

JANUARY 2003

**ANNOUNCING**  
*the 2003*  
**Annual Exhibit**  
*Preselection*  
Details on page 3

**❑ THIS MONTH AT THE IPS ❑**

PRESENTATION BY *NEW YORK TIMES*  
PHOTOGRAPHER PAUL HOSEFROS

PRINT AND SLIDE COMPETITIONS:  
**PEOPLE**

Wednesday, January 15, 2003, at 5:45 p.m.

IMF Meeting Hall B  
(3rd floor, up the stairs from the IMF Gallery)  
700 19th Street, N.W.

**❑ EVENING'S PROGRAM ❑**

Food and refreshments

PRESENTATION

*"The Changing Face of Washington"* — by Paul Hosefros

COMPETITIONS

**Mandatory\* Theme: PEOPLE** — Images in which the *major* point of interest is one or more human beings (it is not enough for people to be merely included in the image). Excluded are photos of statues, mannequins, etc.

*\*Mandatory means that there is no open competition this month — all entries must fit in the theme definition above, and will judged by member class (B, A, and AA).*

NOTE TO CONTESTANTS:

*Please bring all entries to the meeting with the entry form appended at the end of this issue.*

*Entries will be accepted between 5:45 and 6:15 p.m. only.*

*For inquiries, call Bassirou Sarr (202-623-7247).*

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**☐ IPS EXECUTIVE COUNCIL ☐**

<b>President</b>	José M. Cartas	(202) 623-4055	IMF IS5-704
<b>Vice-President</b>	Francis Dobbs	(202) 473-2126	WB U11-171
<b>Treasurer/Membership</b>	Caroline El-Helou	(202) 623-6699	IMF IS2-1300
<b>Programs</b>	Carolyn Johnson	(703) 883-7321	
<b>Contests</b>	Bassirou Sarr	(202) 623-7247	IMF 12-518
<b>Shutter Release</b>	Frédéric M. Cochard	(202) 473-1631	WB I3-360
<b>Classes</b>	Isaku Higa	(202) 458-9456	IFC F2K-207
<b>Annual Exhibit</b>	John Saville	(202) 458-7814	Bank J3-269

**☐ IPS VOLUNTEERS ☐**

**CONTESTS**

<b>Venues</b>	Carlos Fernández-Duque	(202) 473-9644	IFC F7P-142
<b>Hospitality</b>	Tijen Arin Malise Dick Bassirou Sarr	(202) 473-5535 (301) 313-0208 (202) 623-7247	WB H5-342  IMF 12-700
<b>Projectionists</b>	Caroline El-Helou Sigrid Vollerthun	(202) 623-6699 (703) 979-1150	IMF IS2-1300
<b>Competition Results</b>	Carmen Machicado	(202) 473-5761	WB I7-096
<b>Slide Sorting</b>	Carlos Franzetti	(202) 473-0447	IFC 7P-184
<b>Awards and Trophies</b>	Sigrid Vollerthun	(703) 979-1150	

**PROGRAMS**

<b>Presenters/Judges</b>	Jean Boyd Enric Fernández	(202) 623-8827 (202) 623-4683	IMF 6-328 IMF 9-414
<b>Presentation Write-Up</b>	Malise Dick John Saville Michael Wishart	(301) 313-0208 (202) 458-7814 (202) 265-3676	WB J3-269
<b>Publicity</b>	Enric Fernández Manuella Lea Palmioli	(202) 623-4683 (202) 473-1630	IMF 9-414 WB I3-068

**SHUTTER RELEASE**

<b>Editorial</b>	Frédéric M. Cochard	(202) 473-1631	WB I3-360
<b>Distribution</b>	John Saville	(202) 458-7814	WB J3-269
<b>Technical Articles</b>	Bill Katzenstein	(202) 244-3933	

**OTHER**

<b>Annual Exhibit</b>	Marketa Jirouskova	(703) 685-1222	
<b>Classes</b>	Niña Samantela-Ruivivar	(703) 941-0589	
<b>Field Trips</b>	Bill Katzenstein	(202) 244-3933	
<b>IPS Webpage</b>	Craig Carter	(202) 473-3003	WB MC7-158

*SHUTTER RELEASE* welcomes article ideas and submissions from club members. Unless specified otherwise by e-mail, the deadline for submissions is **close of business on the last business day of the month prior to the issue month**. World Bank staff can post their pieces on the W drive in the subdirectory "shutter" (with an e-mail note to the editorial staff listed above); International Monetary Fund staff can send their submissions by e-mail to the editorial staff. ☐

## ***FROM THE PRESIDENT'S NOTEPAD***

**W**e hope you enjoyed wonderful holidays in the company of friends and family. With the beginning of the new year, the countdown to our main event starts. The IPS Annual Exhibit will be on display in the IMF Gallery from May 5 to June 13. John Saville is already working hard to repeat the success of previous exhibits. But as the opening date approaches, John will need a lot of help from *you*, our club members, to cope with the numerous tasks involved in organizing such a big event. In due time, we will send a request for volunteers, and we trust that, as in the past, the response will be very positive.

