

Shadow & Light Magazine

The Art of Photography

*Color It Red 2019
Special Issue!*

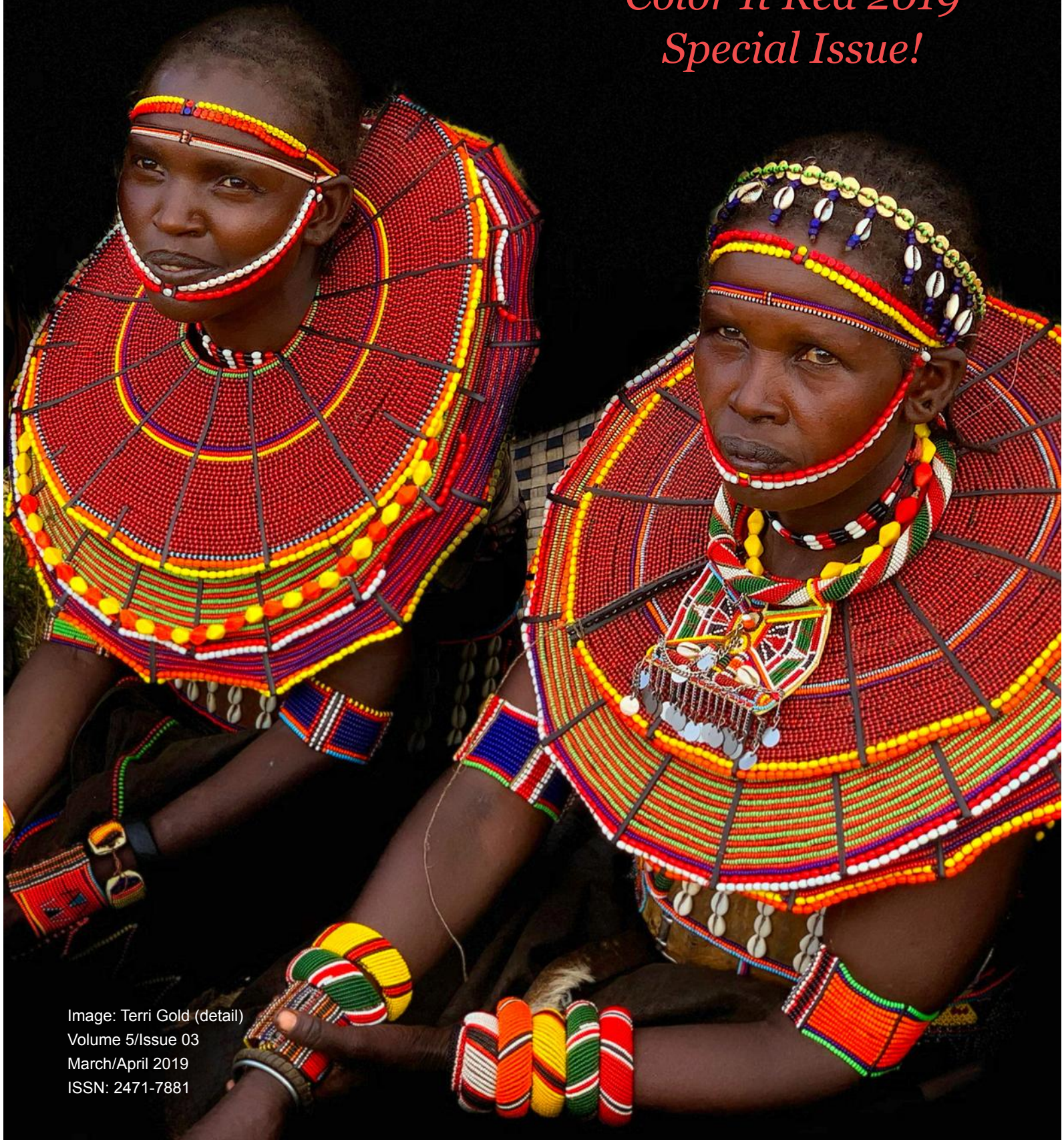


Image: Terri Gold (detail)
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Shadow & Light Magazine

The Art of Photography

Notes...

What a busy week this has been. It has been intense with the Shadow & Light Magazine deadline, prepping Color It Red 2019 images for publication, matting and framing an image for a show and, and... I get tired just thinking about it!

As I write these notes, however, the end (of this week, at least) is near. My usual process is to write these as the last thing before sending it out to subscribers. After the weekend, time will be spent cleaning up files, updating the site, etc.

Our signature contest, Color It Red, brought in many entries from all over the world, eclipsing past entry numbers. This all made the section process very challenging. One of the reasons I look forward to this contest is the variety of images, from cell-phone apps, to alternative processes, to just about any other format one could think of. In the last couple of weeks, I have been talking to a handful of gallerists who each agreed that was the reason they have contests as well.

As far as processes go we had infrared, large format, cell phone, digital, and film. Not bad for what many thought that with the advent of digital photography would be the demise of most other forms of capturing images.

You will also notice an ad in this issue about Shadow & Light Magazine T-shirts and mugs. I have spent a good deal of time in the last year looking for an economical and efficient method of creating T-shirts and other signature items for sale to subscribers and readers. After reviewing many providers, I finally settled on one that came with good reviews, and several of my peers are using them as well. If you decide to pick up a shirt or a mug, let me know how the ordering and shipping process worked for you.

The Color It Red 2019 Gallery at the Shadow & Light Magazine (www.shadowandlightmagazine.com/color-it-red-2019/color-it-red-2019-gallery/) site is a good indication of the quality of images, with at least thirty

images hand-picked to display the variety and quality of the entries. In this issue, the Color It Red 2019 Special Issue, winners from that contest are featured with portfolios, and about a dozen separate images are featured on Single Image Showcase pages. These are singular images that received high vote counts.

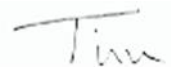


Terri Gold is the Grand Prize winner, and one of her top images is featured on the cover of this issue, along with her portfolio beginning on Page 3. You can read much more about her journey and her tools in an exclusive interview. Rounding out the Color It Red 2019 Showcase Portfolios are: Alan Gaynor, Amy Ditto, Carla Berger, Wendi Schneider, and Vicky Martin. Congratulations, one and all!

Regular columnists, Alain Briot, E.E. McCollum, and Steve Immel offer sage advice and inspiration with their words and their images. Alain offers tips on collecting art, while Eric takes us on an insightful journey behind a shoot with dancers. Resident man-of-few-words, Steve Immel, shares his insights on the value of fog.

Note: As you may have noticed, in each issue we feature some form of alternative processing. One of our advertisers, Bostick & Sullivan (Santa Fe), on the previous page, offers a 10% discount for your entire order if you click on their ad you will be taken to their site and if you order you can use the code, SL10.

Good luck and enjoy this issue, I know I do!



tim@shadowandlightmagazine.com

www.shadowandlightmagazine.com

Shadow & Light Magazine

Color It Red 2019 Portfolio Winners

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The Flower Project
Alan Gaynor (above) Page 15

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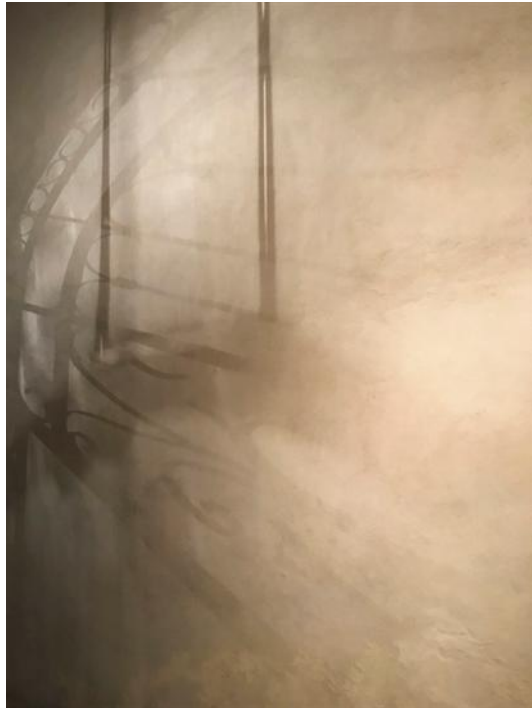
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Pat Berrett, assistant editor
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March/April 2019

Color It Red Feature Portfolio

Terri Gold: *Still Points in a Turning World*



Tribal Dance. ©Terri Gold

For Photographer Terri Gold, capturing images in full color or infrared is second nature.

That she travels all over the world is also second nature to our Color It Red 2019 Grand Prize Winner, whose stunning full color images of indigenous peoples are compelling and wondrous.

SLM: It has been said, that when you travel you open your eyes to the wonder of it all. I know this is not the exact quote, Terri, would you tell me when you first realized that travel was in your future, and that it would end up as your life's work, maybe even your legacy.

TG: My earliest memories are of spinning a globe. I was always drawn to the last mysterious corners of the Earth. The names of far off lands called to me; Samarkand, Lhasa, Timbuktu. I dreamed of traveling with a caravan across the Himalayas. I wanted to visit with people who have not forgotten the old ways. As a child I read every book that had Tibet in the title, every book by Pearl Buck set in China. I devoured every book about explorer's journeys and planned to become one. As soon as I was old enough I stepped into my dreams with three cameras around my neck, and my journey began.

©Terri Gold • www.terrigoldworldimagery.com • terrigoldworldimagery@gmail.com

SLM: Many travel photographers travel to far-away places in search of the magical and the mystical. A few brave others have a passion to photograph war and turmoil to illustrate the depth of poverty and the strength of those living on the edge of survival. It has been written that you “want to find the grace notes of humanity.” What does that mean to you, and how is that search going?

TG: There are so many stories to tell and so many sides to every story. I am looking for the wonder in this world. It’s in my DNA. I want to create a visual document that reminds us, and generations to come, how beautiful and diverse the human world is. I have learned that if we share our stories and appreciate the mysteries of every realm, we may yet gain a deeper understanding of that which lies both behind and ahead of us.

SLM: Aline Smithson, writing about you in *Lenscratch*, said, “Terri is a globetrotting photographer known for her poetic infrared imagery of indigenous people from the remote corners of the world; places where the traditions of different millennia co-exist side by side.”



Turkana Feathers. ©Terri Gold

Your winning entries for the 2019 edition of *Color It Red* were submitted in full-color, yet the majority of the images on your website (which I must say is VERY nice!) are infrared. What brought about the decision to create final images in infrared?

TG: From the beginning of my career I searched for a film that could portray the world how I experienced it, with all its mysteries. I began using infrared film and creating split-toned images in the darkroom. I now use a digital camera converted to infrared and the digital darkroom to create the split-toned imagery. There is a haunting quality to the invisible, iridescent world of infrared light that touches another dimension, which exists just beyond what our eyes can see. Mine is a process of intuition. I totally let go. I don’t try to control the outcome. It is truly about discovery for me, both while traveling and in creating the images. I think of the work as magical realism. That said, I was inspired by your competition to explore my color imagery since I always have a color camera with me too and was thrilled to have the work so well received.



Turkana Girls. ©Terri Gold

SLM: In an article in the Huffington Post, you said, “I am inspired by the different ways people find meaning in their lives, and how an individual explores their existence through their traditions. I love festivals and celebrations of every kind, where people let go and are living in the moment, the unguarded moment.” In the “differences” you find in these tribal communities, do you also find many similarities?

TG: After years of traveling I have experienced the pride indigenous people have for their environment, and for their culture. I realize that, although I was initially drawn by our vast differences, I continue to be fascinated by the ways in which we are alike. I try to focus on the universal connectivity of the human experience. We all honor and celebrate the same milestones; birth, death, good harvests, weddings, transition to adulthood. We all want to love and be loved, to have clean water, access to good medical care, good education for our children, meaningful work, safety and financial security. Though we may not see our own customs and traditions in these images I hope we can see our common humanity.

