at the height of his glory." He was friends with Ernest Hemingway, had an affair with Ingrid Bergman, founded Magnum Photo Agency in 1947, drank heavily and was called "The greatest war photographer in the world" by London's *Picture Post* . He risked his life to get some of the most memorable images of the Twentieth Century : a soldier at the moment of death as a bullet strikes him during the Spanish Civil War, a young American soldier struggling to get ashore amidst the iron obstacles of Omaha Beach, a French woman having her head shaved by her countrymen for collaborating with the enemy, an American soldier killed by a sniper in the last few days of World War II and many others. Kershaw gives a balanced view of Robert Capa, the man, as well as Capa the photographer. Through the words of people who knew him, Kershaw paints an image of Capa as opportunist, photographic visionary and a man caught up in his own personal tragedies. This is a very good biography of a talented photo-journalist who has taken on legendary status since his tragic death from a land mine on a battlefield of Viet Nam in 1954. NJK



Creative Arts is offering a 10% discount on frames to all Central Kentucky Camera Club Members. Located in Richmond, call (859) 624-0763 for further information