

inFocus

Newsletter of the Westchester Photographic Society

October 2014





Photographers in the 21st Century

I intended to write this month's column on "Why we like B/W photos", but things took an unexpected turn as I researched that question. Given our history with the evolution of photography, movies, and television from B/W to color, I expected to find the answer to my question on the first page of Google search results. Well, after scores of internet searches and conversations with photographer gurus, I'm starting to believe that question has no definitive answer.

But the more interesting twist that I discovered is the connection of this question to one of my other photographic passions: composites. Both B/W photos and photorealistic composites can be compelling, and there may be a fundamental reason that's common to both. Let me explain.

I've been preparing a talk on composites, and I anticipated some of the audience to question the "validity" of photorealistic composites. I've found that many people regard a photograph as an honest document of an instant in time and space, and view altered (aka photoshopped) photos as some kind of forgery of that documentation. Before I worked on my talk, I had assumed this was just a bias to view photographs as documents rather than art. And while that explanation still works, I now believe it overlooks something important. I suspect that photorealistic composites draw power from masquerading as faux documents of the "truth." When you look at a really good one, you have to ask yourself, "Is this real?" And that question makes the viewer examine it carefully... looking for telltale signs of forgery. If I've done the composite well there are no signs and hence the photo has an air of mystery to it.

So what does this have to do with why we like B/W photos that appear to be faithful captures of some slice of time and space? Well, we see the world in color (at least when there's enough light), so an image that removes all color is an altered view of reality... more abstract and less natural. It forces our brains to interpret the scene differently. There are lots of opinions about how we interpret B/W images, and people from my generation who grew up with B/W media have a nostalgic feeling about it (perhaps even a bias to consider it as artistic). The most famous quote about B/W photos may be the one by Canadian photojournalist Ted Grant who said "When you photograph people in color, you photograph their clothes. But when you photograph people in black and white, you photograph their souls!"

You may or may not agree with Grant, and I'm not sure I'll ever understand why I like B/W photos. In the end I may just have to embrace the magic and mystery of it all, and keep trying to make B/W photos and photorealistic composites that rivet the eyes, the mind, and the heart.

Sincerely Yours,

Jim Christensen, Pres.

Cover photo
Coming Out of the Subway
by Mano Orel

inFocus

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Dick Budnik, Web edition

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Elinor Stecker-Orel, Harvey Augenbraun

newsletter: infocus@wpsphoto.org

www.wpsphoto.org

Westchester Photographic Society

meets 12 months a year, on Friday evenings at 8:00 pm
(excepting school holidays) in the Technology Building of
Westchester Community College, Valhalla, NY (across from
parking lot #11). Guests are welcome.



WPS Friday Evening Program Schedule

October

- 3 No Meeting
- 10 Competition 1B
- 17 Jim Christensen, "Plug-Ins",
Mentoring & B'day
- 24 Competition 2A
- 31 Halloween Theme Out of the Box

November

- 2 WPS Annual Dinner at La Catena
3 PM Sunday
- 7 Competition 2B
- 14 Lewis Bogaty, "Backyard Bird
Photography"
- 21 Dave Surber, "Capturing Video with the
Panasonic Mirrorless Camera"
- 28 No Meeting: Happy Thanksgiving

December

- 5 Roman Kurywczak
- 12 Competition 3A
- 19 Holiday Party
- 26 No Meeting: Merry Christmas

January

- 2 No Meeting: Happy New Years
- 9 Competition 3B
- 16 "Show Us What You've Got"
- 23 Frank Muilitari, "Street Photography"
- 30 Theme Competition 1

February

- 6 TBE
- 13 Competition 4A
- 20 TBE
- 27 TBE

March

- 6 Competition 4B
- 13 TBE
- 20 Elinor Stecker-Orel, "Be Stylish...Using
Photoshop's Blends and Styles for Fun Effects"
- 27 Competition 5A

April

- 3 No Meeting: Easter
- 10 TBE
- 17 Competition 5B
- 24 Annual Members Meeting

Please note:

Check the WPS website (wpsphoto.org) for recent changes.

Weather Notice

If driving conditions are hazardous, meetings will be cancelled. Look for announcements of Westchester Community College (WCC) closings on the following media outlets:

WFAS 103.9 FM / 1230 AM
WHUD 100.7 FM
WCBS 880 AM
TV News 12
www.wfasfm.com

Members are advised to check their email for emergency weather notices from WPS.