SLM: Since you have traveled to a wide variety of countries in which there are many indigenous peoples, as well as famine and hostile situations, how have you found their willingness to accept you and allow you to document their lives?

TG: On almost every trip I have been welcomed into private homes and lives, shared in celebrations and allowed to photograph intimate family rituals. The right guide who speaks the local language and is well respected is essential. I go into the villages without my cameras first and meet with the elders, often bringing gifts of food or materials for the local schools. I bring cards with pictures of my tribal imagery and explain that I would like to learn about the culture and share their stories and am happy to share some of mine. I always bring pictures of my family and home and show them.



Making Fire, Maasai. ©Terri Gold

Niger was my most remote adventure. In the Sahel desert the nomadic Wodaabe tribe celebrate with an extraordinary beauty contest called the Gerewol, where it's the men on parade. It was a biblical journey, 1000 nomads, 2000 camels, donkeys, cattle, sheep and goats, 110-degree heat and 4 western women. There had been no tourism in Niger for many years. We were the only guests at the festival amid thousands of nomads - being nomads there is no fixed date or location; we had to patiently search and were thrilled to finally find their annual gathering. There was nothing done on our behalf, this was the most authentic experience I have ever witnessed. We had 18 armed guards which the government insisted we travel with. All had Kalashnikovs and there was a 50mm machine gun on each truck, one ahead of us and one at the rear. I had never traveled like that before. We were graciously welcomed by the nomads, but right after we left, Al-Qaeda spilled over from Libya and we would have had to cancel the trip.

SLM: As a publisher I create many headlines, subject lines, and the like. I am, however, very impressed with your title for your work, *Still Points in a Turning World*. I find it a very powerful metaphor for the general state of the world. Many times, I even feel like that in my life. It seems I can never catch up. The peoples you visit are very much still points. They continue to live their lives in much the same manner as their earlier generations. What was your inspiration for that title and even though their lives are “still” how much of the 21st century can you see that is slipping into their lives?

TG: My ongoing project “Still Points in a Turning World” explores our universal cross-cultural truths: the importance of family, community, ritual and the amazing diversity of its expression. The title is inspired by “The Still Point of the Turning World,” a poem by T.S. Eliot.



War Paint, Samburu Moran. ©Terri Gold

It is an ode to the nature of time and has always meant a lot to me and my work. Change is the one constant in life. We are still and still moving. Advancing technology, political instability, and other realities of globalization have begun to reach these remote corners of the world and have begun to alter their way of life. At risk is a vast archive of knowledge and expertise. What will become of us if the voices of indigenous people fall silent? As the timeless past meets the imminent future—what will be discarded and what will be treasured?

“At the still point of the turning world. Neither flesh nor fleshless;
Neither from nor towards; at the still point, there the dance is,
We shall not cease from exploration, and the end of all our exploring will be to arrive where we started
and know the place for the first time.” T.S. Eliot

SLM: Even though you have already visited many parts of the world, what haven't you seen that you want to check off your "list" before you hang up your camera?

TG: New Guinea and Mongolia are on my list and I would like to go back to the summer nomad festivals



Pokot Women. ©Terri Gold (cover image)

in Kham, the Tibetan region of southwest China. I will continue to go deeper into Africa too. I never plan to hang up my cameras...

SLM: In closing, please share how you came upon your cover-winning image. I find it very refreshing to see the smiles on the faces of the women, and their obvious acceptance of you.

TG: The image on the cover of the magazine (full image, above) is of the women of the Pokot tribe in Northern Kenya. Though it is hard to find an area with no western influence today, the tribes in this area continue to practice their traditional pastor-alist lifestyle and live virtually untouched by tourism. We brought gifts of food and threw goat roast parties, celebrat-ing the end of many years of drought. We were greeted warmly with dancing and singing. The women wear these amazingly colorful large flat beaded necklaces with beads that trail down their backs, and large bangle earrings.

On our last evening, we sat in a semicircle and shared stories about our lives. We asked them about their husbands having more than one wife, and did they mind. We told them that in the U.S., men had only one wife at a time. We laughed about that and shared some of our dreams for the future. It was a magical way to end our visit in the Turkana region of Northern Kenya.○



Kara Hairdressing. ©Terri Gold



Hamar Women. ©Terri Gold



Gerewol Festival Dancers, Niger. ©Terri Gold

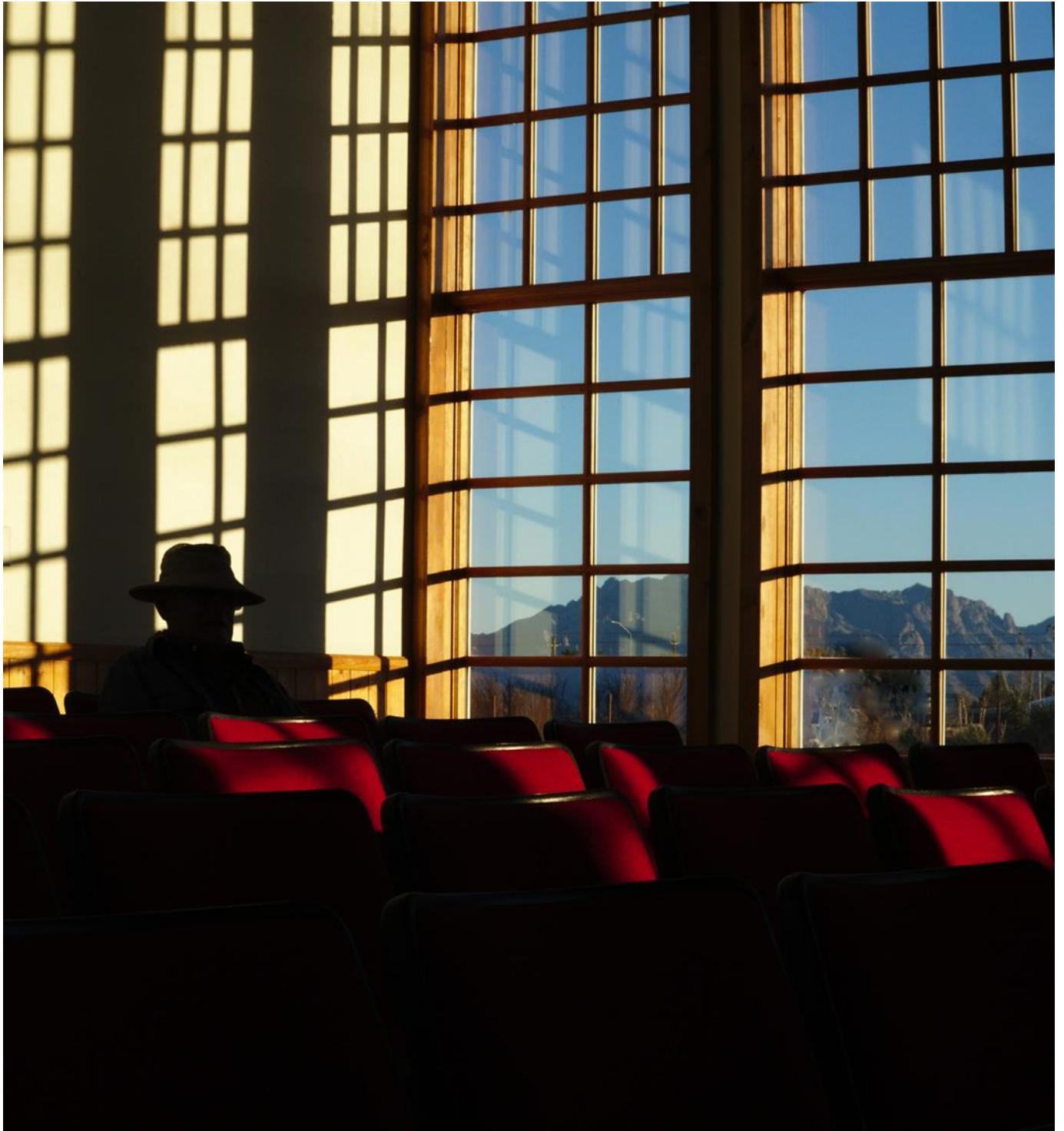


Drokpa Women in Ladakh. ©Terri Gold



Morning Prayers at Thiksay Monastery. ©Terri Gold

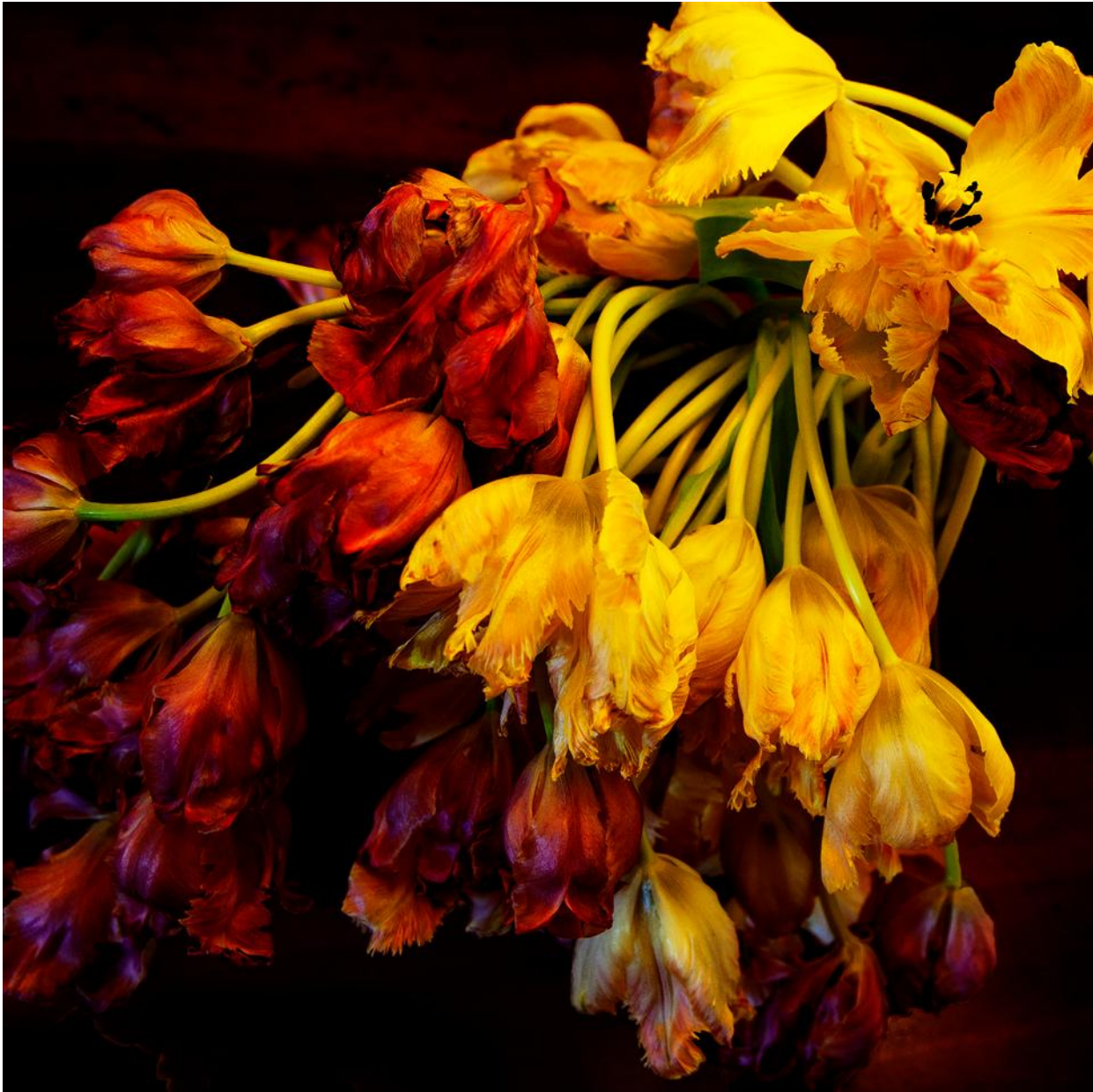
Color It Red Single Image Showcase



Legado Harvey en color complementario. • ©Maria Zendejas

Color It Red Showcase Portfolio

Alan Gaynor: *The Flower Project*



I started this exploration of the state between life and death in order to explore the beauty of this in between state. My interest in this subject is a result of my wife's death due to Bone Cancer.

