

Black and White Photography

Photography created by student-artists fall 2008 WNMU

Tyler Bingham (Editor)

Editor: Tyler Bingham

Front and back cover uses a photograph taken by Felix Norero, *Park Bench*, that has been modified to accommodate front and back designs.

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Bingham's Lens

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Dedicated to Susie Chaffee, who dares to initiate new life from an old truth.

First Contact 11.24.08

...innocence of eye has a quality of its own. It means to see as a child sees, with freshness and acknowledgment of the wonder; it also means to see as an adult sees who has gone full circle and once again sees as a child - with freshness and an even deeper sense of wonder.

- Minor White

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FOREWORD

By: Erika Burleigh

Being the subject for photography was an exercise in acceptance. I recall lying in front of the lens feeling very exposed. I wondered how much of me could be seen, I worried about pimples and scabs, cracked heels, stretch marks...

It was a relief to recognize that not only was it impossible to fix my imperfections before the shutter closed, it was unnecessary. I just had to go with it.

Creating art has been a similar experience of acceptance. I see people that are new to art struggling with the process of working through their expectations. Like with modeling, I've had to learn to go with what I have to work with. It's not until one realizes the ability to give up insecurities over short-comings that one will be free to create.

Feeling Exposed

the lens looms

 cruely confirming

 cracked heels

 stretch marks

 pimples

 scabs

 (how much can they see?)

my insecurities rise

 and

 ebb

as I let go of concern for things

that I cannot change and don't need to apologize for.

 release

of self-consciousness

 pride

 conceit

 expectations, and

aggrandized self-image.

exposure...

creation:

the same release of inhibitions

...of being hindered by the constraint of perfection

freedom to explore one's
abilities...

or lack thereof.

INTRODUCTION

By: Tyler Bingham

Question by Lorena Camacho (WNMU sociology student): *I know why I do photography: taking pictures of my daughter, scrap-booking, enjoying the creative process, and bonding with my daughter (11 years old) via talking about a photograph / memory. What motivates other people to take pictures?*

This morning I'm sitting at the circulation desk at WNMU's Miller Library, trying to come up with some words that might introduce these students' bodies of work appropriately. I believe most students know how tedious it is to write about anything if thematically oriented tissue fails to present itself; if I can't see an emerging theme [except in my poetic writing contexts], then the activity of writing just isn't fun. It does become arduous for me, especially when I fail to recognize either where I want to go [with a paper] or where I need to go [with a paper].

So, in attempting to avoid responsibility for either seeing or developing a binding theme introducing the qualities *within* and quality of work that these visual artists have produced, I pass the buck onto Lorena, my coworker at Miller Library. The theme of motivation is certainly relevant, especially in an academically oriented photographic context. After all, as many of my students know, we don't necessarily take pictures because the beauty of our world dictates its own momentous permanent record. We often develop images because we have something poignant that needs to be said.

In the context of communication, I leave the images in this book to stand on their own communicative merits and various articulative values. Each artist has their own method for communicating that which they do; rest assured, these emerging artists do have something to say to you.

An added contribution to this edition of, *Black and White Photography*, is made by local photographer, George Reid. On over four occasions George hung around the wet-lab, darkroom, and classroom photographing these artists in their learning oriented elements. A

tremendous thanks goes out to George for his interests. Also, a great thanks goes out to the students for giving him the permission to hang around with his camera in full use.

David Esquibel

No matter if the glass is half empty or half full, it makes no difference to the man with no glass.
-D. Esquibel



Broken Dreams
Gelatin Silver Print
8" x 10"
fall 2008



Building
Gelatin Silver Print
8" x 10"
fall 2008



Coffee Guy
Gelatin Silver Print
8" x 10"
fall 2008



Hanging
Gelatin Silver Print
8" x 10"
fall 2008



My Two Girls
Gelatin Silver Print
8" x 10"
fall 2008



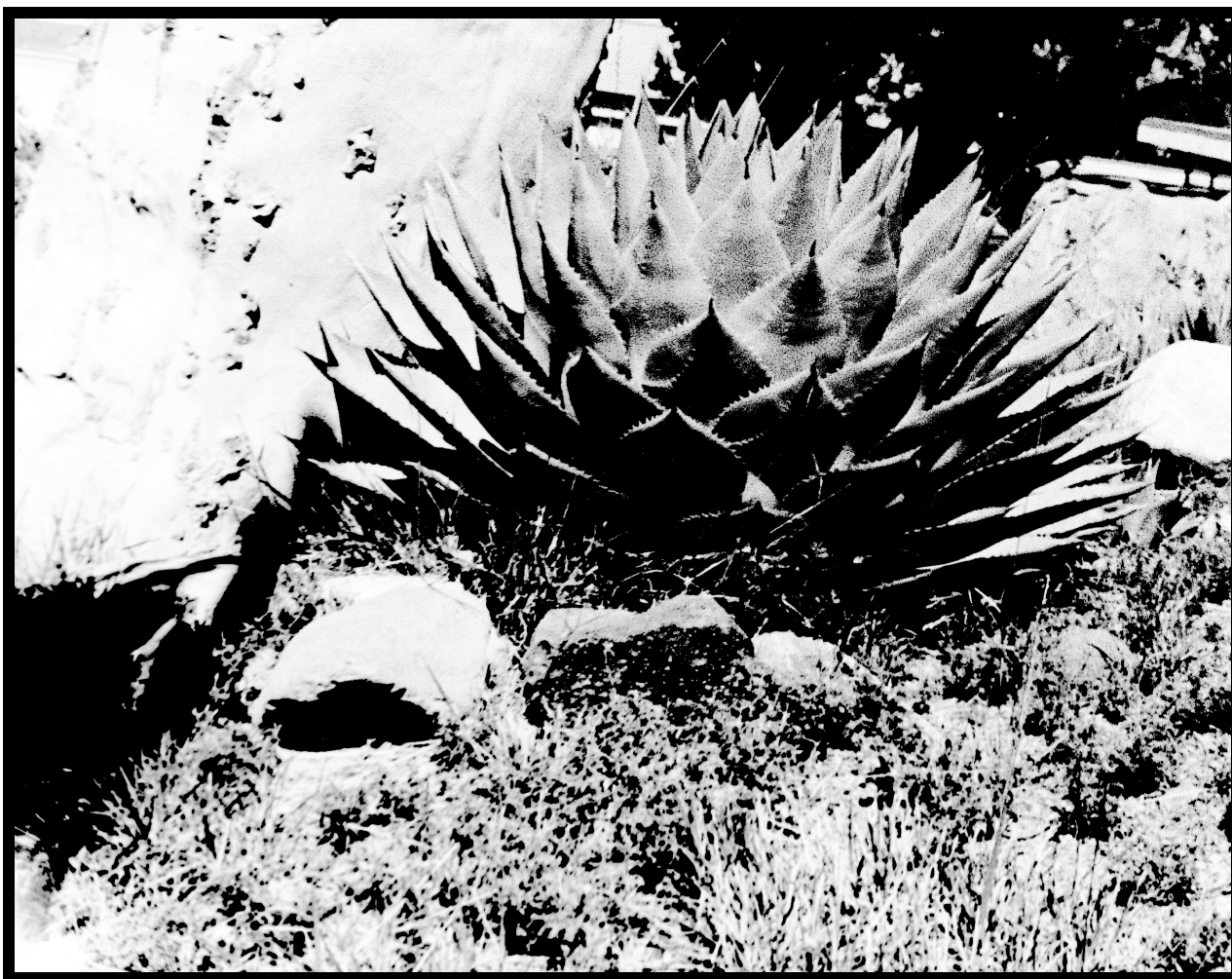
Playtime
Gelatin Silver Print
8" x 10"
fall 2008



Scarred
Gelatin Silver Print
11" x 14"
fall 2008



Slow Down
Gelatin Silver Print
8" x 10"
fall 2008



Spike

Gelatin Silver Print

8" x 10"

fall 2008



Tank
Gelatin Silver Print
8" x 10"
fall 2008



Torn Apart
Gelatin Silver Print
8" x 10"
fall 2008



Up in Arms
Gelatin Silver Print
8" x 10"
fall 2008



Walking on Bridge

Gelatin Silver Print

8" x 10"

fall 2008

Jimmy Ferranti

Let us not grow weary in well doing, for in due season you shall reap if we faint not.