Vietnam Today: A Personal Journey with Deborah Lea Cohen

Exhibit:
Oct 1-30, 2014

Presentation Talk:
Wednesday, Oct. 29, 2014
7:00PM
Canille Budarez Theater

Ossining Public Library
53 Croton Avenue (Rte 133)
Ossining, NY 10562
914-941-2416 x327



Upcoming Field Trip

check <http://wpsphoto.org/FieldTrips.html> for details or speak to Deborah

November 8, 2014—The Highline for afternoon and evening shots on Saturday, November 8, 2014. Details will be posted on our website's Field Trip page shortly. Highline (details soon on website)

MARKETPLACE

Nikon N-80 film camera in perfect condition. Includes original box—\$50.00

Please call Mano at 271-5542.

**Epson Exhibition Canvas Matte
17" x 22"
22 sheets of 25
\$108.00**

contact: Deborah dcohen99@optonline.net

**Tamron for Nikon
tele-macro 90-300 mm
1:4.5-5.6 AF lens**

used in excellent condition for Nikon.
You can try it for a week and return it if
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Contact Information

Your comments and suggestions are always welcome and should be addressed as follows: If concerning the WPS Newsletter, In Focus, address comments to the editor at infocus@wpsphoto.org. If concerning our website, address comments to our webmaster, Dick Budnik, at webmaster@wpsphoto.org. All other comments should be addressed to our President, Jim Christensen.

New York City Museums

Metropolitan Museum
(www.metmuseum.org)

Thomas Struth Photographs
Exhibit: Through Feb. 16

Museum of Modern Art
(www.moma.org)

Christopher Williams: The Production Line of Happiness

Exhibit: Through Nov. 2

**A World of Its Own:
Photographic Practices in the Studio**
Exhibit: Through Oct. 5

**International Center
for Photography**
(www.icp.org)

**Urbes Mutantes: Latin American
Photography 1941-2012**

Sebastião Salgado: Genesis
Exhibits: Sept. 19 - Jan. 11, 2015

Museum of the City of New York
(www.mcny.org)

**Many ongoing exhibits
aperture foundation**
(www.aperture.org)

The New York Times Magazine Photos
Exhibit: Sept. 17 - Nov. 1

The Photographer's Playspace
Exhibit: Nov. 19 - Jan. 29, 2015

New Oork Historical Society
(www.nyhistory.org)

Bill Cunningham: The Façades Project
Exhibit: Through Jun. 15, 2015

WPS Group Exhibits

NWH Chappaqua Crossing
"Sports Photography"
Exhibit: Ongoing
Ongoing

**Cancer Treatment and
Wellness Center
Northern Westchester Hospital**
"Garden Variety"
Exhibit: June, 2014 - Jan., 2015

Greenmburgh Public Library
"Beautiful Noise"
Exhibit: Oct. 25 - Nov. 29
Hang: Oct. 25, 10AM
Reception: Nov. 15, 2 - 4pm

WPS Member Exhibits

Deborah Lea Cohen
Vietnam Today: A Personal Journey
Exhibit: Oct 1 - 30
Presentation Talk: Oct 29
Ossining Public Library

Yoram Gelman
Integrating Shapes & Shadows
Exhibit: Oct 4 - Nov 23
Montgomery Row Art & Exhibition Space
Rhinebeck, NY

Westchester Museums

Hudson River Museum
(www.hrm.org)

Photographs Collection

Neuberger Museum of Art
(www.neuberger.org)

Photo Seminars

(Samplings only. Please log on to websites to see the entire schedules)

B&H Photo

<http://www.bhphotovideo.com/find/EventSpace.jsp>

- Oct 1 Lightroom 5: Harness the Develop Module for Creative Impact
with Robert Rodriguez, Jr.
- Oct 2 Lighting for Portraiture (Westcott)
with Dave Piazza
Making the Jump to Studio Flash (Dynalite)
with Kevin Ames
- Oct 7 Wacom Interactive Pen Tutorial
with Don Johannessen
- Oct 23 Wonderland: A Small New World
with Nadav Begim
- Oct 27 Portfolio Development: It Begins
with David Brommer, Deborah Gilbert, Lois Youmans & Sandra Carrion
- Oct 29 Long Exposure Creativity
with Deborah Sandidge

Adorama Photo

<http://www.adorama.com/workshops>

- Oct 1 Vendor Day: Photoflex and Hoodman Shooting Solutions
- Oct 5 Comic Book Photo Shoot
with Al Espinosa
- Oct 6 Compositing Cosplay Photos
with Eric Ng
- Oct 7 Learn to Use Green Screens on IOS
with Michael Artsis
- Oct 21 Photography as Active Meditation
with Dr. John Diamond
- Oct 23 OnSet Day: Lighting to Build Character in Portraits
- Oct 26 Beyond the Snapshot: Composition Secrets for Making Better Images
with Ron Jautz
- Oct 27 Studio Lighting Workshop
with Joe McNally