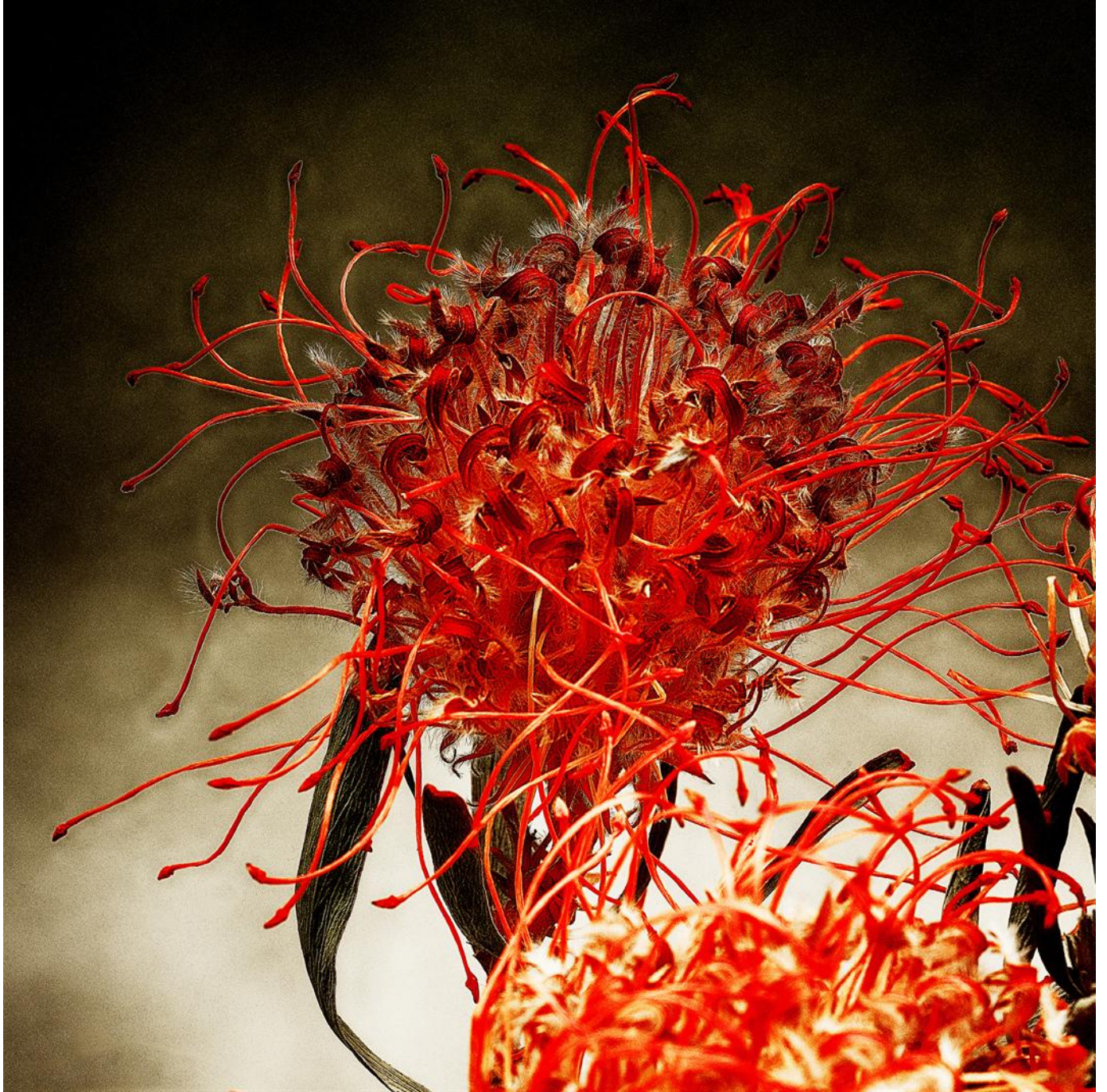
I am sure at some point I will be finished with this project and will return to my much more architectural urban focus.

Alan Gaynor

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Artful Inquiry

Alain Briot: *Collecting Art, Part IV: Building a Collection*

“The collector is an artist in his own way, by the way he puts things together. You can read a person’s soul from their collection.”

Ayers Tarantino

Introduction

My art collection started by collecting my own art. The process was simple and unconscious. I created art, no one would buy it, so I kept it. Being unable to throw away my own art it became, unwillingly, part of my collection.

My first real art acquisition was an 11x14-inch photograph by Ansel Adams printed by Alan Ross, part of the Yosemite collection. I purchased it because it was offered at an attractive price and because it was by Ansel Adams, a photographer who I revered at the time. This was a one off because for many years afterwards I did not add to my collection. In fact, I did not think of this purchase, or of my own artwork, as being a collection. These were photographs, one by a famous photographer and the others by me.

The concept of art collection came to me later, after I had acquired several other pieces, all of them purchased at affordable prices from artists I was friends with. Artists hang out with artists and part of hanging out is looking at each other’s work and eventually, one thing leading to another, purchasing each other’s work or trading a piece of your work for a piece of their work. I had the opportunity of doing this many times, while living on the Navajo reservation. In fact, when selling my photographs at art shows I had to be careful not to spend all the money I made on artwork purchases. The temptation was there and I came close several times, in part because I found a lot of work attractive and in part because my income from art shows was low making any purchase a risk to my profitability.

Regardless, because of this I quickly built a collection although not a collection that was thought out or that consisted of valuable pieces. Instead this collection consisted of pieces that were offered to me unexpectedly, purchases made by chance encounters and sometimes purchases made to help an artist in need.

Collecting art can take many aspects. On the reservation it was based on happenstance and surprise. Now that I moved away from Navajoland collecting art has taken the form of carefully planned acquisitions. At least to some extent. Art is a passion and art purchases are as much about emotion as about logic. Rational thought gives way to instant decisions in many instances. Budgets come and go according to the whim of availability. When something is rare waiting to be able to afford it often means missing the opportunity to add it to the collection. It also means a difficult decision, one that grates on you potentially, but one that must be taken in an instant.

This is important to keep in mind whether you are buying or selling. Acquiring valuable art is all about having the opportunity to see if it is offered for sale. The seller has to make the decision to sell it at the right price and the buyer has to make the decision to buy it if the price is right by them. However, when passion is part of a business deal unknown variables come into play making the process challenging but also fun if you approach it from the right perspective. I have learned from my own dealings that in art it is best to keep an open mind when it comes to evaluating the asking price or when pricing your work,



Part of my Native American art collection

An assemblage of disparate pieces whose common link is that they were all bought from Native American artists.

depending on which side you are on. These are purchases made for enjoyment and it is best to think of the asking price as fun money even though the sums involved can be high. Investing in art is a reality, and art can be a good investment, but no matter how good it may seem, rationally speaking, no guarantee of future growth can be given. There are no earnings estimates available. No P/E ratios. No future income projections. This is a different world. One in which enjoying your purchase is more important than expecting this purchase to increase in value.



Navajo Acrylic paintings on stretched canvas by Jonathan Totsoni

I often purchase small pieces for the reasons mentioned above. Here, the four square oil paintings are 4x4-inches and the rectangular one is 7x2-inches. They fit easily on a shelf in my office. This Navajo artist sells his artwork at Tsegi Overlook in Canyon de Chelly and I purchase one each time I see him. Their small size leaves me with plenty of room to display more as my collection grows.

Art does not have to take a lot of room on your walls

I get a lot of objections about collecting art, both on the part of buyers when I sell my work and on the part of students when I mention the importance of collecting art.

One of the most common objections I hear, both from collectors and students, is that they have no space on their walls. Fortunately, art comes in many different sizes. Large pieces are impressive but require large amounts of space to display them. Small pieces on the other hand have a beauty of their own and don't take very much space making them easy to display even if wall space is at a premium. It also makes it possible to acquire a larger number of pieces without sacrificing much space, if any.



Set of five 6" x 6" oil paintings on wooden blocks

This group of five small paintings cost me \$150 at a local art show. While they may not be investment grade, they are aesthetically enjoyable and I find their free-flowing facture inspirational. They are a welcome addition to my collection and their modest cost demonstrates that collecting art does not have to break the bank.

Art does not have to be expensive

Another common objection I hear when I mention the importance of collecting art is that art is expensive. Certainly, some art is very expensive. Some is even outright out of the reach of most people because it is selling for millions of dollars. However, this is just one specific segment of the art market, specifically world-famous one-of-a-kind originals that are sought after by collectors and museums who want to assemble a world-class collection. This is the collecting approach of a very small minority and clearly not the approach most people can or want to follow.

Fortunately, just like art comes in a variety of sizes, from large to small, art is also available at a variety of price points, from high to low. This means that you can collect art at whatever financial level you are comfortable. Your art collection should be based on the budget you set for art purchases. Depending on your budget this might mean buying posters, open editions, limited editions, or originals. The value of an art collection is not a function of its financial value alone. Its most important aspect is the emotional value it has for you.



Prickly Pear Cactus oil painting in wooden frame

This oil painting cost me \$250 at the Celebration of Fine Art, a yearly art show in Scottsdale Arizona. I bought it because I love the painting for its facture, color palette and composition. I also purchased it because I love the frame. This frame is a bonus because if bought by itself in a frame shop it would most likely cost the same amount I paid for both the frame and the painting.

The many ways of displaying art

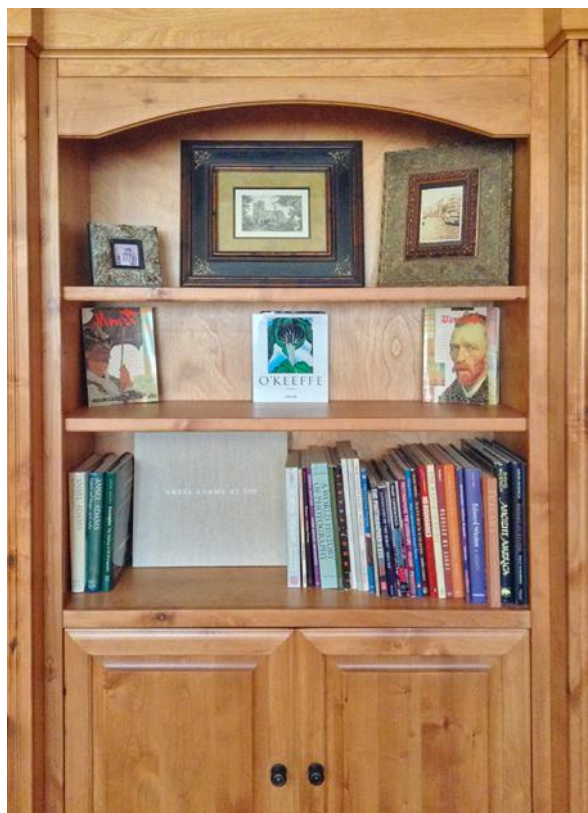
Art can be displayed everywhere in your home, not just in prominent areas. Often overlooked locations include garages, bathrooms, master closets, etc. Art can also be kept undisplayed. Not all art is meant for public or daily viewing. This applies to books and portfolios of course, which are not meant for wall display, but it also applies to art that is part of a large collection, or art that you do not wish to display for personal reasons be it lack of space or simply the desire to not have it publicly visible. There are many ways to enjoy art. For some pieces it is to display them and be able to see them every day. For other pieces it is to view them on a free will basis, by personal choice, because these pieces are more enjoyable that way.

