

Black & White Fine Art Photography Magazine

ADORE NOIR

Deep Black
**BENOIT
COURTI**

Blowout
**LEON
SYFRIT**

Albion
**JANA
HUNTEROVÁ**

**THE MEDIUM IS
THE MUSE Part II**
By Shana Braff &
C.M. Kushins

ISSUE 43 • APRIL • 2018

Bodyscapes
**PATRICIA
BORGES**

Street Work
**REUBEN
RADDING**

From Land to
Sea and Back
**TONY
HERTZ**

ISSN 1925-5160

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Editor's Notes

Benoit Courti's feature *Deep Black* takes one into the depths where the soul feels light as feathers dance, and dark as love becomes a tug-of-war. His crisp images capture the light and dark and highlight the epitome of the human journey: fortune, and love as they slip through our hands through the sands of time.

In Jana Hunterová's feature, *Albion*, we see the weathered face of an older man as he walks by a bright and shiny building, he is moving through the photo just like we are moving through life, structures surround us and when we're lucky the light of the sun warms us. And if it doesn't we can turn to Hunterová's photos and notice a welcoming light in all the photos, even the ones without sunlight. There is light in everything.

Leon Syfrit's feature *Blowout*, redefines the notion of sculpture as his scrap treasures are found and posed only to be photographed, he tells us that, "...I don't find the actual sculpture to be engaging. The magic happens when I take the photograph." His photographs are the piece. The frayed lines and root like movement of the abandoned rubber evoke poetic movement; letting us know that the journey is not done.

The Medium is the Muse II, A brief history of inspiration and influence, by C.M. Kushins and Shana Braff, explores the connection between photography and the cinema and how the disciplines inspire each other.

Patricia Borges tells us that, her feature, *Body-scapes*, "is a tale of love...a tribute to the feminine soul, its curves and moods...the series illustrates the nuances of a body that stretch and

arouses to life." Senses are heightened as one views the photographs; we feel the strength and the presence of the feminine.

In his feature *Street Work* Reuben Radding tells us, "It's never been easier to take a photograph, but it's extraordinarily difficult to make a picture that makes you feel something." Radding's photographs are full of captured moments that are full of feelings: a rushed mother pulling her son; a young boy eyes a clear casket apprehensively as it moves, what appears to be; the likeness of Jesus through the streets; a woman posing like a model as people walk towards her. And yet, maybe the woman pulling the boy is not his mother, maybe the casket does not hold Jesus' likeness and maybe the woman is not a model, the story each photograph tells belongs to the photograph and the viewer. Feelings change from person to person and moment to moment.

Tony Hertz's feature *Land to Sea and Back* "honor the diverse, unique natural landscape and seascape beauty of California." Hertz's palm trees have the perfect view of a pacific lit up by a golden sun, shining despite a large group of clouds. His surf jumps at you with the joy of movement; each droplet of sand and sea saluting us.

So...Dim the lights, go to your favorite place, sit back, relax and enjoy!

Sandra Djak Kovacs

ON THE COVER



BENOIT COURTI

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RESOURCES / MIXTAPES

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Plant and Roe Detail



FEATURED

BENOIT COURTI



“The images are directly inspired by my feelings, and each image marks a moment in my life.”

DEEP BLACK Interview with Benoit Courti

AN: Please introduce yourself. Where are you from?

BC: My name is Benoit Courti, I am a forty-three year-old French photographer and musician. I lived in Paris for a long time before moving to the coast a few years ago.

AN: How did you become interested in photography?

BC: I always liked photographs. I got my first film camera when I was twenty years old. However, I started working in music and did not have time to devote myself to photography seriously. I still went to see a lot of exhibitions



and bought photo magazines because that was great inspiration for my music—for me, photography, film and music are linked. I have been interested in photographs without thinking that one day I will do it too, it was only in 2010 that I started to make my first portraits; that's when I became a professional photographer.

AN: Please tell us about your series *Deep Black* and what inspired you to create this body of work.

BC: With this series, I explored simple subjects and strong symbols. The images are directly inspired by my feelings, and each image marks a moment in my life. I am very attached to the symbolism of the image, the story and the feel-



ing it evokes. It's almost like life is a movie, and we can press the pause button.

I remove the notions of space and time as much as possible so that I can concentrate on the essentials. I like the limitless black background; it's as if these moments were transposed into a kind of painting. I built this series gradually; I do not force myself to make

images, I let it happen naturally.

AN: How do you capture and process your images?

BC: I don't need a lot of things for my photo shoots. I use only a black background that I can move everywhere, as for the light, I use one or two lamps with continuous lighting,



sometimes I work with natural light.

I work with fixed focal lengths, most often a 35mm f1.4 and an 85mm f1.2. I pay close attention to the light in the shot; I must be able to see my image almost definitive in the preview of my camera. The sessions are quite short, and I do not take a lot of shots. In post processing I rework the levels with a curve and some ad-

justments on particular areas, I don't do a lot of treatment.

AN: What or who are your influences?

BC: The first photographers that really caught my attention were Richard Avedon, Herb Ritts, Helmut Newton, Lindbergh and Demarchelier, these are the photographers that made me love



photography, especially beautiful black and white images. I think inspiration comes from everywhere, not only other photographers, but it also comes from books, films, music, and people we meet, whatever touches us, life, in general, is a tremendous inspiration for me.

AN: Do you have any upcoming projects or shows?

BC: I've been experimenting with mixing images with sound. I also started making video clips; I would also like to work on a project to make moving photographs. I like the relationship between music and images; I invite you to go see the *videos* section on my website.

AN: What is your final say?



BC: Cultivate your curiosity, try new things, learn to look, listen, explore, and feel. Be sure to always be yourself. ♥

See more [at: benoitcourti.net](http://benoitcourti.net)









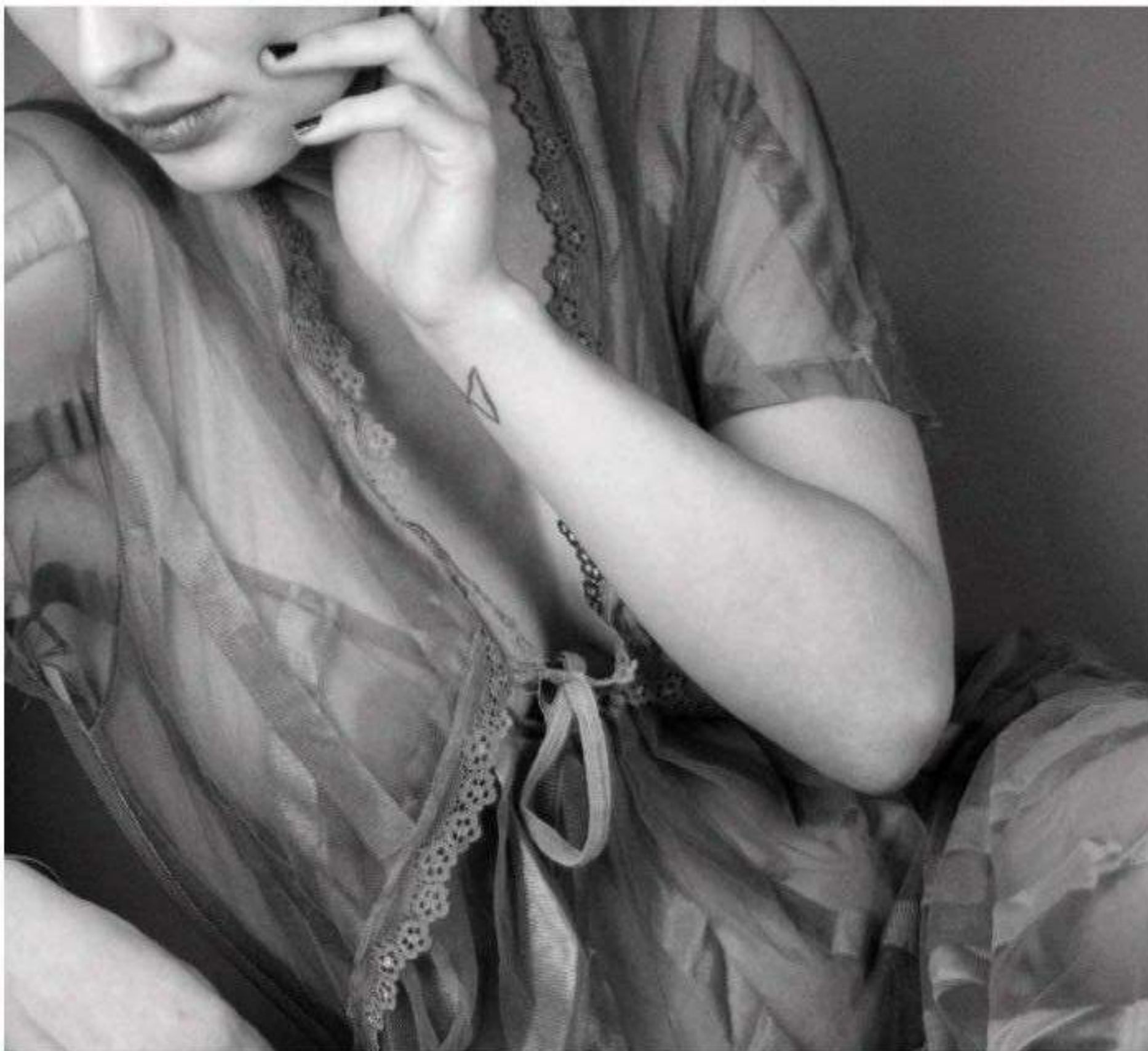








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FEATURED

JANA HUNTEROVÁ



“The world around us isn’t perfect, it is fluent, frayed, and unbalanced. I follow my feelings; I like the coincidence and the mystery.”

ALBION Interview with Jana Hunterová

AN: Please introduce yourself. Where are you from?

JH: I was born in Liberec in the Czech Republic, but I have lived in Prague for the last seven years. I am a student of a doctoral program at the Institute of Creative Photography of Silesian University in Opava.

I don't deal only with photography, but also with the history of photography, curatorial and lecturing activities, and more recently I'm experimenting with short films. I am a member of the international art association Urban Dialogues.



AN: How did you become interested in photography?

JH: I was close to photography as a child because my dad was a photographer and he enlarged his photos in the darkroom. I began photography professionally many years later when I divorced and decided to change my life. I needed creative expression, and I wanted

to make a new sense of my life. I began taking various photographic courses, firstly in Liberec, later in Prague and finally at the Institute of Creative Photography of Silesian University in Opava (bachelor, then master and now doctoral program).

AN: Please tell us about your portfolio *Albion* and what inspired you to create this work.



JH: In addition to photography, my passion is travelling. I love to discover other cultures and new places. I like it everywhere because in every place on our planet there is something extraordinary that makes me stop and take pictures. And since I concentrate on live photography, documentary, reportage and street photography, my travelling is very closely linked with photography. Years ago, I lived in Brighton,

and I even got married there. My daughter has her British citizenship and is now studying at the University in Edinburgh, so I'm periodically returning to Britain and taking photos. Any creative activities interact together and enrich each other, be it fine art, photography, literature, architecture, film or music. In my work, the connection to music is very important, so when I wander through the countryside or the



city, I am constantly listening to music. It can put me in a right mood and connect me with the place I'm moving in. In this case, it was the British rock band Babyshambles and their album *Down in Albion* from 2005.

AN: How do you capture and process your images?

JH: In the beginning, I photographed using film, then I went digital with a full frame camera, then with a compact camera and finally I began taking pictures with my cell phone. Too much technical perfection stopped me from having fun because I started to feel that it's not natural to me.

The world around us isn't perfect, it is fluent,



frayed, and unbalanced. I follow my feelings; I like the coincidence and the mystery. I work with classic artistic means of subjective art photography such as light and shadow, anti-composition, high contrast, large grain, backlight, motion and optical blur. Black and white photography allows me to concentrate on what's important to me in the image. Cell phone photography is also very specific to me

because I don't work with exposure, time or focus. I leave space for randomness and surprise. The square format also forces me to think differently. Cell phone can't zoom in, so I have to go very close, delve under the surface and unravel real emotions.

AN: What or who are your influences?



