

YEAR 1 No 2 FALL 2007

MOMENT

Une Revue de Photo



Peter Lucas / Holly Messitt / Paul Robinson / Terry Towery / Juan Bravo / Keliy Anderson / Angel Amy Moreno



Rwanda / Eric Mencher

BLACK AND WHITE PHOTOGRAPHY: ITS CONTINUING SIGNIFICANCE

by Vicente Revilla

You say, "Color photography reveals the truth of the world as we actually see it." True, we see the world in color. You say black-and-white is gloomy, dark and devoid of life and not at all like the "real" world. I disagree, but before I explain why, let's agree on one thing: One of the main purposes of photography, color or black-and-white, is to understand and convey emotion as well as to portray the physical world. Photography is a process where camera, light and film connect with something called "the subject." It is a marriage of chemistry, light and emulsion— aspiring to create what Cartier Bresson called the "decisive moment."

But why create black-and-white images in a world mediated by color?

My colleague Leo Theinert and I recently addressed this question to Martin Parr, co-author of *The Photobook*, which surveys more than 200 books written on the subject of photography. His response: "Despite the fact that contemporary photography is now seemingly dominated by digital and colour photography, there is still an important role for black and white imagery to play. It has the knack of being more expressive, and deals easier with an emotive reading of reality than colour."

Black-and-white does still maintain a crucial role in contemporary photography. Eric Mencher's documentation of the genocide in Rwanda was a clear example of how black-and-white forces attention on an immense human tragedy.

How does black-and-white do this? I think the answer is that black-and-white is the medium of abstraction, the simplifier of "reality." Black-and-white dispenses with the clutter and confusion of color and pares reality down to its essentials, removing from the image what we might call the "banal" and the "cute."

Mencher adds: "I think black and white is powerful because it is not the way we see. It transports our frame of reference to one of other-worldliness and makes us question life, the world, etc."

In other words, the black-and-white image focuses our attention on the heart of the matter. It captures and communicates intimate subjective reality. "[Black-and-white] deals easily with an emotive reading of reality," Parr assures us, adding that black-and-white photography will be with us for as long as emotions like happiness, sadness, love and rage are part of the human make-up.

Welcome to the Fall issue of *Moment: Une Revue de Photo*.



TABLE OF CONTENTS

- 2 B&W Photography: Its continuing significance by Vicente Revilla
- 3 Joanna Tam and Leo Theinert
- 4 I'm Nobody. Who Are You? by Holly Messitt
- 5 Paul Robinson
- 7 Carlos Gayoso and Wallace Lewis
- 8 Interviewing Lorenzo Bevilacqua by Eva Kolbusz
- 9 Lillian Kane, Artie Eisenberg and David Chou
- 10 Love in the Age of Mechanical Reproduction by Robert Farrell
- 12 The last hour of summer by Peter Lucas
- 14 Ross Mitchell
- 15 Keliy Anderson-Staley and Michael Philip Manheim
- 16 The "Diversity of Devotion" Project: Celebrating New York's Spiritual Harmony by Jenny Jozwiak
- 18 Terry Towery and Galina Kurlat
- 19 Massai Mara Safari: Though the lens by Wambui Mbugua
- 20 Juan Bravo and Mario Guevara
- 21 Letters to the Editor
- 22 Angel Amy Moreno
- 23 List of Contributors

MOMENT

Editor: Vicente Revilla

Art Editor: Alizabeth Towery

Assistant Editor: Angel Amy Moreno

Production Manager: Mario Guevara

Assistant Editor: Paul Robinson

Paris Bureau Chief: Carlos Henderson

Communications editor: Eva Kolbusz

Photo Editor: Leo Theinert

Contributing Editor: Joanna Tam

Magazine Consultant: Susan Willimant

Contributor: Humberto Taype

Safe-T-Gallery Curator: Cecilia Muhlstein

Copyright (c) 2007 Moment

Printed in Cusco, Peru

Mail: Alizabeth Towery/Moment

524 East 6th Street # 9 NYC NY 10009 USA

Email: moment.une@gmail.com

ISSN: 1938 - 8349 / Deposito Legal: 2007 - 06746

Opinions expressed in writing and by the photographs published do not necessarily represent the views of Moment: Une Revue de Photo, but are the sole provenance of the writers and artists published within.