About books

Books cannot be discounted as part of an art collection. Books signed by the artist or released in limited editions are highly collectible. Artists often publish a trade copy and a collector copy of the same book. While the trade copy is designed to be affordable, the collector copy has a collectible value because it is signed, numbered and usually presented in a slipcase. Some even include an original print.

Books also serve a secondary purpose besides collectability. They provide important information about the artist, about his career, his vision and his life. Books act as visual catalogs by providing reproductions and information about a large number of works, thereby enlarging your knowledge of the artist's work and career. A serious art collection is enriched by the addition of books relevant to this collection.

A library is an excellent place to keep artwork which is not intended for wall display. This includes books of course, whether regular editions, trade editions or collectible books. It also includes folios, portfolios, loose prints and other works on paper that can be kept in archival boxes and stored on shelves or in cabinets.



Artwork and books in a section of my library

A library is an excellent place to keep artwork which is not intended for wall display. This includes books of course, whether regular editions, trade editions or collectible books. It also includes folios, portfolios, loose prints and other works on paper that can be kept in archival boxes and stored on shelves or in cabinets.

Living with art

Art is a lifestyle, not an occasional activity. It is for that reason that art is part of my home décor. I am an artist and I cannot imagine living without art around me. Not just my art but also the art of other artists whose work I enjoy and admire.

I find looking at and living with art inspirational. Inspiration is the most important aspect of art. Of course, there are many ways of finding inspiration. A location can be inspiring. A musical piece can be

inspiring. Meeting other artists and discovering their art can be inspiring. However, collecting art is often dismissed as a source of inspiration. This is unfortunate because having art in your home means it is accessible at any time. No need to travel, to attend a gallery opening or to visit a museum. The art is there at your fingertips. Plus, living with art means you see a piece not just at scheduled times, when a museum or gallery is open for example, but at any time. It means having the art grow with you. It means seeing your perception of the art and its meaning change as you change. It means having art that is alive. In the case of original art it also means having one of or the only piece available and with it the aura that surrounds original works.



A large painting by Michael Stoyanov in my home.

The Value of art

When collecting art who created the art matters. I often mention this when asked why my work is more expensive than artwork sold at home décor stores. I simply ask customers if knowing who made the art they display in their home is important to them. If it is not, there is no reason to buy my work. They will be just as content owning work made by someone whose name does not appear anywhere on the piece or whose presence is symbolized by a number or a letter in a red circle, the way quality inspectors at production plants indicate that the product, in this case the 'art,' has passed quality control.

For me the value of a work of art is that it is done by the artist. In fine art photography what gives a high value to a fine art print is that the print was created and signed by the artist. Of course, there can be instances in which the photographer may be unable to make the print himself. However, the value can still be maintained if the print is made by a printer in the presence or under the supervision of the artist. In any case the Master File must be prepared by the photographer himself. This is because in digital printing the Master File is where most of the 'printing' takes place. It is where the vision of the artist supersedes what the camera captured.

The photographers' image processing and printing skills must be higher than the person hired to print the work. A printer can only make a print of your master file, they cannot create the master file for you. The master file is where you bring your vision into your work. For that reason it can only be created for you. What this means is that having someone print your work for you is not an excuse for not studying printing and image processing.

Besides the name of the artist what gives value to a fine art landscape photograph is the presence of a very high print quality. This is due to the fact that the content of a fine art landscape photograph is of

low intensity. This is different from street photography or reportage photography for example. In the Paris images created by Henri Cartier Bresson, or in the war reportage images created by Robert Capa, unusual, intriguing or dramatic events are depicted. The photographs are so startling that it is the content that first grabs our attention. Print quality, while important, comes second.

In fine art landscape photography the situation is reversed. When looking at a fine art landscape photograph it is the print quality -- the color, the contrast, and the visual nuances created by the artist-- that first grab our attention. The content, while important, comes second. This is because no matter how dramatic the light or the composition might be it can never come up to the level of drama of a street photograph or a reportage image. Landscape images are by nature quiet and contemplative. Furthermore, unlike street or reportage photography, they often depict locations that we have seen previously. There must therefore be something unique about the image and about the photographer's artistic skills in order to capture our interest. That something is the print quality.

Collecting well

To collect well one needs to know what to collect. Of course, it can be said that we can simply buy whatever tickles our fancy or pleases our eyes, but that is akin to saying 'I know art when I see it.' While I started a collection that way, I no longer find this approach satisfying. If I go to an art gallery, supposedly everything in it is art. The question then is not to know art when I see it but rather to ask myself 'which art do I like?' or 'which art do I want to buy?' or 'should I buy anything' or again 'is this artwork priced correctly?' All these questions are best answered by myself because if I ask the gallery staff logic dictates that the answer will be biased. A gallery is a business that needs to make sales to exist therefore if something is there it is worth buying (answer to question #1), and yes I should buy something because it may not be there tomorrow (answer to question #2) and bien sur the artwork is priced correctly (answer to question #3).

File Cabinet

A file cabinet (right) is the ideal place to store large or fragile artwork. I use mine to store both my work and the work I collect, especially large prints both matted and not matted. I place a protective sheet over each print so that they do not get scratched or damaged by rubbing on other prints.



Of course, it all depends on price. What things cost influences how long we need to reflect before making a decision. If the price is ridiculously low getting satisfying answers to the questions above may be done in an instant. If the price is high a certain amount of reflection time may be necessary in order to prevent experiencing the dreaded 'buyer's remorse.' On the other hand, one may be of the opinion that low prices are not an excuse for lack of satisfying answers and that quality art, not low prices, is what matters most.

Tips

Below are some considerations that I have found useful in my own collecting practice:

- *Collect art that moves you*

I intentionally start this list with the best recommendation I can give and that is to collect art that you are emotionally involved with, art that moves your soul, art that creates a powerful emotional response when you see it. While art can be considered an investment, it cannot be guaranteed to increase in value over time. Of course, no investment can fully carry such a warranty but of all possible investments art is one of the riskiest. However, if you purchase art because you fell in love with a piece the investment value becomes icing on the cake. If it increases in value, great. If it doesn't, no big deal. You will have a piece you love and that is what matters most.

- *Set collecting criteria for your collection*

For example you may want to collect artists who are part of a specific art movement or historical period, or artists who are working in a specific medium, or artists whose work has a specific investment value and so on. This will help you make decisions as to what to buy or not buy.

- *Study artists and art movements*

Collecting art means looking at art. It means studying the work of other artists, both past and present, to find out how they express their vision, what they have to say and how they say it. We become better collectors, and better artists, both by making art and by studying art.

- *You are not your art*

Whether creating art or collecting art your approach to art is specific to art. It does not necessarily extend to the rest of your life. For example, all the images I create are manipulated. However, my approach to art does not carry over to the rest of my life. I do not manipulate people, lie to them, cheat on my taxes or otherwise engage in subversive actions. Similarly, I collect the work of surrealist artists, a movement which is characterized by the depiction of dream-like situations. That does not mean, however, that I am a dreamer, live in a fantasy world, do not have my feet on the ground or otherwise live in a fairy-tale environment.

Art is art and life is life. The two are not a mirror image of each other. The goal of art is to offer alternative ways of looking at the world, not to turn you into a socially unacceptable person.

- *Do not censor what you collect*

Do not let external opinions from friends, family or co-workers affect your personal decisions when it comes to collecting art. Keep in mind that it is your collection, not theirs and that as such it must reflect your taste, not theirs.

- *Visit museums and art galleries*

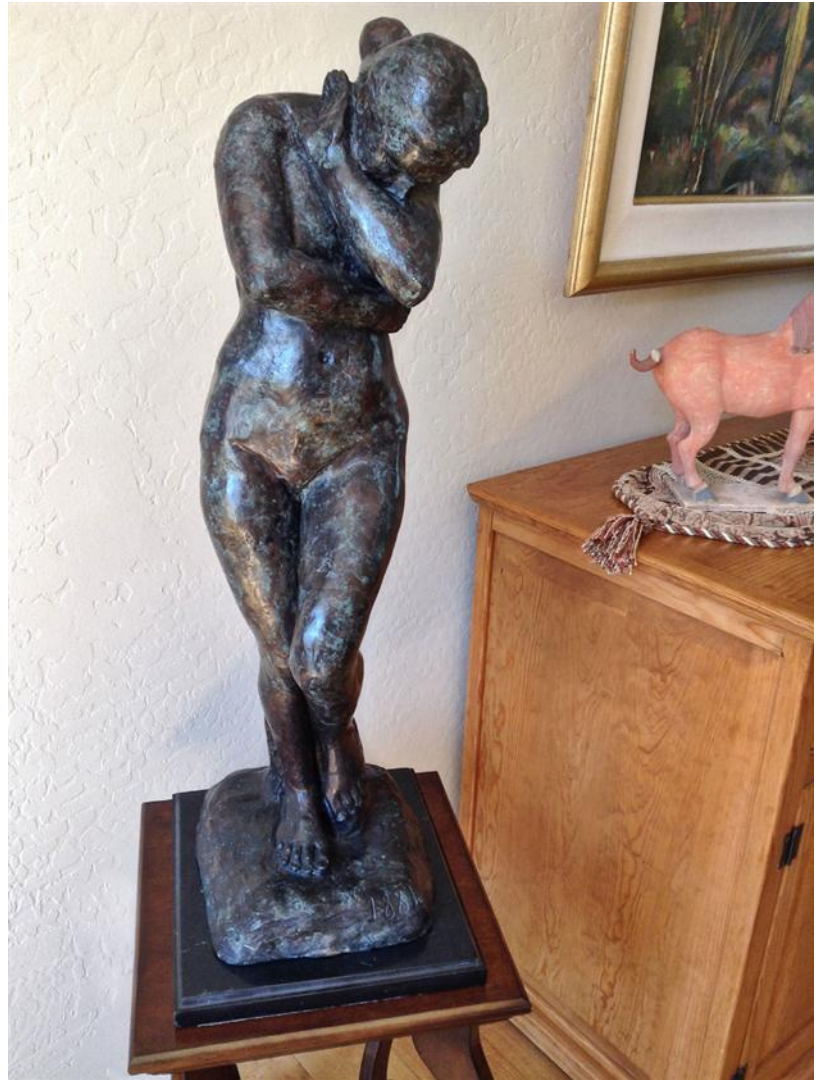
Looking at art on the web is not enough. You need to look at original art in person to truly appreciate its quality. Art is a passion that needs to translate into visiting museums and galleries regularly to see real art, not just be satisfied by looking at representations in books, on the web or on screen.

- *Display your art collection.*

Do not keep your art in a closet or under wraps for years. Look at it regularly. If your collection is meant to be displayed, display it in your house. If you do not have enough wall space rotate your collection by changing what you are displaying at regular intervals, for example spring, summer, fall and winter. If your collection is not meant to be displayed keep it in your library or other location but look at it regularly. Art lives in our souls and enriches us. Viewing it, admiring it and experiencing its power needs to be a regular happening.