JH: Many years ago, when I started to take photos seriously, I spent a lot of time with books and photos of Josef Sudek. His perfect work with light fascinated me just like Rembrandt's chiaroscuro lighting. From the beginning, I focused only on still-life, because taking photos of people is a completely different discipline. In time, I have also begun to discover other photographers such as New

York school of photography's photographers: Robert Frank, Weegee, Diane Arbus, William Klein, and Bruce Davidson. Magnum Photos: Henri Cartier Bresson, and Josef Koudelka. Photographers with expressive approaches to photography: Antonín Kratochvíl, Daido Moriyama, Anders Petersen, Jacob Aue Sobol, and Michael Ackerman.



AN: Do you have any upcoming projects or shows?

JH: For several years I've been working on a project *Who am I? Just cosplaying?* The original subculture of Cosplayers originated in Japan in the mid-1980s and gradually spread to the US and Europe. The devotees are styled into the characters of their favourite game,

books, manga, anime and feature film heroes.

The classic cosplayer is dressed as a character of the same gender, but they often cosplay personas of the opposite sex. Their appearance may indicate the suppression of their own identity, race and gender so much that it is sometimes very difficult to define them. Their characters often lose the limits of their sexual



orientation, nationality and racial belonging. I focus on photographing their non-traditional portraits of emotions.

Another long-term project focuses on stories about migration, it's called *Movement*, and its impact on the next generation. The topic of movement of people is currently very topical, not just in Europe. I come from the Sudeten-

land, where my grandparents, grandmother from Ukraine and my grandfather, from Slovakia, came just after World War II. I'm looking for my roots in these countries, but also in the small district of the Belgian port of Antwerp Luchtball. Few people know that between the years 1820 and 1934, more than thirty million people emigrated from Europe to the US, of which two million flew from Luchtball.



The joint project of the international group Urban Dialogues, which includes nine artists from Europe, America, Africa and Asia, is also part of the same theme. The theme is water, movement, voyage, global connection, the variability of thoughts. The project shows a fusion between artistic similarities and differences between the West and the East, inspired by the Great Navigation period as a starting point.

From the trade practices of the 15th to the 19th centuries, to collaborations of art and ideas in the 21st century. The project will be presented in autumn in Portugal.

AN: What is your final say?

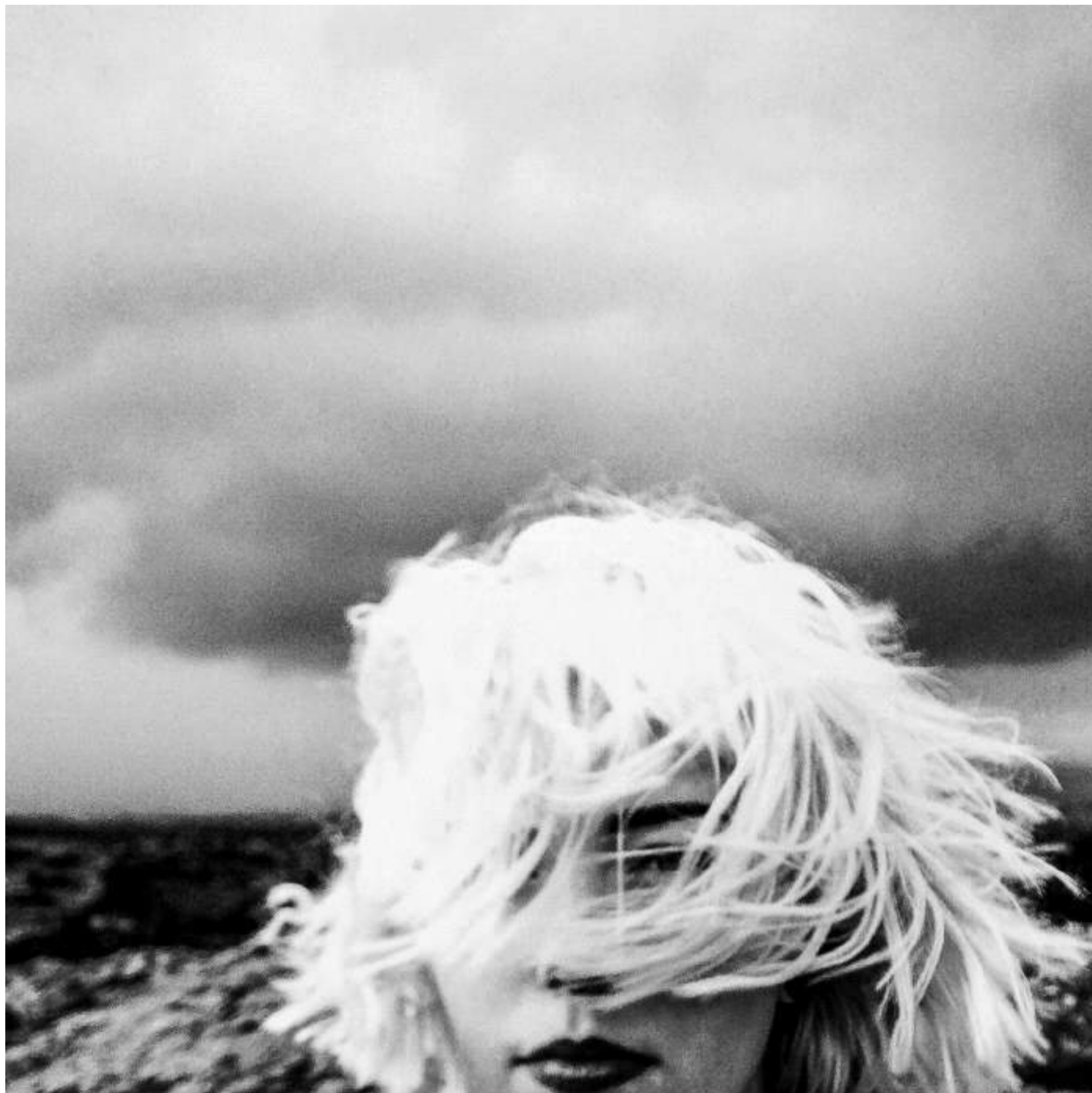
JH: I would like to say a quote from Czech writer, playwright and the first President of the



Czech Republic Václav Havel: *“The tragedy of modern man is not that he knows less and less about the meaning of his own life, but that it bothers him less and less.”* ♥

See more at: janahunterova.com
[instagram.com/janahunterova](https://www.instagram.com/janahunterova)
urban-dialogues.com/project-1























Albert the Bull, Audubon, Iowa

FROM THE SERIES

On the Roact:

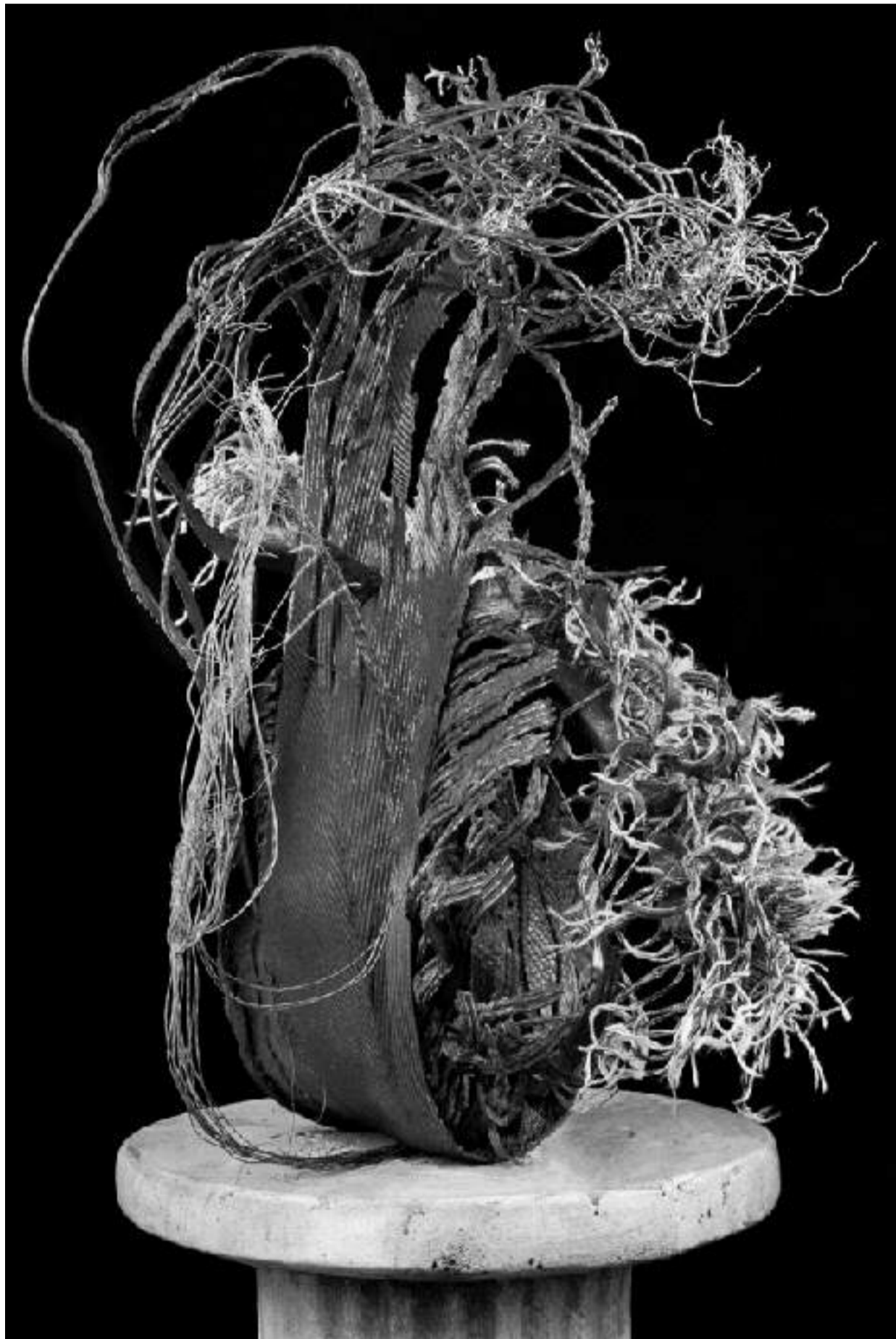
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FEATURED

LEON SYFRIT



“ I like the idea of taking something that is generally considered garbage and turning it into something beautiful.”

BLOWOUT Interview with Leon Syfrit

AN: Please introduce yourself. Where are you from?

LS: I was born and raised in Wilmington, Delaware. I currently live and work in Las Vegas, Nevada. I studied photography at the Delaware College of Art and Design, and the University of the Arts in Philadelphia, Pennsylvania.

AN: How did you become interested in photography?

LS: I was always curious about the darkroom and the process of developing film. So, while I was a student at DCAD, I decided to take a photography class. I was a fine art painting major at the time, and I had become dreadfully tired of staring at the empty canvas in front of me. I thought photography might be a welcome distraction. The first time I watched a print develop in the darkroom, I was hooked. Photography felt magical. I've been chasing the magic ever since I developed my first print, and I continue to be surprised.

AN: Please tell us about your portfolio *Blowout* and what inspired you to create this body of work.

LS: *Blowout* is an ongoing series of photographs of blown out automobile tires that I find along the highway in Las Vegas, Nevada. I like the idea of taking something that is

generally considered garbage and turning it into something beautiful. I also enjoy taking an everyday object, something we see and largely ignore, and making fresh and engaging pictures that encourage us to experience an ordinary item from a new perspective. This project was inspired by a conversation I had with a former friend and colleague. We were speaking about the idea of “life explosions,” and how they can seem so devastating, yet turn out so



beautifully and with such happy endings. I was thinking about the phrase *life explosion*, as I drove down the highway one day, and an exploded, blown out tire, caught my attention. I pulled off the road to see the tire. It looked gorgeous laying on the side of the road. I scooped it up and loaded it in my car. When I moved from Delaware to Las Vegas in 2016, I brought the tire with me, and eventually photographed it in my studio.

AN: How did you capture and process the images for this series?