-Jesus



Bolts of Life
Gelatin Silver Print
8" x 10"
fall 2008



Forever Distant
Gelatin Silver Print
8" x 10"
fall 2008



Going Up or Down

Gelatin Silver Print

8" x 10"

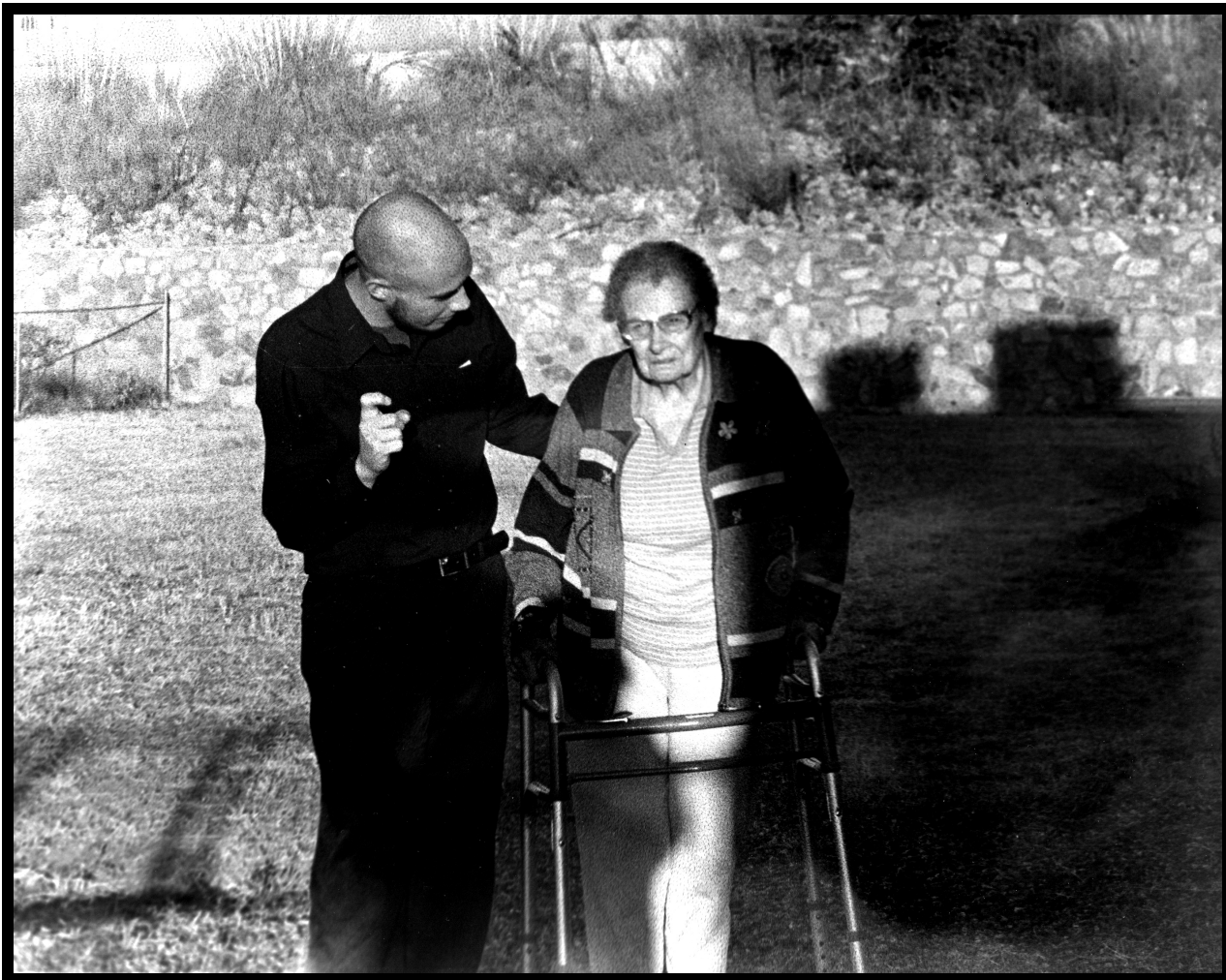
fall 2008



Hey Dude
Gelatin Silver Print
8" x 10"
fall 2008



Let it Unfold
Gelatin Silver Print
8" x 10"
fall 2008



Two Can Only Hope

Gelatin Silver Print

8" x 10"

fall 2008

Cerisse Grijalva

Photography is a way of feeling, of touching, of loving. What you have caught on film is captured forever...it remembers little things, long after you have forgotten everything.

-Unknown

*A photograph is more than just
A gift to bring or send.
And more than just the likeness of
A relative or friend.*



Beauty
Gelatin Silver Print
8" x 10"
fall 2008

*It is kindly greeting and
A memory to hold.
Of happy times and pleasant things.
However new or old.*



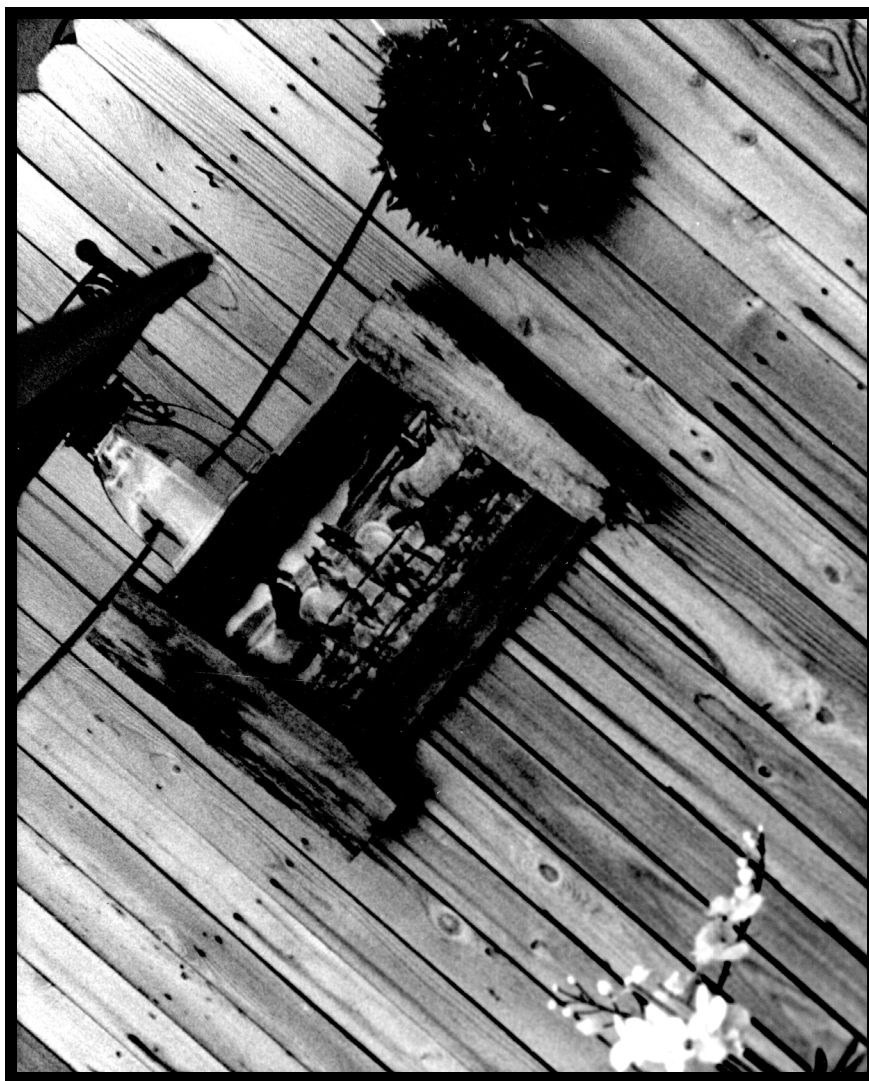
Leaves
Gelatin Silver Print
8" x 10"
fall 2008

