nashville photography club

Picture of the Year James Phillips

Speaker for May Eric Hansen

News Letter June 2011

Biography

The Enduring Vision

Eric L Hansen's color images are deeply personal storyboards of his own connections to post-modern American culture. Reviewers have called his work:

"An enduring vision…that will enable us to see the world in a new way. "

Philip Brookman, *Corcoran Gallery of Art, Washington DC*

"Distinctive; a new voice, highly conceptual"

"Rock Hushka, *Tacoma Art Museum, Tacoma WA*

"At once fascinating and horrifying… I experience a jumble of emotions"

Jeanne Friscia, *San Francisco Camera works*.

" Compelling, a kind of first-person social anthropology

"Alan Rapp, *Chronicle Books*.

His work has been featured in the Lucy award-winning journal *Eyemazing* and published in the *Connecticut Review*. His private collectors include the actress

Drew Barrymore, producers Margaret Koval and Penny Adams, and film director James Contner. In 2010, Eric won three First's and an Honorable Mention in the Pollux Awards international competition. This work is scheduled for exhibition in Buenos Aires in January 2012.

Museum directors who have curated his work include: *Curator of Photography at the Metropolitan Museum of Art* Malcolm Daniel, *Director of Chicago's Museum of Contemporary Art* Robert Fitzpatrick, *Director of the Smithsonian Museum of American Art*

Cont.– Eric Bio

www.ericlhansen.com

Map to Dury's
On Club Website

- http://www.nashvillephotographyclub.com/

A photograph is usually looked at - seldom looked into.

Ansel Adams

_____

There are no rules for good photographs, there are only good photographs.
Ansel Adams

Tips for Beginners (When thing Go Wrong)

- **If the camera seem to be turned off**, it may just have entered sleep mode. If you don't use any controls for a specified time, the camera enters this mode to reduce battery drain. To wake it up, press the shutter button halfway down, or turn the camera off and back on. After an hour or so of inactivity, some cameras shut off completely. You can often change the time it takes before the camera enters sleep mode or turns off completely.
- **If you can't turn on the camera**, the batteries are dead or have been removed or a memory card hasn't been inserted.
- **If your batteries drain quickly**, stop using the monitor to take and review pictures. If it's cold, keep the batteries or camera under your coat.

Inside this issue

Reminder for the July Member's slide show Click for more info

Officer and Board member election next meeting.

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Cont. from page 1 -(Tips for when things go wrong)

· **When you turn the camera on**, a battery shaped icon on the control panel indicates when the batteries are fully charged, getting low, or run down empty and should be replaced immediately.

· **When you turn on the camera**, an error message will be displayed if there is a problem with the memory card.

· **If you can't take a picture**, it may be because the memory card is full. To free up room for new pictures, move the images to a computer and erase the memory card, delete some you don't need, or switch to a smaller image size.

· **Some cameras have a delay** between your pressing the shutter button and the shutter opening. This can cause you to miss fleeting expressions.

· **To control which part of the scene the camera focuses on**, read your user guide so you understand how focus works in various exposure modes.

· **If the focus lamp blinks** when you press the shutter button halfway down, the camera may be having trouble focusing.

· **If flash photos are too dark**, you are probably too far from the subject. Most built-in flash units are good only up to about ten feet. They don't have the power to illuminate subjects much father than that.

· **If photos are too light when using flash**, you may want to reduce the flash power.

· **If your pictures are blurred**, you may not be holding the camera steady as you smoothly press the shutter. Most blurry photos are caused by jabbing the shutter button. You may also be too close to the subject or the subject may be moving too fast.

· **Never take pictures of the sun or other bright light sources**. Doing so can injure your eye or the camera's image sensor.

Different ways to use your camera while on vacation

Use your digital camera as a "visual notebook" to record things you may find useful later on—not just for photos of your family at your destination. Here are some ideas:

"Return to owner" Take a photo of a sign you make that says "This camera belongs to..." and lists your name, contact information, and (perhaps) the promise of a reward. Set this image to "read-only" to make it difficult to erase. Keep it as the first picture on your memory card. If strangers find your lost camera and start looking at its photos, they'll know it belongs to you.

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"See? My car was fine when I left the lot." Sometimes sneaky rental car companies will "ding" you for rental car damage you didn't cause. Avoid surprises on your bill by capturing "before" and "after" views of your vehicle. (Skip taking photos if an attendant walks around the vehicle with you and notes any damage on a form you both sign.)