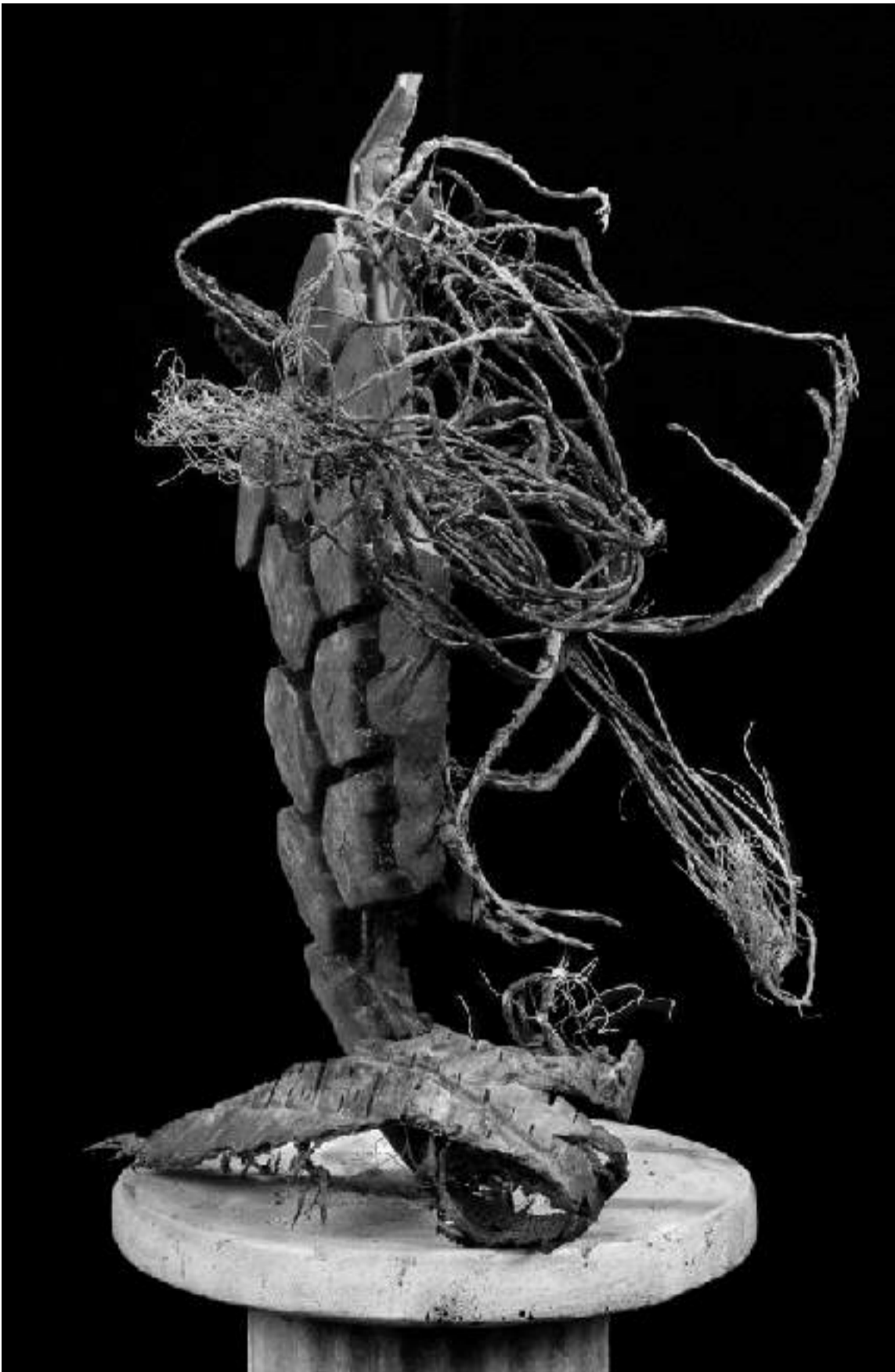
LS: I arrange each tire into a temporary sculpture and place it on a pedestal with a black background. I use several strobes for lighting. Interestingly, I don't find the actual sculpture to be very engaging. The magic happens when I take the photograph. I capture the images digitally.

AN: What or who are your influences?

LS: I have many influences—Irving Penn, Aaron Siskind, Jackson Pollock, Minor White, Wassily Kandinsky—to name a few. Seeing Irving Penn's pictures of cigar and cigarette butts was probably the first time I thought that garbage could be beautiful. Penn's images really opened my mind to possibilities I had not previously considered.

AN: Do you have any upcoming projects or shows?

LS: Yes. My image *NV_Las_Vegas_I-15 at Tropicana Avenue* is included in the 2018 Sony World Photography Competition group exhibition at Somerset House, London from April 20th–May 6th, and my image *NV_Las_Vegas_I-15 at Spring Mountain Road* is currently on exhibit at Darkroom Gallery in Vermont. I'm in the middle of my current project *Blowout*, so I have not started new work, but I do keep a list of possible project ideas



and titles on my phone. Many times project titles pop into my head before I have any idea what the images might look like. The project titles lead me to the imagery. Since I live so close to the Las Vegas Strip, part of me feels compelled to explore the phenomenon. My working title for the project is *Strip of Strangers*. I like the idea of a black and white series of some kind. Since the Vegas Strip is known for glamour and glitz, I thought black and white images could be a different approach. I want to strip away the glossy color of the strip, and focus on the dynamic created when a large number of strangers are thrust together for a brief period of time in such a small area. I have no idea of the eventual outcome, but this feels like a good starting point. In the meantime, I have more tires to photograph.

AN: What is your final say?

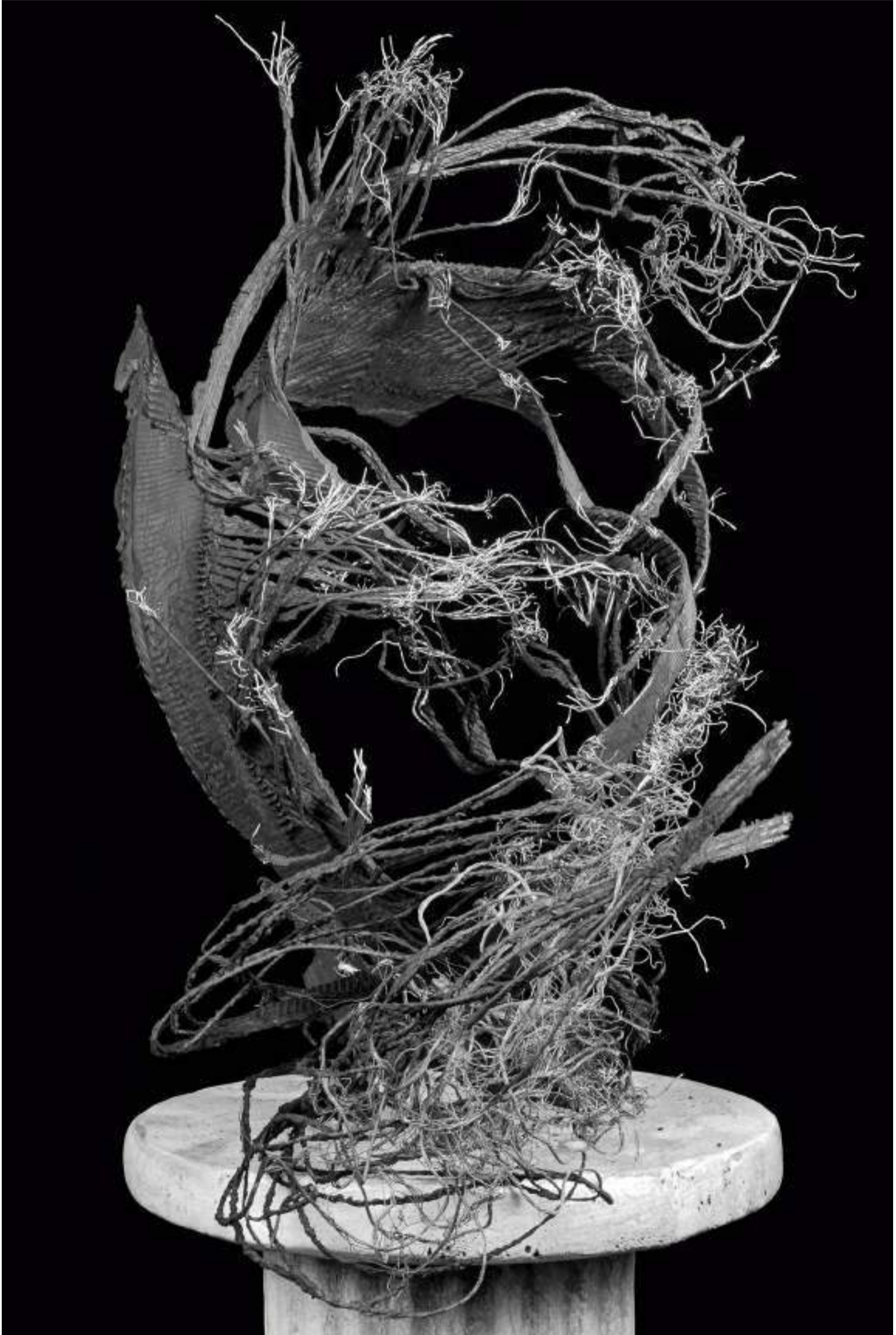
LS: I found this quote on a wall somewhere. I don't know who coined the phrase, but I like it, and when I feel like I'm going nowhere fast, I try to remind myself that in life and art "the process

is the reward." ♥

See more at: leonsyfrit.com
[instagram.com/leonsyfrit/](https://www.instagram.com/leonsyfrit/)



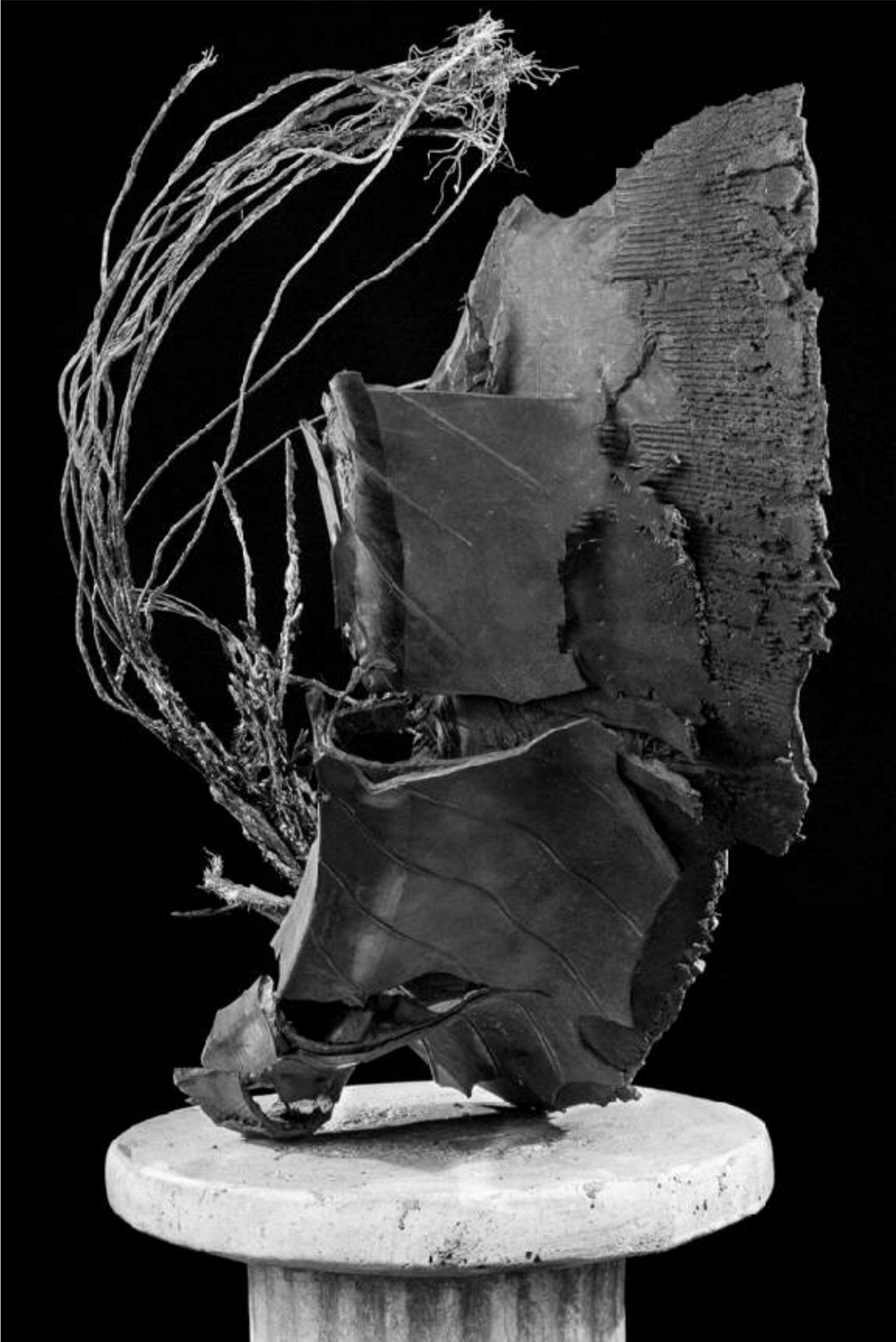
















Gary Schubert



Wildcat Hill © Gary Schubert 2018

Schubert@CarpeLucem.com

THE MEDIUM IS THE MUSE II

A brief history of inspiration and influence

By Shana Braff & C.M. Kushins

Continued from Adore Noir "Issue 42"

