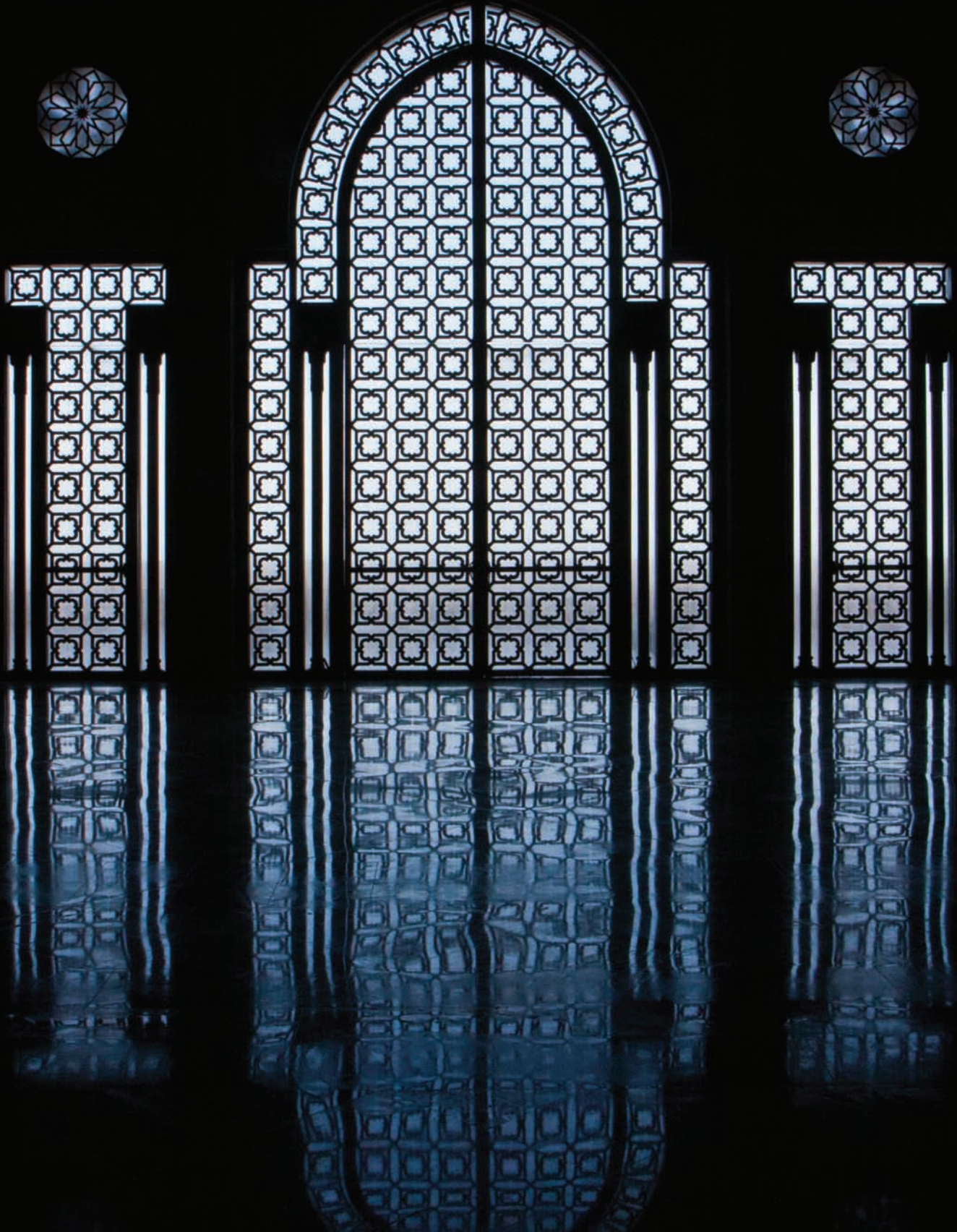


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Professional Women Photographers





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On the Cover:

Adele Epstein, see page 4

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Professional
Women
Photographers

On the Cover: *Adele Epstein*



Image © Adele Epstein- Mother and Daughter walking in the Mellah, Old City, El Jadidah, Morocco

Adele Epstein's work is characterized by

An exploration of the ethereal and the timeless

The interplay of light, shadow and architectural space

Occasionally inhabited by humanity

Particularly in the mystery of the night

Cover Image: "The Water Beyond"

Lattice window of the Hassan II Mosque in Casablanca, Morocco, build on a peninsula overlooking the Atlantic Ocean.



Image © Epstein- Arches reflected in the water of the Portuguese Cistern, in the Mellah, Old City, El Jadidah, Morocco



Image © Epstein- Solitary Reader under the Manhattan Bridge

WELCOME New PWP Members

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Carol Reid

Marcia Rudy

Rose Sena

Maxine Short

Lily Szabo

Mary Walsh

Linda Wehler

Caren Winnall

Dianne Yudelson

From the Editor

Dear Members and Friends:

June is here, our final issue of the year. Get ready to see some remarkable photography by the girls from our 9th Annual Student Awards. Watch out old members, the new ones are charging ahead.

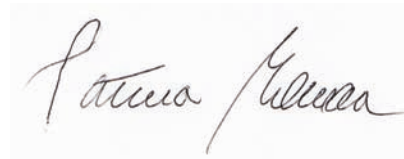
Also on tap are the International Open Call winners headed by Ismet Arikanturk, wasborn and still lives in Izmir, a city by the Aegean Sea in western Turkey. (see article for more information)

imprints

Rounding out the issue are articles about volunteering on a medical mission in Cambodia; an interview with Karin Rosenthal; an interview with Dina Litovsky; an article on Street Photography; the Guru's Corner focusing on what papers to use for printing; our list of new members; an article about how to create your website; and images from several receptions held for the PWP members only exhibitions.

Finally, it with a mixture of sadness and some relief that I announce that this is my final issue of Imprints. After five years of working on the committee and the last three as managing editor it's time to move on. I cannot thank enough the people who have done most of the work for this endeavor, a sort of revolving committee with contributing editors as well as the stalwarts, Terry Berenson, Janice Wood Wetzell, Joan Pearlman, Karen Corrigan and of course Trish Mayo. There have been many more who have written an article for one issue only, but that one article made the magazine what it is today. It is amazing to see this thing that starts as notes on paper arrive in boxes (lots of boxes) to be opened with the hope there are no mistakes and to realize, wow this is really nice.