*It is a mirror that reflects
Companionship and cheer.
And now and then the wistfulness
That turns into a tear.*



Looking Beyond
Gelatin Silver Print
8" x 10"
fall 2008

*A photograph is something to
Adorn a desk or wall.
Or carry in a pocket and
Display to one and all.*



Outdoor Look II
Gelatin Silver Print
8" x 10"
fall 2008

*It is a faithful portrait
The smile that friendship shares*



Outdoor Look
Gelatin Silver Print
8" x 10"
fall 2008

To add its sunshine and to show



Precious
Gelatin Silver Print
8" x 10"
fall 2008

That someone really cares.

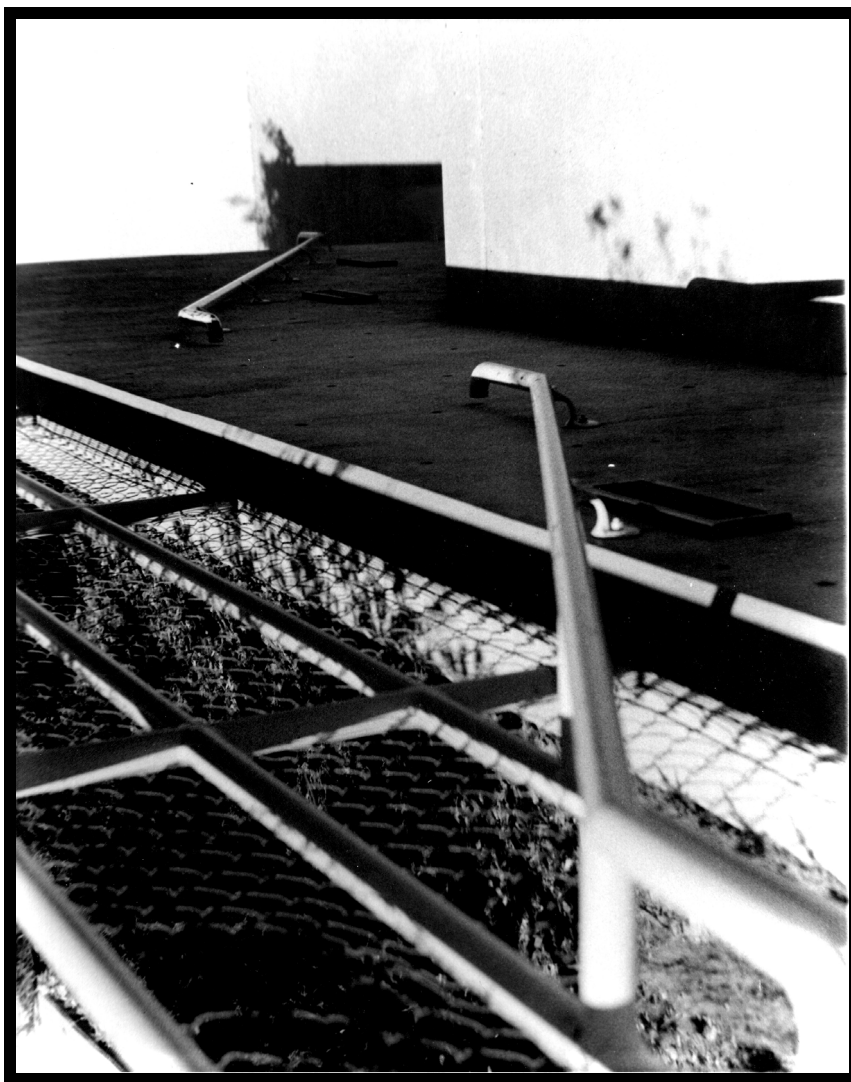


Sitting Around
Gelatin Silver Print
8" x 10"
fall 2008

Erik Lewis

Color is everything, black and white is more.

-Dominic Rouse



Accidental Masterpiece

Gelatin Silver Print

8" x 10"