Cover: Sillas Voladoras / Alizabeth Towery

Pinholes

Joanna Tam



Easy Rider / Leo Theinert

I'm Nobody. Who are You?

by Holly Messitt

During the weekend in June when a crying Paris Hilton appeared on the front-page of all the dailies, I was visiting Fire Island. Usually, I assume women and gay men are the viewers of these types of tabloid photos, but this one grabbed the attention of many. That weekend I walked past several groups of clearly straight men talking about it. When I went home, the topic was still up for discussion as one of my housemates, claiming she never buys *The Daily News*, bought it, she said, just for the picture on the cover. What attracted so many into this story? While it's not new to want gossip and a good story, or even to gaze at the famous, the desire has become a national obsession: the tabloid magazines, a proliferation of reality television. Does everyone want to be famous?

During October and June of this year I attended the bi-annual Whitney Museum parties. They are an odd experience when you're *not* famous. For the fall party, I walked the red carpet into the museum unnoticed by the anxious paparazzi lining the way. Which is fine, but also a little cheerless, confirming my status as a "nobody." At least there's a pair of us.

How dreary to be somebody!
How public, like a frog
To tell your name the livelong day
To an admiring b[ll]og!

There was no red carpet at the Whitney's spring Art Party in the Village. Partygoers lined up outside waiting to get in. The PR girls hired to run the party checked the lines, making sure no VIPs were standing outside. After being asked by her colleague to check who was in the line, one said to the other, "They're only guests." I guess at \$200 a ticket, you're still just a schlub.

Once inside, the celebrities posed for the paparazzi before they headed to their velvet-roped section of the party. My friend, who will go up this year for a managing director position at Citibank, asked me if I were ever afraid that I'd never do anything to get myself into one of the magazines – by this I think she was referring more to *Vogue*, *W*, or *Elle* than to *People* or *Us*. The difference between them is only a matter of content rather than format, though, and it was a surprising comment coming from such a successful woman.

I wonder sometimes, in a pop-psychology kind of way, whether it's this lack of substance that makes being public feel so obsessive and sends these media darlings over the edge into alcoholism and drugs, anorexia, and plastic

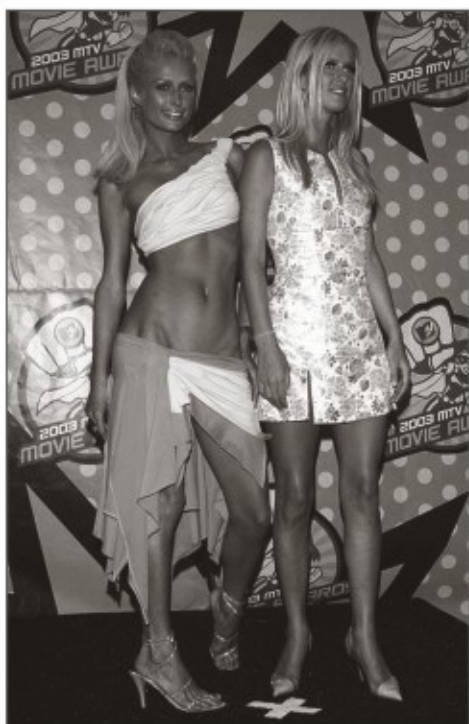
surgery. I neither want to excuse them from responsibility nor blame the victim, but I wonder, isn't that world rather vacuous? If I spend the day at the beach reading *People* and *Us*, I come away feeling just a little bit more stupid, my head spinning with images and leaving me with nothing to do with the "information" that I've read, except maybe to check my desire to spend a month's salary or more on a new dress. Part of what strikes me about the desire to be photographed is the absence of any real substance in the gossip and analysis.

