Alumni News

New Work • Exhibitions • Workshops • Publications • Folios

May, 2019

In This Issue

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

Exhibition & Installation

Dan Baumbach

Exhibition & New Work

Neil Folberg

Workshop

Lois Greenfield

Award

Vladimir Kabelik

Exhibitions & Updated Book

Wayne Levin
Exhibition & Installation

My Breaths images are on display at the Dairy Arts Center in Boulder, Colorado for the Denver Month of Photography, March 7 through April 14. The curator painted the wall specifically to go with the photos.

Also, an 8'x8' backlit photo from my Grass Manageries series greets you as you enter the new Della Cava Pavilion of Boulder Community Hospital.

Baumbach in LensWork and LensWork Extended #137
Prairie Grasses

Photographing prairie grasses over the last four years has taught me to just surrender and be patient. I just go out, get absorbed in my subject matter, and have fun. There’s nothing I’d rather do than wander along a stream, or kneel in the tall prairie grasses to gaze through them to find the gift that awaits.

Back issues of LensWork Extended perpetually available here.
Exhibition & New Work

Traversing East
Michael Berman & Neil Folberg

Opening reception: Friday, May 10, 5-7pm
Exhibition is on view through June 15, 2019

Obscura Gallery presents Traversing East, an exhibition with Michael Berman and Neil Folberg, two contemporary photographers who both come from, participate in, and extend the tradition of Western landscape photography. Both artists now immerse themselves in Eastern landscapes to discover the unseen, and explore humanity’s relationship to nature both physically and spiritually.

Read the Press Release.

Images from Neil Folberg’s latest series, White Winds, can be viewed here.

Folberg's work is a perfect example of creative vision inspiring the artist to overcome technical challenges. The result is a body of work which both touches the soul and fills us with wonder.

Back issues of LensWork Extended perpetually available here.

Folberg in LensWork #53
Celestial Nights: Visions of an Ancient Land

Nahal Ef-AL, 2013 by Neil Folberg
White Winds #8 by Neil Folberg
White Winds #22 by Neil Folberg
Workshop

This spring, capture the dance photographs of your dreams, and join Lois' upcoming Weekend Dance Photography Workshop on June 8th & 9th, 2019!

In this two-day intensive workshop, learn how Lois produces crystal-sharp images and designs her signature sculptural lighting for dancers. After learning her technique, you will be able practice “seeing” the elusive moment of capture by photographing professional dancers from well-known dance companies using Lois’ Hasselblad camera and Broncolor lighting system. Tethered shooting allows images to be seen on a monitor immediately, providing instant feedback and easy communication with the dancers.

Take the opportunity to craft the lighting scenarios you’ve always imagined and experiment with the use of props in your photographs while gaining experience in directing professional dancers in front of the camera — turning your vision into reality.

From beginners to professional, the workshop is catered to all skill levels. The workshop group is also kept small to ensure each participant gets individualized instruction and plenty of shooting time — be inspired and learn about the magic behind Lois’ captivating images!

Click here to learn more about the workshop and to see a slideshow of images created by past workshop participants. To contact Lois Greenfield Studio, you can email us.

"The ostensible subject of my photographs may be motion, but the subtext is Time. A dancer’s movements illustrate the passage of time, giving it a substance, materiality, and space. In my photographs, time is stopped, a split second becomes an eternity, and an ephemeral moment is solid as sculpture."

Greenfield in LensWork and LensWork Extended #124

Lois Greenfield: Moving Still

"The ostensible subject of my photographs may be motion, but the subtext is Time. A dancer’s movements illustrate the passage of time, giving it a substance, materiality, and space. In my photographs, time is stopped, a split second becomes an eternity, and an ephemeral moment is solid as sculpture."

Back issues of LensWork Extended perpetually available here.
Vladimir Kabeleik has won the “Vintage Image” category in the “Looking Back — Looking Forward 2019” contest organized by B&W magazine. This issue has just hit newsstands.

Kabelik in LensWork and LensWork Extended #59

Remembering Prague

When switching from the subject of filmmaking to photography, Kabelik states that he always admired the work of Josef Sudek, “but my friendship with Miroslav Hak has forever cemented my love and understanding of photography.”

Back issues of LensWork Extended perpetually available here.
Exhibitions & Updated Book

I'm happy to announce an exhibition of my work at the beautiful new Polu Gallery at the Waikiki Sheraton. Opening May 4th, on display until May 31st.

I'm equally excited to announce the 3rd edition of Flowing by Datz Press in Korea, along with an exhibition of that work currently at the D'ARK ROOM Gallery in Seoul South Korea, until May 31st.

An updated, and larger edition of my book Akule will be published this fall by Bess Press, in Honolulu.

I've updated my website, adding new work to many of the pages, including new pages on Fish Schools and Waves, and a new selection on the New Work Page.

Levin in LensWork and LensWork Extended #107
Water People

“While my photography has consisted of many aspects of the underwater world, I have been fascinated with photographing people within the ocean. In particular, these photographs have concentrated on people who are not only at home in the water, but who are absolutely in tune with the sea: Water People.”

Back issues of LensWork Extended perpetually available here.
We always enjoy the opportunity to look at new work. In fact, about half of what we’ve published in *LensWork* and *LensWork Extended* comes from submissions that were originally unsolicited, that is to say, from readers and subscribers like you. We love giving exposure to photographers who are doing good work but are not plugged-in to the publicity machines that galleries and traditional publishers provide!

Our submission guidelines are available in the link below. Please review these submission guidelines and then feel free to send in your work for consideration.

Obviously, we can’t publish everything that is submitted, but we also can’t publish work that isn’t ever submitted! The best way to start is to send in the work and let us take a look. Thanks!

**Portfolio Submission Guidelines for LensWork**

NEW! Portfolio Submission Guidelines for LensWork

We continually review portfolios for publication. Obviously, we can’t publish everything that is submitted, but we also can’t publish work that isn’t ever submitted! The best way to start is to send in the work and let us take a look.

We give preference to portfolios of related images or themes as opposed to collections of “my 10 best shots.”

Unlike the images used to illustrate articles or techniques, the portfolios in *LensWork* are photographs intended to stand alone on their own merits. Consider them “mini-books” or small gallery shows, if you will.

We publish portfolios of 10-20 photographs in the print versions, but have the ability to expand this number in the digital media editions. Typical submissions are 10-20 images from which we can edit a selection ideal for the magazine and use all or most of the images in the *LensWork Extended*. You need not have this many images to submit your work for review. We have, on occasion, accepted for publication submissions with as few as 10-15 related images.

**New LensWork is Both Color and B/W**

As of issue #125, *LensWork* (magazine) now publishes both color and black-and-white work. We print in 23-micron dot stochastic using state-of-the-art sheet fed press process. We’ve won numerous awards for the outstanding quality of our printing.

**What to send**

Complete submissions that are “ready to publish” are required. Please review the Submission Checklist.

We do not review portfolio projects, samples, incorrect names, or other “This is good and tell me if I should submit work” inquiries. Please be sure when you submit work for review that we have everything we need to publish if your work is selected. For example, please do not send inkjet prints for review without also including high resolution files as outlined below.

**Images**

**DO NOT PHYSICALLY MAIL YOUR SUBMISSION**

We no longer accept submissions only via digital transfer—digital, email, hard drive, via website...

Please do not send inkjet prints or other physical materials as these will only slow down the review process of your submission. If you need help with transforming your files, please send us an email for assistance.

We do not review websites.

Digital files should be flattened (no layers) and may be either RGB or grayscale mode images. Dusting is not...