The next activity associated with our Annual Exhibit will take place at the end of this month — on Friday, January 31, to be precise. It is the selection of the prints and slides that will be shown together with the monthly winners. The submission rules for entering this special competition are outlined below. We look forward to seeing your best shots at the preselection!

— José M. Cartas □

### **PRESELECTION OF PRINTS AND SLIDES FOR THE IPS ANNUAL EXHIBIT**

The preselection of prints and slides for the IPS Annual Exhibit will take place on Friday, January 31 in the IMF Meeting Hall B (Room 3-500B), beginning at 5:30 p.m. Each IPS member is entitled to present **a maximum of 10 prints or slides or combination of them**. There will be one open category for slides, one open category for color prints and one open category for black and white prints. The selected pictures will be shown in the Annual Exhibit, which will take place from May 5 to June 13 in the IMF Gallery.

Ten percent of the entries in each category will be selected, with a first, a second and a third prize, as well as honorable mentions. As per IPS Competition Rules, points awarded toward **Photographer of the Year** and **Rookie of the Year** will be as follows: 7 points for 1<sup>st</sup> place, 5 points for 2<sup>nd</sup> place, 4 points for 3<sup>rd</sup> place, 2 points for honorable mention. Additionally, five points will be awarded to each member entering the preselection.

## ***JANUARY SPEAKER: PAUL HOSEFROS***

**“THE CHANGING FACE OF WASHINGTON”** — Paul Hosefros is currently senior photographer on the staff of *The New York Times* in the Washington bureau, where he has been assigned since 1983. Coverage of the political scene with an emphasis on national and international events has been the mainstay of his work, requiring many journeys between the White House and the U.S. Capitol. Other events took him beyond the Washington area, to cover the demise of the Soviet Union, the “invasion” of Haiti and the relatively recent Gulf war.

Generally, though, the range of topics Paul has covered has been like most newspaper photographers, except for the “status” of the subjects. The scandals have involved presidents, and the visitors have been people such as the Queen of England. Battles, mostly legislative in nature, political campaigns and the pointed pursuit of putting a face to criminals and heroes alike are all in a day’s work.

Paul grew up in Pennsylvania and completed undergraduate studies at New York University, getting a Bachelor of Arts degree in 1969. During his undergraduate years, he wrote for the university newspaper and worked for *The New York Herald Tribune* until it went out of business. Newspapering began in earnest when he joined *The New York Times* in 1968; he has been there ever since.

During his 34 years at *The Times*, however, there has been a variety of challenges, including copy boy, news assistant, caption writer, assignment editor, *de facto* deputy picture editor, staff photographer and now Washington bureau photographer.

For the last ten years, Paul has taught a photojournalism class one semester each year at the International Center of Photography in New York City. Last fall, he taught a similar class at Northern Virginia Community College in Alexandria, and recently he began teaching at the Corcoran School of Art. There also have been seminars in Austria, and most recently he has joined the team at VisionWorkshops in Annapolis, Maryland, to help at-risk youths through photography and writing in after-school classes.

Away from the routine at *The Times*, Paul's vision takes flight in other ways: he is the owner and pilot of a single-engine airplane. He shares his life with his wife and their son.

— Carolyn Johnson □

## DECEMBER PRESENTATION: CATRIONA FRASER

“So why do you do it?” asked a prominent IPS member after Catriona Fraser had finished her presentation. It was rather a good question, because, in a sense, the sub-plot of the presentation by the owner/director of the Fraser Gallery was that the Washington area, despite its size and wealth, was not comparable to New York, nor other major art centres, as a place in which fine photographic art galleries could flourish. Catriona put this down mainly to the lack of press review, noting that there was only one writer who routinely reviewed photographic exhibitions. She also noted that most galleries are not places where one can just walk in; appointments are normally required.

All of this I found a bit puzzling and yet, in a sense, a confirmation of a feeling I've had for many years about the art scene in general in Washington. I found it puzzling that shows of fine photography, such as that by our own distinguished photographers in Rockville last summer, attract quite large and knowledgeable crowds, but the works don't sell, despite being creative, beautifully exhibited and cheap relative to the prices being asked for works (in all art forms) in spaces such as the Torpedo Factory in Alexandria. I suspect that there is more to it than press coverage, that there is an oversupply of amateur (in the full sense of the word) work and Gresham's Law (that the bad pushes out the good) applies in this case.