fall 2008



Blurred Image
Gelatin Silver Print
8" x 10"
fall 2008

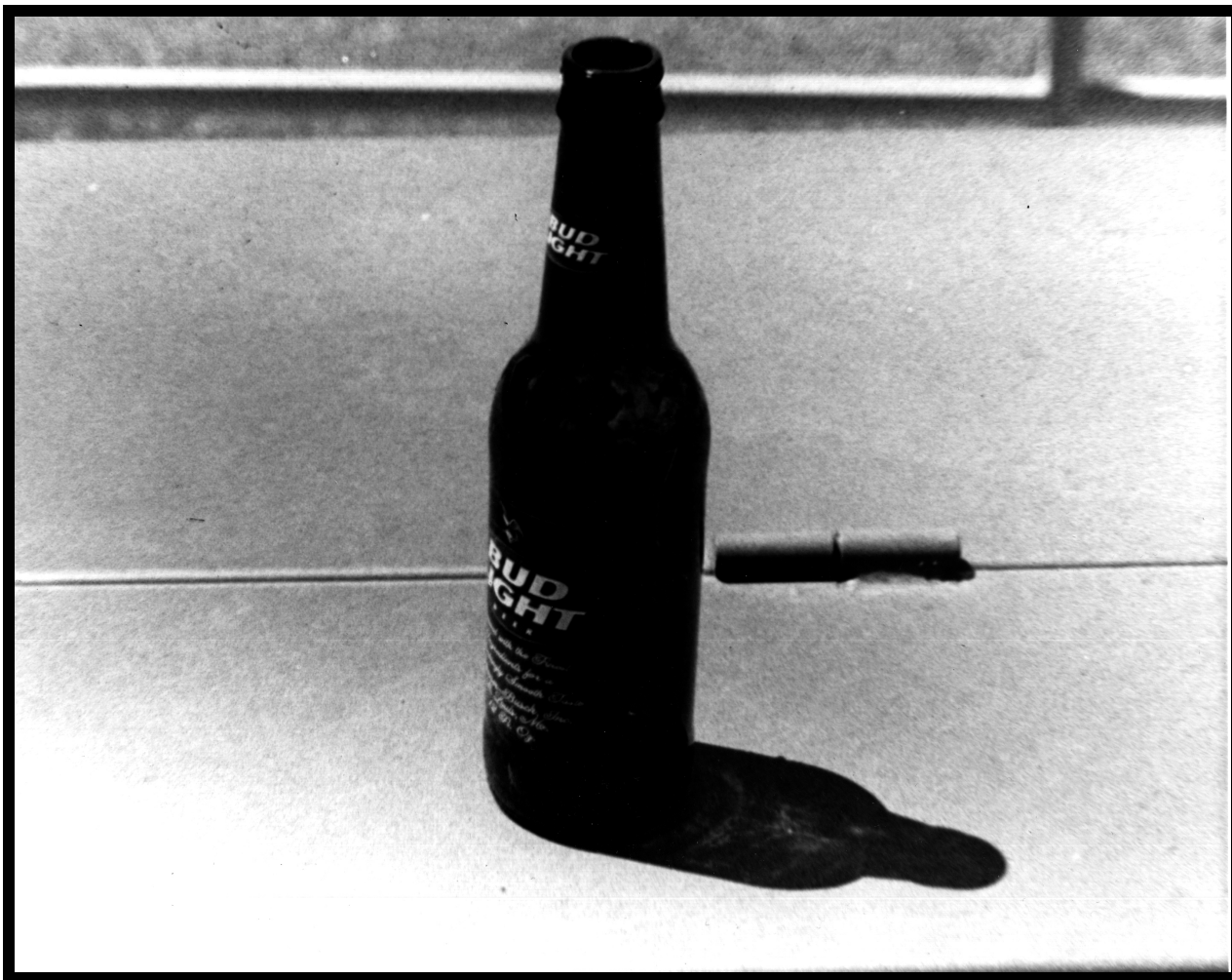


Destructive by Nature

Gelatin Silver Print

8" x 10"

fall 2008



Good Times
Gelatin Silver Print
8" x 10"
fall 2008



Life of a Columbian Butt Bucket

Gelatin Silver Print

8" x 10"

fall 2008



Nice Rack
Gelatin Silver Print
8" x 10"
fall 2008

The eyes must sink to the heart to make the art.

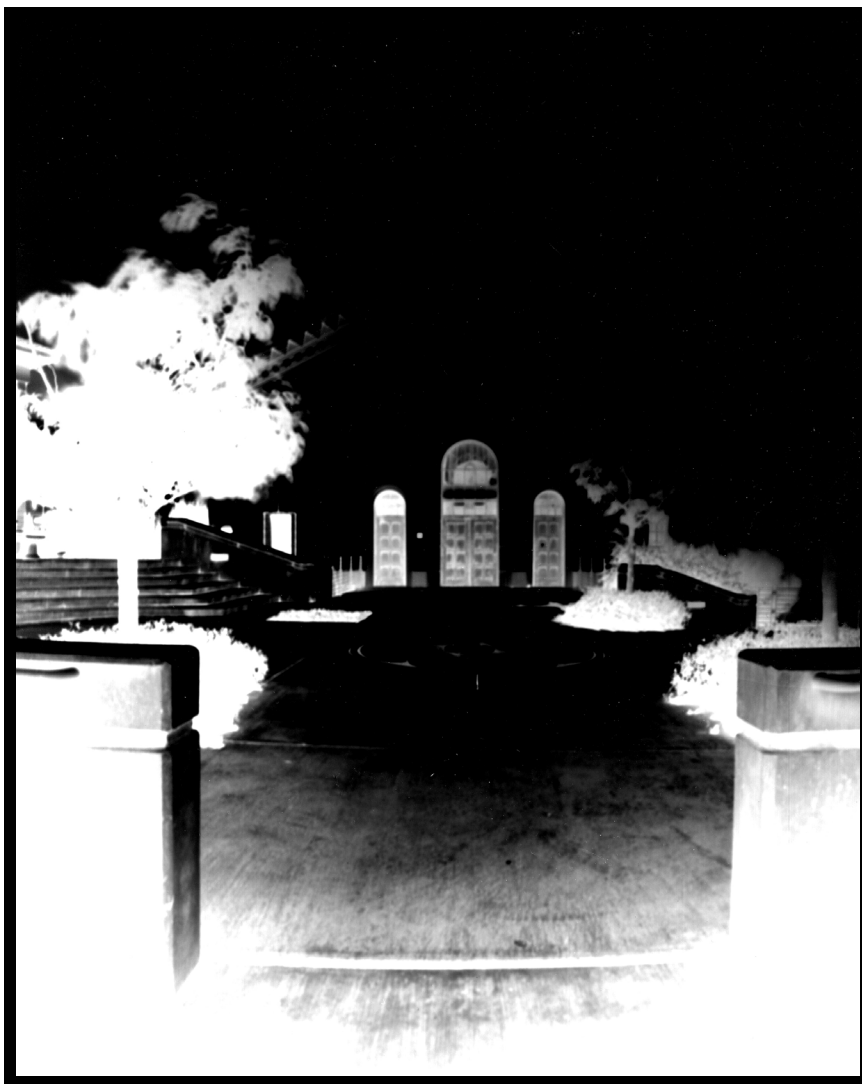
-Melanie Enzig

Continual failure is a road to success—if you have the strength to go on.