OPINION

This is just a warning for people who consider purchasing one of these new auxiliary lenses that have shown up in the market lately. They are useless. Some come under the name of the Vivitar brand and some under different names. Because the price was really a bargain, about \$30.00 for a wide angle auxiliary lens with a factor of 0.45x and a telephoto with a factor of 2.5x, I was very tempted to try them out. How can you go wrong with just \$30.00 for two lenses? They are of the kind that you mount over your regular lense with an adapter ring. The Vivitar ones come also with a number of adapter rings so you can mount them on a variety of existing lenses. I tried to use these auxiliary lenses on my three Nikon cameras: The D-7100 with the Tamron 18-270mm lens, the Nikon 1, V-3 with the 10-100 mm lens, and the Nikon P-600 with its non- interchangeable 24-1440 mm, 35mm equivalent, lens. I got similar results with all three cameras. The sharpness of the wide angle is acceptable but this lens covers only part of the sensor, leaving a black circular frame around the image when my original lens was set at maximum wide angle. That

gave me two choices. Either to do some cropping and get rid of that circular black frame, or zooming in, in order to get rid of it. In both cases I ended up with an image in similar size to using the original lens at it's widest angle without the auxiliary mounted on top of it. It was still bad but in a different way with the telephoto auxiliary lens. In medium zoom, only a small part in the middle of the image was relatively sharp. The rest was completely fuzzy. When I zoomed the Tamron 18-270 mm lens all the way to the longest telephoto, I got rid of the unsharp part around the image, but what was left was of a very low quality. Something similar to a photograph taken in fog. So, yes, they are a bargain but a waste of money because for the above reasons these auxiliary lenses are useless. I returned them for a refund to B & H where I bought them from and they were nice enough at B & H to take them back even though I had broken their plastic packaging. They even emailed me a return shipping label.

Mano Orel

Interview with 2014 Featured Artist: Linda Austrian

September 2014

How did you get your start in this profession? After college, my first job was in the field of x-ray crystallography, studying the molecular structure of insulin. This involved “photographing” an insulin crystal by bombarding it with x-rays and analyzing the diffraction pattern. This was really my first study in symmetry and seeing minute details in an image.

Then, when in 2001 I sold the Medical Software Company I had co-founded and run as COO for about 10 years, my husband handed me his old 35mm camera and explained a bit about photography. I became interested and took classes at the 92nd street Y (we lived near there at the time). When the class went from film to digital photography, my keen interest in computer programming cemented my interest in photography. Then in 2006, we moved from NY to Harrison and I started taking classes at Westchester Community College. I then got involved with The Westchester Photographic Society and an on-going weekly class held at Greenburg’s Veterans Park. Through WPS, I started exhibiting my work and competing in their monthly digital and print competitions.

Before I leave this question, I want to clarify that photography is not my profession—I do not support myself through photography. I am an avid amateur photographer. I love to exhibit and sell my photographs because it gives me enormous pleasure to know that someone else thinks highly enough of my work, or just enjoys looking at it enough, to purchase it and hang it in their home.

Can you tell us a little about your art education, exhibitions & accomplishments? Formally my art education was rather limited. In High School, I really enjoyed sculpting and, without knowing it, sculpted in the simple linear style of Henry Moore. I took some art history classes in college, but always considered myself a mathematician and scientist rather than an artist. That said, I was always attracted to symmetry and simple design and, of course, computer technology. I’ve had a solo exhibit in the Harrison Library; the Gallery 52 in Rye represents my work and I am a member of the Mamaroneck Artists’ Guild (which is actually in Larchmont) where I participate in exhibits. I also show my work at all the exhibits coordinated by Westchester Photographic Society. I also donate photographs to charity benefits that interest me, e.g. Student Advocacy, Children’s Cause for Cancer Advocacy, Bridges to Community, Food Bank for Westchester.

What is it about photography that attracts you? Before I became a photographer, I would walk places to get to my destination. Now I walk to notice everything along the way—people, designs, clouds, birds, animals, textures, colors, flowers, relationships, symmetry and asymmetry. And as long as my walk lasts, the post-processing of the images takes far longer, so that the enjoyment of simply walking is on-going. I am rather addicted to the process of seeing, photographing and then using post-processing techniques to convey something that I saw or felt.

How do you describe your work? Uncomplicated visuals to tell a story or create an emotion.

What other themes and ideas drive your work?

Since retiring, my husband and I do volunteer travel—we have built homes in Nicaragua through *Bridges to Community* (based in Ossining); we have taught English and music and art in China and South Africa and St Lucia through *Global Volunteers*; have taught English in Morocco through *Cross Cultural Solutions* (based in New Rochelle). Travelling to these countries and working with people from such different cultures drives me to try expressing photographically what I witnessed there. Another theme is the natural world—from the intricacies of the macro world to the beauty of vastness. Another theme, if you call it a theme, is my family—children and grandchildren and even pets. I get such joy from photographing them at moments in their lives. A photograph captures one moment in time, but it can represent much more than that—it can represent a period of life, a culture, a friendship.