"Which temple was that one again?" Let's say that on a vacation you see dozens of the same category of sights: a Madonnarama of paintings at European art galleries; a Buddhathon of temples in Cambodia. Be sure to record the context of what you're photographing by shooting up close the text of a street sign, historical plaque, or a relevant page of your guidebook.

"Darn it. I wish I could print out this webpage." Let's say you're using your hotel's computer to look up some information, such as a map for a museum's location, but you don't have access to a printer—or maybe don't want to pay a silly printing charge. Simply take a photo of the screen, and then use your camera's built-in LCD screen to view it as you walk.

Here is an amazing bit of technology that you would never see in person, and you would NEVER be alone in the room.

It is ALWAYS VERY CROWDED and of course you can't see Michelangelo's artwork close up as you can here.

This is especially spectacular if you have a large high-definition screen!

The Sistine Chapel

VIRTUALLY VIEW EVERY PART OF MICHAEL ANGELO'S MASTERPIECE!

(JUST GO TO FULL SCREEN, THEN CLICK AND DRAG YOUR ARROW IN THE DIRECTION YOU WISH TO SEE)

In the lower left, click on the plus (+) to move closer, on the minus (-) to move away. AMAZING!

MOVE THE ARROW AND YOU WILL SEE EVERY PART OF THE CHAPEL.

This virtual tour of the Sistine Chapel is incredible. Apparently done by Villanova at the request of the Vatican . Click on link below to view in your browser.

http://www.vatican.va/various/cappelle/sistina_vr/index.html

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Picture of the Month April 2011

Theme - *"Curves"*

Congratulations to Randy Harris

Camera: CANON 40D w/Canon 70-200 mm f2.8 Lens
ISO 200 1/160 sec @ f 4.5 Shot at 155 mm
Lighting: Alien Bee 800 w/48" Softbox
Edited with Nik Silver Efix Pro 2

Upcoming Photo of the Month Themes

June - Sports
July - Eyes

-Rules for Photo of the Month Contest -
1. You MUST be a member and dues paid up to date.
2. Photograph must pertain to the Monthly Theme (i.e. November is FOLIAGE).
3. Image size limits: Minimum 4 x 6 to Maximum 12" (long side).
4. Place ONE photo in the Marked Folder on the center table.
5. Photograph needs to be taken within the past 3 months.

 Note: Be sure an put your name on the back of your im-age.

DURY'S
building better photographers since 1882
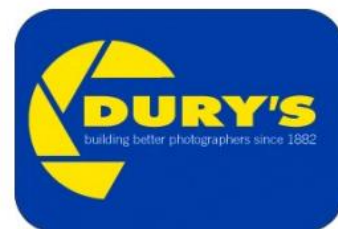
Sponsored by Dury's

![Nashville Photography Club logo]

NASHVILLE PHOTOGRAPHY CLUB Schedule of Speakers

Meeting Date	Speaker	Photo Theme	Spotlights
June 21st	Eric L. Hansen	Sports	Alice Klingshirn & Lee Smoot
July19th	Member's Slide Show	Eyes	N/A
August 16th	Chris Hollo	Chillin'	Mark Ashburn & Doug Almy
September 20th	Ashley & Brannon Segroves	Silhouette	Gary Cole & Denise Gerkey
October 18th	Peter Nash	Barns	Virginia Gregory-Kojac & David Jones
November 15th	OPEN	Hills	Wayne Wilkerson & Shirley Williams
December 2nd	Christmas Party	N/A	MEMBER'S SLIDES

White Balance Filter

You can easily set your digital camera's white balance using the ExpoDisc Digital White Balance Filter. It's convenient, fast and easy to use. Made out of metal, the ring easily snaps into and out of your lens filter threads. This is useful when snapping landscapes and is very easy to store in your bag.

Prices start at 70 USD for a 52mm mount and range up to 170 USD for a 95mm.

Check out ExpoImagic for more details.

Tips for the More advanced Photographer

2nd Curtain Sync Mode in Flash Photography

"Cold Iron" captured by Tony Taffinder (Click Image to See More From Tony Taffinder)

Your camera's shutter consists of two curtains. These are called the **1st curtain** and the **2nd curtain** (or as some photographers like to call them the front curtain and the rear curtain). These two curtains are normally shut to prevent light from reaching the digital sensor or photographic film. When taking an exposure of a scene, you typically press the shutter release button. What happens then is that the first curtain opens, to expose the sensor or film to light and register your scene, and the second curtain then follows it. At the end of the exposure both curtains are then reset to their original position for the next shot.