-Ralph Waldo Emerson



Disguising Faith
Gelatin Silver Print
8" x 10"
fall 2008

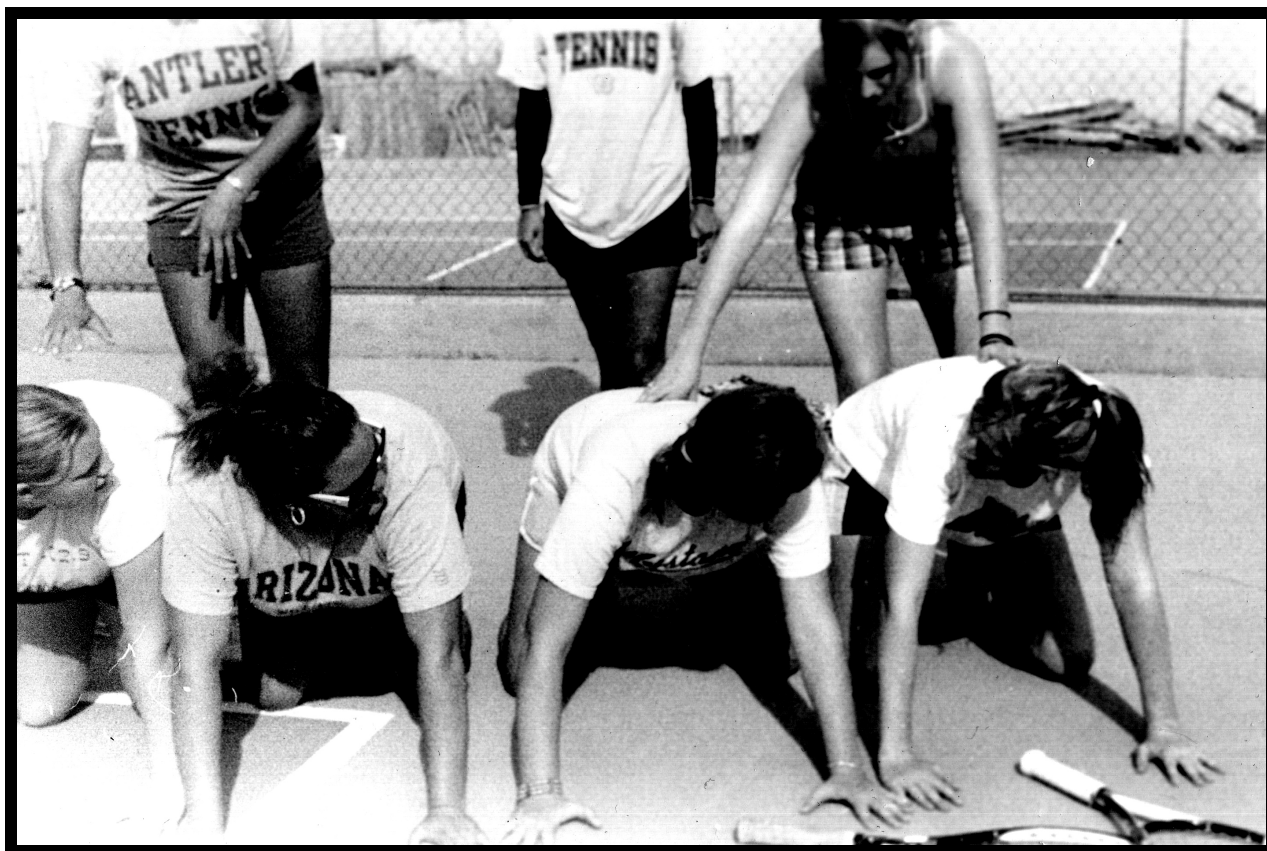


Forgotten Church

Gelatin Silver Print

8" x 10"

fall 2008



Pyramid

Gelatin Silver Print

8" x 10"

fall 2008



Reflections
Gelatin Silver Print
8" x 10"
fall 2008



When One Falls We All Fall

Gelatin Silver Print

8" x 10"

fall 2008

The Tree With Few Leaves

This is Different

Different was born without many leaves

He didn't understand this

And neither did the other trees.

Different did his best to grow normally
He even impressed himself by growing a leaf or two
With his determined ability.



Leaves I
Gelatin Silver Print
8" x 10"
fall 2008

But even though Different grew some leaves
The other trees never accepted
His mostly bare and undecorated sleeves



Leaves II
Gelatin Silver Print
8" x 10"
fall 2008

So Different would always move
(and even though you can't tell in the picture)
He became awfully blue.



Leaves III
Gelatin Silver Print
8" x 10"
fall 2008

Different kept growing
Until his reach was farther than any other tree.
Now the other trees are always envious and glowering
Because they never noticed Different's strength,
They never wanted to see.

-J. McKenna



Leaves IV
Gelatin Silver Print
8" x 10"
fall 2008

Felix Norero

You can observe a lot just by watching.

-Yogi Berra

In addition to a piece of soap, useful for washing utensils as well as for personal cleanliness, a toothbrush & paste should be carried. It is worthwhile also to carry a book, which will be exchanged w/ other members of the band. These books can be good biographies of past heroes, histories, or economic geographies, preferably of the country, & works of general character that will serve to raise the cultural level of the soldiers & discourage the tendency toward gambling or other undesirable forms of passing the time. There are periods of boredom in the life of the guerrilla fighter.

*Ernesto Guevara in *Guerrilla Warfare**



Black and White Jungle

Gelatin Silver Print

8" x 10"

fall 2008



Casey Jones (On the Road Again)

Gelatin Silver Print

8" x 10"

fall 2008



Death of a Road (Earthly Reclamation)

Gelatin Silver Print

8" x 10"

fall 2008



Let the Light Shine

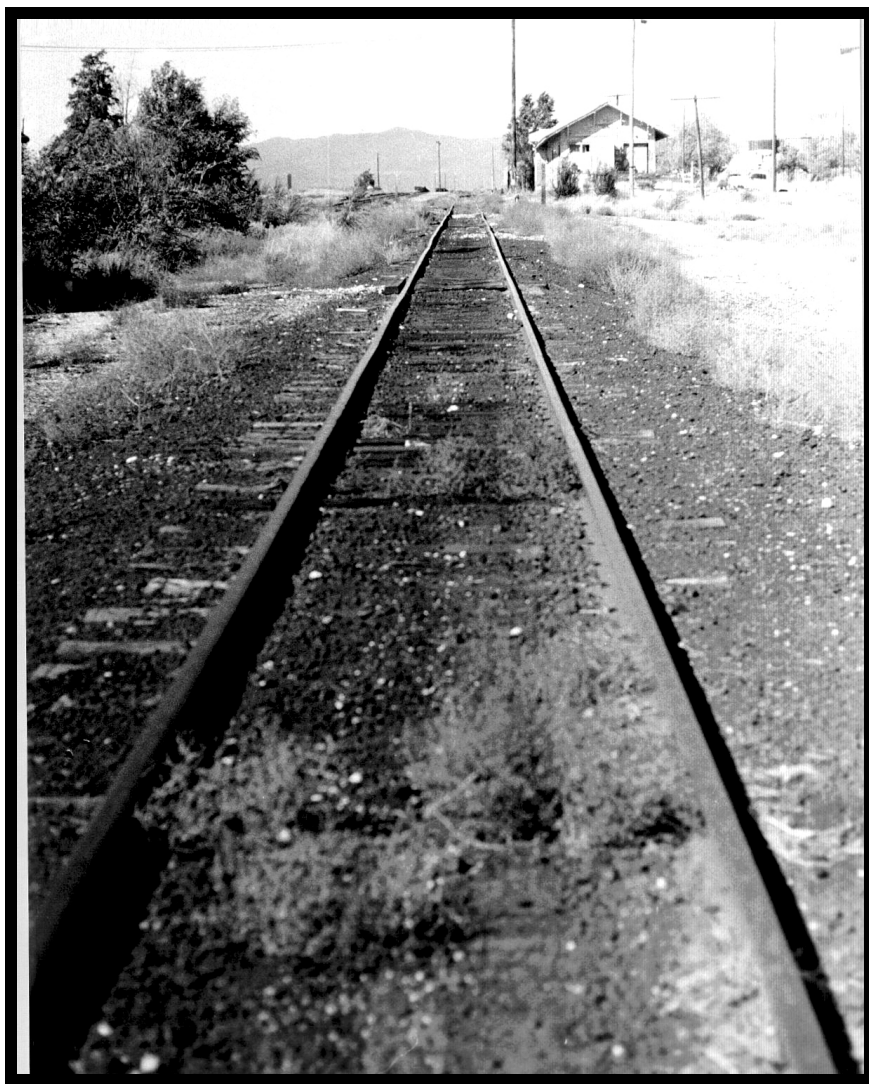
Gelatin Silver Print

8" x 10"

fall 2008

If you dream of sex daily throughout your life it is likely that you'll be craving sex at the moment of death too, so Ma will say, 'All right, my child, if you want sex take as much as you can.' And she will help you enjoy plenty of sex by seeing that you are born as a pigeon or a cock or a sparrow. And when you have had enough, when you are thoroughly satisfied, when you cry, 'Stop it! Please stop it!' then Ma will make you move on to new things.