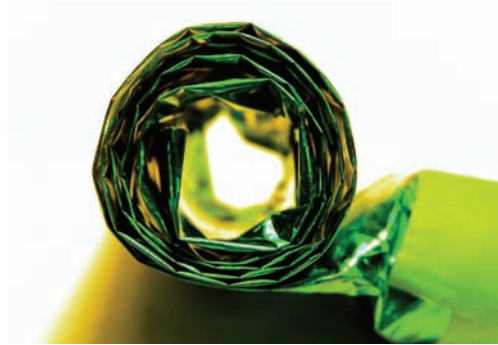
Thank you all for the compliments over the years. It has been a joy to contribute to this endeavor for Professional Women Photographers.



Managing Editor



Student Awards Winners-11th & 12th Grades



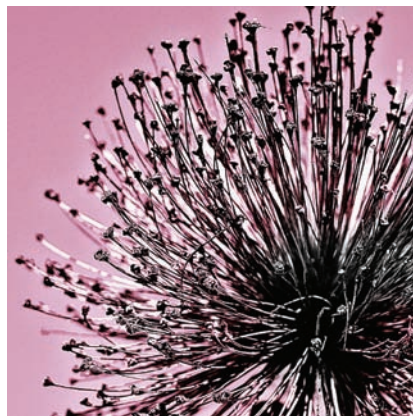
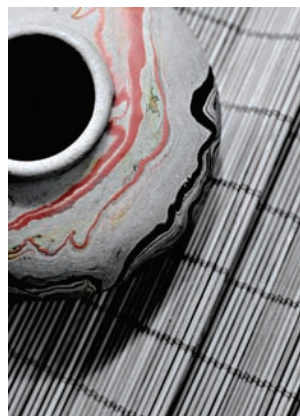
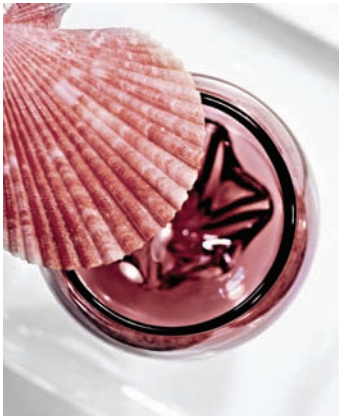
FIRST PLACE: Allison Hand, Great Neck South HS, 11th



SECOND PLACE: Ana Jaco, Glen Cove HS, 11th

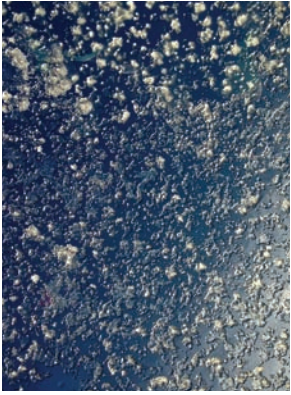


THIRD PLACE: Ariana Cohn, Wheatley School, 11th



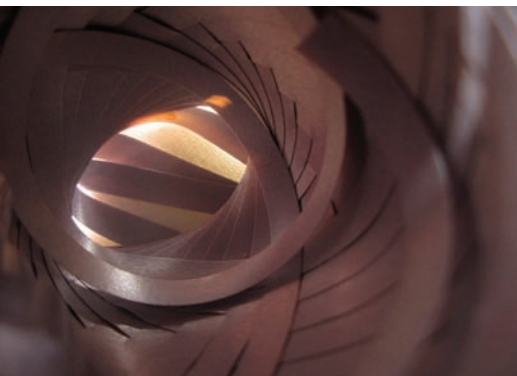
HONORABLE MENTION: Cara Bono, New Hyde Park Memorial HS, 12th

Student Awards Winners-9th & 10th Grades



FIRST PLACE: Collen Fink, School of the Holy Child, 10th

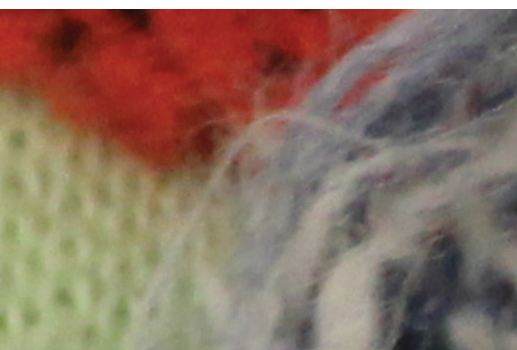
The 9th Annual Student Awards was held in March at Calumet Photographic on West 22nd Street. The numbers of submissions were astounding this year, 110 young women from 22 schools submitted 330 images for jurying. The schools this year included our first submission from New Jersey. The committee, headed by Joann Frechette and Andy Mars, once again did PWP proud with a wonderful exhibit and reception. (See page 26 for images from reception)



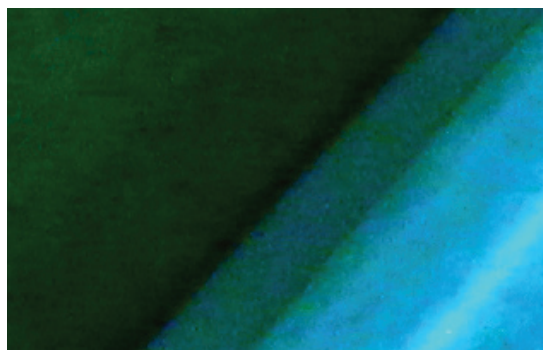
SECOND PLACE: Bridget Clancy, Pearl River HS, 10th



THIRD PLACE: Nina Lueders, Pearl River HS, 9th



HONORABLE MENTION: Vivanka Rodriguez, Jonathan Levin HS For Media & Communication, 10th



Creating, Organizing and Choosing the Images for your Website

...and How to Realize this Goal

By Barbara Koppelman

The Answer to a question from a photographer about how to create, choose and organize what should represent them in a website...and how to realize that goal.

"Every time I tell someone I am a photographer and they ask what kind of photos I shoot, I am at a loss for words in describing my work. I am not sure if I need a tighter focus or if there is a commonality in all my work that I am missing."