Anyway, enough of my uninformed speculation! I found Catriona's presentation highly informative, but a little bit dry and, in some ways, too modest. She started with examples of her own work, in which she has concentrated on infrared photography in a traditional genre. Thus, she took photographs of standard subjects, particularly Scottish castles, being prepared to make several visits to obtain the ideal conditions and relying on the dramatic qualities of carefully printed infrared photography to avoid the “picture postcard” impression that can hardly be avoided in photographs of subjects that, from one angle or another, have appeared countless times in magazines.

Her opening shot, of Dunottar Castle on a rocky promontory (near Stonehaven, east coast of Scotland) was spectacular and much more dramatic than the normal photograph. Likewise, Castle Fraser, seat of her own clan, was beautifully photographed, with the effect of white fluffy clouds giving a strong dramatic effect. (Note: despite the Scottish Tourist Board's advertisements of sun-drenched scenes, one normally has to wait patiently for the rain to stop and the midges to cease biting for successful photography in Scotland!)

It would have been nice to have seen more of her work, and, in particular, how infrared would have worked with some of the narrow back streets of Edinburgh, which are visually intriguing but never seem to be well captured in photographs.

Catriona gave a lot of good and informed advice on how to get one's works exhibited and sold. For brevity, I'll merely list the main points as I remember them. More information can be obtained from the Web sites listed at right.

First, to get involved with a gallery, for which there is considerable demand, you must: build your résumé; want to sell; give a good presentation (use archival material, otherwise you're showing you ignorance); make it clear by word and action that you *want* to associate with the gallery; make an appointment for a portfolio review, not just wander up; and not expect high prices — even well-known photographers command under \$1,000, and a gallery has a 50% commission. For a student photographer, around \$200 would be about right. (Note: many IPS photographers have sold for about twice that.)

Catriona actually did not recommend pursuing the gallery route, at least not initially. She pointed out that there are many organizations in the area that are anxious to exhibit work, in many cases non-juried (i.e., not subject to possible rejection). She mentioned in particular the Maryland Arts Council, the Washington Project for the Arts, the Germantown Blackrock Art Center, the D.C. Arts Center, and Glenview. She also noted that mail art shows are also a means of exhibiting. There, postcard examples of your work are needed.

Among other tips: Commercial framing is expensive; do your own, using standard mats and frames (reference: *photoworks.com*). The "Art Calendar" lists possible means of exhibiting. If you're entering a juried competition, ask beforehand how many entries are normally selected. Catriona also mentioned an exhibition at the Montpelier Art Centre (on January 2<sup>nd</sup>) and a seminar in January (reference: [secondsight@hotmail.com](mailto:secondsight@hotmail.com)).

This was an interesting and informative presentation. It was followed by judging that, for the prints and theme competitions I saw, showed a clear and decisive ability to judge and arrive at consistent decisions.

— Mal Dick □

### SOME ADDITIONAL WEB RESOURCES

- ☞ [dcarts.dc.gov/main.shtm](http://dcarts.dc.gov/main.shtm) — D.C. Commission on the Arts and Humanities
- ☞ [www.msac.org](http://www.msac.org) — Maryland State Arts Council
- ☞ [www.arts.state.va.us](http://www.arts.state.va.us) — Virginia Commission for the Arts
- ☞ [www.ahcmc.org](http://www.ahcmc.org) — Arts and Humanities Council of Montgomery County
- ☞ [www.arlingtonarts.org](http://www.arlingtonarts.org) — Arlington Commission for the Arts
- ☞ [www.wpaonline.org](http://www.wpaonline.org) — Washington Project for the Arts/Corcoran
- ☞ [www.dcartscenter.org](http://www.dcartscenter.org) — District of Columbia Arts Center
- ☞ [www.mcleanart.org](http://www.mcleanart.org) — McLean Project for the Arts
- ☞ [www.blackrockcenter.org](http://www.blackrockcenter.org) — BlackRock Center for the Arts
- ☞ [www.ci.rockville.md.us/arts/galleryb.htm](http://www.ci.rockville.md.us/arts/galleryb.htm) — Glenview Mansion Art Gallery of Rockville
- ☞ [www.FINDARTinfobank.com](http://www.FINDARTinfobank.com) — "An Artists Locator and Resource Service"
- ☞ [www.artcalendar.com](http://www.artcalendar.com) — "The Business Magazine for Visual Artists"
- ☞ [www.nyfa.org](http://www.nyfa.org) — New York Foundation for the Arts
- ☞ [www.photoworks.com](http://www.photoworks.com) — "The total photo solution for both digital and film-based camera users"

## ***IPS 2002/3 COMPETITION SCHEDULE AND THEMES***

***SEPTEMBER 11***  
IMF Meeting Hall B

**ARCHITECTURE** — Buildings, interiors, ruins, bridges, statues, sculptures, monuments, memorials, or anything where man-made structures are the *principal* interest.