Many influential film directors in the first half of the twentieth century held the shared distinction of having been practicing photographers prior to tackling the moving image. When compounded with the fact that the birth of sound within film also heralded a means of incorporating every known artistic medium

iconic shots in his classic 1980 horror film, *The Shining*. Arbus was known for her unflinching eye for capturing photographs of outcasts and those on the outskirts of society. Her striking style owed in part to often shooting with a Rolleiflex medium format twin lens reflex that provided a square aspect ratio and a waist-level viewfinder. The viewfinder enabled Arbus to connect with her subjects in ways that a stan-

“During the 1950s and into the following decade, the band of young visionaries who made up the ‘French New Wave’ cinematic movement were likewise inspired by every form of art in their ground-breaking, ‘back-into-the-streets’ democratic form of independent filmmaking.”

into one large expressive work, it is remarkable that photography, humble in its seeming simplicity, retained its rightful place as the primary storytelling impetus in the greater whole. This is perhaps because icons, such as American film director, screenwriter and producer Stanley Kubrick, often deemed one of the greatest and most influential directors in cinematic history, not only began their professional careers as journalistic photographers (in the case of Kubrick, prolifically, for *Life* magazine), but continued to value photography as the ultimate inspiration to convey their desired blend of narrative, context, and emotional suspense. For instance, he used American photographer Diane Arbus', *Identical Twins*, Roselle, New Jersey, 1967 for one of the most memorable and

dard eye-level viewfinder did not. In Kubrick's deft hands, Arbus' dual portrait of young twin sisters is reimagined within a surrealistic nightmare.

Similarly, English film director and producer Alfred Hitchcock, widely touted as one of the most influential filmmakers in the history of cinema, was so entranced by the lone Victorian manor depicted in American existential realist Edward Hopper's, *House by the Railroad*, that he had a nearly identical one constructed for his 1960 film, *Psycho*. The same period that Hitchcock represented with Hopperesque staging, photographer Saul Leiter personified candid and urban streetscapes. During his period as a staff photographer for *Harper's Bazaar*

from 1958 through 1967, his impromptu photos of street scenes and the daily bustle of city life around Manhattan worked as an artistic, yet objective, visual chronology of the changes in style, fashion, and demeanor in the average passersby. As recently as 2015, American auteur, Todd Haynes used the long-forgotten works of Leiter as a springboard for designing his critically acclaimed period drama, *Carol*.

During the 1950s and into the following decade, the band of young visionaries who made up the “French New Wave” cinematic movement were likewise inspired by every form of

As noted French philosopher J.M.G. Le Clezio observed in his introduction to Bresson’s treatise on filmmaking, *Notes on the Cinematographer*, the director was long obsessed with the merger of allowing the techniques and candid nature of photography to dictate how much of his film stories could be told with the least amount of sound—including dialogue—aiming for an emotional experience wholly dependent upon the images being carefully displayed. While using his “sense of visual economy” to tell a story “without the need of words,” Bresson regarded filmmaking as the “invention of a new language,” that required a deliberate goal

“In the modern era, the influence of one artwork upon another is so evident that it can be morphed into numerous incarnations, some significantly more notable than others.”

art in their ground-breaking, “back-into-the-streets” democratic form of independent filmmaking—particularly photography, for which French artists had long been the leading advocates of its artistic legitimacy. One such member of the influential group was Robert Bresson, who, like Kubrick, had followed a creative trajectory that found him as a photographer and film critic as a young man, then a documentary filmmaker and, finally, a director. As he noted later in an illustrious career that included such innovative and critically lauded films as *Pickpocket* (1959) and *The Trial of Joan of Arc* (1962), all of the art mediums in which he had previously endeavored held a specific place in his hybrid style of gritty realism and meticulously curated shots which mimicked both classical photography and his documentarian sensibilities.

of “perfection”—not unlike the earliest professional photographers of his own country, nearly a century before. Bresson’s approach to melding the pragmatic realism of journalistic documentary filmmaking, along with the personal process of integrating other artistic forms in his collaboration with actors and his cinematographer, would have a long standing impact on the next generation of young filmmakers—including Bernardo Bertolucci, who would adapt Bresson’s practice of “dreaming” the next day’s emotional, *mise-en-scene*, allowing his lucid visions to dictate camera placement and narrative shifts, into his own pre-production process for *Last Tango in Paris*.

In the modern era, the influence of one artwork upon another is so evident that it can be morphed into numerous incarnations, some signifi-

cantly more notable than others. The caution is that digital advances and faster workflow will impede emotional focus and hinder reverence for gleaning inspiration from artworks of the past. A more positive angle would be to consider that the passage of time has also allowed for a significantly larger pool of reference from which new creators and new generations of pictorial storytellers can tap into the wellspring of inspiration, allowing the incisive vision of artists of the past to become muses themselves. Eras of literary movements, artistic movements, and new technologies birthing hybrid art forms all work to provide creative nourish-

animalistic urges and primal sexuality that still covertly underpins today's civilized society causing both friction and creative impetus for greater assimilation of our dual natures—and to simply show that modern music can inspire modern art. That symbiosis, he claims, is a never-ending cycle, regardless of the era of art in discussion.

“The [two] mediums create a means of communication that avoid words at times to connect, relate, inspire, and evolve its audience,” Weinreb continued. “The audibility of music may paint a picture in the listeners’ head, while

“Channeling the spirit of one artistic medium which sparks an artist’s internal fire and using it as the springboard for another chosen medium is probably a tradition as old as art itself and will likely persist in as yet unimagined ways.”

ment to the contemporary artistic climate.

“Both visual art and music have similar effects on humans,” believes Joseph Weinreb, curator of the Haven gallery in historic Northport, New York, which he owns with wife, gallery director Erica Berkowitz. In 2017, the couple arranged for a group series of artists contributing new pieces, all with the stipulation that a select piece of music must be the source of inspiration and the direct manifestation upon the canvas. A painter himself, Weinreb created a piece for the show, as well, a surrealistic and sensual depiction of a lithe, long-legged woman howling alongside a wolf. It’s source? Rock legend Warren Zevon’s signature anthem, *Werewolves of London*, which Weinreb picked due to the irony of using playful, novel lyrics to inspire a painting which explores the

a painting may remind the viewer of a song, a memory, or an emotion—they are interchangeable.” As gallery director, Berkowitz shares her husband’s philosophies behind the influential power of music on art but adds the importance of the universal nature of art’s influence as a whole. “Nothing transports and causes such a strong reaction than the familiarity of something seen or heard,” Berkowitz said. “[It is] a unison of two medias that we hope to make an even stronger impact ... One of our intentions is truly to connect people further with their peers and within the creative world.”

While in the digital age, the democratizing effect of new technologies like smartphones and inexpensive apps and editing software make the tools for creating art such as photography, literature, music and even film, more

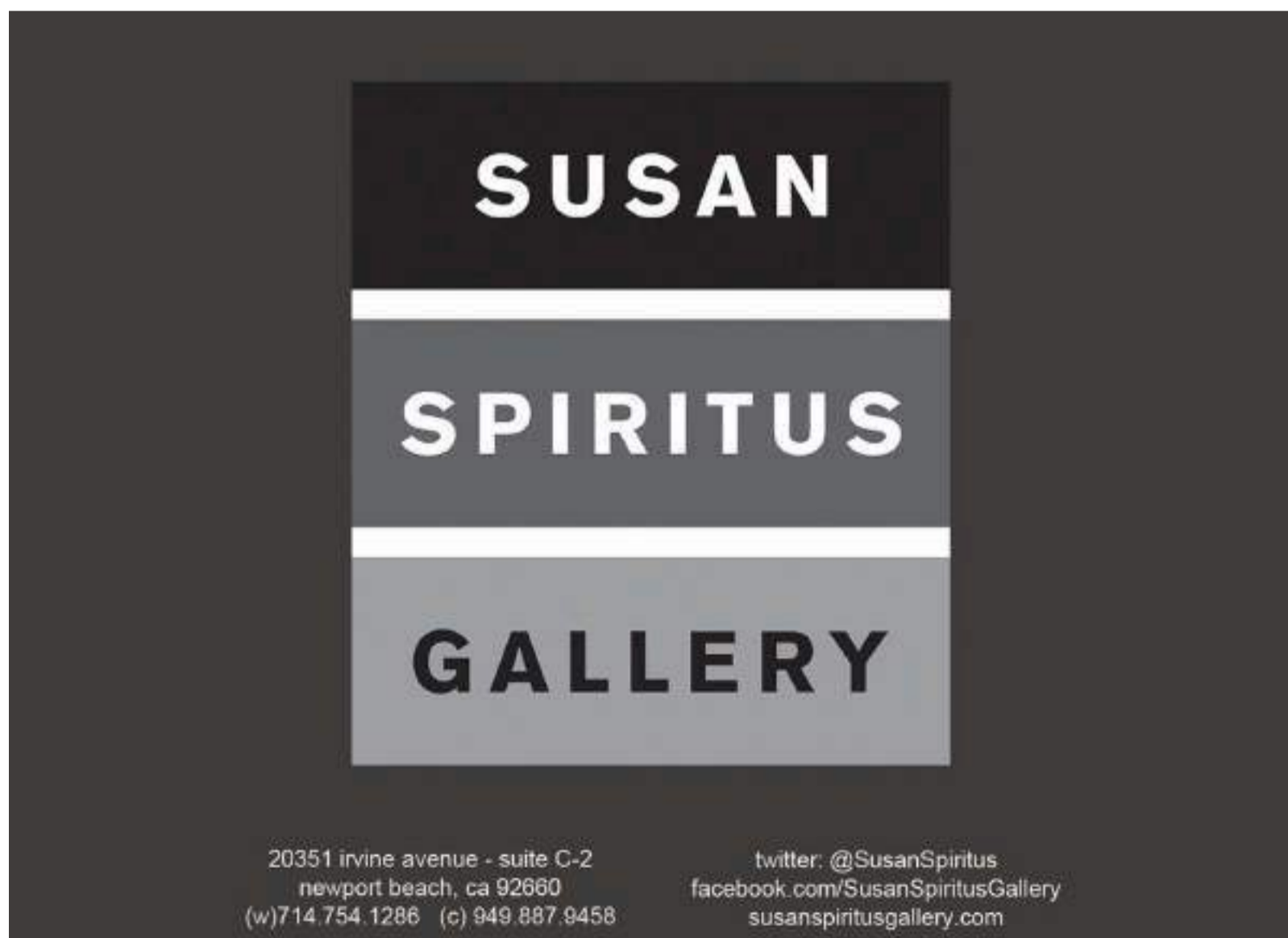
accessible to the average person than ever. It also makes an awareness of the history of the centuries of artistic innovation that came before more pressing than ever to produce a work of art that will stand the test of time, in its own right—despite the changing trends and technological advances that will one day make the iPhone as quaint a device for capturing a moment in time as a prehistoric cave painting. Channeling the spirit of one artistic medium which sparks an artist’s internal fire and using it as the springboard for another chosen medium is probably a tradition as old as art itself and will likely persist in as yet unimagined ways and in art forms not currently extant, but certainly owing a debt and paying homage to those which came before.

Marshall McLuhan, whose work is one of the pillars of modern media studies, coined the phrase “The medium is the message.” In this,

the form of a medium embeds itself in any message it would telegraph, creating a symbiotic relationship by which the medium influences how the message is perceived. In today’s society, it is fair to reason that technology has provided more mediums, if not more messages. However, the more mediums available, the greater our ability will be for transcending art’s limitations to convey a nuanced message of ultimate and universal truth. With this to our advantage as artists of the modern era, the medium is the muse. ♥

Shana Braff is a journalist and author from Long Island, New York.