I see a website as a photographer's continuing and varied personal gallery, a place to showcase how they see and how they convey it to people they want to motivate to understand, use and buy their photographs. It's an ongoing personal PR spot for their vision, so that they stand out as an interesting and talented photographer. If your website is inviting, visually as impressive and cogent as it can be, it's like a one to one show between you and whoever sees it. That's true whether it's a friend, an editor, a magazine, a curator, a gallery, and hopefully buyers.

No two sites are the same. Choosing what to shoot, how to edit it, what to emphasize and share is "the rest of photography" apart from (and it's a very important part)... the technical levels required,

that are supposed to be there but not interfere with concept and presentation of your work.

The most important part is the ordering, the concept of your galleries and how you actually see your work, not just by areas but how they work together to support and enhance each image that often makes the difference in an overall impression and understanding of who a photographer is, why they shoot what they do, why they want to capture what they see in a way that is unique and yes, revealing of themselves... and what they want to convey to whoever sees their work.

There are two parts to a website. The second part is often one which many photographers hate to deal with. It's the written pages where a photographer describes their way of seeing, technique, motivation, who they are, what they've achieved and how and why they were drawn to photography. That means some kind of bio, list of shows, publications, affiliations, how to be contacted for purchase of prints, or to schedule a shoot if that applies. and the dreaded artist's statement." What influences your choice of the way you shoot, the subject matter and processes you use to realize your vision? And why that has value and gives both the person who is looking at it and the photographer insight, pleasure and a shared experience.

A website is an ongoing dialogue with yourself and whoever looks at it. You are the producer, the writer, the artist, the PR person, the spokesperson for what you see. It's really such a creative thing to do, wherever you are in the process. It helps you see what it is you do and how you want to present yourself that is as much a personal learning process of who you are and where you are as a photographer.

I also want to mention that is fun to do this. It's interesting to see in picture after picture what it is that you photograph, what you're drawn to, how you compose or look for color or line or movement or meaning in a variety of what you shoot. That's where a personal style and vision comes from. Why else would you be taking photographs if you didn't enjoy it and want to share it, as well as profit and have part of your identity from it?



All the World is A Digital Stage

An interview with Dina Litovsky

By Karen Cohen

Point your camera at someone. What happens? Do they shy away or burst into song and dance? Do they smile broadly or grimace and glare at you? Reactions depend on the person, the place, the event, and who else is watching.

The place for photographer Dina Litovsky is New York City. She focuses her camera on random females who gather at lounges, bars, bachelorette parties or girls' night out. Her photographs reveal women as they desire to be seen whether they know it or not. What attracts Litovsky to photograph mostly females? She reveals, "I have an intense curiosity about the different cultural influences that shape women's behavior, in a way it's a narcissistic examination since I also succumb to the same pressures."

In this digital age, people instantly tweet, blog, upload, Facebook, and/or Instagram every experience they have without a second thought. Their 15 minutes of fame, often much less, bursts into cyberspace forever uncensored: good or bad; sometimes noticed and sometimes not. Litovsky witnesses and expertly documents these nanoseconds in full living color. She explains that some women are not just permitting but actually performing for the camera and she surmises, "It connects them, the virtual exhibitionists, to a vast anonymous audience." When asked if permission is granted or even required, Litovsky replies, "Since Untag This Photo series has been shot in semi-public places such as clubs that allow photography of the participants I don't get release forms." At other times she does get permission.

In her stunning and surprising series of photographs called, UNTAG THIS PHOTO, Litovsky has aimed her camera at various club spectators who often voluntarily turn into performers when cameras appear. Remember Madonna's song: Strike a pose! "Most people don't mind my photographing them especially since people in the clubs are dressed up to show themselves off," states Litovsky. Or undressed however the case may be. "Most of the time they love being photographed! A lot of club goers start posing and asking me to take more photos. A few times, of course, there are confrontations, mostly if the person has been caught in what they consider a nonphotogenic moment."



Images © Dina Litovsky



Roaming camera in hand through poorly lit indoor settings, Litovsky sets her camera on autofocus and a high aperture for clarity. She explains how she captures the mood, "I use flash in very dark spaces. I usually have only one chance to take a photo before being noticed. My method is to observe a potentially interesting situation from the side and then take a few quick photos at a key moment." Responses to her camera vary, she says, "People are definitely aware of my presence. In situations when there are a lot of cameras and flashes, I can shoot more freely without being noticed."

Packed with emotion and symbolism, meanings obvious or implied, her photographs combine her interests in psychology and photography. She has degrees in both. Litovsky acknowledges that she is documenting social behavior with her camera. She explains her motivation, "I consider my photography to be visual sociology, exploring the same issues that have always interested me in psychology. I am fascinated by social performances and internal motives for public behavior." What gets Litovsky's creative juices flowing? "I prefer to photograph people in groups to see how their behaviors play off one another, capturing the gazes and micro-gestures that hint at hidden motivations and desires of the individuals." These images are complex and take more than a glance to process and appreciate.

Litovsky cites New York City photographers Weegee and Diane Arbus as inspirational figures. Street photography intrigues her. "I have traveled a lot, but NYC is the only place I can imagine living in," she says about her hometown of many decades. Who are her favorite contemporary photographers? "Bruce Gilden's confrontational and humorous Coney Island book, Sally Mann's, Immediate Family never ceases to amaze me with its boldness, honesty and imagination. Then there is Larry Fink with his fine-tuned eye to social interactions and Jeff Wall.

Continued on Page 10

All the World is A Digital Stage

Continued from page 9



Image © Dina Litovsky

His "Dead Troops Talk" is one of my favorite photographs of all time."

After obtaining her Photography degree in 2010 from the School of Visual Arts, Dina Litovsky's career has taken off quickly. She has already logged in accolades worthy of mention and envy. In 2011, reviewer Dennis Kiel saw her work during an open portfolio night at Photolucida in Portland. That initial meeting led to a group exhibit at the Light Factory Contemporary Museum of Photography and Film in Charlotte, NC where Dennis Kiel is the chief curator. Kiel states, "Although the subject matter

immediately caught my attention, it was Dina's amazing compositional skills. She's right in the middle of all the chaos! That pulled me in for a closer look." The exhibit called Connected There but Not Always Here: Social Networking and the Power of Image which runs from January 28-May 19, 2013 featured seven contemporary photographers including Litovsky's Untag This Photo series.