What new directions are you exploring lately? Macro photography, Negative space. Creative post-processing.

If you weren’t a photographer, what other profession would you choose? At this time in my life, I cannot imagine being without a camera. It gives my every moment a purpose.

How long have you been exhibiting at the Larchmont Arts Festival? I think 2010 was my first show at Larchmont Arts Festival having been encouraged by Palmer Davis with whom I was taking a class.

How will the Larchmont Arts Festival help you? Preparing for an exhibit forces me to do a self-review of my work. This is a very helpful process. It gives me an overview of what I have been seeing and doing and helps me define new directions and look again at old directions. Listening to comments of people stopping to look at my work helps me to understand what people enjoy about my work, what they see in it and take away from it.

What advice would you give aspiring photographers? With digital photography, taking more photographs costs nothing. So experiment with your camera. Look at the images you took when you get home, and look again in a month and a year later. Sometimes you’ll see something you hadn’t noticed before. Have fun with the camera—let it help you see more clearly and enjoy the world we live in. Let it help explain the world as you see it. Let your images tell your story. And remember the adage—it takes 10,000 hours of practice to become expert in anything. So get started!



WARREN ROSENBERG, "MUST-KNOW WEBSITES"

SEPT 5



photos by Mano Orel, Sherm Shiao and Elinor Stecker-Orel

GABE BIDERMAN, "NIGHT PHOTOGRAPHY"

SEPT 12



photos by Arnold Breisblatt and Terry Hanson



photos by Rafael Molina, Mano Orel and Elinor Stecker-Orel

YORAM GELMAN PHOTOGRAPHY
VIRGINIA FABBRI BUTERA, PHD CURATOR

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& SHAPES
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RHINEBECK, NEW YORK 12572

ELEVATOR ACCESS FROM SOUTH PARKING LOT ENTRANCE

OCTOBER 4TH - NOVEMBER 23RD, 2014
9AM - 6PM MONDAY - FRIDAY
9AM - 3PM SATURDAY/SUNDAY

ARTIST RECEPTION 1PM - 3PM
SUNDAY OCTOBER 5TH, 2014

Scenes from the Rennasiance Faire in Tuxedo, NY



photos by Ron Carran and Dennis Thornton

Bryan Peterson Seminar in Kingston, NY



photos by Jackie Ross

Give Us Liberty or Give Us Rain...

By Deborah Lea Cohen



That was our choice when our Saturday, September 13 field trip to Liberty State Park was scheduled. Harvey suggested a way to avoid a knock-out argument with Mother Nature, which no human has won yet, by going on Sunday, September 14 instead. Mom was appeased and gave us a perfect evening. We were appeased because we did not have to fret about our equipment. Only one person was unable to join us, but another person made up the loss so we kept our hardy ten photographers.

Liberty State Park, in Jersey City, NY, is such a phenomenal place for photographers that one day, one evening does not scratch the surface of what can be done there. The variety of photographs included here show the scope of what is available. We will definitely return in 2015.

In case you think I am exaggerating, here are some comments by folks who were there:

Heather: *I was excited to see the awesome views of the city and the Statue of Liberty. I want to go back and see the rest of Liberty State Park. I can see the place is large and there are many other places to photograph.*

Allan: *I enjoyed the trip and want to go back another time.*

Chris: *Don't miss any WPS photo field trips if you want to have outstanding photo "ops" delivered to you on a silver platter. The food at the City Diner was a great way to coordinate and start the field trip and the venue (Liberty State Park) was only about 10 to 20 minutes away from the Diner (which is in Jersey City—opposite the lower tip of Manhattan Island. Not far from Liberty State Park (about a mile) is the 9-11 Memorial with the names of all the New Jersey residents who became casualties on that fateful day. The monument took a serious hit with hurricane Sandy and not all the illumination lights of the monument are functioning. Nonetheless it was an emotional experience to see and experience this tribute. All in all, the day was gorgeous (it's good we postponed it till Sunday as Saturday was a miserable rainy day) and all who went had a great time and came away with some excellent photographic "prizes."*

Rafael & Gladys: *After being rained out on our Saturday night field trip to Liberty State Park we rescheduled to Sunday evening and were rewarded with a balmy evening and a colorful sky, much to the delight of our little group. The evening kicked off with a tasty dinner at City Diner in which we all came away more than satisfied. In the park we had the opportunity to shoot the setting sun which produced stunning cloud colors, as well as the city skyline and of course lady Liberty (her back actually). Overall, a great time was had by all and some of us hope to return in the near future.*