C.M. Kushins is a writer from Long Island, New York, whose work has previously appeared in Adore Noir. His definitive biography of American singer-songwriter Warren Zevon is forthcoming from Da Capo Press.



Jack Ronnel

The Dragon Portrait Sessions



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FEATURED

PATRICIA BORGES



“As spectators, we closely witness the intimate story that unfolds between the skin and the light of a new day.”

BODYSCAPES Interview with Patricia Borges

AN: Please introduce yourself. Where are you from?

PB: My name is Patricia Borges, I am a Brazilian visual artist currently living in Rio de Janeiro. After graduating in Architecture and Urban Planning in Brazil, I moved to Sydney to study at the Australian Centre for Photography. I have displayed my work at Florence Biennale, Le Salon des Artistes Français in Paris and Biennale di Roma. I am constantly studying and searching for interdisciplinary art practices: cinema, writing, object design, and video installation.

AN: How did you become interested in photography?

PB: I guess my interest in light and shapes has

always been there. Before I could photograph, I used to draw and paint. At university I understood the importance of photography to document architectural projects and how both arts come together so that people can experience a built environment without being physically there. Still images cut out details, re-frame reality and conduct the observer's eyes through a very specific angle in time.

For me, fine art photography is more of a process than a medium in itself. I see something in a particular way, I build that image and show it to others who will take that narrative to their own world and turn it into something else.

AN: Please tell us about your portfolio *Bodyscapes* and what inspired you to create this body of work.



PB: I believe the power of a photographic series relies on storytelling. The ability to tell a story from a personal perspective, either fictitious or real, to create an enticing world where so much is left out of frame or out of focus, so that other people would be interested to know more, to see more. *Bodyscapes* is a tale of love. A tribute to the feminine soul, its curves and moods. Photographed in black and white negatives over one month, always at the same time of the day, the series illustrates the nuances of a body that stretches and arouses to life. As spectators, we closely witness the intimate story that unfolds between the skin and the light of a new day. With no documentary intent, the photographic ensemble ludically refers to the poetical, almost choreographic moves that unveil a female body in process of awakening.

AN: How do you capture and process your

images?

PB: I would say it depends on the output I intend for the project. Sometimes I shoot negatives with manual printing, others I scan positive slides and work on digitized files or I will choose a full digital process from the beginning. The choice between black and white or color will depend mostly on the depicted subject. I find editing particularly difficult when I use a digital camera because of the volume of shots. To have fewer images on negatives works better for me, although 35mm impose some enlargement limitations.

AN: What or who are your influences?

PB: My eyes are always captured by good architecture, it helps me organize my thoughts, and good literature helps me to visualize in



pictures. Every project is born from an ensemble of layered references which keeps growing. For *Bodyscapes* there was Man Ray of course, but also Ansel Adams' *Dunes*, Oscar Niemeyer's feminine forms, Guido Crepax, *The Pillow Book* from Peter Greenaway, Philip Glass with *Morning Passages*, *The Past* from Alan Pauls, Ala.ni's *Cherry Blossom*, and so on. My photographic images come together with other practices and studies. It is hard to separate construction projects from jewelry designing, screenplay from video art, cinematography from art installations. One field feeds the other and generate new works. It is a continuous research and experimentation process. There are many complementary layers within a photographic series that go beyond displayed images.

AN: Do you have any upcoming projects?

PB: I am currently working on two photographic series for Tokyo Art Fair: *Private* explores the physical impediment of touching hands trapped behind a transparent surface, and *Sweet Emotions* are tiny images that I relate to Wagashi (traditional Japanese candy).

AN: What is your final say?

PB: We feel compelled to say something clever, right? Like work hard and follow your heart, go offline and listen, photography is not about what you see but what is not there, you can fall, or you can fly. All true. But I would really like to thank *Adore Noir* and say it is an honour to be among such talented artists in your magazine. Obrigada! ♥

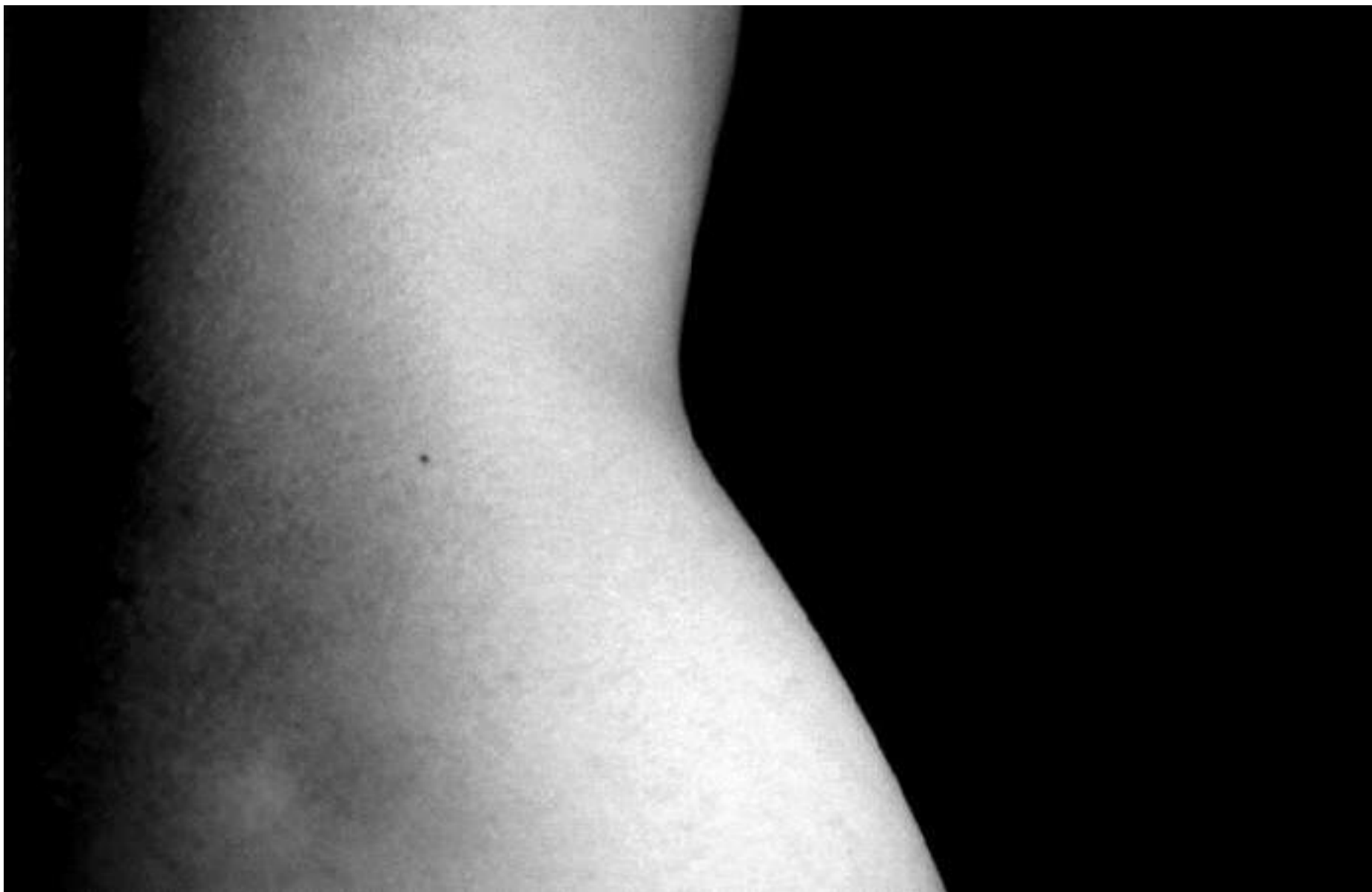
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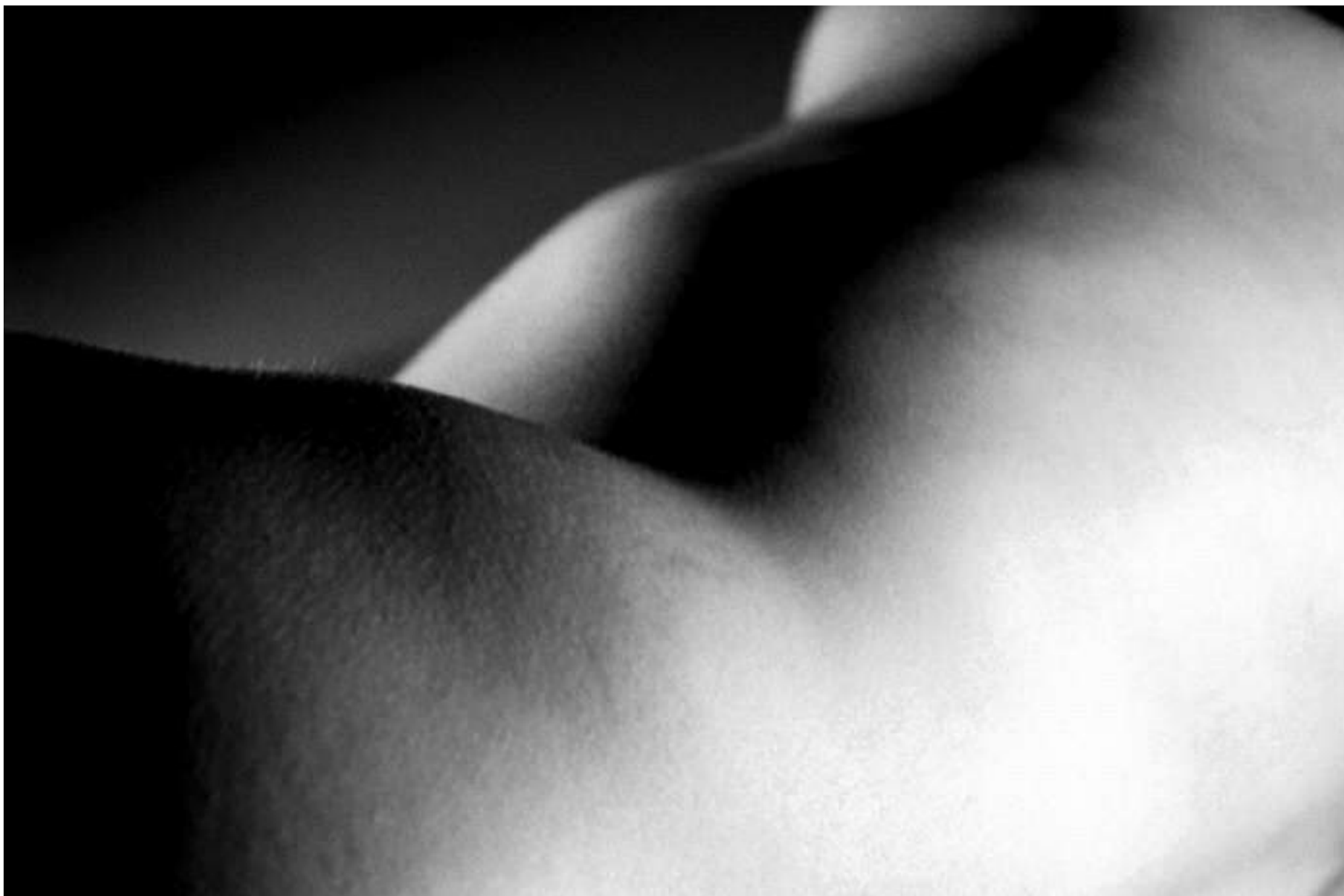