Dina Litovsky most recent awards:

~1st place in the National Professional Photographers Association (NPPA) Best of Photo-journalism 2012 contest/ Art & Entertainment

~2nd Place/Silver Medal in the 2012 Prix de la Photographie (PX3) ~3rd Place at Fo-toWeek DC 2012.

She is represented by Polaris Images and Anatasia Photo gallery, both in New York.

View more of Dina Litovsky's photography online: <http://www.dinalitovsky.com>

Foot note: *Dead Troops Talk by Canadian artist, Jeff Wall, sold for more than \$3.6 million at Christie's New York auction in New York in 2011, setting the record for one of the three most expensive photographs ever to be auctioned.

Karen Cohen is a contributing member of PWP, freelance photojournalist and member of the Light Factory Contemporary Museum of Photography and Film, Charlotte, NC. Her photographs have been chosen for the PWP Imprints Spring/Summer 2011 Issue, PWP Altered Images Juried Exhibit 2011 and honorable mention for Photographer's Forum 2012. A native of New Jersey, former photojournalist for the Aquarian Weekly Magazine that was inducted in 2012 to the library archives of the Rock and Roll Hall of Fame and writer for the Mountain Messenger News, W.V., Karen lives in North Carolina with her husband, Tim, of 30+ years.

Meeting Speakers

SEPTEMBER- Curtain Raiser - TBA
Speaker Leslie Miller

OCTOBER- Curtain Raiser - Joan Perlman
Speaker- Julianne Davidow

NOVEMBER- TBA

DECEMBER- SHOW & TELL/
PARTY

PWP Monthly Meetings

Metropolitan Opera Guild
4 Lincoln Square -
Located at 65th St. btwn Broadway & Amsterdam Ave.
-First Wednesday of Each Month.

Work Shops for the Fall

All these are potential workshops for Fall 2013, contact Barbara Nelson for further information

September: Field trip to Hudson Valley. Visit galleries and photographing in the area.

October: Low light/night photography

November: Comments and Conversation.

Gallery tour in Chelsea's center of art.

Controlling light with on-camera strobe (electronic flash)

Check out our Facebook page:  Professional-Women-Photographers-Inc. Remember, PWP is a not for profit organization and accepts donations via our website or through Facebook, and thank you in advance for your generosity.

Calls for Entry can be found on the PWP website, pwponline.org

For additional information on all aspects of PWP: the upcoming exhibitions; becoming a member; or information on our monthly meetings log on to our website: www.pwponline.org

Karín Rosenthal

Interview by Janice Wood Wetzel

I've had the pleasure of attending your excellent presentation on *Journeying within the Human Landscape* at a meeting of Professional Women Photographers this year. I've also read your transcript of the event and find the themes of the cycle of life and our human connection to the planet captivating. I'd like to explore with you many of the illuminating points that you made.

JWW: You told us that your work has been a progression of ideas throughout decades as your images have evolved, incorporating old and new ideas. I'm struck by the fact that you say you are "always a little surprised by what turns out." As you take us on your journey, could you comment on this?

KR: I work intensively on one series at a time and become totally immersed in the material, concentrating deeply as I'm shooting. Even though I start with some idea of what I want to photograph, when I am in that almost meditative state I am particularly aware of unanticipated gifts. For example, I never would have thought to connect dune grasses with pubic hair until I saw it happening in my viewfinder in the b&w infrared photo "Dune". Or, after getting something from my camera bag and returning to find my model with her legs lifted, I witnessed the light and shadow creating a paradox. The models buttocks were white but her backlit legs were black. That lucky accident is how "Funny Feet" came into being. [See image 1.]

JWW: How did your interests evolve over time?

KR: I was always interested in making photographs about people and human nature. Early on, I focused on portraiture and people in urban spaces. As I spent more time in the country, my interest in the natural world, particularly in still waters, grew. I wanted to use the reflectivity and transparency of water to make psychological, metaphysical, and surrealistic statements about our lives. After living on islands in Greece for a year, a deep body/land connection entered my photos quite unconsciously and never left. My newer series of color digital images expands our human connections to nature even further.

JWW: Would you talk about the fundamental ideas that laid the foundation of your work? You speak about a number of life changing experiences as your photography has evolved. For example, when you photographed from above and revealed "the paradox that a person could look deathlike when she was floating, but liberated when she was flying." What is that about? [See image 2.] head, viewing the scene upside-down. She seemed to be flying in my viewfinder. I loved the paradox that orientation alone could change the meaning of an image: she looked deathlike when floating and liberated when flying. I created a parallelogram structure to lock the two opposing versions together in one print. The photo evokes life and death, the cycle of life. The water in that image displays an equivalent density to flesh,



Funny Feet 1989

reinforcing the sense of water as the source of all life, the cauldron of creation, another theme that has continued through the years.

In an image of a woman seated in water that I solarized in the dark-room, the above-water body joins with her body beneath the water. In my iconography, above-water represents the conscious, while below-water represents the unconscious. Joining them, I feel, is a more complete sense of a person. The white Mackie line from the solarization technique surrounds the two worlds, unifying them further. Since then, the coexistence of conscious and unconscious realities has been an ongoing theme.

JWW: What influenced your interest in such illusory images?

KR: I was drawn to dreamlike and surrealistic images largely because of my family's history. Many relatives perished in the Holocaust and those tragedies set everything in motion in my upbringing, even if they were mostly not discussed. I realized that we are shaped by factors that may not be within our direct experience, but lurk in the background in a significant way. What is in front of our eyes is not a complete reality. As I explored ways to express this complex sense of being, I found water to be my ally in creating illusions and simultaneous layers of meaning. I wanted "objective" reality to be countered

Continued on Page 12

Karin Rosenthal

Continued from page 11



Essence

with several levels of ambiguity and mystery, so that what an image seems to be is stronger than what it is.

Another foundation image I did in the mid-70s taught me how I wanted to use light. I liked the way backlighting skimmed over the subject's shoulder, creating a 3-dimensional textured surface. Much of the body dropped into shadow, which then reflected, creating an abstract form. [See image 3.] In its abstraction, the image evokes ideas and thoughts, not the conventional eroticism of more traditional nudes. Coming from an interest in portraits and street photography, my nudes are less about the naked body and more about body as the human vessel for our multi-faceted but brief existence on this planet. My images source from a different place than most nudes.