<b>OCTOBER 16</b> IMF Room B-702	<b>ANIMALS</b> — Wild, captive, domestic. Images in which animals are the <i>central</i> subject.
<b>NOVEMBER 20</b> IMF Meeting Hall B	<b>ABSTRACT</b> — Blends of color, texture, shape, form and light to create a design-patterned image. The <i>main</i> subject(s) should not be immediately recognizable.
<b>DECEMBER 18</b> IMF Meeting Hall B	<b>TRANSPORTATION</b> — Means of transport like cars, trains, boats, planes, etc. must be the <i>central</i> focus.
<b>JANUARY 15</b> IMF Meeting Hall B	<b>PEOPLE</b> — Images in which the <i>major</i> point of interest is one or more human beings (it is not enough for people to be merely included in the image). Excluded are photos of statues, mannequins, etc. (Mandatory theme, all classes.)
<b>FEBRUARY 19</b> IMF Meeting Hall B	<b>CLOSE-UP</b> — Images that result from the use of close-up lenses, macro lenses, etc., where the magnification of the subject exceeds that obtained with a standard lens at a minimum focusing distance.
<b>MARCH 19</b> IMF Meeting Hall B	<b>EXPERIMENTAL</b> — Images that utilize camera, slide and/or darkroom manipulations to achieve unreality.
<b>APRIL 16</b> Venue to be announced	<b>NATURE</b> — Various aspects of natural plant and animal life in a living state; natural features of land and sea; or natural phenomena, such as cloud formations, light refractions (sunsets, auroras), precipitation, frost, etc. Excluded are images of cultivated plants and flowers, and domesticated or captive animals.
<b>MAY 21</b> IMF Meeting Hall B	<b>WASHINGTON LANDMARKS</b> — Images with a Washington, D.C., landmark as a <i>primary</i> focus of interest.

## DECEMBER COMPETITION RESULTS

### **PRINTS — Open, All Classes, Black and White** (12 entries)

1<sup>st</sup> place      *Lotus #2* – Oksana Khadarina

### **PRINTS — Open, All Classes, Color** (12 entries)

1<sup>st</sup> place      *Red Calla Fantasy* – Sigrid Vollerthun

### **SLIDES — Theme, Transportation** (28 entries)

1<sup>st</sup> place      *Amtrak* – José Cartas  
2<sup>nd</sup> place      *Hot Air Balloons* – Manuella Lea Palmioli  
3<sup>rd</sup> place      *Van 1* – Winston Chi

### **SLIDES — Open, Class B/A** (15 entries, classes combined under IPS rules)

1<sup>st</sup> place      *Buddha* – Enric Fernández  
2<sup>nd</sup> place      *Malay Quarters* – Louise Forest-Sarr

### **SLIDES — Open, Class AA** (30 entries)

1<sup>st</sup> place      *Eerie Gecko* – Manuella Lea Palmioli  
2<sup>nd</sup> place      *Black & White in Color* – Fred Cochard  
3<sup>rd</sup> place      *Cathedral Light* – Fred Cochard

## POINT STANDINGS, 2002/3 SEASON

Last name	First name	Class opening	9/02	10/02	11/02	12/02	Total	Class closing
Palmioli	Manuella	AA	10	8	5	13	<b>36</b>	AA
Crousillat	Jacqueline	AA	8	5	15	5	<b>33</b>	AA
Samantela-Ruivivar	Niña	AA	10	13	5	5	<b>33</b>	AA
Cartas	José	AA	10	5	5	10	<b>30</b>	AA
Fernández*	Enric	B	5	10	5	10	<b>30</b>	B
Khadarina*	Oksana	B	5	10	5	10	<b>30</b>	B
Vollerthun	Sigrid	AA		13	5	10	<b>28</b>	AA
Gürgen	Emine	AA	5	5	12	5	<b>27</b>	AA
Cochard	Fred	AA	5	5	5	10	<b>25</b>	AA
Dick	Malise	AA	10	5	5	5	<b>25</b>	AA
Franzetti	Carlos	A	5	10	5	5	<b>25</b>	A
Jirouskova	Marketa	AA	10	5	5	5	<b>25</b>	AA
Almansi*	Aquiles	B		5	5	5	<b>15</b>	B
Asseo	Maurice	AA	5	5		5	<b>15</b>	AA
Carter*	Craig	B	5				<b>5</b>	B
Chi*	Edward	B	8			7	<b>15</b>	B
Davies	Patricia	B			10		<b>10</b>	B
El-Helou	Caroline	AA	5	5	5	5	<b>20</b>	AA
Fernández-Duque	Carlos	A			8		<b>8</b>	A
Forest-Sarr	Louise	B*			5	8	<b>13</b>	B
Gamarra	R	B*			5		<b>5</b>	B
Kubit-Szczuka	Magdalena	A		5	10	5	<b>20</b>	A
Lawton*	Anna	B	10				<b>10</b>	B
Macedo	Antonia	AA	5		10	5	<b>20</b>	AA
Machicado	Carmen	AA		5	13	5	<b>23</b>	AA
Manaldre*	Monika	B	5				<b>5</b>	B
Massalska*	Monika	B		5			<b>5</b>	B
McLachlan*	Milla	B		5			<b>5</b>	B
Randel*	Michael	B		5			<b>5</b>	B
Reisman*	Judy	B		8			<b>8</b>	B
Romero	Marta	B	5				<b>5</b>	B
Sarr*	Bassirou	B	5		11	5	<b>21</b>	B
Siram*	Subramaniam	B	5				<b>5</b>	B
<b>Points for entering: 5</b> <b>1st Place: 5</b> <b>2nd Place: 3</b> <b>3rd Place: 2</b> <b>Honorable Mention: 1</b>								