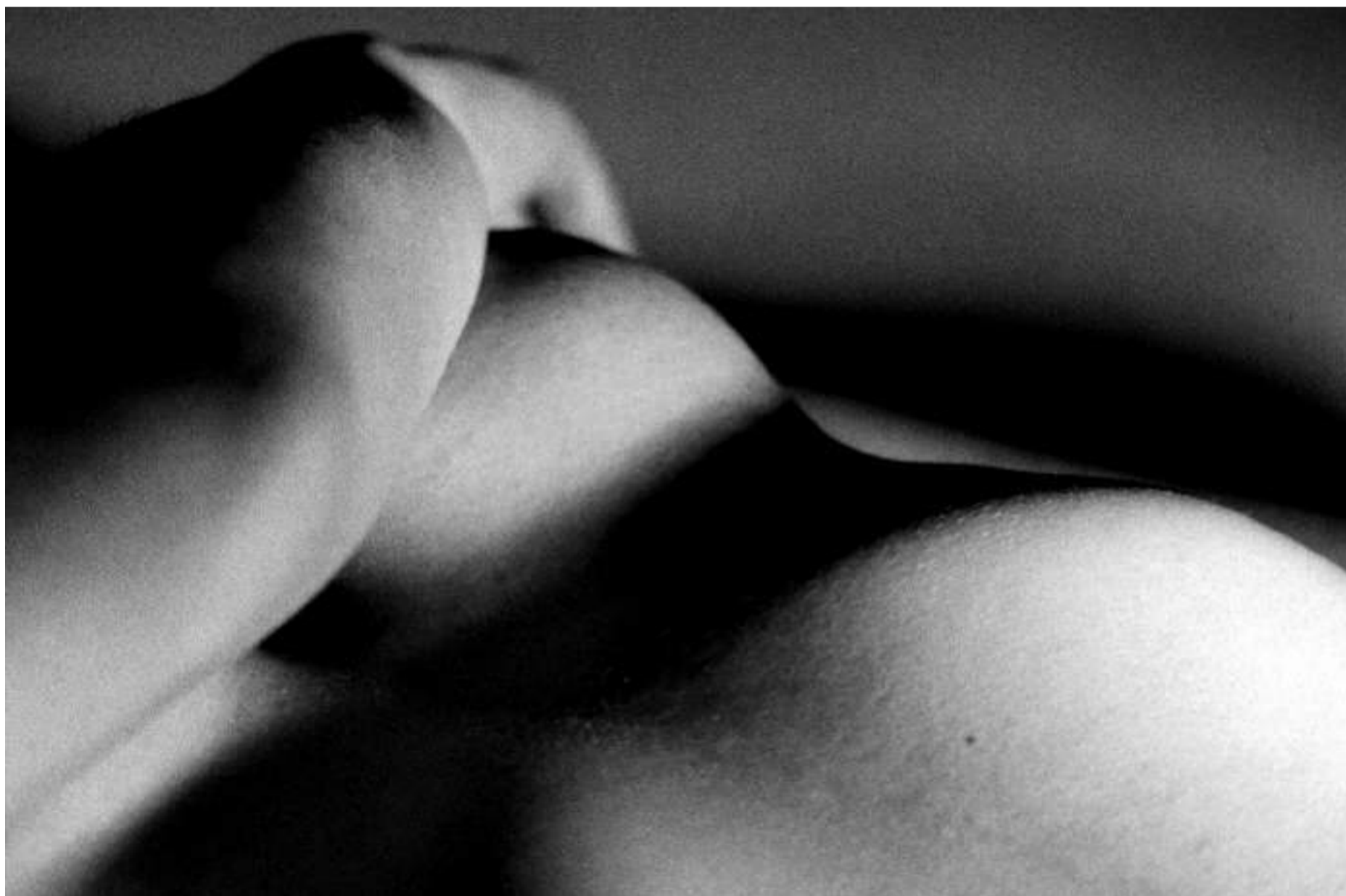












MITCHELL HARTMAN

"Museums: Portraits from an Exhibition"



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FEATURED

REUBEN RADDING



“About the time I turned forty I realized that I’d spent twenty years saying, ‘I wish I had a camera’.”

STREET WORK Interview with Reuben Radding

AN: Please introduce yourself. Where are you from?

RR: I'm originally from Washington, D.C., and grew up in the dull suburbs of Virginia. I was a terrible student because I was depressed, and socially uncomfortable, and my home life wasn't a happy scene, either. I was sure I knew what I wanted to do with my life, and that it didn't depend on school, or having a backup plan, or anything like that, so I quit when I was sixteen, and didn't return to school for thirty-four years!

AN: What was it you wanted to do with your life?

RR: Well, at the time I had decided to devote my life to music. I played guitar, then bass,

and was in a series of rock bands with a lot of ambition. The DC-area punk rock scene was the only really energetic local culture I knew of, and I was lucky to be there at that particular moment. I had an incredible community around me of talented collaborators, and most of them were slightly older than me, so I learned a lot from them, while being given the opportunity to make a contribution in my own way.

We really worked hard on our music, our recordings, and we toured around the East Coast as best we could. In 1988 I could see that the D.C. music scene was going to be too limited for me and I moved to New York City. That changed everything, but at first it was more about what I could experience living in a place like NYC than the music that got made. I had



a hard time at first figuring out how to find my place in the music there. But, eventually I fell in with the crowd who became known as the “Downtown” scene, and I built a career as a journeyman bass player, played all over the world, and involved myself in a dozen different kinds of music. I’m still an active musician. But photography is my obsession.

AN: How did you become interested in photography?

RR: About the time I turned forty I realized that I’d spent twenty years saying, “I wish I had a camera,” every time I’d see something amazing or surprising in New York, which in the city happens every time you leave the house. One day I thought, “well, why not just get one?” This was just before cameras in cell-phones became a viable option, so I had to

learn how photography worked, which is fortunate, because if I’d had an iPhone I don’t know if I ever would have gotten that deep with it. I’ll never really know.

AN: So, street photography was your inspiration?

RR: No, the street itself! I didn’t know there was any such genre as street photography. I was really ignorant, and didn’t even have any belief that I could take great photos. I just wanted to be able to show people things I’d seen. But, in fact, my first photos were terrible, like everyone else’s and I wanted to do better, so I started reading about photography. I had accomplished enough in other arts to know that photography must be learnable. It couldn’t possibly require that you be able to just make a great frame out of the gate. So, I read about the



great masters...I think it was some essay about Cartier-Bresson that mentioned “street photography” and I thought, “oh, that’s what I’m trying to do.” This was also before there were dozens of street photo collectives, and Facebook groups, and contests, and that’s good in a way, because I was on my own. There wasn’t anything to join or be a part of, other than the lineage of great 20th century photographers.

AN: How did your music background come into your photography? Or did it?

RR: It certainly did, and does, but not in the ways many might assume. I was a very serious musician, and I really made a full life in that world. When I got into photography I thought, “great, an escape from music!” because I needed something else in my life. But, little by little I began to see my music life replicated in my

photography life. It’s uncanny. Any time I encounter a problem I can see a parallel to it from my music past, and the answer becomes very clear to me. Even on the social level in the photo scene, there’s all the same kind of characters and issues, and I navigate them all with my experiences from the music world as my guide. I mean, I could go on and on about the common factors. But, speaking solely about the making of photos versus the making of music, for me it’s that what I was always attracted to was the idea of going beyond orthodoxies, and finding a personal language.

The musicians I looked up to were the ones who you could recognize after hearing three notes, and the photographers I looked up to were the same. So, after I got more serious about my photography that’s what I was trying to find. My students always seem concerned



with taking “good” photographs, which usually means adhering to models of correctness, and I am always pointing out how what makes a lot of the best work great has very little to do with being correct. There’s something more elusive or subjective at work that’s a lot harder to define.

AN: Please tell us about your current work and what inspires you to photograph.

RR: My practice is going through a lot of changes. I started grad school in 2017 and at that time was feeling really good about my *Street Work* portfolio, and didn’t expect to do anything more for my MFA than keep being a street-wandering black and white photographer in the tradition as I know it. But, several things happened at once. One was: I got married. And, the woman I married is interested

in a lot of things I’d normally think I wouldn’t have time for, like having a life. She’s into things that I would fear would take me away from art-making time, like, social events, or karaoke, or holiday family gatherings, or vacations...all things I used to *avoid*. Recognizing that I wanted to have a full life with my wife, and also not wanting to be the kind of partner who’s never available, I started going along with her to these off-the-street occasions and I found that there were photographs there for me. Photos that were as exciting, or even more exciting to me than anything I was finding walking the streets by myself.

I was writing about this for school, and I had a big lightbulb moment. I came to understand that for better or worse, my idea of what an artist was, which formed when I was still a child, was that an artist was involved in creativity



24/7, and that there was no separation between their art-making life and the rest of their life. I was probably very wrong, but it seemed to the *young* me that my heroes were always working, and always living a creative existence, whether they were painting, or performing, or writing about their exploits. Previously this had been an unconscious source of a lot of pain and difficulty for me, either because it always felt like I was waiting for something in order to become alive (like getting the people together, or having the right space or opportunities) or I was always disappointing someone else important to me by wanting to be involved in my obsession, taking me away from what I thought of as *mundane* activities. But, coming to finally understand the actual kernel of my vision has changed everything. And photography lends itself incredibly well to this crazy idea of the artist's life.

Anywhere I go, there might be a picture! So now my personal work encompasses everything in my life, all the things I mentioned, plus protests, music events, private moments at home...I just shoot everything. My inspiration is that dream I had as a kid, to truly live in the work. I'm living that very dream.

As far as the pictures themselves? I'm always trying to convey my feeling of amazement in life, and to leave a lot of open questions. I don't like to make pictures that explain themselves. And I don't like to explain pictures like mine because I think it's a lot more interesting to be left wondering than to have it all tied up for you. It's my understanding of what it is to be an artist rather than a documentarian. When the work is taken as a whole, I'm hopefully creating something out of real life that *isn't* that real life.



People often ask me what the story is, or what was happening at the time and place where an image of mine was taken, and I maintain that having that feeling is far superior to the feeling you have after the picture is explained to you. The real product of art isn't the artifact, it's the experience the audience has.

AN: What challenges do you face while photographing the streets of New York?

RR: The biggest challenge is that most of the pictures are going to be terrible. It's very hard to stay hungry and inspired when 99% of what you shoot is a complete failure. As time goes on and your personal standards get higher, the failure rate seems to increase. There's always so much beyond your control on the street. You can't know where the interesting material is going to be, or whether your ability to make a

good picture out of spontaneous happenings will be sufficient when you wish it was. Other than that, sometimes it's hard to find a public bathroom when you need it.

AN: What or who are your influences?

RR: Influences is such a tough word. I would say there was a lot of material I absorbed as a young person, long before I ever took photographs, that has a lot to do with my visual taste. And most of that is unconscious. Like, all the old black and white photojournalistic work from the magazine era. That had a big effect. Also, when I was a kid we didn't have the web and the internet. If I had a new record album it was probably the only new one I was going to have for a while, so I lived in its cover images and liner notes. If I got a book or a magazine with pictures of the musicians I loved I would



stare at those pictures and study them for clues about life, and how to live. So, black and white music photographers like Harry Benson, Anton Corbijn, Julia Gorton, Jim Marshall, David Bailey, Lynn Goldsmith, and Brian Griffin would have a big effect on me without my even knowing it.

But usually, when people say “influences” they mean “current heroes” or “models for your work.” So, I have to mention Anders Petersen, Jason Eskenazi, and Larry Fink, my big faves. Also, my teachers over the years, Barron Rachman, Eugene Richards, Jeff Jacobson, Alex Webb and Rebecca Norris Webb. Also, my pal Richard Sandler, who is truly one of the *great* street photographers. I also feel very close to the people and spirit behind *Hamburger Eyes*, the ‘zine makers from California. I was honored to be published by them in 2017.

AN: How did you get into teaching photography?

RR: I got into it because I was asked to write about street photography for a correspondence course at the New York Institute of Photography, and then started teaching online for them after the writing part went so well. Then I did a series of one-day workshops at New York University, and that was a success too, so I’ve started offering my own private workshops, and hopefully once I have my MFA I’ll get into teaching in higher education as well. I am passionate about teaching, because it’s an opportunity to understand ourselves and explore truly meaningful human concerns. Making pictures is nice, but there’s only so much to say about it. To me the whole point is to explore who we are and why, and what is important to us. Otherwise, why bother having an art medium?



Workshops and classes offer a great chance to get into the real rewards of having a practice, and a point of view.

AN: Do you have any upcoming projects or shows?

RR: Last year I had my first solo show, in Brooklyn, and I'd love to do another somewhere this year. I have work showing at the Focus on the Story photo festival in Washington, D.C. this June, and something in a group show at the SxSE Gallery in Georgia this summer, curated by David Carol. Beyond that, I'm working on a book project. My wife co-hosts a karaoke night at our home bar in Brooklyn, and there's a little subculture or community that's built up around the series, and I've become a part of it myself. I've been shooting it for almost four years now, and I think it could be a

good book if I can get someone more objective to help me edit it. I have too much material! It's called *Humans Against Music*. Hopefully someone will put that out!

AN: What is your final say?