JWW: You majored in biology at Wellesley College and minored in history of art. How did your education influence your work? Did it have anything to do with your interest in pursuing the link between the cycle of life and our human connection to the planet?

KR: My choice of study at Wellesley was a natural extension of my family's influence, which integrated photography, art and science. My father was an ophthalmologist and my mother, a painter and photographer. In fact, she was a second-generation photographer, her mother having been self-taught in Germany with a darkroom in her house. I was pre-med at one point and fascinated by biology, especially cellular biology, which is about structures and mechanisms that lurk within. Instruments like microscopes excited me because they let you enter worlds you can't see with the naked eye. Particularly in my newer Tide Pool series, I am using my camera almost like a

microscope to push into visual realms that exist but no one observes. I am interested in the wonder that lies within the obvious. References to favorite artists from studying art history often show up in what I create... artists like Henry Moore, Chagall, Escher, Arp, Dali and Klimt.

When I graduated from high school, I was given a \$25 gift certificate. It seemed like a lot of money at the time, so I took a long while deciding how to spend it. I finally purchased a book called *The New Landscape in Art and Science* by the Hungarian Gyorgy Kepes. In his book, Kepes fused art, science, micrography and abstraction. The synthesis that caught my attention then, continues to fascinate me.

JWW: Speaking of fascination, what is your attraction to shapes and light & shadow about?

KR: As photographers, we all know that photography is about recording light. Shooting in nature one can't predict what the light will do, unlike photographing in a studio where it is controllable. Nature keeps forcing me to find new ways to harness the light and has caused me to expand my visual vocabulary. I use light and shadow to create strong graphic shapes, often resulting in a tension of positive and negative spaces. Shadows make figures less literal and help transform the nude beyond the obvious to create mystery. My style is graphic and abstract, with images existing on levels of illusion and reality simultaneously.

JWW: You've been photographing since you were six years old. One of your most enduring qualities is your unflagging curiosity. I'm interested in the lengths that you have gone, from the very beginning, to explore possibilities.

KR: Yes, that's true- unflagging curiosity, albeit within certain parameters. I've been photographing nudes, the natural landscape, and water for decades, but in evolving ways. I don't like to repeat myself. When I reach what I feel to be a dead end, I push towards something new. That keeps the work fresh and alive. The greatest compliment I hear from people who own my work is "I keep seeing new things in it." I'm pleased that the image stays alive for them as well.

Total immersion results in tapping into the fundamental core of myself. Often the process is so unconscious that it is only in retrospect that I understand how things have significance for me. For example, long after shooting them, I became aware of the connection between the Nudes in Water and touch, a concept I hadn't consciously considered. Touch is our earliest pre-conscious sensibility. We have to trust in our internal instincts as we create our art.

JWW: Your subject matter, nudes in water, is obviously a very intimate one, yet you mention that you are not interested in nudity as such. Could you elaborate on that?

KR: I'm interested in the full realm of human experience, not just nudity and eroticism, and with the portrayal of humans within our natural habitat. The elements of earth, air, water and fire are timeless. Clothing a person would give off specific concerns of fashion and time, not my intent. That's why I work with a person in the water without a bathing suit.

Continued on page 13

Karin Rosenthal

Continued from page 12

JWW: You use professional models and friends in your work. What are the pros and cons of each?

KR: Whether they are professional or not isn't the relevant factor. The best models are those who connect with my art, have a good attitude and feel relaxed being in nature. I want people to be themselves, hang out, not "pose". The more models enjoy slowing down and observing where they are, the more it inspires me. Models and I have seen wondrous things while we're shooting like a dragonfly hatching or a crab exiting its exoskeleton. I like to say that I often don't show people's heads in my photos, but their heads are the most important part!

JWW: Have you been successful in getting your work out in the world?

KR: For over 20 years now, I've been fortunate to make my living primarily from the sale of my photographs. I sell work through exhibitions in my home, through galleries, the web, and other venues. I have also been teaching a lot of workshops in the last few years. My nudes are in 16 museum collections worldwide. Getting your work into galleries and museums requires getting it out of your studio and showing it to the appropriate people.

JWW: Would you give some advice to photographers who would like to photograph nudes?

KR: I would like to see photographers visualize nudes in a broader sense than photographing the young female body, which has been the most common practice. Our bodies represent so much more than the sexual clichés the society has been awash in. Bodies are our only vessels for human activity and they come in all shapes, sizes, ages, genders and races. I've watched workshop students of mine, both male and female, do some very exciting and unique work when forced beyond the conventional and stereotypical. It is not enough to place a beautiful young woman in a stunning setting and compose and light it well. Break the norms, and you are on your way to creating personal and original imagery.

JWW: Finally, what advice would you give to fledgling photographers?

KR: Trust your core instincts and fully explore all that fascinates you. Originality exists within each person's unique characteristics and interests. Just as we each have a distinct personality, we each have a distinct style within us. If you seek from within yourself, you will not only create better images, you will be driven by your passion.

JWW: Thank you for so generously sharing your knowledge, vision, expertise and experience with us. We are honored by your professional generosity.



Flying-Floating Nude 1977



Contemplation 2004

PWP Open Call Winners



GRAND PRIZE: Dollhouse © Ismet Arikanturk www.facebook.com/iarikanturk?fref=ts

Grand Prize winner, Ismet Arikanturk, was born and still lives in Izmir, a city by the Aegean Sea in western Turkey. A retired bank manager, Ismet has been taking photographs since her high school days, and she and her husband Ozkan have exhibited their travel images in several cities in Turkey. Ismet is a member of ZEYFOD (Association of Zeytin Photograph Amateurs) and IZDOF (Association of Nature Photographers in Izmir). Her images have received recognition in five international competitions, in addition to the PWP Spring call for entry.

Ismet has studied photo collage with Ilke Veral Coskuner since 2005. Here's what she has to say about the Grand Prize image, "Doll House".

The original photo of the "Doll house" in the grand prize image was taken in a small museum in Polch, Germany. The world of dolls has always attracted me. I especially liked the warm atmosphere of this dollhouse with a stove, old accessories and clothes. As a contribution to the coziness, I added a sleeping girl, maybe sick, with her loving mom caring for her, and a girl reading a book, an activity I've been enjoying since my childhood.