\*Eligible for Rookie of the Year

Check your score; call Carmen Machicado: 202-473-5761

## *NOTES ON IPS COMPETITIONS*

- Dates may be subject to change.
- IPS meetings, usually held on the third Wednesday of the month, consist of a presentation by a professional who also judges the competition that follows.
- Only IPS members may participate in competition, but attendance in meetings is open to non-members.
- The monthly theme applies to slides only, not prints (except in January, when the mandatory theme is "People").
- Prints are judged in one class category.
- Open competitions are on any subject matter in classes B, A, and AA.
- Up to a total of 5 photographs may be submitted in any of the competitions.
- Five points are awarded for entering the competitions, regardless of the number of entries members actually enter.

### CLASSES — B, A, AND AA

All new members begin in Class B. Promotion to Class A requires **5 awards** within the last 20 contests. Promotion from Class A to AA requires **8 awards** within the last 20 contests. Members should keep track of their classes to avoid errors.

### THE POINTS SYSTEM

- 5 points** automatic for entering monthly competition;
- 5 points** for 1<sup>st</sup> place;
- 3 points** for 2<sup>nd</sup> place;
- 2 points** for 3<sup>rd</sup> place;
- 1 point** for Honorable Mention.

**In addition, points are given for awards in non-monthly competitions, including the IPS Annual Exhibit and exhibit preselection, as follows:**

- 7 points** for 1<sup>st</sup> place;
- 5 points** for 2<sup>nd</sup> place;
- 4 points** for 3<sup>rd</sup> place;
- 2 points** for Honorable Mention.

At the end of the season, those with the most points win 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> place as **Photographer of the Year**. There is also an award for new members who start off in B Class and who gain the most points; it's called **Rookie of the Year**.



## TECHNIQUES AND TIPS

### TIPS ON PHOTOGRAPHIC COMPOSITION

(Second of a Series)

by Maurice Asseo

*Editor's Note: This is the second of a series of articles by IPS member Maurice Asseo, taken from the summary of his book on photographic composition, Expressive Color Photography, A Course in Visual Design.*

#### *EMPHASIS THROUGH PLACEMENT*

The various components of a photograph must be located within the frame in an easily understood relationship to each other. Emphasis on the focus of interest of the picture is achieved through its placement within the frame, contrast with its background, repetition, break in continuity, surrounding empty space, and lines leading to the point of focus. Different placements of a single object can result in totally different images.

The "rule of thirds" is a method of placement of the main points of focus of a photograph (at the junction of lines located about one third of the distance away from the sides of the picture) that establishes a balanced interplay between them.

Framing, i.e., looking at the subject of the picture through a dark, enveloping, foreground, is a special case of multiple planes that keeps the eye on the intended focus of the picture.

Photographs are static images, but oblique, piercing, deformed or blurred shapes, or simply the unbalanced placement of an object create a visual tension that we equate with movement. An object or person shown in motion should usually be seen moving into the picture and not out of it.

#### *PERSPECTIVE*

Perspective, in photography, means the depiction of volumes and three-dimensional relationships on a flat surface. A feeling of depth can be achieved through combinations of: overlapping of objects, oblique lines of sight, the use of side lighting, selective focusing and gradients in brightness, saturation, sharpness, hue and size.

Selective focusing is achieved by a careful selection of the depth of field, i.e., the range between the closest and farthest distances within

which objects remain sharp on the photograph. The longer the focal length of a lens or the larger the diaphragm is opened, the narrower the depth of field.

Perspective also means the angle of view the camera has of a given scene. The orientation of that angle is determined by the position the photographer takes with respect to his subject; the width of the angle of vision depends on the length of the lens.

Short, wide angle lenses emphasize the foreground of a photograph with respect to the background and make enclosed spaces look larger, but the shorter the lens, the greater the risk of parallax.