That's the thing about these magazines. They are a capitalist tool, and the women photographed and talked about are fodder. In her book *On Photography*, Susan Sontag provides a critique of the capitalist use of photography, pointing out that with this type of tabloid photograph, "Social change is replaced by a change in images." Is that why the narrative arc for so many of these media creatures is so often the same, moving from media and public darling, to sex symbol, to mug shot to demonization. Virgin and whore, I get it, but there is something else here too. What happens if your talent is weaker than your image? Without talent to fall back on, to support them in some way, these young women are disposable, and we love to judge them as they go down. Hester Prynne, anyone?

We live an industrialized, urbanized existence, often distant from family and with very likely little knowledge of our neighbors. It's a world of opportunism that, John Berger points out, "turns everything – nature, history, suffering, other people, catastrophes, sport, sex, politics – into spectacle." There is a certain violence. It's horrifying to watch the spectacle of the fall, but there is also a kind of rush. That may be why my housemate bought *The Daily News* the weekend Paris fell. She wanted to be part of the action. Yet this type of consumerized community empties our lives of other forms of intimacy and analysis when we are anesthetized by the lives of celebrities, people we don't even know and yet feel comfortable enough to call by their first names – Paris, Lindsay, Britney, Christina, Nicole.... We treat these celebrities as if we know them personally, and then we let them stand in for a community we ourselves don't really have. "Can you believe what Lindsay did this weekend?"

As for my desire to buy the dress that set me back a few years in credit card payments, I have to wonder whether it's worth it. At the Whitney parties, I'll still be the girl waiting in line with the other "guests." Yet I also know that

text continued on page 6



Paris and Nicki Hilton



Lindsay Lohan



Britney Spears



Jessica Simpson

Paul Robinson



Lindsay Lohan



Nicole Ritchie and Paris Hilton



Britney Spears

dressing up and going out to attend a ritual party makes me happy. I look forward to these events. It's the co-opting of the event by celebrities and paparazzi that makes me feel sad. We all want to have community and be accepted within that community. When the celebrities and paparazzi own an event like the Whitney's, it ceases to be mine anymore and it becomes an event about celebrity. In fact, Lindsay Lohan was on the board of directors for the fall party. Why? What does Lindsay Lohan have to do with the Whitney except to add her celebrity? If we're trying to carve out a community for ourselves, where are we left to find it when events are co-opted for publicity and celebrity culture, and thereby emptied of all life? When so many strive to copy the lives of consumption they see depicted in the magazines? The photos, in fact, work in a

way antithetical to community, draining real-life communities of their vitality and making it seem that the only lives worth mentioning are those of the celebrities.

You and I don't know Lindsay, Angie, Brad or Tom and Katie. They are two-dimensional characters turned into gods in a two-dimensional, unreal world. All we know about them is what we are told and shown and then we are left to speculate about the rest. Our world, we might hope, has the possibility of being three dimensional, and photography in such a world can offer images of what we have yet to see clearly or with fresh eyes. It can reveal to us possibilities of a reality both stark and breathtaking, a world where the Whitney is about art, and where war and poverty in Africa are of greater importance than Angelina Jolie's being photographed there.

M



Cafe parisienne / Carlos Gayoso



Paris / Wallace Lewis

Interviewing Lorenzo Bevilaqua

by *Eva Kolbusz*

Lorenzo, when did you first become interested in photography? I have always taken pictures, even as a child. Primarily, of my family... In high school I did small photo assignments and then decided to study photography. During my second year of college, I started interning with one photographer and assisting a few others. After graduation, I started assisting full-time. This is the best way to learn both photography and the photography business, to get a foot in the door, especially if you want to be a working photographer in New York. Even if one wants to be a fine art photographer and not make a living at it, studying with an artist gives a chance to learn about applying for grants, dealing with galleries, etc. Very slowly, I began showing my portfolio around town, got jobs as a photographer, and found my own clients. The transition was a slow one, and it was made with the help of people I had been assisting before and who were willing to pass down to me clients they no longer wanted.