RR: I think this amazing experience of life and culture we are given as human beings—all of it—belongs to everyone, and anyone who thinks there's something strange or negative about photographing strangers is operating from a mindset I cannot possibly relate to. I think when I play with the camera and point it at my experiences, desires and reactions, I am celebrating life, and I mean all of it, and it brings harm to no one. A lot of things that other people might find dark or ugly I find great beauty in, or vulnerable sweetness. It's never been easier to take a



photograph, but it's extraordinarily difficult to make a picture that makes you feel something. It might be a feeling of intense recognition, or a wordless, visceral gut-punch, but that's what excites me. That's the kind of music that excites me. It's the kind of poetry that excites me. It's important. As Kafka said, "the axe for the frozen sea within us." That's what our work should be. ♥

See more [at: reubenradding.com](http://reubenradding.com)



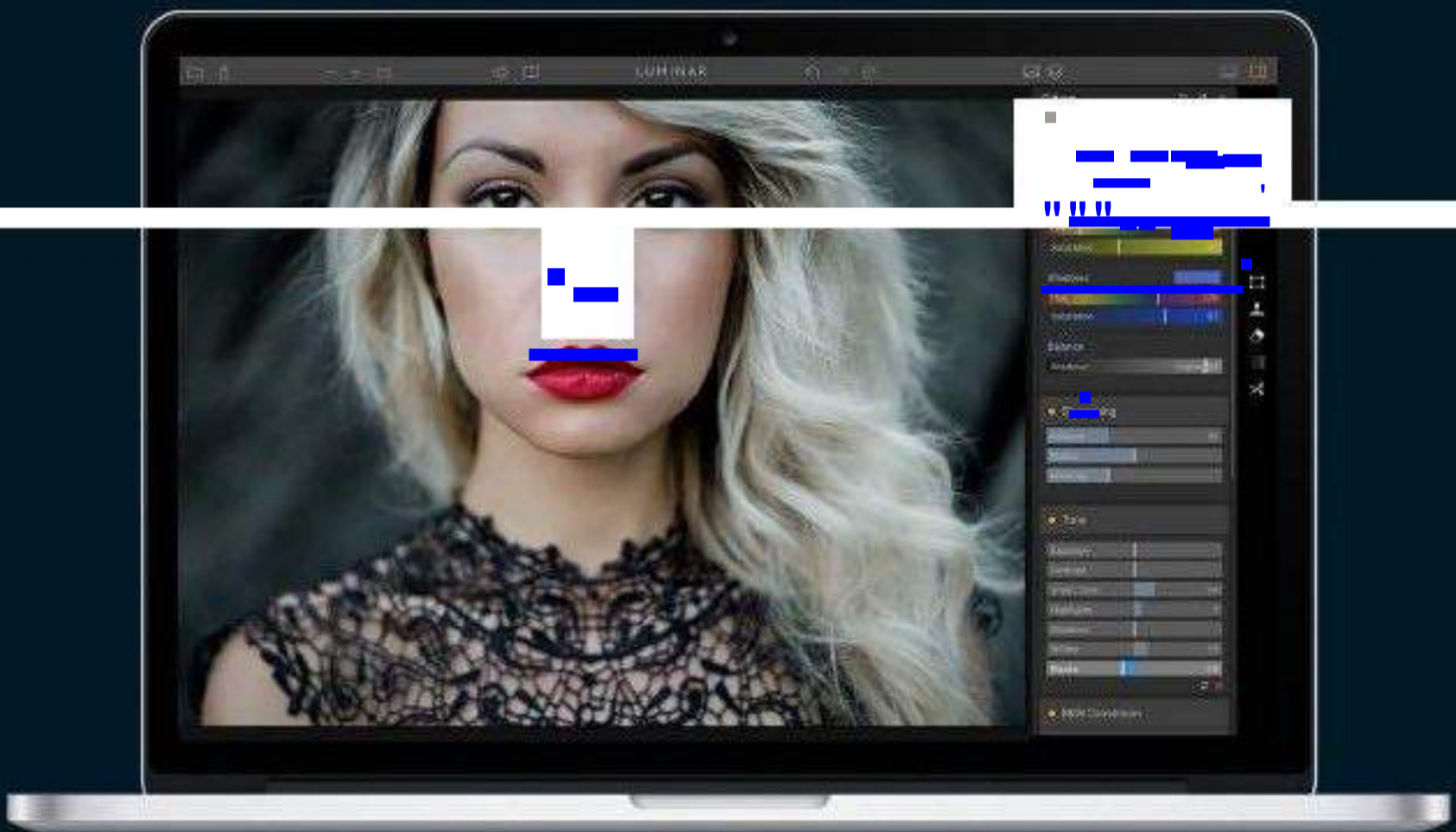






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FEATURED

TONY HERTZ



“This is a collection of images to honor the diverse, unique natural landscape and seascape beauty of California.”

FROM LAND TO SEA AND BACK Interview with Tony Hertz

AN: Please introduce yourself. Where are you from?

TH: My name is Tony Hertz. I'm a working photographer shooting in the field. I'm also an adjunct photography instructor for the Cuesta College Fine Art Department in San Luis Obispo. I regularly teach traditional darkroom film photography and digital photography using Adobe Lightroom and Photoshop.

I live in Pismo Beach, California. It's halfway between San Francisco and Los Angeles along the Pacific Ocean. It's a small beach town, near

San Luis Obispo, where I lived for many years before Pismo Beach. I'm a native Californian and lived in Redlands and Orange County while growing up.

AN: How did you become interested in photography?

TH: My photography career began in my early childhood with a box camera, that led to decades of photojournalism practice, a culmination in fine art landscape photography and teaching.



From the age of ten I was drawn to *LIFE* magazine and any other book containing photographs. I am grateful and appreciative of this medium that has supported me more than thirty-five years of professionally shooting photographs. I'm also fortunate to have had veteran *LIFE* magazine photographer Mark Kauffman as a mentor.

In 1971 I took my first class in photography at San Bernardino Valley College in California. I quickly became the instructor's assistant and began living and breathing photography. After I graduated at Valley College I continued teaching myself photography. I also worked as

a newspaper truck delivery person and I closely watched and learned composition and techniques of the newspaper photographers.

I attended California Polytechnic State University at San Luis Obispo and majored in Photojournalism. I served as the photography editor for the student newspaper the *Mustang Daily* and gained skills in editing images and communicating with editors and photographers on story ideas.

After graduation from Cal Poly I worked as a full-time staff photographer at the San Luis Obispo daily regional newspaper *The Tribune*.



Newspaper photography allowed me to refine my compositional instincts and technically hone my photography skills. It also brought me into many situations and experiences with interesting people and events that shaped me professionally and personally.

AN: Please tell us about your portfolio *From Land to Sea and Back* and what inspired you to create this body of work.

TH: This is a collection of images to honor the diverse, unique natural landscape and seascape beauty of California. It's my hope that these images will help raise environmental aware-

ness and motivate us to ask how we can help protect it.

AN: How do you capture and process your images?

TH: I primarily use a Nikon D800E with a Gitzo tripod with a Really Right Stuff ball head. The tripod not only stabilizes the scene it also helps slow me down. I primarily use a 70-200mm Nikon lens for intimate framings. My metadata shows that many images are made at around 100 mm. Many times I use long exposures and sometimes apply light painting in low light to accent important subject matter.



In postproduction, I start with Adobe Lightroom and then edit in Photoshop. After that, I sometimes use Silver Efex Pro or the newer Skylum Tonality CK to make a variety of other adjustments.

In Photoshop, I often use a dodging and burning technique on a stamped layer to finish. It's a lot of extra work but can make a big difference in the final appearance. I work at a high degree of magnification to lighten and darken small areas.

I use an 8x10 aspect ratio when composing my work as I feel this facet lends to a more fluid balance and increases compositional opportunities when arranging vertical and horizontal scenes.

My intention is to photograph what is felt and not often seen. I make images instinctively and enjoy capturing moments that evoke mystery, mood and beauty.

I appreciate black and white's simplicity of



form and light. The challenge and discovery in making simple compositional elements in black and white deepen my personal meanings to nature.

My prints are hand made by me using an archival pigment process on heavy weight fine art exhibition fiber paper. My workflow is much the same as traditional darkroom printing. I use density, contrast and dodging and burning, often in great detail to make the scene look as natural as possible so that it shows what I saw and felt at the time. Sometimes, many trial prints are made before a master print file is settled on.

AN: What or who are your influences?

TH: My inspiration is nature. I appreciate the photography of Edward Weston, Imogene Cunningham, Minor White, Ansel Adams and Wynn Bullock. In contemporary work, I appreciate Rolfe Horn, John Pfahl, Robert Adams and Richard Misrach. Painters such as Frederic Edwin Church and Andrew Wyeth are also influential.

AN: Do you have any upcoming projects or shows?

TH: I'm always working on several projects. I



have a long list of local areas of interest and try to maximize image potential for the best light and environmental conditions. One is on an in-depth study of a small sea cove near where I live. I'll also do some traveling soon to revisit some sites I like and find some new ones in the Sierras.

I'm often busy editing images, new ones and those I've set aside to work on later.

AN: What is your final say?

TH: I offer these suggestions to my photography students to help them see photographi-

cally: Work composition by walking around a subject and study it from all angles. A "weave and bob" motion in small increments is also helpful. By adjusting just a few inches in position, a photographer can make a great difference in image composition.

Photography is a subtractive medium. Crop out needless areas.

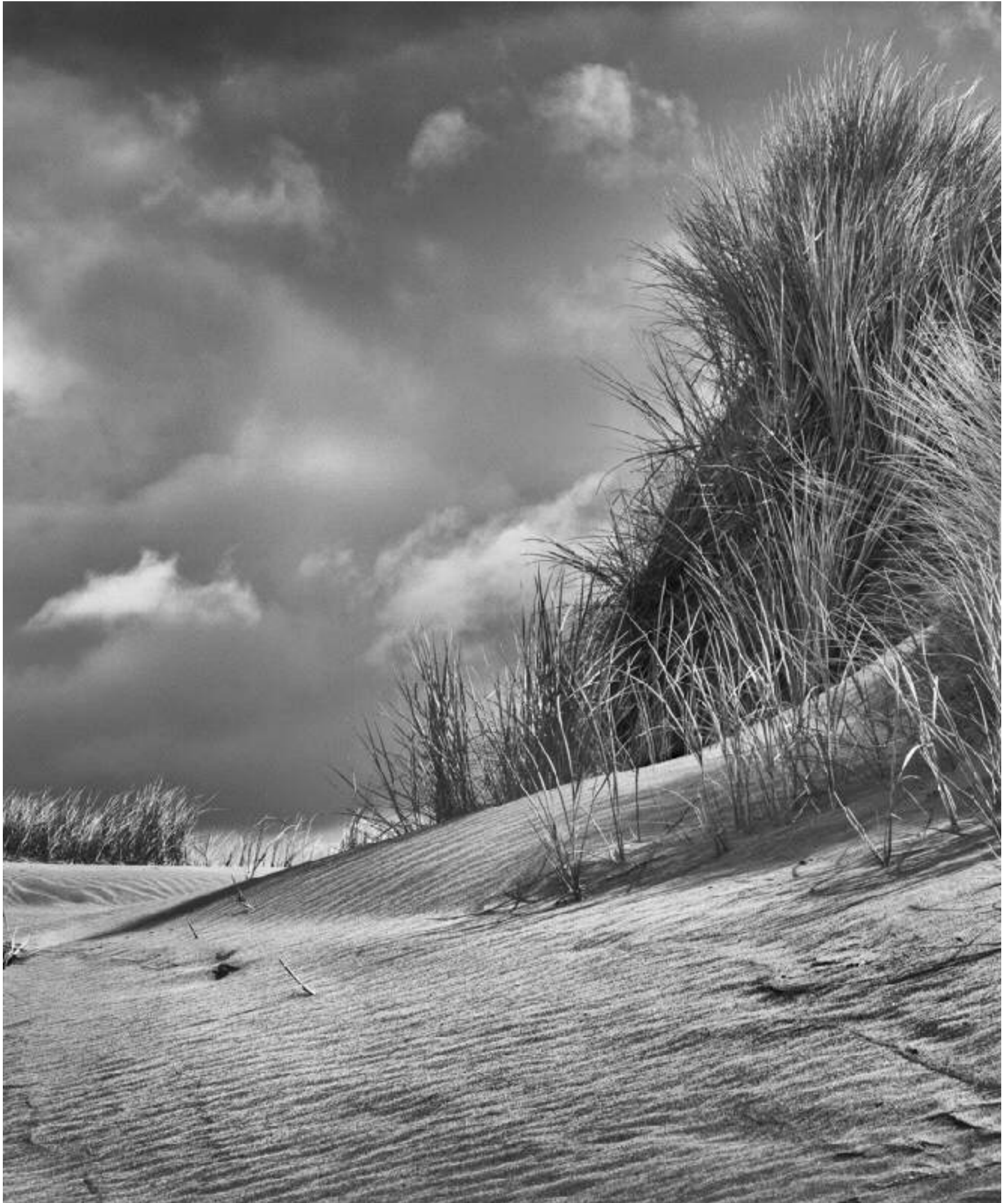
Be willing to take risks and listen to your instincts during photography and editing.