- *Variety is the spice of life*

I am primarily a photographer, but I collect art created in variety of mediums, both two and three dimensional: paintings, drawings, sculptures, lithographs, block prints, photographs, engravings, jewelry and more. I also visit a variety of art shows and galleries. The nice thing about visiting art shows and galleries is that they show artwork in many different mediums, making it easy to learn about, enjoy, compare and acquire a vast variety of different works of art.



Nude bronze sculpture by Auguste Rodin

Conclusion

I expect most of the readers of this essay to be photographers. It is unfortunate that most photographers collect cameras and photographic gear instead of art. Certainly cameras provide motivation for the creation of new work. They can also be inspirational, bringing new ideas to their owner. However, this inspiration is mostly of a technical nature. It is not the same that the inspiration a work of art provides. What a work of art brings with it is vision. The vision of its creator, of the artist who created the work. This vision is there, embodied in the work, and if you truly love the piece this vision is accessible to you. Only art can bring you this. A camera cannot do this for you. It is a tool and it can be placed at the service of expressing your vision but it cannot create your vision. Your vision must come from somewhere else. It cannot originate in the tool itself.

Collecting does not have to be limited to two-dimensional art. Sculptures should not be overlooked, neither should other three dimensional works such as glass pieces for example. In fact, because I work with a two-dimensional medium, sculptures and other three-dimensional works are fascinating to me. Unlike photographs sculptures do not need to rely on shading, composition or other to create a three-dimensional effect.

Making the decision to collect art is a pivoting point in the life of an artist. Before making this decision, I focused my own work. I wore blinders and was oblivious to the world of art in many ways. I worked on my images, printed my own images and looked at my own images. I lived in artistic isolation, surrounded

by my work but without external artistic input. Art was in the museums that I visited but once back in my house the art was all mine. It was a closed circuit, one in which I reigned supreme because there was no other art to challenge mine.

Collecting art brought an openness to my world. The ownership and the resulting study of other artist's work invited external inspiration into my life. By collecting art I joined a community, the community of art and artists. I developed a love of art and photography, not just a love of my work.

Today collecting art is just as important as creating art for me. I find that it fuels my vision, that it provides a door onto an endless field of inspiration and vision. It is for these reasons that I encourage you to collect art.

About this series of essays

This is the last essay in this series about Collecting Art. My next series of essays will focus on another aspect of photography and art. I have not yet decided on a subject for this series therefore I invite you to come back here soon to discover what this next subject will be.

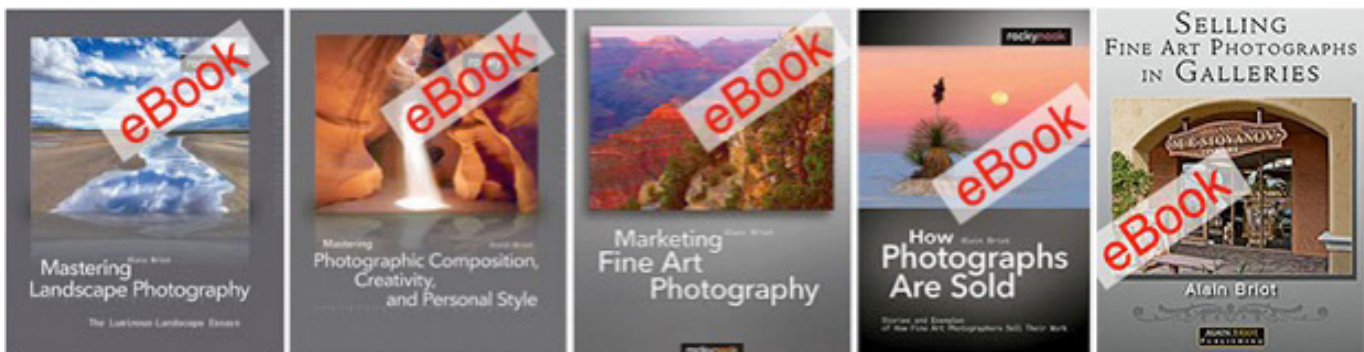
Workshops with Alain and Natalie Briot

If you enjoyed this essay you will enjoy attending a workshop with us. I lead workshops with my wife Natalie to the most photogenic locations in the US Southwest. Our workshops focus on the artistic aspects of photography. While we do teach technique, we do so for the purpose of creating artistic photographs. Our goal is to help you create photographs that you will be proud of and that will be unique to you. The locations we photograph include Navajoland, Antelope Canyon, Monument Valley, Zion, the Grand Canyon and many others. Our workshops listing is available at this link: <http://beautiful-landscape.com/Workshop-home.html>

About Alain and Natalie Briot

You can find more information about our workshops, photographs, writings and tutorials as well as subscribe to our Free Monthly Newsletter on our website at <http://www.beautiful-landscape.com>. You will receive 40 free eBooks when you subscribe to my newsletter.

Natalie and I create fine art photographs, I teach workshops with Natalie and offer Mastery Tutorials on composition, image conversion, optimization, printing, business and marketing. I am the author of Mastering Landscape Photography, Mastering Photographic Composition, Creativity and Personal Style, Marketing Fine Art Photography and How Photographs are Sold. All 4 books are available in eBook format on our website at this link: <http://beautiful-landscape.com/Ebooks-Books-1-2-3.html>. Free samplers are available so you can see the quality of these books for yourself.



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 <p>Spring 2019 Joshua Tree Workshop 1 seat available Waitlist open</p>	 <p>Spring 2019 Antelope Canyon Workshop 1 seat available</p>	 <p>Fall 2019 Mono Lake Workshop 1 seat available</p>	 <p>Spring 2020 White Sands Workshop NEW</p>	 <p>Spring 2020 Antelope Canyon Workshop NEW</p>	 <p>Little Known Western Navajoland Workshop NEW</p>
 <p>2019 Alumni Rendez Vous Sold Out Waitlist open</p>	 <p>2019 Death Valley Fine Art Summit Open</p>	 <p>Little Known Workshops By Invitation</p>		 <p>Little Known Northern Utah Workshop NEW</p>	

Color It Red Single Image Showcase



Eleven Apples After Cézanne. ©Kay Beausoleil

Color It Red Showcase Portfolio

Amy M. Ditto: *After Oz*



Where There's Smoke. ©Amy M. Ditto

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Inside Out. ©Amy M. Ditto

“How to communicate the subdued pleasantness of a perfect summer day, the internal quiet of a sunset, or the sound of leaves crackling underfoot? These are experiences that we take for granted, the essence of which if distilled, should impart the essential pleasure of that perfect light, a scent in the air, the sound of silence. I strive to push the boundaries between photography and other art forms to communicate the inherent vibrance of the world around us.”

Some people define themselves by what they don't like. Those people are rarely any fun. I prefer to define myself by what I do, and I'm a firm believer that we should never take ourselves too seriously. It is an incredible gift to be able to bring a little bit of laughter and joy into people's lives. This is very much the domain of art. Thus, elements of wonder and humor have become hugely important components of my work.

The driving forces behind my development as an artist are both positive and antagonistic. I've won a fair share of accolades now, but as a photographer working in the realm of digital/new media, I've also been exposed to my fair share of detractors amongst conventionalists.



Night Flight. ©Amy M. Ditto

Unequivocally, these attitudes have pushed me to define myself without apology as an artist with a distinct vision. The constant pressure to create art that purists are more comfortable with has ultimately pushed me to find my own voice. Instead of caving and aspiring to mediocrity through the pursuit of excellence in common work, I find myself taking more chances in defiance of it. The cynicism and banality of the idea that everything must look exactly as it is or utilize trendy techniques has pushed me ever further toward surrealism and whimsy. It's led me to more actively start telling stories and show people how I see the world.

As such, my artistic process differs significantly from traditional methodology. I specialize in digital collage, working with multiple images to create scenes from the imagination. I hand-embellish images with digital brushwork and other techniques. Spontaneity is a big part of what I do ideologically, but many of my images are extremely complex, requiring a great deal of planning to bring to fruition. A given piece may be a simple composite or comprised of up to 1,000 different layers. My work also encompasses a diversity of subject matter and style. Intellectually, I crave novelty and I would quickly become bored conforming to a strict formula.

Unifying stylistic elements are globally evident in everything I do, but I feed off the challenge of pushing myself in new directions. I remain constantly curious and easily amused in life. I love quirky cultural statements and ironic juxtapositions. Ideas arise wondering what two very disparate images might look like combined or waking from a dream. Perhaps the greatest thing my artistic (and life) journey has taught me is that how we respond to challenges defines us. I can't wait for the next one.

Amy M. Ditto



Geometry Study. ©Amy M. Ditto



Nowhere To Go But Everywhere. ©Amy M. Ditto



The Only Way To Fly. ©Amy M. Ditto



Meanwhile, Back In Kansas. ©Amy M. Ditto



Permanent Vacation. ©Amy M. Ditto



Inner Sanctum. ©Amy M. Ditto



El Rey. ©Amy M. Ditto

Color It Red Single Image Showcase



The Moment Before. • ©Joe Calleri

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Soho, Prince & Bowery. • ©Irving Greines

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Johnny Harty, Irish Traveller from Cashel, Ireland. • ©Robert Newman

Predicates of Itself. • ©Wilson Hurst



Color It Red Single Image Showcase



Meeting Frida #1. • ©Amy Kanka Valadarsky

Color It Red Showcase Portfolio

Vicky Martin: *Selfhood*



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I am continually fascinated with the concept of identity and enjoy exploring this through portraiture. My work is consciously feminine, and I find inspiration in strong yet vulnerable female figures, whether from film, literature or everyday life. The intent in my series *Selfhood* is to place the viewer in a space between reality and fantasy.

The series “*Selfhood*” is in part inspired by the proverb “The eyes are the window to the soul” and a desire to challenge the need to see the eyes within a portrait. The intention in each portrait is to create a character and a narrative and encourage an empathy without the visual stimulation of the eyes.

The conscious composition of each image gives the character a foundation in reality whilst combining fantastical creative elements to challenge the viewer’s preconceptions surrounding the connotations of each individual outfit and distinctive concealment of the eyes.

The viewer is inspired to make their own inferences about the subject’s persona and circumstance by drawing on personal connections and interpretations to each image, whether these be from memory or culture. Therefore, each portrait in the series can take on a variety of different identities depending on links made by the viewer to their own experiences and opinions.