What do you find appealing about black-and-white photography? I fell in love with medium format portraiture. There is a kind of simplicity about black-and-white I love. I concentrate on the light, the subtle differences in tones, and the essence of a person's face. I can accentuate details and elements of a person's face using contrast, shadow, and depth of field. While the quality of the lighting is always important in any good photograph, color photography introduces another element that makes the image more complex. Adding color doesn't detract from those details, but sometimes it can be an unnecessary distraction. It all depends on what I am aiming for in the portrait.

How do you see your future as an artist and a commercial photographer? To begin with, I have never considered myself to be a fine art photographer. I have never had the burning desire to make art simply for art's sake. I am not

sure why. In college I studied the work of photographers who shot constantly and always held cameras in their hands. I was never able to relate to this. I love photography, and I love making beautiful photographs. However, I seem to need a reason, either an assignment from a client or merely seeing something that strikes a chord in me. I take a picture only if I have an idea in my head, I am inspired by something, or if I see a face that moves me. When I try to make "art," it always ends up looking contrived or as if I were trying too hard.

What would you say to anyone who wants to be a professional photographer in New York? I am extremely pleased to be a working photographer in New York, but the downside of doing photography for a living is that one can get so caught up in pleasing the clients and filling their needs that he can lose track of his own artistic needs. There is, often times, a difference between a photographer's personal work and his professional work. The ideal is when one's personal work is what he/she does for a living. I made a mistake when I started working as a

commercial photographer: I knew I loved photography and wanted to make a living as a photographer, but that was all. I didn't have a sense of who I was or what I really wanted to do. If you know what kind of photography interests you, then you can work with people in that field and learn from them. However, if you take whatever photo assignments come your way, without a sense of direction, then it becomes difficult to decide what you really want to do. A career has a way of snowballing. The danger of doing something well is being asked to do it again and to end up doing the same type of work you have done before. While I love what I do and I love my clients, I am also working to expand the range of what I do to make life more interesting and be more creative.

Thank you, Lorenzo, and good luck in your work!

M



Love in the Age of Mechanical Reproduction

by Robert Farrell



For those not familiar with the variety of sex dolls on the market, Elena Dorfman's 2005 collection of photographs *Still Lovers* may come as a surprise. Her subjects are the owners of "Real Dolls," life-sized, primarily female, silicone sex-dolls, manufactured and sold by a California based company for upwards of \$6000 each. The photographs open onto the lives of the pathologically lonely, the gynophobic, or those who have simply decided, at least for a time, that an inanimate female form holds more pleasure for them than a living companion. They are scenes one might expect to find described in the pages of a Houellebecq novel. But the motivations of the men who love, or at least masturbate with these dolls, dolls which, it should be noted, are anatomically correct in all the ways that matter to their owners, are not explored in these pictures. Rather, Dorfman seeks to locate what we might otherwise take as mere products within the horizon of their use.

The photographs can be grouped into two series. The first, which we can take as comprising the majority of the collection, places the dolls within the context of their owners' lives. These images we might say range from the contrived, to the mock pornographic, to the pseudo-

candid. Of the contrived variety we are presented with the documentation of a "wedding" between a man and his Real Doll, complete with the requisite maudlin, out of focus image of the groom carrying his beloved over the threshold. It's an image worthy of *Modern Bride*, which I take to be Dorfman's point. The picture blurs the line (literally) between real and synthetic and plays upon the viewer's preconceptions. We are placed in the position of the doll's owner, projecting our own fantasies onto, or rather into the image just as he has projected his own into his doll. The cliché quality of the photograph – an image we've seen in film, television, and print ad infinitum – can be read in relation to the generic manufacturedness of the dolls themselves, a point which will be explored below.