The longer the lens, the closer the subject appears to the camera, but the narrower the depth of field. A medium-long lens is recommended for portrait photography. It is less intrusive than a normal lens on the person being photographed and reduces the apparent "swelling" of the face (or barrel effect).

Unusual orientations of the camera, such as looking up into the branches of trees, or down from a helicopter, can result in dramatic pictures.

Choosing the angle from which a photograph will be taken will help place the main subject of the picture against a background or a negative space that will best complement it and avoid the intrusion of "parasites" into the composition. You are not finished taking pictures of a subject until you have walked all around it.

#### *KEEPING IT SIMPLE*

Art, like science, seeks order and pattern in our environment and relies on simplicity. A simple photograph is one that uses the smallest amount of information to define its subject and presents that information in the most orderly fashion. Simplifying a picture helps the viewer focus his

attention on its essential elements and discover something that he had looked at before but had not perceived.

Since a camera puts on film everything found within its field of vision, a picture can be kept simple by getting close to the subject, positioning the camera at an angle that eliminates “parasites,” recurring to limited depth of field or exposing for the brightest elements of the picture. Fog, mist or smoke and backlighting are also good simplifiers.

A parasite is anything that distracts the viewer’s eye from the main subject of the picture. It can be a branch sticking into the picture, trash lying on the ground or the vapor traces of an airplane that just flew by. Parasites are most bothersome when they are found at the bottom of a picture, where they interfere with the “entrance” into the photograph.

Simplicity must not, however, be sought at the expense of the dynamism of the picture or of the message it carries. Simplicity in art can be defined as a balance between harmony and tension after the elimination of the superfluous.

#### *DERIVATIONS AND OTHER SPECIAL EFFECTS*

Each manipulation of the camera entails a simple derivation from the “truthfulness” of the subject of a photograph. More complex derivations, often classified as experimental photography,

are part of the general trend toward abstraction observed in modern art.

A few of the simpler experimental techniques that do not require lab processing include Polaroid transfers, Mylar reflections, black light photography and multiple imaging.

Multiple imaging can be obtained through double exposure, sandwiching of slides or digital manipulations. Double exposure is a light additive process. It requires careful planning and a clear perception of what the end result could be. Sandwiched slides result in a light subtraction. They are easier to compose than double exposures but may result in too dark pictures.

The development of digital photography has opened a whole new world of creative opportunities. Color slides or negatives made on regular film can be scanned for ulterior digital manipulations.

The brightness and intensity of the scanned image can be digitally adjusted. Parts of the picture can be erased or “cloned” onto other parts. The photograph can be blurred, textured, enveloped in a vignette or transformed into a sketch. Its colors and morphology can be modified. The quality of the end result will depend first on the quality of the original photograph, then on the degree of resolution of the scanning process, the sophistication of the computer software and the quality of the printer and paper.

— Maurice Asseo □

## **MEMBER GALLERY**

### **THE LEFT-BRAIN/RIGHT-BRAIN CONVERGENCE IN PHOTOGRAPHY**

#### **Or: Why I Am Awe-Struck by My Favorite All-Time Photograph**

**by Bill Katzenstein**

**A**t this juncture in time, science can only hypothesize on the nature of consciousness, never mind explain how we think. All the more reason we are driven to query and explore the human psyche. In the field of photography, substantial speculation has been offered on the workings of the mind in the creation and appreciation of images.

A dichotomy of supposed left-brain and right-brain functions has been a popular approach in

explaining mental processes affecting photography and other arts. “Left-brain thinking” is analytical, logical and forward-looking — so-called linear thinking. “Right-brain thinking” is intuitive and tends to the emotional and spontaneous.

People are said to be inclined to either the left- or right-brain approaches. Whether such cerebral processes actually occur on opposite sides is arguable, but research reportedly indicates that analytical and emotive thinking

appear concentrated in different areas of the brain.

*ASSOCIATION OF RIGHT-BRAIN THINKING WITH ART*

Photography in its early years was considered a reproductive rather than an artistic endeavor. Producing an image required extensive preparation and carefully planned, utterly still composition. As such, the nature of photography was initially seen as mechanical and analytical at best.

In contrast, painting on canvass was considered intrinsically creative. When photography began to be accepted as an art form in the early 1900s, a major objection was that the craft was supposedly a left-brain rather than a right-brain function. (Sounds extreme, but note that a widely accepted fact in that era was that criminal tendencies could be gauged by the shape of the skull.) To expressly counter the view that photography was not art, many photographers adopted soft-focus techniques to produce the look of impressionist paintings.

Photography came to be accepted as an art form by the 1930s. Art students were encouraged to develop their “right-brain thinking,” emphasizing freewheeling composition, unconventional perspective and metaphorical imagery. Debate about left- and right-brain thinking quieted to concerns such as the inter-relationship of the approaches and the extent to which the right-brain approach should be encouraged.