Joe: *This trip was fantastic. The lunch in the restaurant was just great; the food was delicious, the ambience was great, and the service was excellent. The scenery in the park was beautiful; it looked like mother nature was posing for us. The sunset, those color-filled clouds, the flags waving freely in the wind, and those lights created a gorgeous atmosphere. It was also truly a pleasure to be able to share this day with such a wonderful group of photographers. Last but not least, a big thank you to Harvey for his support in helping us capture such great images.*

Jon: *Liberty park stretches along the Jersey City waterfront from just north of the Battery in Manhattan to the Statue of Liberty. Spectacular views of the skylines of Manhattan, Jersey City, or, as here, Governors' Island with Brooklyn in the background. Sunset views are great, and opportunities for all sorts of vistas, and closeups, abound. More than one visit is necessary to see the whole place, or even a major part of it. I'll definitely go back, hopefully soon.*

Harvey: The weather and cloud gods smiled on WPS even though there wasn't food on the horizon. We did have great light and color on the objects, NYC, The the Statue of Liberty and the Port of Bayonne, that were on our horizon. As the sun set, the sky turned red making some of the best scenes I've seen. I know we will go back to soon.

Enjoy the photographic samplings of **Allan Turnbull, Chris Moore, Deborah Lea Cohen, Gladys Molina, Harvey Augenbraun, Heather Turnbull, Joe Ferriera, Jon Kaplan** and **Rafael Molina**.

Our next field trip will be to the Highline for afternoon and evening shots on Saturday, November 8, 2014. Details will be posted on our website's Field Trip page shortly.

As ever, keep shooting, keep going out to challenge yourself with new venues, new times of day, etc, etc. and come back with new, fabulous images!!



Fine art photographer Daniel Oppenheim

Bengaluru Journal,” an exhibition of large-scale photographs, opened in the Gallery at the Ossining Public Library on Friday, August 1. It is now open at Temple Israel in Croton until October 9.

Reprinted from the Croton Gazette, July 31 through Aug 6, 2014

The exhibition, which will run through August 30, features recent, unprecedented work by Croton-on-Hudson-based photographer Daniel Oppenheim, who traveled to Kolkata (formerly Calcutta) and Bengaluru (formerly Bangalore), India in 2012, seeking new subjects for his specialization in nature photography. Instead, Mr. Oppenheim was profoundly inspired by the human subjects he encountered and created a new body of work that departs from his intimate, well-known images of the natural world.

“I left ... for each city’s slums, where the caste of people known as ‘untouchables’ lives,” he says. “One hears and sees much about the exotic colors, sounds, and scents of India, but what took me by surprise and deeply moved me were the people. What they lack in material possessions they remediate in humanity. They did not treat me as foreigner with a big camera; to them, I was a fellow human being. We met on common ground, with no barriers. I found throughout a mutual curiosity, openness, and a sincere desire to connect.”

Mr. Oppenheim first became enamored with photography in his early teens, when he created a darkroom in his home in Jerusalem, Israel, to support his professional and fine art work. His photographs are on permanent exhibition at the Hotel Allegro in Vienna, Austria, can be viewed in galleries along the Hudson Valley, and seen online at www.danoppenheim.com. His work has been collected locally and internationally.

“Daniel Oppenheim: Kolkata-Bengaluru Journal” is open Mondays and Thursdays 9 a.m. – 9 p.m., Tuesdays and Fridays 10 a.m. – 6 p.m., Wednesdays 1 – 9 p.m. and Saturdays 11 a.m. – 5 p.m. The Gallery is located on the lower level of the OPL, 53 Croton Avenue, Ossining.

*Above, ‘Girls, 2014,’ Below, ‘Young Men, 2014.’
30 by 30 inkjets, copyright 2014, Daniel Oppenheim*

Daniel Oppenheim
was interviewed last week by
Croton-on-Hudson art historian
Marion Callis. Some excerpts:

MC: Tell us about yourself.

DO: My professional life took a rather circuitous route. As a teenager in Jerusalem, Israel, I built my own photography darkroom to support my professional and fine art

work. But at the same time, I was equally involved in science, performing research at the Hebrew University as a high school biologist. Suddenly, for reasons I can’t explain even now, I was swept away by music, which led me to pursue three degrees in music theory and composition. My music compositions twice represented Israel in the prestigious World Music Days, and my technical graduate work at Stanford University’s Center for Computer Music in Research and Acoustics (CCRMA) focused on supporting music composition and performance. This specialization attracted IBM Research, where I’m still working after more than two decades! But back when I enrolled as an undergrad, I remember thinking I’d focus on music rather than biology just for a year or two, so I can find out if I truly am a musician, an artist; this turned out to be a question I could not answer for many years. Today, I finally recognize that I am indeed first and foremost an artist. This is because I view art and creativity primarily as a way of life, a way of looking for, approaching, and solving problems. So the artist in me applies equally to my “doing” of photography, science and music.