-Robert E. Svoboda in *Aghora at the Left Hand of God*



Parallel Union Forged in Iron

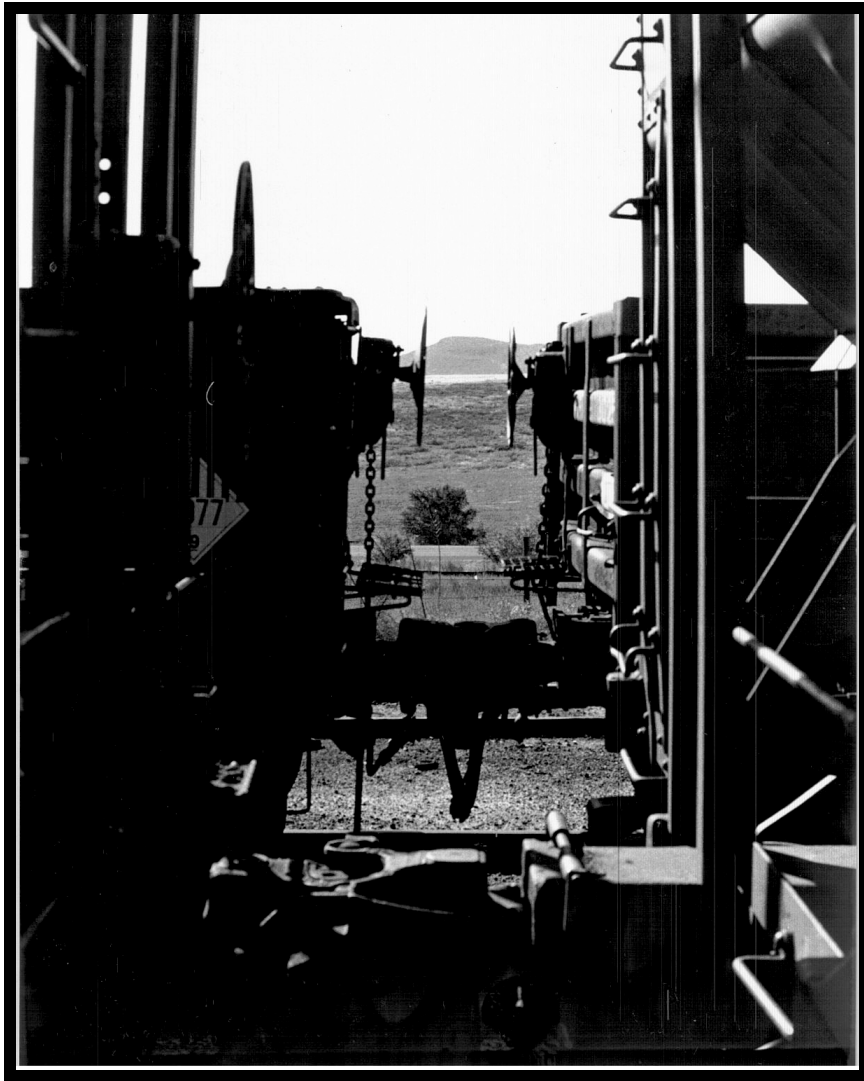
Gelatin Silver Print

8" x 10"