*THE CONVERGENCE OF LEFT- AND RIGHT-BRAIN APPROACHES*

Two recent articles characterize contemporary thinking about the dichotomy of analytical and intuitive approaches to photography.

“Does Your Left-Brain Know What Your Right Brain Is Doing?” by Michael Fulks appeared in *Apogee Photo Magazine*, August 2002. Fulks begins by relating the evolution of the camera as a factor in a long-term shift from left-brain predominance (previsualization and highly technical setup) to right-brain emphasis (impressionistic and even spiritual). Photographers have been given an extraordinary degree of latitude as a result of the simplification and progressive automation of 35mm photography, and more recently, digital photography.

Fulks does *not* suggest the pendulum may

have swung too far to right-brain, intuitive picture taking. Rather he first distinguishes between feminine and masculine tendencies in photography, and posits that male photographers have traditionally tended toward left-brain, analytical approaches (and that this remains a problem), whereas women are supposedly more balanced in their approach. However, this is not his main point.

Fulks emphasizes that analytical and intuitive approaches to picture taking should be complementary and vary, depending on the situation. Basic common sense this, but a major proportion of photographers are not prepared — mentally or technically — to apply either analytical or intuitive approaches to photographic situations.

The photographer who is not willing or able to do spontaneous “right-brain” shooting will probably lose numerous one-time opportunities. The photographer who thrives with utterly spontaneous creativity would nevertheless also miss some fine images because of a reluctance to stand back, consciously survey a scene and methodically plan for a particular perspective or technique.

*LEFT-AND RIGHT-BRAIN EFFECTS IN THE EYE OF THE BEHOLDER: AN EXPLANATION OF COMPELLING PHOTOGRAPHY*

A second piece treats the cognitive and sensual aspects of photography from the perspective of the audience or clientele of the photograph. “Beyond the Basics: Strategies for Creating Award-Winning Photographs” by Glenn Hohnstreiter was published in *View Camera* magazine, November-December 2002. The central theme of this article is that both analytical and emotional content — left- and right-brain contributions — are necessary for an image to be compelling.

Hohnstreiter argues that an awe-provoking photograph must combine visual beauty with cognitive stimulation. Not heavy stimulation, but a stirring of our thinking, or wonderment, however momentary. In Hohnstreiter’s words:

“Left-brain/right-brain balance is an often overlooked concept in advanced photography... left-brain images are typical ‘record pictures’ — the viewer sees little artistic content because there is little creative or imaginative stimulation. Right-brain-only photographs are visually beautiful but

provide limited analytical stimulation. In such images, the left brain evaluates and classifies the subject quickly, and then loses interest. When balance is achieved in an image, the left brain reacts to the inherent meaning while the right brain appreciates the artistic expression.”

The message: a photograph moves us when beauty and a story are joined in the image.

*“THE TETONS AND THE SNAKE RIVER,  
GRAND TETON NATIONAL PARK, WYOMING,  
1942”*

Let me confide to you that the above photograph by Ansel Adams is my all-time favorite. Surely you know it. The Teton mountains majestically thrust into a sky of sun-lit storm clouds, a gorgeous spectacle... as the Snake River meanders around two bends in the foreground before sweeping into the mountains, causing the mind

to wonder and follow its course for an enchanting moment. The rugged beauty of the mountains meeting the gently meandering river, softened by a subtle mist, does indeed appear to create the special emotion I sense when gazing upon that image.

The construct illustrated by Hohnstreiter methodically explains some typical reactions to imagery. Why do photographs of sunsets or national monuments so often fail to inspire or place in competitions? Because our left-brain thinking tells us we’ve been there and done that — nothing new so let’s move on please. Nevertheless, if a photograph of a sunset or other frequent subject includes a novel perspective or array of color or form that leads us to wonder, then the image may impress after all.

— Bill Katzenstein □

## NEW AND NOTEWORTHY

### MORE INFORMATION ABOUT FRASER GALLERY’S UPCOMING PROGRAMS

December presenter Catriona Fraser announced a number of programs to be organized by Fraser Gallery in the coming year, as well as an initiative of her own in support of women photographers. These are outlined below; some additional information and sign-up forms are included in following pages.

☛ **The 2003 Bethesda International Photography Competition.** Deadline: February 4. Cash awards plus a solo exhibition at the Fraser Gallery for the Best of Show winner. Juried by Phillip Brookman, senior curator of photography and media arts at the Corcoran Gallery. For entry forms, send a self-addressed stamped envelope to the Fraser Gallery, 7700 Wisconsin Avenue, Suite E, Bethesda, MD 20814, or visit [www.thefrasergallery.com/bethesda-photography.html](http://www.thefrasergallery.com/bethesda-photography.html).