Vicky Martin











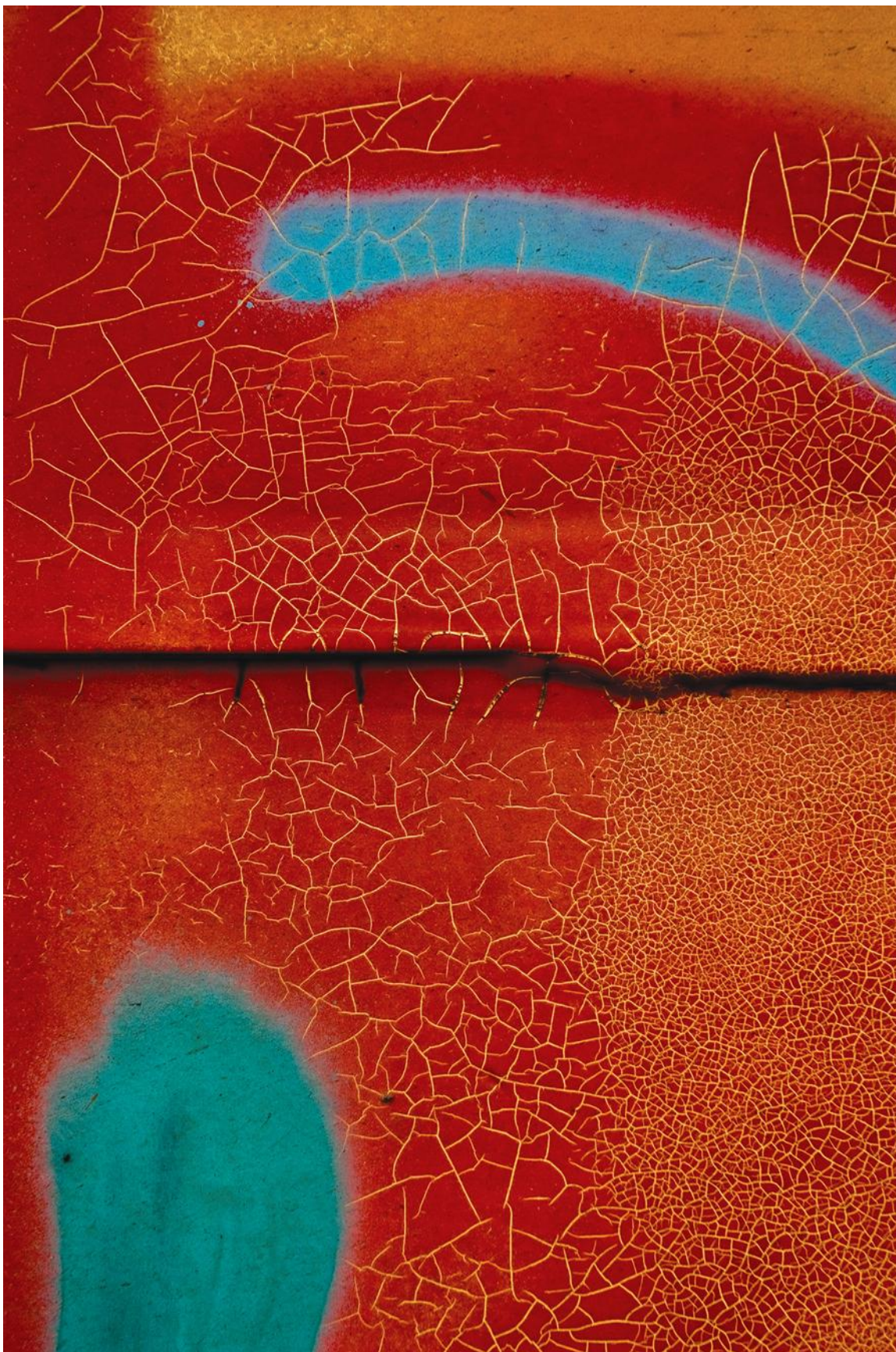








Color It Red Single Image Showcase



Trainting. • ©Christopher Morse

Mindful Matters

E.E. McCollum: *I could've taken that picture.*

On the day of a photoshoot, I get to the studio a half an hour or so before we are scheduled to begin shooting. I say it's because I need time to set up the lights, arrange the backdrops, sweep up a little, but that isn't the entire story. I come early because I like the silence before the action begins. That quiet hints at possibility, and the peaceful studio is an empty stage, ready to be filled with whatever my models and I conceive.

As I do the few tasks that need doing, I settle into the shoot ahead. What am I hoping for? Who are the models I'm working with and how can I connect with them? What lighting setups do I have in mind? I know the studio well. It is a huge space with a cyclorama wall and enough width to fit two vehicles. We only use part of that space, of course, but the high ceiling and expanse of white is perfect for a performance which, of course, a photoshoot is. Even when I hear the outside door open and the voices of the models coming down the hall, the quiet remains as a foundation for the work.

For several years, I was a member of a co-op photography gallery in a large, urban art center full of other galleries and artists' studios. As a member, one of my responsibilities was to staff the gallery twice a month. It was usually an enjoyable time, especially chatting with people who came to see the latest show or sample the members' work for sale. I could also eavesdrop on conversations as visitors looked around. The gallery is located in the DC area so local images—the Washington Monument, White House, Lincoln Memorial—got lots of attention, as did grand landscapes and images of nature. It was fun, and sometimes instructive, to hear what people had to say.



©E.E. McCollum • www.eemccollum.com • info@eemccollum.com

“That would go great in that narrow space in the front hall. We’ve been looking for something to go there forever”

“I know where that is. Maine. We used to go there on vacation when I was a kid.”

But one of the most common comments was, “I can’t believe they’re charging \$300 for that. I could have taken that picture!”

It is the bane of serious photography in the era of cellphone cameras, and Instagram filters, and the constant march of images across our Facebook feeds. New technology is not all bad, of course. But one of the problems serious photography grapples with as we present our work to a general audience is that the final product—a fine art print or an electronic image—betrays the work behind it. In other art forms, it is easier to see the work involved. A carved stone sculpture bears the marks of the chisel. An oil painting shows the effort of the brush. When a gallery visitor remarks that she could have taken that photograph, it is because the image has a sense of coherence that makes it seem effortless. As anyone who had picked up a camera seriously knows, very few images are truly effortless. Most require work before and after the shutter clicks; work that is not obvious in the final product.

The shoot with Dani and Emanuel from which this photo is taken began several weeks before we actually met in the studio. Having recently relocated, I knew that I would be traveling back to the DC area and that I would have time to squeeze in a shoot. I contacted Emanuel, with whom I had worked several times, to see if he was interested. He was and he knew a female dancer who might like to shoot with us, whose skill and training were appropriate to the task. As soon as Dani agreed to the shoot, the process of scheduling began. Often a juggling process, this time was easier than most. Since both Emanuel and Dani are in the same dance company, they had the same day off and the studio I like to shoot in was available then. The pieces fell into place.

Emanuel knew what to expect from working with me but I had never met Dani so we had several email conversations. I wanted to be clear about what I expected and to hear what she wanted from our work. Some of it was matter of fact; don’t do anything that feels uncomfortable, physically or otherwise, for instance, and agreements about use of the models’ images. After that, I began to put together a mood board. I usually assemble a set of images—mine and others’—in a Pinterest board to send to my models ahead of time. It isn’t a collection of images we want to reproduce, rather images that inspire the general direction of what we shoot, and that communicate the emotional tone I hope we will achieve.

Dani and Emanuel arrive together and we take a couple of minutes to connect. They begin to warm up and change as I finish getting the lights together for the first lighting setup. There are three shooting studios in the place that I like to work and I reserved the largest one, not so much because we need the room but because it has the fewest exterior walls and so promises to be warmest in the cold January weather. Dancers thrive on warmth to keep their muscles limber and avoid injury. We talk a little about the shoot after Dani and Emanuel have changed. As I mentioned I haven’t met Dani before but Emanuel knows how I like to work and he helps her understand. I show them the lighting setup and we begin.

It takes a little while for the three of us to truly encounter each other. I find that models generally come to a shoot committed to making good images and often have assumptions about what images I might like. Shooting through those ideas is a good place to start. We shoot some of those shots as Dani and Emanuel begin to feel the space of the studio and how to work with one another. Shooting photos is different than dancing for an audience. We are catching moments in still images that need to suggest movement,

connection, emotion. Dani has a lovely energetic spirit and Emanuel is thoughtful about poses and staging. It doesn't take long before I know that this will be a great shoot.

There is a particular rhythm when I shoot dance work. My models are true collaborators and I rely on them to choreograph an initial start and then we refine it as we go along. We'll shoot the same pose several times, all of us checking the images on the camera back or on the tethered computer to refine. This shot, which came about halfway through our three-hour session, started with a variation of the pose that Dani suggested but none of us saw how it could work at first. On their own, Dani and Emanuel went on to another position that yielded a lovely image.



But I saw something in their first attempt that I liked. Dani's power and Emanuel's suppliant gesture created an interesting tension. I asked them to try again. We changed direction so Dani was facing the light and angled the vector of their pose so that the light caught Emanuel's back and wrapped around his side while catching Dani's full body. They worked on how Emanuel could support Dani as she moved into position. This pose is not as easy as Dani makes it appear. Emanuel steadied her as she got her balance on pointe and then released her, spreading his arms wide. We shot a dozen takes or so. I missed the moment a time or two and they worked to both be in position simultaneously. Finally, the pieces all

came together. The shutter clicked. The flash fired. We had our image.

When the shoot was over, I put the equipment away as Dani and Emanuel changed and got ready for the chilly temperatures and their trips home. We signed model releases and looked over the images for any that they would like me not to use because they made them look bad as dancers. I always ask my dancer/models to review the images from the shoot with me. I respect their judgment and knowledge, and don't want to do anything that would embarrass them or hurt their careers. We left, finally, with hugs all around, and I had a quick thought about how lucky I am to work with such talented people.



Emanuel helps Dani get into position • ©E.E. McCollum

This shoot yielded a number of good images but this is one of the three strongest, I think. There is a beautiful tension of desire, vulnerability, and power in the connection between Dani and Emanuel. The lighting accentuates that tension. An evenly lit stage would wash out the emotion. The image holds together, I think, with that coherence I described above.

What went into this photo that looks like a perfect moment easily snatched out of the stream of the shoot? There is the technical side, of course - the placement of the lights, where the camera is situated to give the best view, the exposure setting, the hours of post-processing, and so on. And there is the hard, diligent effort that all of us put into making the image a success. Other things are less tangible - the years that both Dani and Emanuel have spent in dance training, the connection between them that day in the studio, the lives they have lived. There is also my experience as a photographer, my ideas about what dance images can communicate, and my connection to my two collaborators. Ansel Adams said, "You don't make a photograph just with a camera. You bring to the act of photography all the pictures you have seen, the books you have read, the music you have heard, the people you have loved."

We bring everything we are to the act of making art, although you can't feel it in the print you hold in your hands. We need to talk more, I think, about how hard we work to make it look easy. There is a depth to our images that we need to help our viewers see. ○



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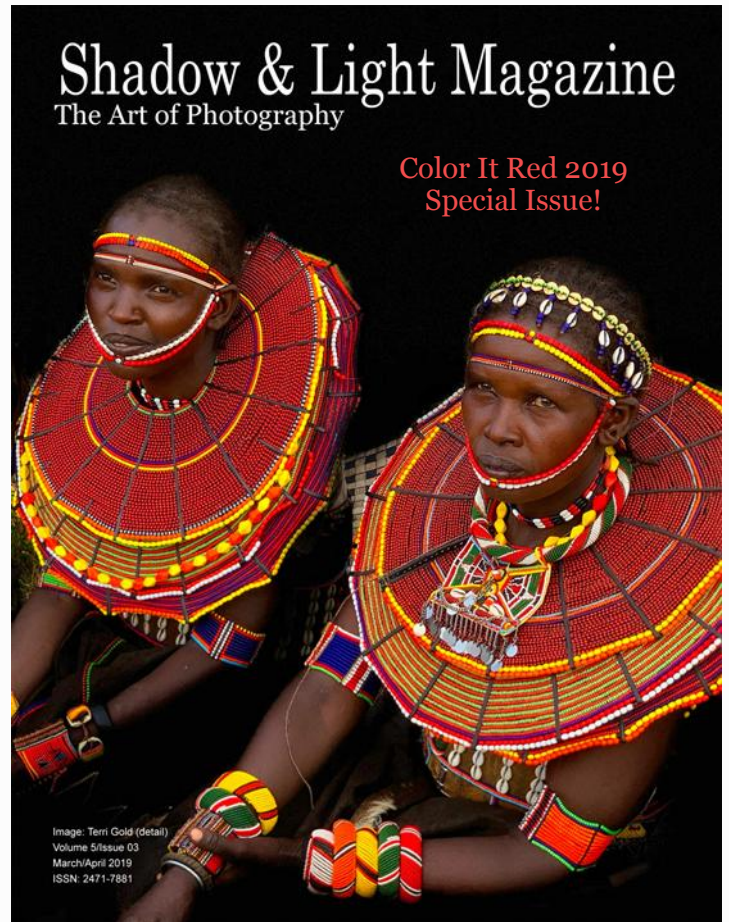
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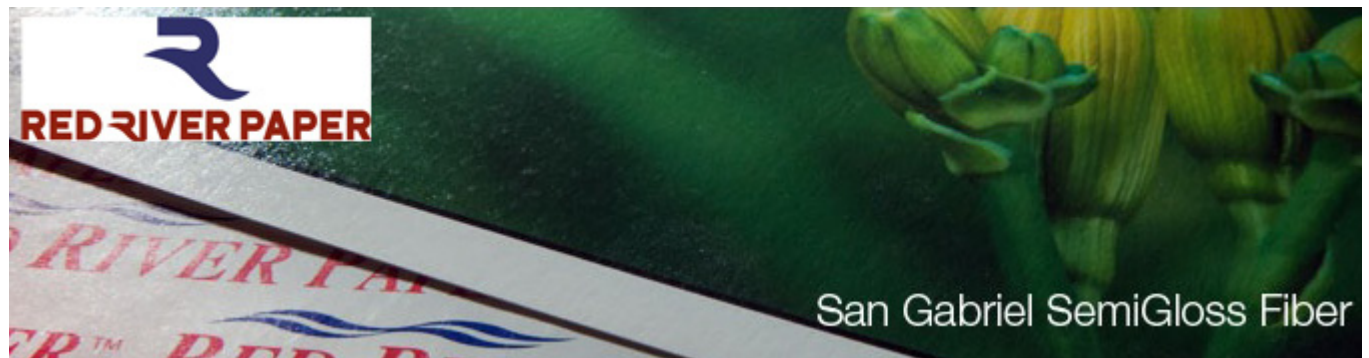
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Showcase Portfolio