This embrace of the cliché is carried over into the mock pornographic images. While the art-historically inclined might see Duchamp's *Etant Donnes* or Courbet's *L'Origine du monde* as touchstones for some of Dorfman's more overtly sexual compositions, one would be more correct to think in terms of the standardized crotch-shot typical of a Larry Flynt publication. Of the last kind in this series, the pseudo-candid, we might take Dorfman's "backyard with man and doll" as an example,

or her picture of a Middle-American family – mom, dad, son, and sex-doll – gathered at the breakfast table. These pictures have an everyday snapshot quality. Again, they are images we have seen before and seem every bit as homogeneous as her more staged pieces. Until we notice the life-sized dolls of course.

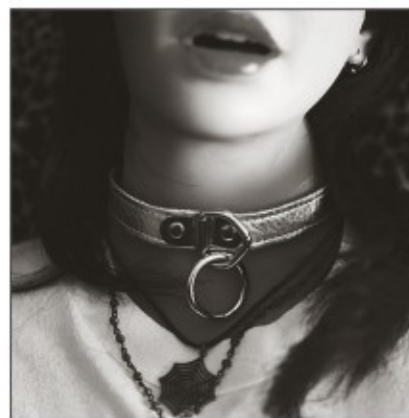
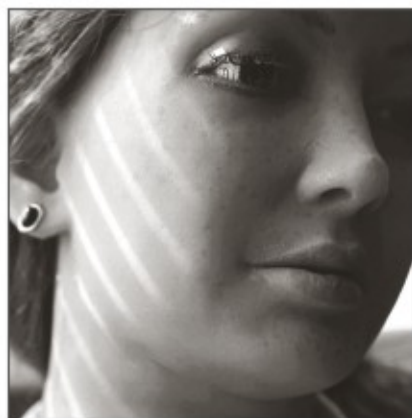
But this is Dorfman's method. Each photograph exploits the fact that our imaginations have been conditioned by images we've encountered over a lifetime of media consumption which have repeatedly evoked our own fantasies. We automatically respond to these generic images and find ourselves breathing life into them as we would into a magazine spread or photo album, in much the same way as her subjects have breathed life into their "lovers." Only we are brought back from our own cliché fantasies by the uncanny quality of the nonliving doll within each frame.

The second series within the collection explicitly emphasizes the generic/mass production theme that underlies those already mentioned. In these photographs, Dorfman documents the more disconcerting and inhuman aspects of the manufacturing process at the Real Doll factory. We are shown disembodied silicone torsos hanging from hooks above a shop floor, and several pages of generic heads composed into a group. Dorfman has chosen these images carefully. The production of each Real Doll involves quite a bit of direct labor from individuals employed in the factory. Each doll's fingernails are hand painted as are the Doll's other, let us say more delicate, features. By not showing us this side of the doll's making Dorfman reinforces its artificiality when seen outside the contexts she has framed for us in the previous group.

Dorfman's photographs are competently executed and achieve what I think she's going for in the pieces, namely to humanize, if not normalize the relationships she evokes quite sympathetically, while at the same time juxtaposing

the worlds of her subjects with the mechanical and generic quality of what in the context of its production is solely a commodity. Taking these two themes together, we are given a glimpse of what we might call "Love in the Age of Mechanical Reproduction." This is intellectually satisfying in a sense, but the photographs themselves seem to fall short aesthetically. Dorfman might want to return to Cindy Sherman as her benchmark of the staged, Cartier-Bresson for the candid, and Bourke-White for her documentation of the mechanical and mass-produced if she wishes to find that point where those three styles merge. But that's a difficult synthesis to achieve in what is already, on the whole, a good first collection.