PWP Open Call Winners

First Place



PEOPLE: Mayan Hylands Market © Elizabeth Currier www.ecurrierimages.com

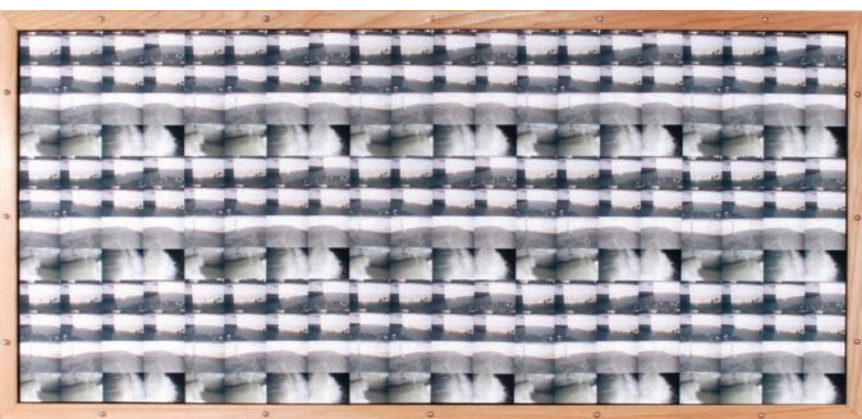


PLACES: Steps at Pedro Pico © Kat DiStefano www.momento-eterno.de



FINE ART: 3 Fish Wearing Lipstick © Diane Kaye www.DianeKaye.com

DIGITAL IMAGINATION 100 Tsunamis © Zel Brook www.zelbrook.com



PWP Open Call Winners

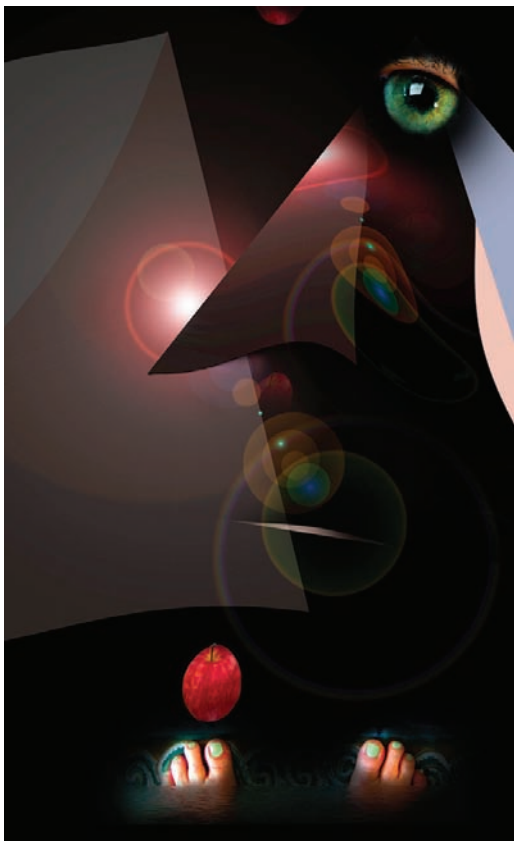
Second Place



PLACES: Migliano – Italy © Donna Lee Blais www.donna-lee-blais.artistwebsites.com



PEOPLE: Surfer © Jo Dunlop www.inkpocket.com



DIGITAL IMAGINATION: Spa Odyssey © Salvadora Lorelli
www.fineartbyanangrywoman.com

FINE ART: Through the Trees © Suzanne Engelberg sengelberg3@hotmail.com



PWP Open Call Winners

Third Place



PLACES: Night Time Roller Coaster © Elizabeth Currier www.ecurrierimages.com



FINE ART: Transplant ©Stephanie Luke www.photo.net/photos/sjluke



PEOPLE: Untitled (Women at Window) © Sarah Morris
www.saramorrisphotography.com



DIGITAL IMAGINATION: Fun is Fun © Gail Gregg www.gailgregg.com

PWP Open Call Winners

Jury Selections



To the Woods ©Lucy Aron www.shilohbear.smugmug.com



Zebra Celebration ©Madeleine Barbara Email: mfb500@aol.com



Mother and Child ©Virginia Aschmoneit
www.virginiaaschphotos.com



Apply ©Alexandra Bellissimo www.alexandrabelissimo.com



Untitled #13 ©Jennifer Georgescu www.jengeorgescu.com

Ever After All ©Marcella Hackbardt www.marcellahackbardt.com



Stairs Shapes and Sizes ©Diane English

www.redbubble.com/people/dance?ref=account-nav-dropdown



PWP Open Call Winners

Jury Selections



MiamiScape2 ©Winifred Helton-Harmon www.winheltonharmon.com



Mystic Morning ©Mary Lou Johnson
www.MaryLouJohnsonPhotography.com



Sphinx ©Kathy Leistner www.leistnerphoto.com



Untitled (Woman at Desk) ©Sarah Morris
www.saramorrisphotography.com



Out Of Darkness Grows Flowers ©Jessica Manelis
www.jessicamanelis.com



The Philosophical Brothel ©Jennifer Lin
www.jenniferlinphotography.com



Rooted ©Alexandra Bellissimo
www.alexandrabellissimo.com

PWP Open Call Winners

Jury Selections



Offering ©Nancy McGee
Email: nancymcgeart@att.net



Flash © Judith Stuart
www.judithstuart.com



Fairy Tale - Wizard ©Carmen Spitznagel
www.momento-eterno.de/



Bous a la Mar 392 ©Dorothee Rapp
www.dorothee-rapp.com



Mums ©Joanne Urban
Email: nancymcgeart@att.netbwprinter@me.com



Bus Stop ©Mara Zaslove
www.photosbymara.com

Aloha Medical Mission

By Maddi Ring

In the summer of 2012 I was asked to join a medical/surgical mission to Cambodia as the "official photographer". What an opportunity! Not only would I get to revisit Cambodia, I would work totally out of my comfort zone, a fine art/travel photographer working in video and still documentary photography. The experience was amazing. I expanded my expertise, learned many new things, had a whole new set of experiences and worked with a wonderful and dedicated group of medical professionals.

Working effectively required becoming an integral part of the team, contributing beyond photography. I had to learn what was expected photographically from both the head surgeon and ALOHA. It required the right camera equipment with backup, storage, multiple batteries, cards, and other essentials. Pre trip activity included medical and administrative preparation. As volunteers, we all paid our own way! Submitting expense records to ALOHA will make it all tax deductible.