2nd curtain sync (or rear sync) is a photography technique that is usually used when shooting in low light conditions, with a slow shutter speed and an on-camera flash.

When you're shooting with an on-camera flash, the flash either fires right after the first curtain opens or it fires just before the second curtain starts to close. If the flash fires right after the first curtain opens, that is called 1st curtain sync (or front sync). **If the flash fires right before the second curtain starts to close to end the exposure, that is called 2nd curtain sync** (or rear sync).

The default setting on cameras is the 1st curtain synchronization mode. You can of course change your flash sync mode from the camera's menu settings or the speedlight itself to have your flash fire in 2nd curtain synchronization mode.

So why would you want to set your camera to 2nd curtain sync mode?

2nd curtain sync is useful when shooting with an on-camera flash with long shutter speeds. During long exposures, any motion or moving objects will appear blurred and have tell-tale trails in the final image indicating the course of their movement.

Now, imagine your flash is set to fire once the first curtain opens and you have a moving subject. The curtain opens, the scene starts to record onto your sensor or film. The flash fires and consequently your main subject in the frame is frozen in time at whatever state they're at. Now since the exposure time is long, your subject will normally start to move but the sensor is still exposed, right?! Now everything in the scene is still getting recorded including your moving subject. At the end of the exposure, the second curtain starts to close and the exposure is ended.

Cont. from page 6 (Tips for the More advanced Photographer)

blurred. As the exposure comes to an end, the second curtain will start to close. Since you're in 2nd curtain synchronization mode, the flash will fire right before the second curtain starts to shut. This way, you have all motion blur trails registered, and then at the end of your exposure the flash fires freezing your subject at whichever state they are at the moment, and you have your motion blur behind the subject instead of in front of them. Pretty neat, huh?!!

How to set your camera to 2nd curtain sync mode?

How to set your flash to fire in 2nd curtain sync mode depends on your type of camera. Canon cameras allow you to set 2nd curtain sync mode either from the camera settings menu or from the back of the speedlight itself. With Nikon, you can only set the on-camera flash to 2nd curtain sync from your camera's settings menu.

To set your flash to 2nd curtain synchronization from the camera menu, browse to the Flash Control menu (the naming might differ depending on your manufacturer, but it's gonna be something very similar). From there, scroll down to the flash function settings, and click OK to enter that menu. Scroll down to shutter curtain synchronization and choose 2nd curtain sync, instead of the already pre-set 1st curtain sync option.

To set your flash to 2nd curtain sync from the back of the speedlight itself (this works for Canon users and not for Nikon users), you have a button at the back of your flash gun with a drawing that looks something like a lightning bolt with the letter "H" accompanied by three adjacent triangles. Hitting this button time after time lets you cycle among the different available flash modes you can choose from. Hit the button a couple times and you'll see that drawing of the three adjacent triangles light up on your speedlight's LCD screen, this means you're then in 2nd curtain synchronization mode.

 Author is Diana Eftaiha.

I don't know how long this will be available but I downloaded it and have used it works very similar to Lightroom.

Click on the graphic below to go to website and download.

![nashville photography club]

Meeting at Dury's 3rd Tuesday of the month.