MC: How did you get started with photography?

DO: Fortunately, as a teenager, I had a neighbor who was a professional photographer. He taught me all about composition, light, and darkroom techniques - he was a great mentor. He also tried teaching me studio techniques for shooting models, often nudes, but I was too shy to follow through. So I’d give him my camera and learned later, while developing his shots in my darkroom. Years later, I was hoping to rebuild my darkroom in my home in Croton to share my enthusiasm for photography with my daughter, Tal. We both looked forward to the physical interaction with paper, light, and chemicals. But soon I realized that pouring photo chemicals down a septic system presented a problem, so reluctantly I moved into digital photography, which with hindsight, was a great move.

MC: If you could work with another photographer from the past, who would it be? What is it about their work that attracts or inspires you?

DO: What an interesting question -- more so because I’d have given a very different answer a few weeks ago! I just returned from Vienna, where I saw a fascinating exhibition of photos Stanley Kubrick made as a journalist in his twenties, “Eyes Wide Open.” The images were made well before he got into filmmaking, but one can trace a direct path from his photographs to his movies. Kubrick

was praised for capturing realistic images of people and celebrities “exactly as they are,” when in fact, his approach isn’t about realism at all. To paraphrase him, “Reality is good, but stories are more interesting.” His photographs were meticulously staged, and preconceived to fit his storyboard — stories that later became central to his films.

All this has direct relevance to the work presented in my current exhibition. The images are about a very direct and intense connection that formed in the moment the image was captured. The connection is relived and transmitted when the printed images are viewed. Kubrick excelled at finding that connection. I would love to spend time with him and learn how to plan and approach a shoot with a very clear intent, as he did.

MC: If no one saw your work, would you still create it?

DO: How we used to ponder this question as young composers! But like most things in our human experience, there isn’t a simple yes or no. I believe that making art fulfills an inner need: one composes, because one can’t not compose. I shoot photographs because I am compelled to. A purist would say it isn’t truly art if it’s motivated by earthly concerns of money or fame. Perhaps that’s true, to a point. For me, being an artist is a way of being and doing, and thus most of what one does is art, regardless of domain: music, visual art, engineering, science, mathematics, etc. In that context, perhaps the question asks “Would you still have created these images without the motivation of an exhibition?” I can’t help but recall Mozart’s comment about his then-unrealized composition, *The Magic Flute*; he said something like “I wish someone would commission an opera from me, so I can finally compose *The Magic Flute*.” Would I still shoot the same photos? Absolutely. Would I still have discovered among them the images for this exhibition, or made the prints you see here? Perhaps not, unless I was fully retired.

MC: Who would you like to have see it?

DO: Nothing would please me more than to have the subjects of these photographs see the final output -- I’d love to be with them then, too.

MC: Please tell us about your process.

DO: As a composer, my creative process is all about invention: I create every aspect of my music, from motif through melody, harmony, structure, and orchestration. Each work focuses on a different musical problem, first inventing its

raw materials, which are then shaped into the final musical experience through which I want the listener to travel. This kind of process is

relatively common in the realm of visual art, but it is an approach I am less familiar and less comfortable with right now. I cannot yet work in photography the way I do in music, or as other visual artists do, including many photographers. For me, photography is still a process of discovery and refinement; I need an image to start with. This is not unlike the pop artist Roy Lichtenstein, who often started with a popular comic image, which for me is like a captured image, and then refined them in his hallmark style, which for me would be the rendering of the print.

One thing I consciously carry over from music led to my notion of the final print. The musical score in itself, in my view, has little musical meaning, it just tells performers what to do. Musical meaning, whatever it is, is revealed only during a performance as part of the musical experience. Similarly, any image in my computer, however processed, has little artistic meaning. It is only the final print that opens up for the viewer’s experience, and is therefore the “true” manifestation of the image. In fact, my current understanding of the body presented in this exhibition, and all the critical decisions I made relating to things such as size, selection, and order, began to crystallize only after I experienced for myself a 30x30 print I made of the *Young Men*. I was astounded, because this experience was so different from my previous understanding that grew from hours of exploring the images on my computer screen. This is why I insist on doing my own printing: it is my interpretation of the image.

MC: What challenges do you face as a photographer?

DO: While I have a deep understanding of elements of music, I feel exposed and somewhat bewildered by visual art. As musician I loved teaching music appreciation to non-musicians. People often say they love music but don’t understand it, to which I reply something like “There is no need to understand; there is the joy of the experience.”