Travel and Arrival I met part of the group at LAX in Los Angeles. Leaders distributed extra items for underweight suitcases, and each team member checked one of the 50-pound boxes of medical supplies as a second bag. It was quite a scene. We arrived in Phnom Penh for the 10 day mission and collected the chaos of suitcases, carry-ons and supply boxes all marked with mission stickers and customs letters.

The next day we toured Phnom Penh. The Royal Palace, a torture center from the Khmer Rouge and the Killing Fields were included – a way to gain insight into the people we were here to help.

Move to Takeo Today we loaded three busses and two trucks and moved people, luggage, and medical supplies to Takeo Regional Referral Hospital. EVERYONE eagerly pitched in. On arrival boxes were unloaded, supplies sorted, equipment set up and ORs sterilized. The mission brings EVERYTHING; gloves, scrubs,



drugs, gowns, sheets, sponges, instruments, forms, bandages, IV setups, glucose monitors, heart rate monitors, and on and on and on. One nurse brought a duffle of stuffed animals to cheer pre surgery children. I photographed the chaos in Phnom Penh and the transformation in Takeo. I helped sort OR equipment and counted Kirkland Tylenol into 20 pill baggies.

This is a different world. Surgical patients walk into the OR. Post-op patients may be carried out or rolled out on gurneys.

Post Op beds are wood based with no mattresses. Patients wear their own clothes and are cared for/fed by family. Beds are in the open with no separation by age or gender.

Functioning OR/Surgeries Adopting the early schedule of the doctors and nurses gave me the chance to get to know them and establish a relationship that made my presence in the ORs run smoothly. As long as I was in scrubs, masked, head covered and did not compromise sterility I was free to be in any OR pretty much at any time.

Days began with 6AM breakfast. All meals (buffet style) were at the hospital in one of the few air-conditioned areas. Breakfast was followed by surgery, lunch, more surgery, dinner, a short meeting and then to bed. My days were easier as I took a daily afternoon break to process images and

compile notes before returning to the hospital. With ORs readied, a triage nurse determined the candidacy of each person for surgery. Communication with patients was through Cambodian medical students acting as interpreters. Patient ID was accomplished via instant photograph stapled to intake forms and the patient's name and surgery code was Sharpie written on surgical tape applied to their chest or arm.

By mid morning there were hundreds of people sitting under tent tops, on the ground between a registration desk and the hospital gate, and many, many more lined up outside. Each morning lines

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Aloha Medical Mission

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formed outside the gate in the middle of the night – waiting and hoping. Local Monks helped with crowd control and registration.

Despite a policy of not handling emergencies, a 27-year-old woman, pregnant with twins, came in the first day with preeclampsia. I followed her from pre-op to OR where they delivered the twins via C-section, and then followed the twins, a 2.5 lb girl and 4.5 lb boy, to pseudo NICU. With no incubators they were put under warm lights with oxygen supplement and swaddled in bright blankets. For the next 2 days I checked on them each morning.

The next day I found them bundled together under mosquito net, that looked to me like a picnic cover for potato salad.

A little different On Thursday I checked on the twins for the last time. They would be moved to another part of the hospital for a while rather than being sent home, which would have made a follow-up visit a week away difficult. They could not manage dad, mom and both twins on their motorcycle. One baby would have been fine.

Along with the surgical mission there was a team training Cambodian medical students to fit prosthetic hands to amputees. They are given free of charge in areas where hand amputation is prevalent – particularly in countries burdened with land mines. The requirement is that a US team be welcomed to bring the first shipment and train an in-country group on proper screening and fitting.

The plastic and metal hand fits into a pouch about the size of a kid's pencil case. It includes instructions and often a picture of the people that assembled it.

Each case is individually and whimsically designed and signed by the artists.

This day I shot smiling the whole time. In 30 minutes, a person who could not do it before, held a toothbrush in one hand and toothpaste in the other. My heart went out to a little boy who will hopefully go from being a shunned village child taunted as "amputee" to the center of attention with a cool new hand.



Move Out After final rounds for the surgical team and a debrief meeting with hospital and mission, personnel, boxes, luggage, lunches and people were loaded back on the three busses and we bid farewell to Takeo, Cambodia. Some supplies were left behind and others taken for future missions.

The Rewards This was a wonderful educational and rewarding experience. Over the course of the mission I observed and captured several of the almost 90 surgeries performed, counted pills, sorted OR equipment, worked pre-op patient ID, shopped for supplies, and more.

Nurses and doctors were all generous with information, helpful when they could be and clear if I was where I should not be. It was not unusual when an OB/GYN invited me to view an interesting surgery. I learned about preeclampsia, pros and cons of thyroid surgery, different anesthesia, why so many third world women have prolapse and lots more.

On an afternoon market visit for supplies, wearing our scrubs, a woman emerged from a corner fruit stand with a bandage on her throat. We recognized her as a previous day's thyroidectomy. She grinned from ear to ear, hugged us all and as an indication of her gratefulness, insisted on giving us a gigantic tree of bananas.

What I contributed is so little when compared to the medical professionals that take time from active careers to do mission after mission. What a wonderful group of people to get to know.

The Aloha Foundation, based in Hawaii, runs missions to many parts of the world. Volunteers with medical background are always needed as are lay volunteers. For more information log into www.alohamedicalmission.org. There are so many other ways one can contribute to many organizations as a photographer or other capacity. I think it is very well worth considering.

Is Street Photography Relevant Today?

By Karen Corrigan

During my travels earlier this year, I picked up a local newspaper. A front-page article featured Steven Spielberg, award-winning filmmaker and producer. What I read intrigued me. Not the statements that he will be producing a film in this particular country, but that the film will be based on photos that his father took while stationed in South Asia during World War II. He had found 400 undeveloped rolls of film at the bottom of a box that depicted day-to-day life during his father's military service. The artistic side of Spielberg realized the significance of these photos, which were all printed ultimately as 8x10s. Beyond being documentation of his father's experiences, the images were a true historical record to be used for research.