Dury's is located at 701 Ewing Ave, Nashville, TN
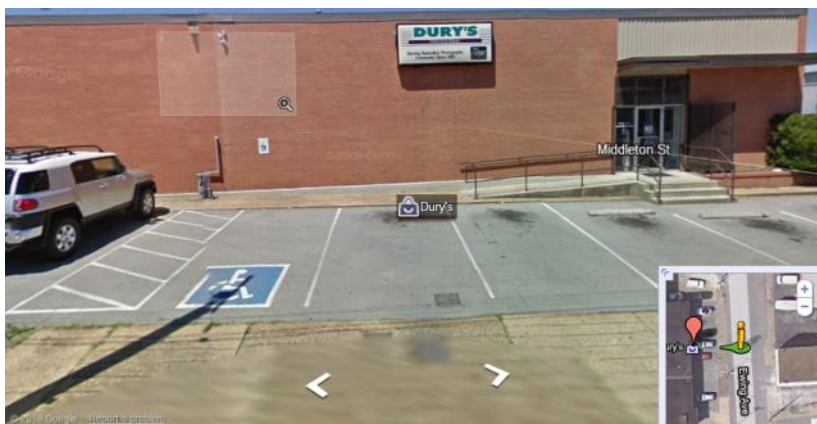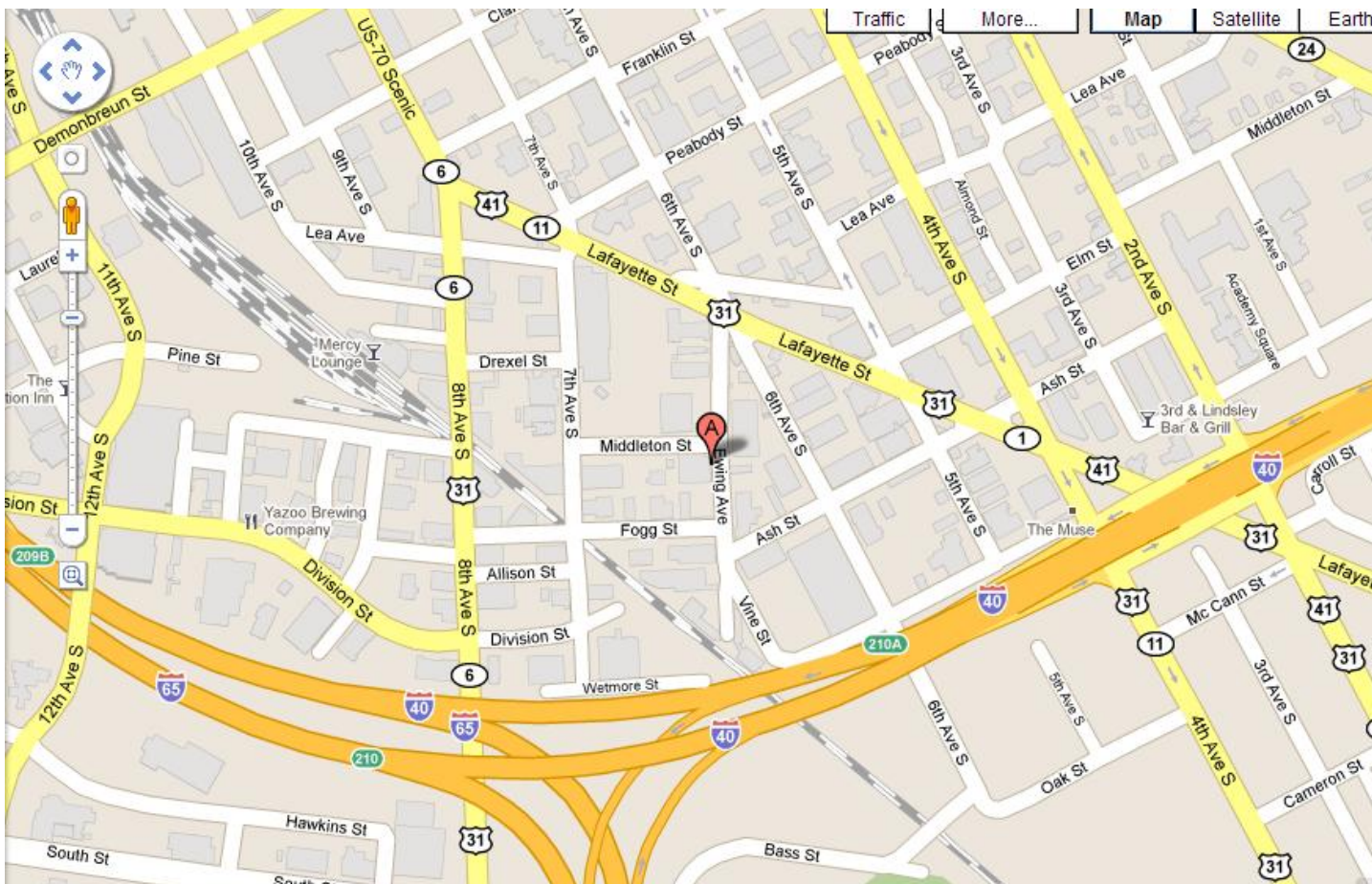
Free Software

This is a tried and true program for resizing your photos for next months slide show