fall 2008



Park Bench
Gelatin Silver Print
8" x 10"
fall 2008

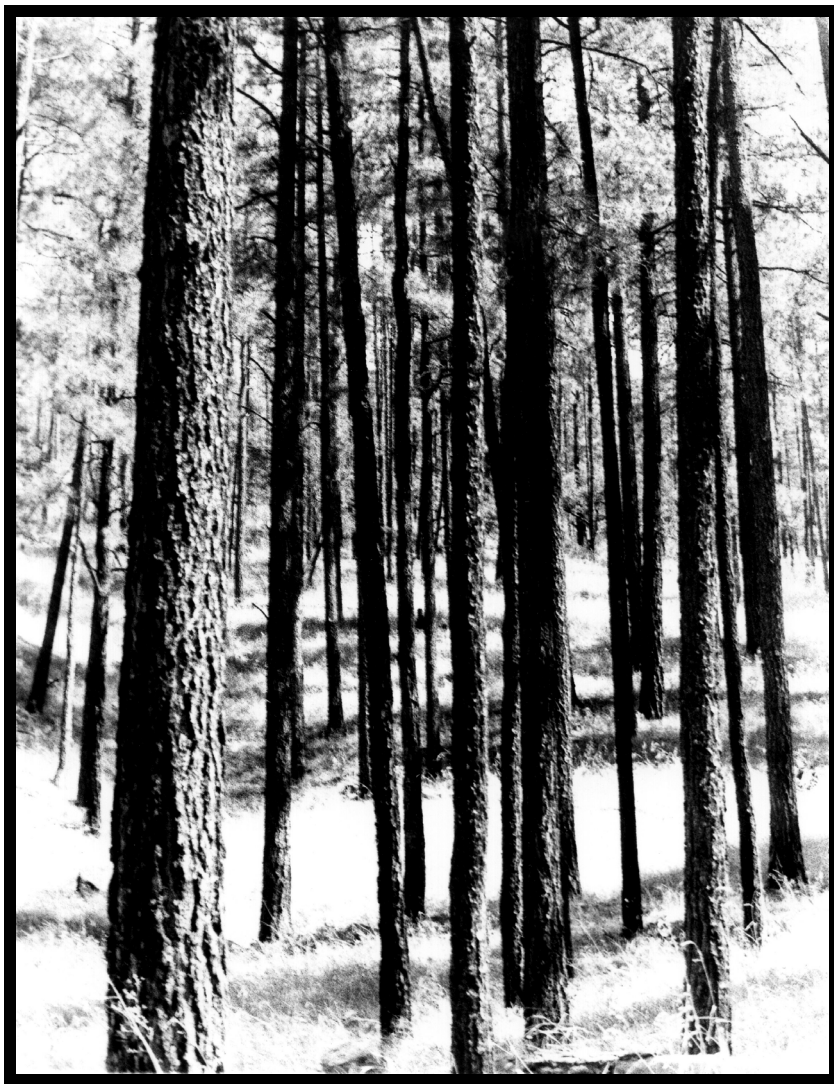


Serial Monogamy
Gelatin Silver Print
8" x 10"
fall 2008

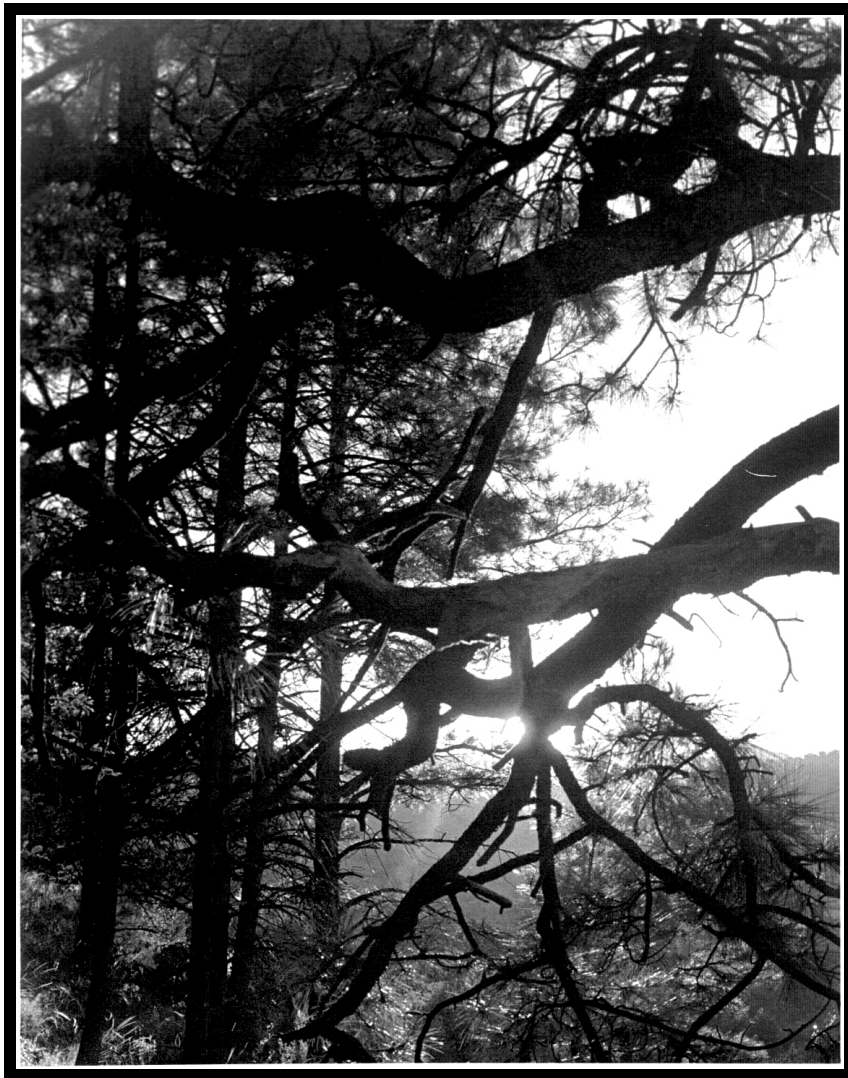
The Snot Pages

It was 2 A.M. as I sat down to write the story of the Colorado, Arizona & New Mexico Fiasco. As has been ritual for this allergy season they began to kick in around this time almost every night for the past week. I had taken my allergy medication a short time earlier in preparation for this event. About a paragraph into the fiasco which takes place in Mississippi I began to sneeze 1, 2, 3 in rapid succession then a short break and 1, 2, 3, more in the same fashion. After around 20 sneezes or so I had a brief relief as I assumed the medication had taken control of the situation. Then three huge blasts flung snot everywhere. I ran to the bathroom to retrieve some kleenex to clean the mess. I then went to the sink & washed off my face and lastly cleaned my glasses, yeah it was that bad. 5 minutes later as I was recovering from the 1st incident 3 more huge blasts came & blew snot everywhere else. This is how the snot pages became a part of the Colorado, Arizona & N.M. fiasco. Now we return to the fiasco, which picks up in Pocatello, Idaho.....

-Felix Norero



Trees
Gelatin Silver Print
8" x 10"
fall 2008



Watcher in the Woods

Gelatin Silver Print

8" x 10"

fall 2008

Paul Ward

Photography is more than a medium for factual communication of ideas. It is a creative art.

-Ansel Adams

If dreams are like movies, then memories are films about ghosts.

-Adam Duritz



Flash Jarrod
Gelatin Silver Print
8" x 10"
fall 2008



Brokeback Mountain II

Gelatin Silver Print

8" x 10"

fall 2008



Brokeback Mountain I

Gelatin Silver Print

8" x 10"

fall 2008



From Gomez Peak

Gelatin Silver Print

8" x 10"

fall 2008



It Takes a Collaborative Effort

Gelatin Silver Print

8" x 10"

fall 2008

Think of bicycles as rideable art that can just about save the world.

-Grant Peterson

Cyril: Hey! Are you really gonna shave your legs?

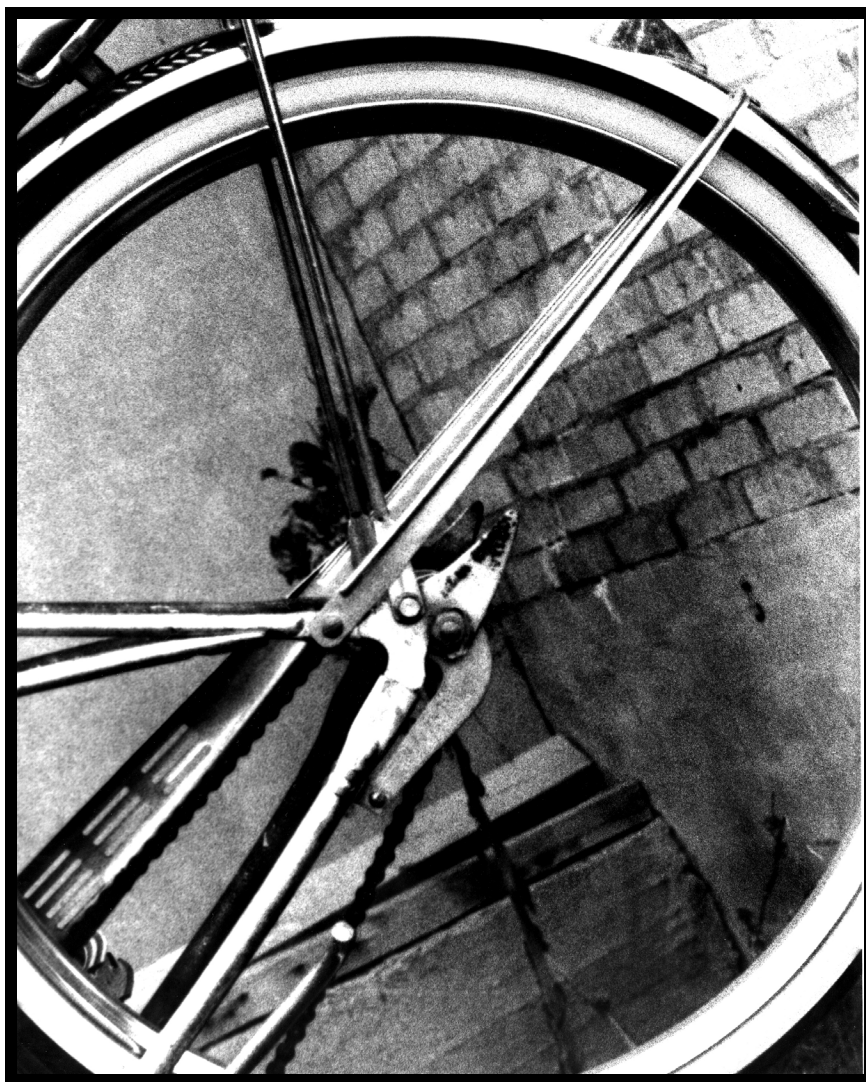
Dave: Certo! All the Italians do it.

Cyril: Ah. Some country. The women don't shave theirs.

-*Breaking Away* (1979)

Ride lots.

-Eddy Merckx



Outside the Bike Flophouse

Gelatin Silver Print

8" x 10"

fall 2008

I've never been a big fan of nudity in art. For me, it takes away from the subject of a composition. If I look at a piece of art, and the people are nude, and I feel that I would have received the same message if they were fully clothed, then I get the impression that it is the decision of the artist to have nude subjects for no other reason than he or she wants them to be nude.