Such photos, then, can be an accurate record that is able to penetrate the haze formed in our time by an overwhelming number of images in our lives. Such photos could be categorized as mere snapshots. Or, such photos could be considered documentary. I would consider them to be street photography and relevant, as Spielberg did. Photos that result from photography practiced by

a passionate person who wishes to share his experiences with loved ones and others -- and, at the same time, that depict new and unfamiliar places, or that show unexpected sights are ultimately kernels of truth seized from everyday reality. Since a camera is used as an instrument for expression of an intention, a captured image is a photographer's subjective interpretation. It's a matter of approach that is important.

In my opinion, certain photographers are seeking the focus that photography had in the last century. What is lacking? Passion and certainty of viewpoint. For example, when you see Robert Frank's images in *The Americans*, you can sense feeling behind them and believe Frank's interpretations of what he saw as he traveled across the United States in 1956. A viewer can recognize his subjects in some way, unexpectedly smiling. Frank's work and that of other photographers -- Walker Evans, Henri Cartier-Bresson, who were his influences -- defined a photographic style of observation and intuitive response to everyday life that should remain relevant today. The list of photographers who picked up this gauntlet is long. Several names come to mind -- Gary Winogrand, Stephen Shore, Elliott Erwitt. Vivian Maier is a recent discovery and belated appreciation has come to Helen Levitt.

What criteria define street photography? There are two approaches to this type of photography. The more formal structured approach to shooting in the street is disciplined, adheres to a particular aesthetic, and has been re-emerging in the last five to eight years. Some photographers are seeking to refocus their techniques and return to photography's beginnings as a plain recording device. In practice, juxtapositions are made between the distinctive and the unexpected and processed with minimal cropping or manipulation. A photographer purposefully positions herself -- on stage -- because the entire world is theater. They let a space reveal itself. Imagine a photographer who selects a busy intersection. She catches sight of a woman approaching her pushing a stroller. Instead of a child in the seat, she sees three big balloons being held by tiny hands. Posed and always prepared to shoot, she frames that scene in the camera and presses the shutter. No words were spoken, and both photographer and subject



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Is Street Photography Relevant Today?

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are in public. A final image is expected to be artful and depict what the photographer observed. It has to be well-composed and convey a "story"; it can be in color, yet black and white is more traditional. Carrying a Leica is optional. (Whether photography is art, is an entirely different discussion.)

The second approach to street photography also occurs impulsively. However, the photographer does not have to be "on stage," purposefully looking for something. She carries her camera with her at all times and reacts instinctively to a passing scene when she observes something of interest. This is a more casual technique, not one following a rigid formula of artistic purity. Most street photographers have subjects that attract their attention, or categories of objects they like to photograph. Frank had a short list of themes to guide him as he sought out subjects to photograph. I, personally, like to photograph people in motion, to capture energy in a scene and frequently I will stop to photograph bicycles, in whatever posture the owner abandoned it. I especially like to capture them in different qualities of light, at various angles and in new contexts. As for photographing people, I've become braver. In a questionable spot to take a photo I really want, I will compromise and ask permission, either verbally or by pointing at the camera. Always smile. At any sign of refusal, give thanks, and move on.

Whether a photographer uses a formal or casual approach to street photography, the resulting image presents an aspect of reality observed. The photographer has used a camera as a tool to process her observations. We must remember that the camera, as a mechanical recording device, needs the mediation of passionate, committed individuals to capture the truer moments of reality. The objective camera has to be at the bidding of the subjective photographer who uses certain artifices and experience to capture what she sees. Street photography is needed to redress the imbalance in representations of life as it is truly lived today.



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The Guru's Corner

This issue's question for the Guru is:

How do you decide what paper to use. What should you be concerned with when selecting a paper for printing and image?

Thanks to our members who submitted responses. They are listed here, some edited for size, but all credited. Hope this helps.

The first thing to consider when you choose a paper is the subject matter. A project on Tibet should be printed on matte paper: same for Cuba. On the other hand, if you want to illustrate something brilliant, a glossy paper is a must. It's actually quite easy to decide and you should stick to only 3 or 4 papers maximum.

Catherine Steinmann

The kind of paper I use to print my photos depends on what I want the print to relay to the viewer. In my line of work as an Infrared Photographer I want my photos to emulate an ethereal effect as well as to look like a fine piece of art work. I therefore use Hannemuhle Wm. Turner as my choice of paper. It has a semi rough texture that gives the look of fine art paper. When I display my work I have had several people look at it and remark that it looks like it was done in charcoal, pen and ink, pencil, or even pointillism. I even had a gentlemen argue with me that it could not be a photograph. See what effect the right choice of paper can have. For black and white photos I use a bright white cotton rag. I am from the old school where presentation holds a lot of weight. We as photographers put so much thought into securing the perfect shot that we also need to put that same thought into paper selection and framing. Just as we love to experiment with our cameras and lenses so do we need to experiment with our choice of paper. Take the time to step outside your box and use a paper you wouldn't normally choose you just might be amazed at the results.

Linn Wehler

There are a number of factors that go into choosing a paper when printing. To me the most important is deciding on the feeling that I want to convey for a particular image. That will influence whether the best paper for that image is matte or glossy, smooth or textured and a brighter or softer white. That's where I begin.

Babs Armour

A photograph is meant to be seen, but it is also meant to be held, in your hands, in a frame, on the wall. A photograph is, in essence, a two dimensional object.

Regardless of your knowledge of specific papers you must soft proof. In Photoshop, go to the View Menu, Proof Set Up, and

choose your paper: the soft proof will tell you how the image will look on the paper. (But, first, remember to duplicate your image in Photoshop, using the original as a control, which will show you how many adjustments you will have to make on the second image, the duplicate, which you will be adjusting to reproduce the image you originally processed.)

When proofing your image you may also look at many different papers. Sometimes, the simulation of the paper vs. the original print is startling, as in Velvet Fine Art, and sometimes, a breeze (I usually fine this with Canson Platine).

Then, duplicate your original image and on the copy, test which paper requires the least amount of work (in soft proofing) and hence appears brilliantly on the paper, and choose that paper.

Sometimes, even with soft proofing, the image will not duplicate the original, and will still lack brilliance--but print anyway. You may need to see how it looks on paper, a small piece of paper, or a proof paper.

Soft proofing is essential, and will tell you which paper may be best for the images. And, remember this: the Epson Photo Papers, especially Luster and Glossy, are the workhorses of photo printing, and are archival.

Pamela Greene



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