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

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Gary's current show, *Pictures at an Exhibition: Points of View*, is briefly reviewed in the *Washington Post*:

*In the galleries: Artists, too, might someday be replaced by machines*
By Mark Jenkins

"As a frequent visitor to museums and galleries, I often think about the viewers’ role in art. I try to imagine what the people around me are thinking and feeling. Why are they there? Why do they take snapshots of selected work? And what will they do with those images? Rarely do I get answers, and I depart knowing more about the (often dead) artists whose work I have seen than about the living people standing right next to me."

Back issues of *LensWork Extended* perpetually available here.
Exhibition

**Interior / Exterior**
Carl Chiarenza & Roger Bruce

June 11 - August 11, 2018

**RIT University Gallery**
James E. Booth Hall
Rochester, New York

Chiarenza in *LensWork* and *LensWork Extended* #79
*Pictures Come From Pictures*

Working in the tradition of chiaroscuro with untraditional techniques and materials, this photographer, artist, and educator talks with our editor about his 50 years as an image-maker.

Back issues of *LensWork Extended* perpetually available here.
The Center for Creative Photography at the University of Arizona is pleased to announce the acquisition of the photographic archive of California artist Oliver Gagliani (1917-2002).

The Oliver Gagliani Archive at the Center for Creative Photography contains over 700 fine print photographs in addition to papers, negatives, contact sheets, detailed exposure tests and notes.

More information

Gagliani in LensWork #18
Abstract Images from Italy

“If music is the language of the soul, photography is the language of the spirit.”

Back issues of LensWork Extended perpetually available here.
Workshop & Exhibition

Lois Greenfield Fall Weekend Dance Photography Workshop
October 20th and 21st, 2018
This fall, learn the dynamic art and split-second timing of capturing dancers mid-flight in Lois Greenfield’s upcoming workshop on October 20th and 21st! In this two-day intensive workshop, Lois will explain how she achieves her signature, crystal-sharp images and creates sculptural lighting for bodies in motion. The participants will not only practice her technique, but will expand their ability to “see” the elusive moment of capture.

If you are interested in learning more about the workshop, visit www.loisgreenfield.com/photography-workshops. To contact Lois Greenfield Studio, you can email us at greenfieldstudio@loisgreenfield.com or call us at 646 283 5960.

Lois Greenfield: Moving Still Exhibit
Norton Center for the Arts at Centre College
Danville, Kentucky
August through late December 2018
Accompanying the publication of Greenfield’s newest book, this exhibit celebrates the recent work of a renowned female photographer who has defined dance photography for decades. In addition to her signature gravity-defying images, this exclusive exhibit of her latest collection of enigmatic moments, caught beneath the threshold of perception.

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.
Here is some new underwater work I have been doing focusing on kelp studies. The kelp has been dying out for various reasons. www.ryuijie.com

Ryuijie in LensWork #34
Fragments of Time

“I do creative work in the darkroom with some manipulating and refinements. But generally if I find something that really catches my attention in the field, I’m already doing the darkroom work in my head. I have a really good idea of what the final product is going to look like, even before I expose the film.”

Back issues of LensWork Extended perpetually available here.
Exhibition

JAMEY STILLINGS at the Annenberg

Not an Ostrich: And Other Images From America's Library
Annenberg Space for Photography
Through September 29, 2018

Celebrated curator Anne Wilkes Tucker, who retired from the Museum of Fine Arts Houston, selected 440 images from the Library of Congress’ fourteen million photo archive to tell the story of America.

Stillings’ photographs strive to participate in our contemporary discussion about the environment and climate change, while providing imagery that will quickly impart historical perspective. This photograph is part of The Evolution of Ivanpah Solar collection acquired by the Library of Congress.

Stillings in LensWork and LensWork Extended #114
Ivanpah Solar Farm

“Ivanpah Solar would become the world’s largest concentrated solar power plant in late 2013 or early 2014. Like Hoover Dam in its day, this solar plant would be a milestone, of sorts — important to our contemporary decision-making about renewable energy, and therefore historically significant.”

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 essay intended to stand alone on their merits. Consider them “mini-lectures” or small gallery shows, if you will.
- We publish portfolios of 10-15 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 *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.

**Now 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, inconsistent collections, or other “lots of good and I’ll send it 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 unprintable prints for review without also including high-resolution files as outlined below.

**Images**

**DO NOT PHYSICALLY MAIL YOUR SUBMISSION**

We no longer accept submissions by physical transfer—prints, negatives, slides, transparencies, etc.

Please do not send discs or other physical materials as this will only slow down the review process of your submission. If you need help with transforming your files, please read here for assistance.

We do not review websites.

Digital files should be flattened (no layers) and may be either RGB or press-coated mode images. Dusties are not...