Wendi Schneider: *Evenings With the Moon*



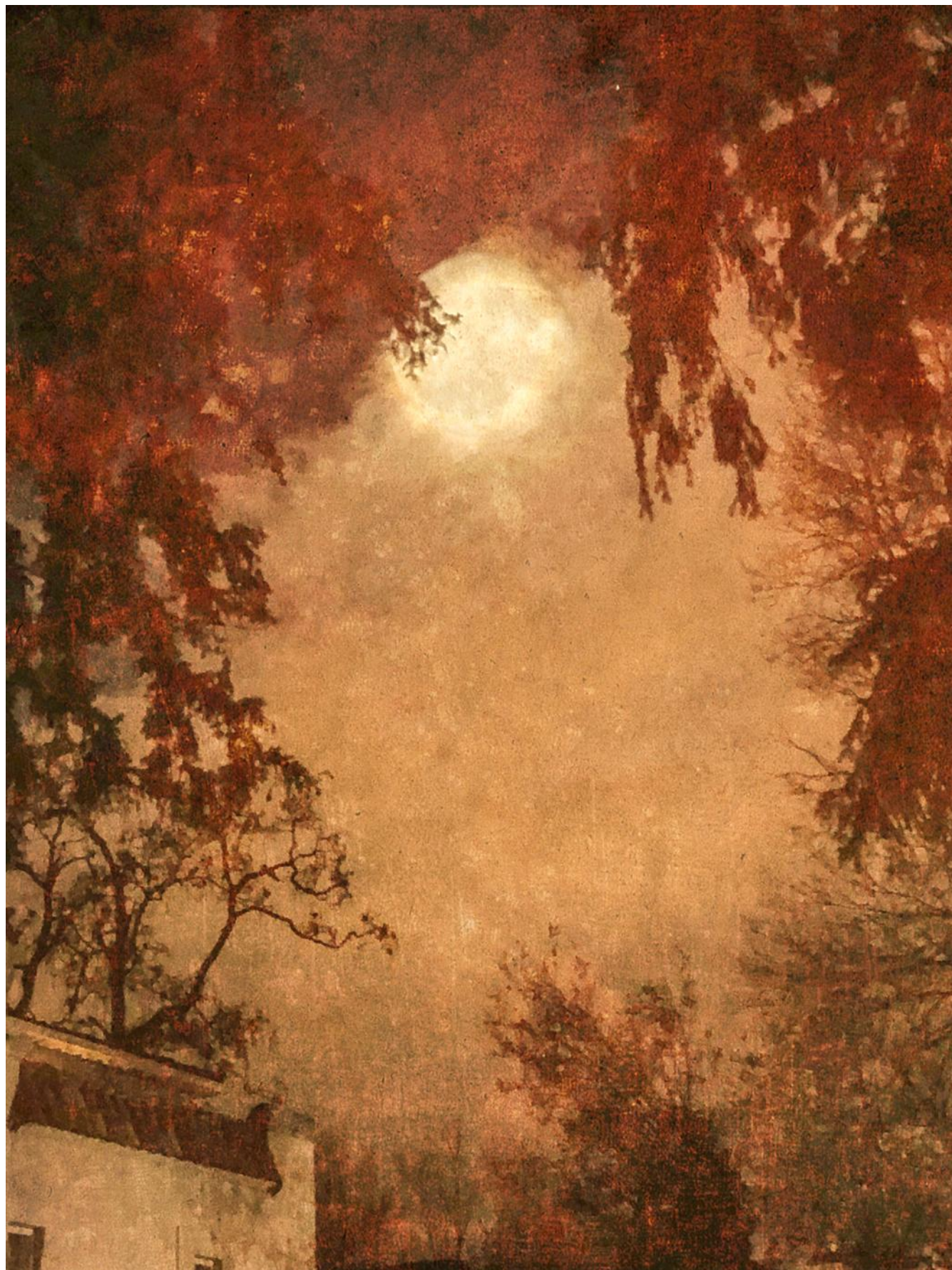
Dusty Pines • ©Wendi Schneider

In States of Grace, an ongoing body of work, I'm calmed by the soothing salve of the sinuous, sensuous lines of organic shapes. I'm mesmerized by the fleeting movement of light, preserving that mystical moment that stills time for me. Photographing intuitively—what I feel, as much as what I see—and informed by a background in oil painting and art history, I portray a personal interpretation by layering the images with color and texture to balance the real and the imagined. The images are printed digitally with archival pigment ink on vellum or kozo. White gold, 24k or silver leaf is then applied on verso, creating a luminous surface and suffusing the subjects with the spirituality and sanctity of the precious metals. Within the limited edition, the prints may differ in color or texture, and, as the effect of gilding inherently varies, each of the limited edition prints is unique.

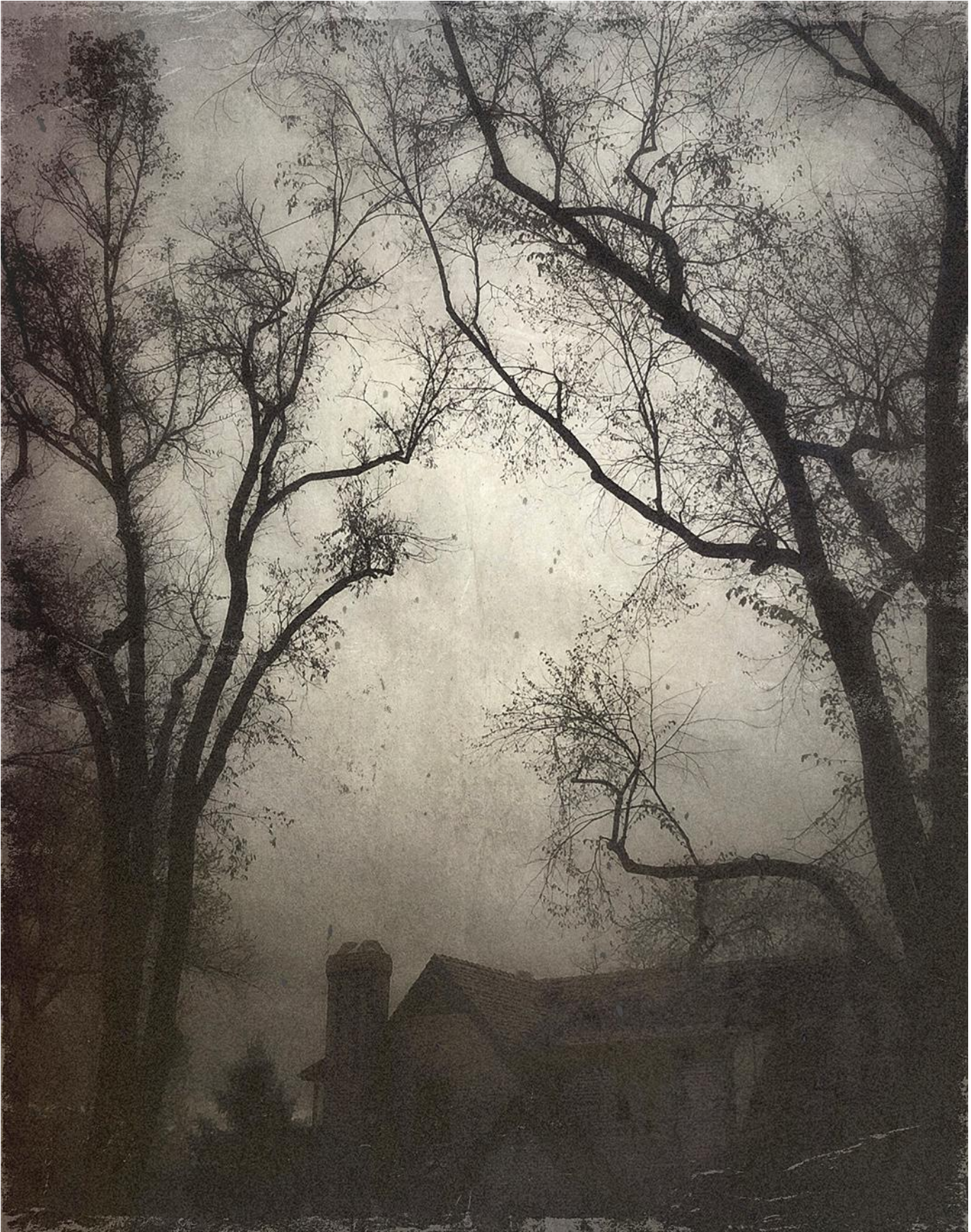
In my latest exhibit, *Evenings with the Moon*, I contemplate the power of universal experiences to unify and find transcendence, engaging the moon as muse. The gilded prints echo the luminosity of their celestial inspiration. My images of the night draw on the metaphor of darkness and light to express our shared longing for harmony and balance amidst the chaos of the world. We all live under the same moon and share similar desires for love and joy. This synthesis of form and content, paired with poignant poetry, allows the viewer to enter a space to consider the commonalities in our collective consciousness, in hopes that we find appreciation and acceptance for those who think differently from ourselves.