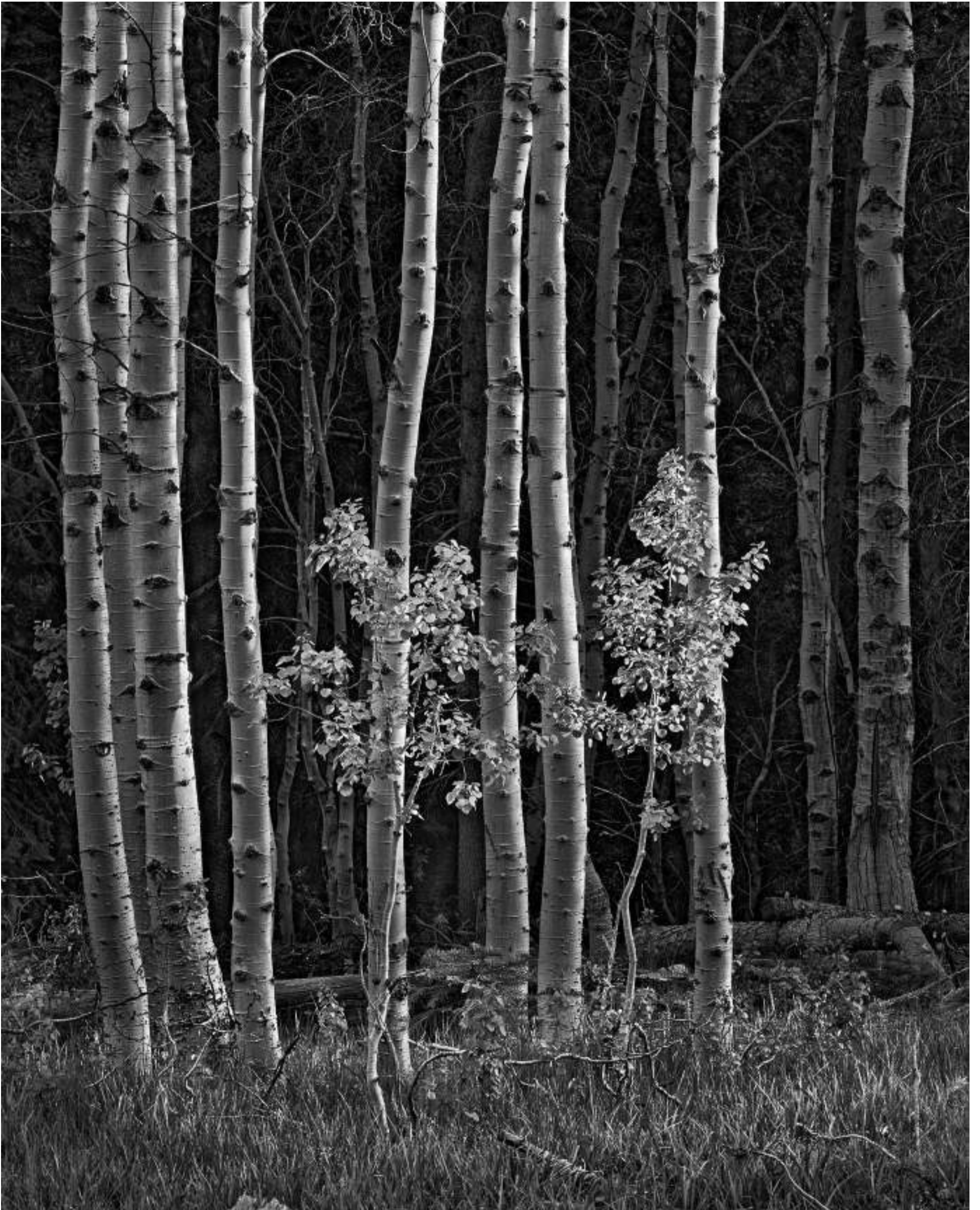
Be ruthless, yet selective while editing. If unsure about an image, set it aside and return to



it later. The image editing process is almost as important as the actual photography itself. It also helps to disconnect any sentimental aspects to an image. ♥

See more at: tonyhertz.com
[instagram.com/tony.hertz/](https://www.instagram.com/tony.hertz/)





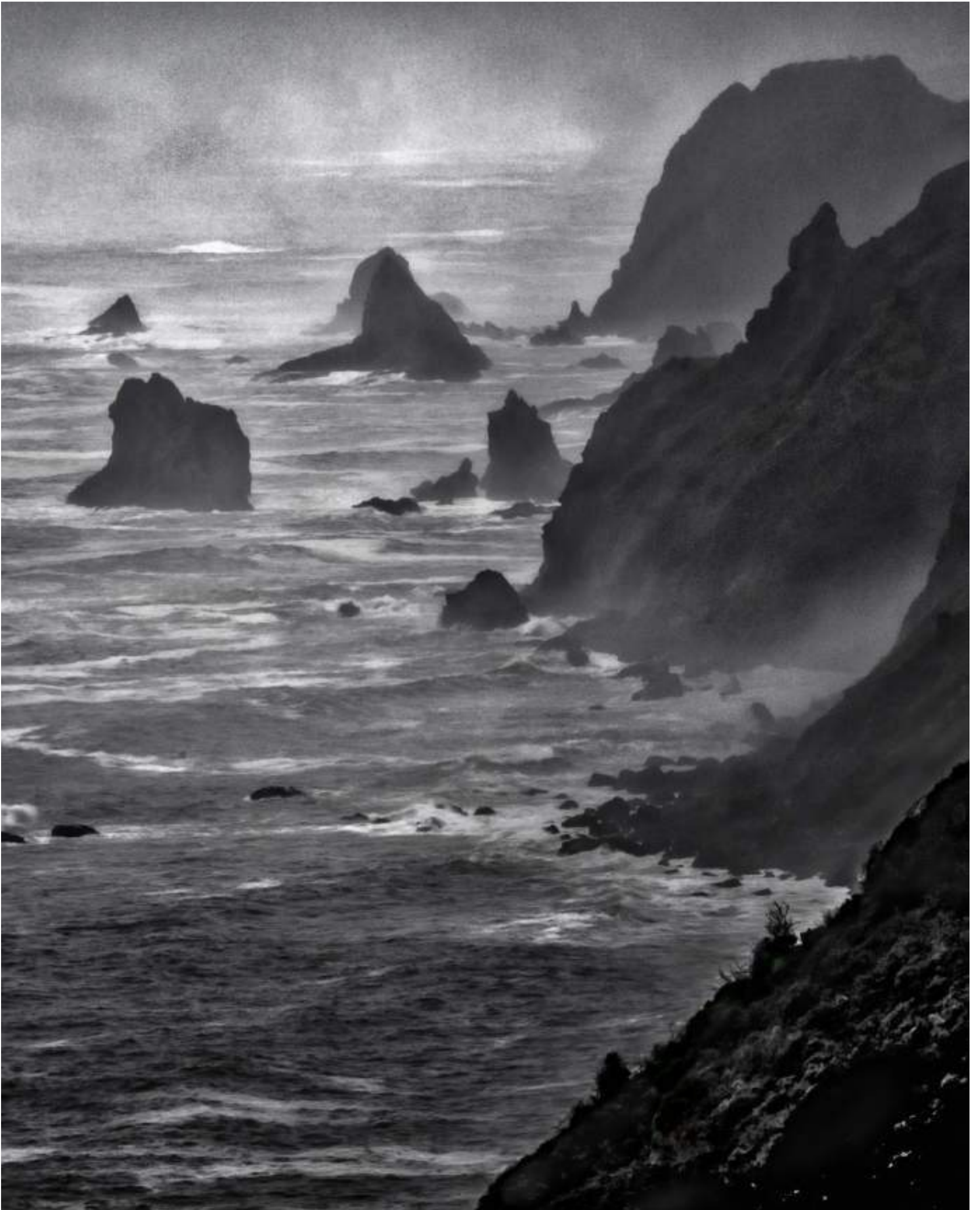












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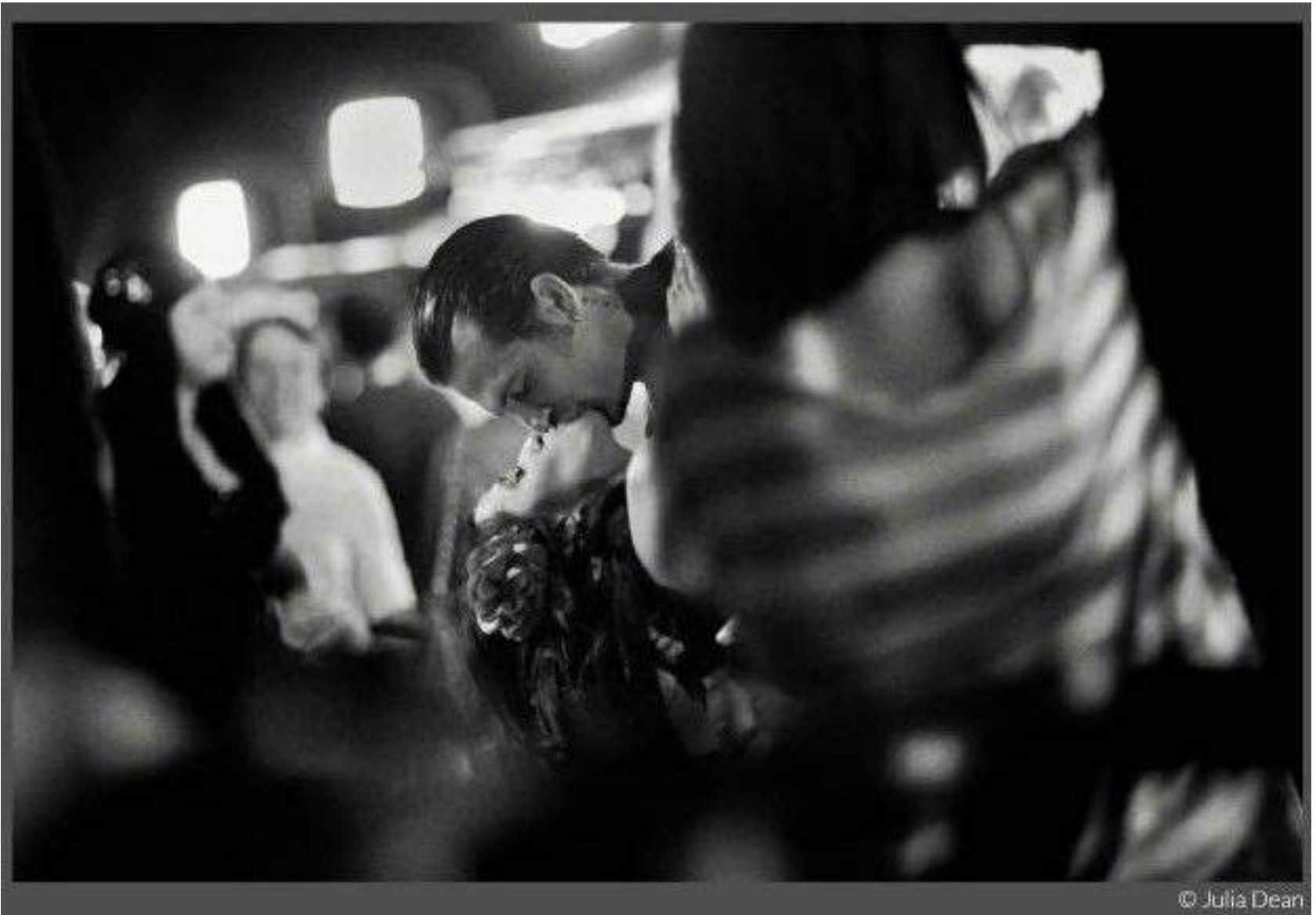
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The Alvin Ailey Dance Company Image © Mar, Sadan

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