FastStone Photo Resizer is an image converter and renaming tool that intends to enable users to convert, rename, resize, crop, rotate, change color depth, add text and watermarks to images in a quick and easy batch mode. Drag and Drop mouse operation is well supported.
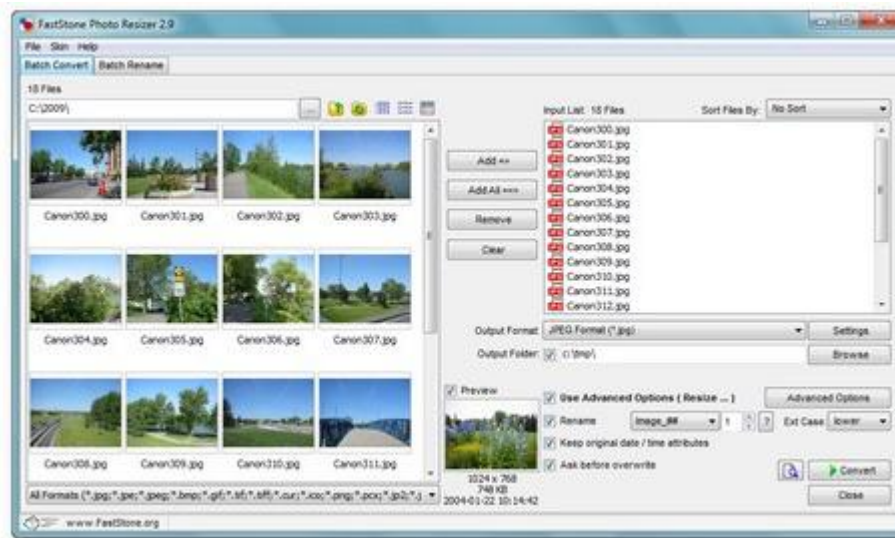
- Convert and Rename images in batch mode
- Support JPEG, BMP, GIF, PNG, TIFF and JPEG2000
- Resize, crop, change color depth, apply color effects, add text, watermark and border effects
- Rename images with sequential number
- Search and replace texts in the file names
- Preview conversion and renaming
- Support folder/non-folder structure
- Load and save settings

http://www.faststone.org/FSResizerDetail.htm (download program)

Watch video on how to use FastStone Photo Resizer (click on link below)

http://www.nashvillephotographyclub.com/links-to-videos.html

Note: Video is for an older version but everything works the same.

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This could be a fun Project

Click below to go to instructions on web.

Make a Photorealistic Gadget Pouch

Members Slide Show

Each member can submit up to 12 images for the show

Images need to be clearly labeled with the photographers name in order to be acknowledged at the club slide show for your work. (Example: John_Doe_Image_1)

Image size should be 1200 pixels on the longest side by 120 PPI resolution

If you are not sure how to resize or rename your pictures download Faststone's resizer for free. It will allow you to batch resize and batch rename your pictures.   Watch the short video on how to use the resizer. Both the download location and link to the video can be found on the clubs website at http://www.nashvillephotographyclub.com/links-to-videos.html

Images can be submitted to Brent Wright on a CD, DVD, or on a jump drive, email Brent at (BWrightback@Comcast.net) for Postal mail address.

Note: Normal email has a limit of approximately 10 megs per email (sometimes less) this will limit you to sending only 3 pictures per email.

Your best option is to send your pictures to Brent by using https://www.wetransfer.com/ it is simple to use and works well.

Once you click on this link you can add each (one at a time) of your images (up to a total of 2.1 gig). Follow the instruction in the center dialog box to send your images. You should be able to send up to 12 images in a single transmission. Then enter Brent's e -mail address Bwrightback@Comcast.net in the friends address line and hit enter.

Brent will send you an acknowledgment once he receives your images.

All images must be submitted by Thursday, June 30 to be included in the July club meeting slide show.

If you have questions concerning this information please contact Brent at BWrightback@Comcast.net .

How to Photograph Animals - Video Series

Club member Christian Sperka is working on a series of Animal Photography videos in cooperation with NewMedi-aEdge (www.newmediaedge.com) and Nashville Zoo(www.nashvillezoo.org) at Grassmere. Sign up to the Animal Art Photography's mailing list on www.sperka.com to keep updated about new videos.