This Isn't Russia
Gelatin Silver Print
8" x 10"
fall 2008

*Deep into that darkness peering, long I stood there, wondering, fearing, doubting, dreaming
dreams no mortal ever dared to dream before.*

-Edgar Allan Poe



Tsama and His Ride

Gelatin Silver Print

8" x 10"

fall 2008

*But I, being poor, have only my dreams; I have spread my dreams under your feet; Tread softly
because you tread on my dreams.*

-William Butler Yeats

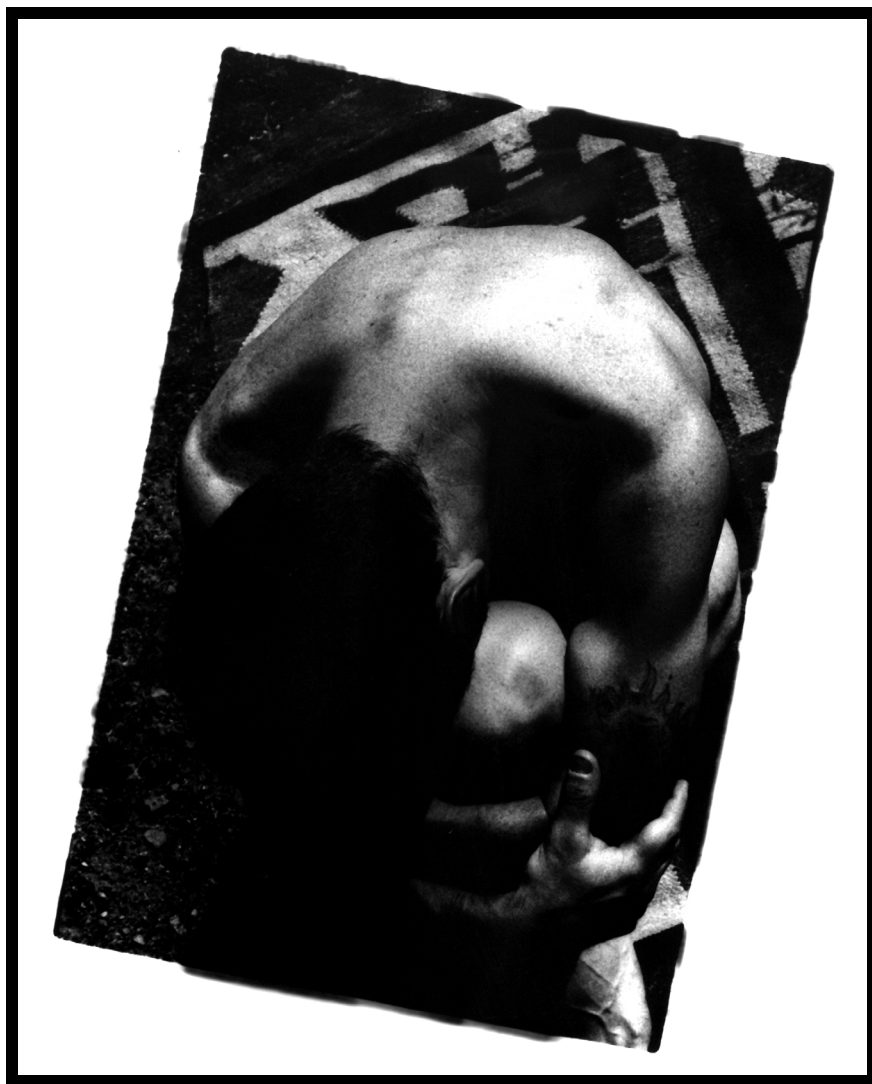


Ze Agony of de Feet

Gelatin Silver Print

8" x 10"

fall 2008



Artist Self Portrait
Gelatin Silver Print
8" x 10"
fall 2008

READINGS

Santayana, G. (1896). *The Sense of Beauty*. New York: C. Scribner's Sons.

Work and play here take on a different meaning, and become equivalent to servitude and freedom. The change consists in the subjective point of view from which the distinction is now made. We no longer mean by work all that is done usefully, but only what is done unwillingly and by the spur of necessity. By play we are designating, no longer what is done fruitlessly, but whatever is done spontaneously and for its own sake, whether it have or not an ulterior utility. Play, in this sense, may be our most useful occupation. So far would a gradual adaptation to the environment be from making this play obsolete, that it would tend to abolish work, and to make play universal. For with the elimination of all the conflicts and errors of instinct, the race would do spontaneously whatever conduced to its welfare and we should live safely and prosperously without external stimulus or restraint.

Rilke, M.R. (2002). *Sonnets to Orpheus: with letters to a young poet*. New York: Routledge.

You ask whether your verses are good. You ask me. You have asked others before. You send them to magazines. You compare them with other poems, and you are disturbed when certain editors reject your efforts. Now (since you have allowed me to advise you) I beg you to give up all that. You are looking outward, and that above all you should not do now. Nobody can counsel and help you, nobody. There is only one single way. Go into yourself. Search for the reason that bids you write; find out whether it is spreading out its roots in the deepest places of your heart, acknowledge to yourself whether you would have to die if it were denied you to write. This above all—ask yourself in the stillest hour of your night: must I write?

Eco, U. (2007). *History of Beauty*. New York: Rizzoli International Publications, Inc.

Romantic Beauty

"Romanticism" is a term that does not so much designate a historical period or a precise artistic movement as a set of characteristics, attitudes, and sentiments whose particularity resides in their specific nature and especially in the originality of the relationships between them. And some particular aspects of the Romantic concept of Beauty are indeed original, even though it is not hard to find antecedents and precursors: the Beauty of the Medusa, grotesque, gloomy, melancholy, formless. But what is especially original is the bond linking up the various forms, dictated not by reason, but by the sentiments and reason. The aim of this bond is not to exclude contradictions or to resolve antitheses (finite/infinite, whole/fragment, life/death, mind/heart), but to bring them all together and it is in this that the true originality of Romanticism lies.

Eco, U. (2007.) *On Ugliness*. New York: Rizzoli International Publications, Inc.

Ugliness Today

The ancients perceived certain musical intervals as dissonant and therefore unpleasant, and for centuries the classic example of musical ugliness was the augmented fourth interval, C-F sharp, for example. In the Middle Ages this dissonance was thought so disturbing that it was defined as diabolus in musica (the Devil in music). Psychologists have explained that dissonances have the power to excite, and since the thirteenth century many musicians have used them to produce determined effects in an appropriate context. And so the diabolus often served to create effects of tension or instability, the expectancy of some kind of resolution, and it was used by Bach, by Mozart in Don Giovanni, by Liszt, Mussorgsky, Sibelius, Puccini (in Tosca), and in Bernstein's West Side Story. In addition, it was often used to suggest infernal apparitions, as in Berlioz's Damnation of Faust.

The case of diabolus in musica provides us with an excellent example with which to conclude this history of ugliness, because it invites certain reflections. Three of these ought to be evident from the preceding chapters: ugliness is relative to the times and to cultures, what was unacceptable yesterday may be acceptable tomorrow, and what is perceived as ugly may contribute, in a suitable context, to the beauty of the whole. The fourth observation leads us to correct the relativist perspective: if the diabolus has always been used to create tension, then we have physiological reactions that have remained more or less unchanged through different periods and cultures. The diabolus has gradually been accepted not because it has become pleasant, but precisely because of that whiff of sulphur it has never lost.

George Reid on Photography I



Hands of the artist George Reid

I was an intimate part of that class, and yet I didn't know their names. I had to move fairly close [to get the shot]. I appreciated how the students immediately didn't pay attention to me. That was remarkable. Their expressions were so natural.

-George Reid