Daniel Oppenheim, cont'd.

This is what I am learning about visual art: it is less an issue of my not knowing formal concepts, and more that I was unaware of what I already knew instinctively. For example, years ago when I was taking my first photo printing class with master photographer and printer John Paul Caponigro, who was explaining the difference between warm and cold light. In music, I would know exactly what to do in order to create an experience of warm or cold, but I could not translate that visually. Paul pointed to the white wall, and had me experience the color changes from the cold noon light to warm evening light. Similarly, when selecting images for this exhibition and designing the installation, my good friend Richard Sigmund, an incredible artist, explained to me it's not about individual images, it's about creating a "piece." It took me a while to understand that he was talking about creating a unified experience for viewers, and that this experience is crafted by carefully controlling expectation, tension, and release. And these are exactly the elements a composer would consider for the structure of his composition!

It's been interesting to hear, following performances of my music compositions, people describing visual experiences they've had while listening, which I confess I often couldn't understand or relate to at the time. Similarly, people observing my visual images often tell me they feel a rhythm and sense of movement. I'm very curious and constantly learning from such feedback, and this is all highly motivating.

MC: How does your work affect the way you see the world?

DO: My work is a reflection of how I see the world; it's a two-way feedback loop. As my views of the world, of people, and of relationships change, so does my work. And what I learn by making work about the world, people, and relationships in turn changes me.

MC: Would you like to share any upcoming projects?

DO: This project is a very important turning point for me as I am moving from an abstract and intellectual portrayal of an object into a very personal and intimate dialog with a human being. For this to happen, a dialog must first occur between me and my subject. But more importantly, a dialog must also occur between the printed image and the viewer. They say that a good image tells a story. I think that a good portrait creates a dialog, and better still, a dialog that may well be different every time one encounters the same image.

This is fundamentally hard. For example, one can perfect a technique of shooting flowers. By carefully

controlling things such as light, angle, distance, focus, aperture, and so on, one can be reasonably confident he can capture the image he envisions. Not so with people and dialog. Point a camera at somebody and everything changes. Shoot in a studio and everything can become artificial. So how do you capture a dialog, an expression, a feeling, that is perceived as true, authentic, and engaging?

Figuring all this out is a big part of my next project. One ingredient is, I believe, authenticity. The images in this exhibition are compelling to me because they are authentic. Everybody knows about the poverty these people live with, but too few recognize their dignity and humanity. It wouldn't work, or at least it would be something very different that wouldn't interest me, if the subjects were in any other setting than their own. But can I go a step further - can I also tell their message? Will it then be their message, or mine? Behind the beauty and humanity lurk some horrific things, such as the hardship and abuse of women. Take the image *Girls* for example. I pointed out to a native Indian friend the decoration and detail of the girls' clothing, and how it must give them a sense of balance and dignity. My friend looked at me with sad eyes and said — "I wish that were true, but there girls are too often for sale: the more attractive they are, the higher the price." This shocked me terribly. The exploitation of women and the violence to which they are vulnerable in India is a subject I want to try to address in the future.



Know Your Rights: Photographers

Reprinted from the ACLU website. See their site for more information.

Taking photographs of things that are plainly visible from public spaces is a constitutional right – and that includes federal buildings, transportation facilities, and police and other government officials carrying out their duties. Unfortunately, there is a widespread, continuing pattern of law enforcement officers ordering people to stop taking photographs from public places, and harassing, detaining and arresting those who fail to comply.

Your rights as a photographer:

- When in public spaces where you are lawfully present you have the right to photograph anything that is in plain view. That includes pictures of federal buildings, transportation facilities, and police. Such photography is a form of public [oversight over the government](#) and is important in a free society.
- When you are on private property, the property owner may set rules about the taking of photographs. If you disobey the property owner's rules, they can order you off their property (and have you arrested for trespassing if you do not comply).
- Police officers may not confiscate or demand to view your digital photographs or video without a warrant. The Supreme Court has [ruled](#) that police may not search your cell phone when they arrest you, unless they get a warrant. Although the court did not specifically rule on whether law enforcement may search other electronic devices such as a standalone camera, the ACLU believes that the constitution broadly prevents warrantless searches of your digital data. It is possible that courts may approve the temporary warrantless seizure of a camera in certain extreme "exigent" circumstances such as where necessary to save a life, or where police have a reasonable, good-faith belief that doing so is necessary to prevent the destruction of evidence of a crime while they seek a warrant.
- Police may not delete your photographs or video under any circumstances. Officers have faced [felony charges](#) of evidence tampering as well as obstruction and theft for taking a photographer's memory card.
- Police officers may legitimately order citizens to cease activities that are truly interfering with legitimate law enforcement operations. Professional officers, however, realize that such operations are subject to public scrutiny, including by citizens photographing them.
- Note that the right to photograph does not give you a right to break any other laws. For example, if you are trespassing to take photographs, you may still be charged with trespass.