Video 1 - How to Photograph Animals - Snake Photography

http://www.youtube.com/watch?v=mCMi2Ncik2k
Animal Photography Lessons:
- Shooting through glass
- Positioning to get interesting snake pictures
- Use of a torch/flashlight

Video 2 - How to Photograph Animals - Exotic Wild Cats

http://www.youtube.com/watch?v=OSpH9BDu3l0
Animal Photography Lessons:
- Shooting trough fences (long lenses and full aperture)
- Under-exposure at high contrast (white)
- Shooting at eye level
- Patience
- Short shutter speeds and high ISO

Video 3 - How to Photograph Animals - Clouded Leopards with Newborn Cubs

http://www.youtube.com/watch?v=Dn0uzRZqmZI
The video includes very rare footage of two week old Clouded Leopard cubs!
Animal Photography Lessons:
- Shooting trough glass
- Shooting at eye level
- Take a lot of pictures
- Take pictures of carnivores in the morning and in the evening
- Use full aperture for short shutter speed

More videos will follow.

All videos are available on www.sperka.com/videos.html

Joann Moser, *Director of the Smithsonian National Portrait Gallery* Marc Pachter, former *Director of the Museum of Photographic Art* Carol McCusker, and *Director Emeritus of the Museum of Photographic Art* Arthur Ollman.

From the beginning, Eric cannot remember a time when he was not drawing and painting. He was born in Staten Island, New York City, and later went to grammar school in Bayside, Queens. His mother had studied fine art at Harvard, so Eric's first toys were crayons, fat pencils, watercolors, tempera paints, and special papers. She sent him to art lessons at age three.

When Eric was 10, his grandmother gave him a point-and-shoot film camera. The next day his school class went to the zoo. He became fascinated with the monkeys and reached through the bars to get a better picture. A small black and white male with a long tail swung over and bit his finger. *Wow* he thought, *this is high adventure*! While he continued to draw and paint, he never stopped making pictures with cameras.

In junior high school, Eric assisted a professional photographer who specialized in environmental portraits. He would carry flood-lights into people's homes and help set them up. He loved Vermeer lighting (one of his art teachers had been a Vermeer-bot). He ended up doing the photographer's printing. Meantime at 14, Eric encountered Picasso's *Guernica* at the Museum of Modern Art. It was black and white! Eric was so moved by that experience he bought a print and framed it for his room where he could see it every morning and night.

Eric's first girlfriend had emigrated from Stockholm with her parents. Because she was older than he, she could drive them 30 miles to an "art" theater. There he saw early Bergman and Kurosawa films, in black and white. About that same time, Eric's black and white photography began to win national high school photo contests. Under his senior yearbook picture, the high school staff typeset "photography wizard." Eric loved anything backlit, and he still does.

Eric earned a BFA degree from Newark College of the arts, where he double-majored in theater and creative writing. He continued his studies in studio art, but the theater group became his second family… two seasons in summer stock, stage lighting, set design, acting, three one-act plays produced. He loved doing street improve in Greenwich Village's Washington Square on Sunday afternoons with his theatre family. He saw Pollock, De Kooning, Rothko, Gerry Mulligan, Jack Kerouac, Allen Ginsberg, José Quintero, John Cage, Merce Cunningham, and Frank O'Hara… each in their respective media doing "street improv." Together, they formed a tapestry that became the backdrop to Eric's world.

For a long time, Eric made photographic images, almost all black and white. But he would also draw in charcoal out of some frustration that he couldn't do with film what Picasso had done in *Guernica*. With color, he experienced a similar frustration relative to the abstract expressionists. Still, he loved the processes of photography as much or more than painting, and perhaps a little inspired by David Hockney, he refused to give them up.

Fast forward to Photoshop: Eric immediately saw the possibility to go beyond the traditional single image photograph headlong into collage and mixed media. He could conceive drawing, painting and photography in a single work. Since then, he has continued to use his cameras to make images. But he also scans things and works in acrylic paints and charcoals. He typically builds on a dibond substrate, layering with epoxy resin.

In the early 1990s, Eric began spending time in Paris. Art and music seemed not so much special events as part of the fabric of Parisian life… A string orchestra playing one of the Brandenburg concertos on a Metro platform; a great restaurant on the top floor of the Pompidou; museums and galleries on every other street corner, like Starbucks in San Francisco. For Eric, Paris became a city where the past was always present through the quality of memory: and likewise the future, through the quality of imagination. Each moment he spent there became richly layered with meaning.