Wendi Schneider

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An Evening With the Moon • ©Wendi Schneider



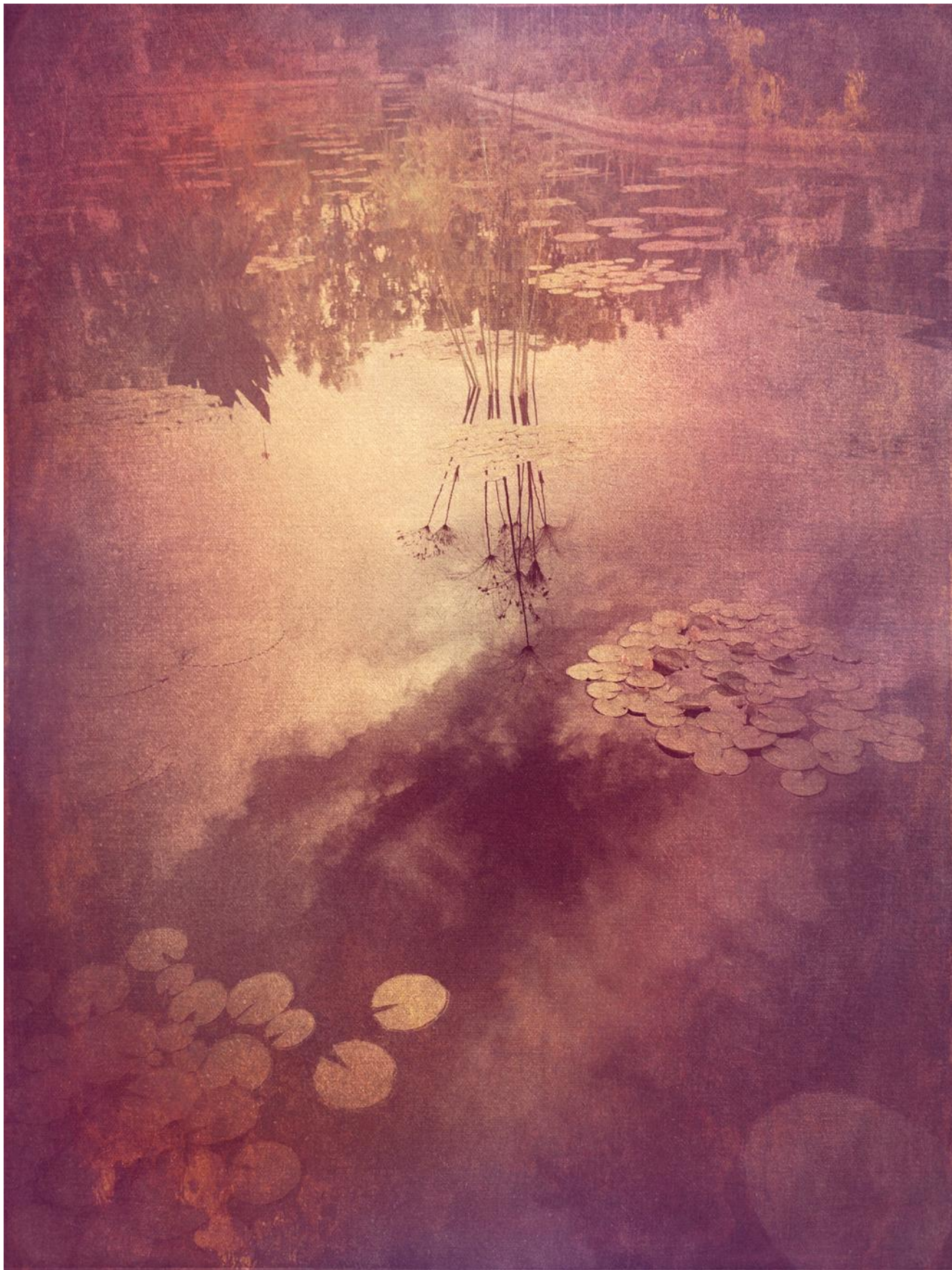
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Tudor Rose • ©Wendi Schneider

Color It Red Single Image Showcase



Arco ID • ©Mark Indig

Telling Stories

Steve Immel: *The Fog Series*



Farm in Fog, Mendocino, CA. • ©Steve Immel

***The Fog Series* was unwittingly launched** 50 years ago. I got one memorable shot and didn't think about it for more than forty years. In early spring of 1969, we took the first of many drives up the coast to explore the magic of Big Sur, Carmel, the stretch of Highway One from Monterey to San Francisco and finally the real draw, the Sonoma and Mendocino Coast. In LA for barely a year we were already concocting ways to live the artful life on the jagged shore where the forest meets the sea.

Our ten-year old VW purred proudly as we left Bodega Bay and the road rose steadily till the frothy surf crashed hundreds of feet beneath us. Soon we were abreast of Fort Ross, the early 19th century Russian outpost I first visited in 1948 when I was a camper at Camp Cazadero, just over the hill above the Russian River.

Leaving Fort Ross, we continued to Mendocino where we turned inland on Fort Bragg-Willits Road toward Highway 101 and Ukiah. Moments later I spied a sagging farmstead in the dense fog. We stopped immediately and I made the image I called "Farm in Fog." An accurate if uninspiring title. It wasn't until I was photographing the Putney Regatta on the Connecticut River in 2006 that the nascent Fog Series had two images. The photograph entitled "Silent Running" is of the more than 70 national rowing champions on the placid river caressed by fog. It became the second image in the very slowly

©Steve Immel • www.steveimmelp photography.com • steve@steveimmelp photography.com



The Bridge to Nowhere, Presidio of San Francisco. • ©Steve Immel

developing portfolio. The image is serene and rife with introspection. There's an eerie calm and the look of total silence.

Then in 2010 while waiting for my model Nima Shiraz at the Presidio of San Francisco the fog rolled in from the Pacific as if on cue. As it moved eastward it nearly obscured the Golden Gate Bridge two hundred yards from where I was photographing Battery Godfrey, World War I battlements built to protect the entrance to San Francisco Bay. The fifteen minutes I waited for Nima are among the most photographically rewarding of my life.

Five years later a visit to Point Reyes National Seashore filled my dance card and I could see that a body of work had evolved. I walked toward Point Reyes Lighthouse which was cloaked in fog. I passed under a canopy of Bishop Pines that dripped as if it was raining. I could hear fog horns in the distance and the muted sound of the surf breaking below.

Fog is silent, mysterious and faintly menacing. It mutes sounds and hides secrets. I want more fog.○



Presidio Pines #1, Presidio, San Francisco. • ©Steve Immel



Silent Running, Putney, Vermont. • ©Steve Immel



Harjula's, Thomaston, Maine. • ©Steve Immel



Canopy, Point Reyes California. • ©Steve Immel



Barn, Point Reyes, California. • ©Steve Immel



Channel Markers, Bodega Bay, California. • ©Steve Immel

Color It Red Showcase Portfolio

Carla Berger: *Life is a Blend*



In blending of fashion photographs the viewer's eye is challenged. This new found image creates the displacement and change of the body's position relative to the frame, creating visual motion in each piece.

All of these images are created entirely in camera using the Hipstamatic app on my Iphone, which offers a simple way of applying multiple textures and grain to my work. This process is entirely experimental, with magical results.

Carla Berger

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Barbara Cole, Alain Briot, Brooks Jensen, Karen Schuenemann, Jennifer Schwartz, Jill Enfield, Steven Bundy, Brooke Shaden, Jarmo Honkanen, Andrew Ilachinsky, Dolores Smart, Tanja Mamas, Lon Bixby, Kimber Wallwork-Heineman, H. Tom Davis, Mara Zaslove, Lori Pond, Bjorn Daempfling, Barry Brukoff, Chris Johnston, Chris Anthony, Laura Pressley, Carla Berger, Janet Russek, Tom Pershinger, Cole Thompson, Daniel Milnor, Ruthie Schneider, Andrew Illachinsky, David Wells, John Boedecker, Curtis Salonick, Fran Saunders, Joseph Calleri, Meredith Mullins, Nomeca Hartwell, Joseph O'Neill, Sandy Scott, Shania Sears, Steve Sullivan, Marta Orlowska, Minor Matters Books, Michelle Dunn Marsh, Lucas James, Fran Forman, Mona Kuhn, David Quinn, Reid Callanan, John Custodio, Sandra Djak Kovacs, Bobbie Goodrich, Angela Farnsworth, Tracy Jones, Barbara Collins, Curtis Salonick, Janet Worne, Joe Calleri, Lance Bollinger, Margaret McCarthy, Barbara Collins, Helen K. Garber, Irving Greines, Jock Sturges, Lena Edstrom, Elizabeth Siegfried, Karin Hillmer, George DeWolfe, Rosanne Olson, Andrew Darlow, Craig Duncan, Lawrence Russ, Louise Porter, James Shirey, Georgia Pereyra, Barbara Leven, Amy Ditto, Robert Hecht, Lucas Graham, Brooks Jensen, Tyler Green, Eli Reed, Kim Reiten, Lance Bollinger, Titano Cruz, George DeWolfe, Lucien Clergue, Donna Ahrend, Steven Bundy, Mike Dooley, Helen Johnson, Michael Keel, Marie Maher, Carol Morgan-Eagle, Susan Brandt Graham, Tom Chambers, Kathryn Jacobi, Andrew Ilachinsky, Piet Visser, Christa Meola, Kat Moser, George DeWolfe, Erika Masterson, Leigh Anne Langwell, Ann Wallace, Diana Bloomfield, Erika Masterson, James Nicholls, Leigh Anne Langwell, Jessica Duke, Brady Wilks, Tim Anderson, Aline Smithson, Barbara Leven, E.E. McCollum, Cetywa Powell, Rebecca Sexton Larson, Steve Richard, Beate Chelette, Eduardo Fujii, Sharon Covert, Dale Niles, Ed Freeman, Sherrie Nickol, Brett Henrikson, E.E. McCollum, Barbara Leven, Greg Smith, Hiroshi Hayakawa, Sonia Melnikova-Raich, Jennifer B. Thoreson, Greg Smith, Robert Medina Cook, Stefan Wachs, Jennifer Schlesinger, Brooks Jensen, Jamey Stillings, Douglas Dubler, Bill Pappas, Bob Newman, Rebecca Golding, David Pinney, K.K. DePaul, Terry Lee Allen, Allan Barnes, Michael Kahn, Debbie Fleming Caffery, Sally Mann, Dan Shaffer, Bruce McKaig, Amy Kanka Valadarsky, Jerry Kelley, Michael Jantzen, Susan Burnstine, Kevin Horan, Mary Daniel Hobson, Tommy Ingberg, Niniane Kelley, Susan S. Bank, Bobbi Lane, Builder Levy, Theresa Airey, Curtis Salonick, Lewis Anderson, Beth Moon, Joan Proudman, Richie Fahey, Cetywa Powell, Erika Masterson, Sharon Madden Harkness, Jack Curran, Lori Pond, Jim Hontz, Barbara Warren, Michael Rich, George Tice, Kamil Vojnar, Paul Biddle, Karin Hillmer, Vincent Serbin, Lori Pond, Brooke Shaden, Bobbie Goodrich, Rosanne Olson, Barbara Collins, Catherine Fairchild, Amy M. Ditto, Mara Zaslove, Dolph Miller, Jack Crary, Elsa d'Ellis, Monica Cioffi, Tony Gonzalez, Robert Hecht, Willa Davis, Rick Kattleman, Chester Ng, Diane Linscott, Marie Maher, LuAnn Ostergaard, Robb Johnson, Ivy Bigbee, Carol Mell, Jeri Eisenberg, Patti Russotti, Sarah Rehmer, Robert Medina Cook, Lori Van Houten, Jill Skupin Burkeholder, Marybeth Rothman, Wayne Montecalvo, Donatella Davanzo, Pat Berrett, Martin Smith, Rob Atkins, Rhonda Spidell, Andrew Darlow, Arthur Myerson, Elizabeth Opalenik, Mary Anne Mitchell, Carol Erb, Jim Kazanjian, Jamie Johnson, Dotan Saguy, Mitchell Hartman, Kat Moser, Jérôme Brunet, Steve Immel, Renée Jacobs, Janney Claire Alexi, Maggie Taylor, Niki Boon, Josephine Sacabo, Susan Hillyard, Janet Matthews, Leslie Sherril, Beatrice Doucette, Diana Bloomfield, Joni Sternbach, Elizabeth Graves, Laura Blacklow, John Fink, Jr., Kevin Black, Judith Farber... more to come...

Thank you!