☛ **“Success as an Artist: A Business Seminar for Emerging Artists.”** Next seminar is being offered on February 2, 12-7 p.m. This is the acclaimed seven-hour seminar designed and presented by Fraser Gallery owners Catriona Fraser and F. Lennox Campello to cover the business, promotion, presentation, career growth and perspective on gallery issues that an artist needs to know in order to launch a successful art career. For details on topics covered, registration forms as well as testimonials from the many artists who have taken this seminar since it was first offered in 1999, visit [www.thefrasergallery.com/seminars.html](http://www.thefrasergallery.com/seminars.html). For any further details, call the Fraser Gallery at 301-718-9651.

☛ **Secondsight**, a new organization dedicated to the advancement of women photographers through support, communication and sharing of ideas and opportunities, will hold its inaugural meeting at the Fraser Gallery (see address above) on Friday, January 31, at 6:30 p.m. If you would like to attend, send an e-mail to [secondsight@hotmail.com](mailto:secondsight@hotmail.com) or call 301-718-9651. The meeting is free but an RSVP is required to attend as space is limited. Secondsight’s first guest speaker is Lida Moser, one of the most respected and collected photographers in the United States, an author of many books on photography, a former photography columnist for *The New York Times* and an early member of the New York Photo League. Moser, who started her career as an assistant to Berenice Abbott in the 1940’s, will give a slide presentation of her work and then discuss her experiences as one of the women pioneers of American photojournalism. □











# INTERNATIONAL PHOTOGRAPHIC SOCIETY

## MEMBERSHIP APPLICATION/RENEWAL

Send a check for \$20, payable to *International Photographic Society*, to:  
Caroline El-Helou (IMF), Room IS2-1300 (phone: 202-623-6699)\*

Name: \_\_\_\_\_

Phone/ext.: \_\_\_\_\_ Mail Stop Number/Room: \_\_\_\_\_

Fax (if outside Bank/Fund): \_\_\_\_\_

Mailing address (if outside Bank/Fund): \_\_\_\_\_

E-mail address (MANDATORY): \_\_\_\_\_

*Your e-mail address is vital for the timely dissemination of information by the club. Please provide it.*

Please check below the activities you could help with:

<input type="checkbox"/> Social	<input type="checkbox"/> Monthly competitions	<input type="checkbox"/> Computer
<input type="checkbox"/> Clerical	<input type="checkbox"/> Programs	<input type="checkbox"/> Classes
<input type="checkbox"/> Help new members	<input type="checkbox"/> Publicity	<input type="checkbox"/> Phoning

I understand that the club depends entirely on the time contributed by its members.

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

*\*Note to new members: If you joined in April, May or June 2001, you don't have to renew; you're paid through the end of the season.*

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### **IPS SUGGESTION BOX**

*If you have any suggestions for the club, please write them down below, cut at the line above and send this box to José M. Cartas (IMF), Room IS5-704.*



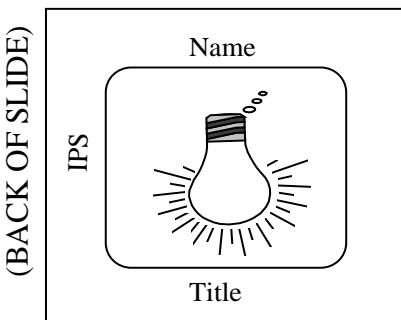
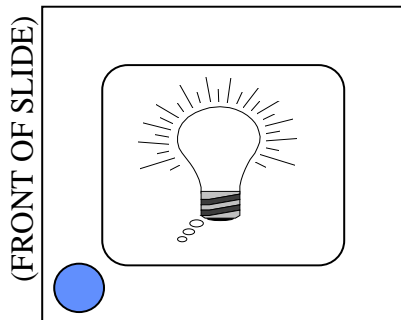
# INTERNATIONAL PHOTOGRAPHIC SOCIETY

## COMPETITION ENTRY FORM

*(Fill out and hand in with your entries)*

Name: \_\_\_\_\_ Class: \_\_\_\_\_  
 Room: \_\_\_\_\_ Phone: \_\_\_\_\_ Month: \_\_\_\_\_  
 Theme: \_\_\_\_\_

	Title	CATEGORY <i>(check one for each photo)</i>			
		Slides		Prints	
		Theme	Open	Color	B/W
<b>1</b>					
<b>2</b>					
<b>3</b>					
<b>4</b>					
<b>5</b>					
<i>(Five entries per person maximum)</i>					



### DON'T FORGET TO MARK YOUR SLIDES

- *Holding the slide the way it is to be viewed (front of the slide), put a red dot in the lower left-hand corner of the mount.*
- *Flip the slide over vertically, so that you are looking at the back of the slide (with the picture upside-down).*
- *Add your name (top of the mount), the club name (IPS, left-hand side) and the slide title (bottom of the mount).*