This experience begun in Paris, grew into the ideas for *Dollhouse*; and then *Plantation*, *Hometown Redux, Blood Rescue*, *Kamikaze*, and most recently, *Xtingshun$_6$*.

By the end of the 1990s, Eric believed it was time to begin showing his work to a larger audience. He thought some of it strong, enough so to get into perhaps one or two of 10 shows where he applied. And he thought, *"I'd like to be in two or so shows."* He

submitted to 20, expecting to be accepted into two or three. He was accepted into 16. Printing and framing and shipping occupied Eric full-time for the next three months. It marked the beginning of his emergence onto the national art scene. He finaled in Photolucida's Critical Mass competition. He held his first solo exhibition at the George Billis Gallery in Los Angeles.

Eric understood that his strongest work embodied time, layered into image/moments. Looking back, he recognized this way of seeing had begun in Paris as a subconscious knowing. His journaling process brought thoughts and feelings into his consciousness where he would fully explore them. This became reflexive. He would see an image, and he would layer it with visual pasts and futures until it was textured and rich with meaning. *Dollhouse* was the first.

People have asked Eric what is his primary subject matter. He says that is the wrong question. Better to ask, what is his primary *process*? This always begins with an image moment, an "aha," a "Eureka!" He will begin to explore it visually… What does he really see? What else does he see? What does it all mean? Where does it lead? Where has it been? Where will it go? What does it look like? By then, Eric has begun to see image after image, and he starts to make them. Each one leads to the next, to more insight into the subject, and more images. He persists until his vision is fully explored, until he has said it all.

If you spend any time with Eric, you quickly learn that he is motivated, almost driven. He wakes up most mornings between 4 and 5 AM. The street artist *Jean-Michel Basquiat* was swept away, in the end, by wave upon wave of images bursting in his consciousness like tsunamis. He said they never stopped. Coltrane said the music never stopped. For Eric, the images never stop.

So the question becomes which ones to make?

It's the very bold images, when they persist, that wake Eric up before dawn to demand a presence, form, color, texture, and above all else, light! Eric's primary subject matter? A dollhouse, the ruins of an 18th-century slave plantation, a herd of horses rescued from the slaughterhouse, the sun in mid heaven above city streets, a rural watershed, the Great Smokey Mountains? It's not about the subject. Eric binds disparate things together with his process.

His style is representational, but he takes extreme liberties. What you see in his work is intentionally engaging, and also ambiguous. Eric loves the ambiguity that mirrors life where increasingly, it is difficult to know anything as absolute. "Where is Truth? What happened to Beauty?" Eric asks. He is quite certain that the last people to live with absolutes were the cave painters at Chauvet and Lascaux 30,000 years ago.

Eric is a re-modernist. Who in good conscience can return to believing in Superman and Robin Hood? But, after post-modernism has deconstructed virtually everything, Eric believes now it is necessary to ask: What's next? "Post-modernism peaked, reached the point of diminishing returns, and then kept rolling on long after it was over," he said. "At some point, you have to say this is silly and start looking for something real. What do we actually *do* now? Yes we are like blind monks, each touching a different part of some global elephant and describing what we see. We are blinded by our individual biographies, so we don't agree on much of anything. But you still have to try. You still have a responsibility to throw your pebble in the pond, do your part in making the collective ripples."

When Eric sees morning red skies, he remembers his boyhood sailing *mantra*, "Red in the morning, sailors take warning!" For Eric, making art is one piece in the mosaic of his life. There are many pieces.

In Sherman Oaks, California, Eric had fallen asleep in front of the fireplace one night before his show at the Los Angeles County Museum of Art. Four of his daughters and the poet Stellasue Lee were conversing quietly, all of them curled up on the floor nearby. The daughters had come from Rio de Janeiro, Knoxville, Tennessee and Winton-Salem, North Carolina to celebrate his opening the next day. "Dad is really cool," Liz said. Eric was born in the year of the Tiger. He dozes like a big cat.

The next morning, he was the second one awake. Stellasue had made green tea, and he sat with her looking out into the garden. 100 feet up in the California Oak, two squirrels chattered over acorns. "Are you nervous about tonight?" she asked. "No," he said, and he thought, *Life is good. I am happy*.

Eric has made a lifelong agreement to cooperate with images in their process of becoming. He facilitates, they emerge. They are always brightest in the morning. They appear just before the sun each day, riding the wind.