Using the ACLU's "Know Your Rights: Photographers" resource, HitRecord – a collaborative artist production company – produced an animated video about the right to photograph in public, featuring music by the Gregory Brothers and directed by actor Joseph Gordon-Levitt:

Use this link:

<https://www.youtube.com/watch?v=v2eXtCuVyFM>

If you are stopped or detained for taking photographs:

- Always remain polite and never physically resist a police officer.
- If stopped for photography, the right question to ask is, "am I free to go?" If the officer says no, then you are being detained, something that under the law an officer cannot do without reasonable suspicion that you have or are about to commit a crime or are in the process of doing so. Until you ask to leave, your being stopped is considered voluntary under the law and is legal.
- If you are detained, politely ask what crime you are suspected of committing, and remind the officer that taking photographs is your right under the First Amendment and does not constitute reasonable suspicion of criminal activity.

Special considerations when videotaping:

With regards to videotaping, there is an important legal distinction between a visual photographic record (fully protected) and the audio portion of a videotape, which some states have tried to regulate under state wiretapping laws.

- Such laws are generally intended to accomplish the important privacy-protecting goal of prohibiting audio "bugging" of private conversations. However, in nearly all cases audio recording the police is legal.
- In states that allow recording with the consent of just one party to the conversation, you can tape your own interactions with officers without violating wiretap statutes (since you are one of the parties).
- In situations where you are an observer but not a part of the conversation, or in states where all parties to a conversation must consent to taping, the legality of taping will depend on whether the state's prohibition on taping applies only when there is a reasonable expectation of privacy. But no state court has held that police officers performing their job in public have a reasonable expectation.
- The ACLU believes that laws that ban the taping of public officials' public statements without their consent violate the First Amendment. A summary of state wiretapping laws can be found [here](#).

Photography at the airport:

Photography has also served as an important check on government power in the airline security context. The Transportation Security Administration (TSA) acknowledges that photography is permitted in and around airline security checkpoints as long as you're not interfering with the screening process. The TSA does ask that its security monitors not be photographed, though it is not clear whether they have any legal basis for such a restriction when the monitors are plainly viewable by the traveling public. The TSA also warns that local or airport regulations may impose restrictions that the TSA does not. It is difficult to determine if any localities or airport authorities actually have such rules. If you are told you cannot take photographs in an airport you should ask what the legal authority for that rule is.

The ACLU does not believe that restrictions on photography in the public areas of publicly operated airports are constitutional.

2014 Croton-on-Hudson Fall Arts Festival



On a crisp and clear Sunday afternoon, the first annual Croton-on-Hudson Fall Arts Festival opened in Senasqua Park in northern Westchester. The Hudson River provided a shimmering backdrop for an assortment of local artists showing photographs, original oil and watercolor paintings, hand-made jewelry, pottery; an eclectic mix of one-of-a-kind objects d'art. The boogie blues music of the Tomcat and the Whiskey Rats band wrapped the whole event in a party-like atmosphere and we all shared a beautiful day with our friends and fellow artists. Lois Barker, Liza Margulies, Rob Dublin, and Jackie Ross exhibited their work, and some 35-odd members of WPS were spotted strolling thru the fair. Thanks to Mano for photographing the event. Please consider showing (and perhaps selling) your work at next year's fair, and schmoozing with other artists in the community.



Making Sense of Digital Photography!



The Westchester Photographic Society (WPS) is starting a new series of workshops for people who want help with the basics of digital photography–

Taking Pictures and Processing Images

The WPS mentors will give any problem and/or equipment related to digital photography their best shot. Digital cameras and image processing software can be perplexing. We'll help you understand it so that you can enjoy "making" pictures.

- ✓ Sessions are free.
- ✓ There are no prerequisites.
- ✓ Any question or problem is fair game, including "How do you turn this thing on?"
- ✓ Any form of digital camera including cell phone cameras, tablets is OK.
- ✓ Bring your digital camera and/or your laptop (PC or Mac), and any cables or card readers you need to download images.

**WiFi Available
No Reservations**

When and Where

First Sunday of the month
2:30 - 4:30 pm

2014: 9/7, 10/5 and 12/7

2015: 01/4, 2/1, 3/1, 5/3, 10/4, 11/1 and 12/6

Conference room on the first floor

Greenburgh Public Library
300 Tarrytown Road
Elmsford, NY 10523

18 participants, on a first come/first serve basis

*For further information, call
(914) 721-8233 (Kate Coquitt, Librarian)*



inFocus

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