But whatever one might say about its aesthetic merit, Dorfman's work provides us with a rich insight into a fascinatingly strange, or perhaps not so strange psychosexual phenomenon. The introductory essay by Elisabeth Alexandre, which touches on Pygmalion, Bellmer, and the subject of plastic surgery among other topics, gives us a hint at what may be going on beneath the surface of these images. Meghan Laslocky's 2005 article "Just Like a Woman" in Salon.com gives us more. But after encountering Dorfman's photographs I was left with two questions: What is it that we love when we love? And just how different are the "relationships" we see depicted in this collection from the "relationships" of those of us who have not turned to inanimate objects of desire? What is it to desire an object like a Real Doll as opposed to a living, and yes, dying human being? Is there a difference in most relationships we see everyday? Our immediate reaction is to say yes. Unequivocally yes. But these are difficult questions that may require a more fundamental questioning before we can even begin to attempt to answer them. Dorfman's work, both for its content and what it tells us through its mode of depiction, will have to be addressed along the way to any answer. **M**



The last hour of summer

Photographs from Rio de Janeiro 1962/63

Conception by Peter Lucas





The Last Hour of Summer portfolio is comprised of 200 small black and white photographs which were found at the flea market in Rio de Janeiro. Most of the pictures were taken at Ipanema between the beaches of Arpoador and Posto 8, and the nearby neighborhood. Although we did not know who the photographer was at first, he took two self-portraits of himself in the mirror. Subsequent research over several years finally identified the late Orizon Carneiro Muniz as the photographer. Muniz penned the first name of his subjects on the verso and dated his pictures. After following many leads, we also now know many of the subjects in the photos.

Photography was one of many passions for Muniz. He was a lawyer by trade, a weekend photographer by heart. He was also stricken with Polio and had trouble walking which helps explain why the world he photographed was intensely local. His camera was a twin-lens reflex Yashica, a very chic camera at the time. He had to take his time with this camera and many of his images have a posed quality about them. But his pictures also evoke a kind of intimacy found only among close friends. Beyond these stolen moments, it's clear that this man loved women. And his snapshots on the beach suggest the amateur pleasures of public voyeurism.

The years were 1962 and 1963. Politically we might mark this time as the calm before the storm or the "last hour" before the Brazilian military coup of 1964 and 20 years of oppression. As documents of a particular place and time, we might note the psychological features - those expressions of hope, innocence, and optimism. One could project many different social readings on what was included or excluded in these pictures. This tension between the private and the public is always an ethical dilemma with found photographs. And the decision to bring found photos into the public realm leaves lingering questions, especially when what is salvaged is something beautiful. What survives in this world? What disappears? And what is eternal?

The photos also represent the last hour of the classical black and white snapshot before the widespread introduction of Kodacolor film in 1964. But these photos seem to transcend mere snapshots and personal photography. And though the pictures have yellowed and faded with time, their aging seems to have added a deeper timeless dimension. Beyond the specific location and people, these images evoke certain common archetypes that people yearn for everywhere, the ephemeral nature of beauty, the shimmer of youth, the memory of lost love, and that eternal summer of becoming.

M



Eye



Dance

Ross Mitchell



Untitled



Untitled/ Keliy Anderson-Staley



Celeste Hasting / Michael Philip Manheim

The "Diversity of Devotion" Project: Celebrating New York's Spiritual Harmony

Produced and Curated by: Jenny Jozwiak

The concept for "Diversity of Devotion" was created in response to the religious conflicts prevalent in the world today. Sadly, the very idea of worship should engender love, tolerance, and respect, but more often than not, produces its very opposite.

Home to a multitude of ethnic, cultural and religious groups, New York City is a refuge - endeavoring to preserve tolerance and acceptance - giving it's inhabitants the right to practice, preach and celebrate their spiritual beliefs.

Our intention was to enlist amateur and professional photographers, to document spirituality and religion in the broadest sense and interpret how we as individuals practice our faith in New York.

The project was conducted under the auspices of Positive Focus, a Brooklyn-based nonprofit photography organization. We were honored to have five distinguished jurors from the curatorial, publishing and photojournalism fields,

Eli Reed - Award winning Magnum photojournalist
Molly Roberts - Smithsonian Magazine Picture Editor
Alison Nordstrom - Curator, George Eastman House International Museum of Photography and Film
Tewfic El-Sawy - Writer / Travel and culture photographer
Russell Joslin - Editor / Publisher SHOTS Magazine.

From several hundreds submitted images, the jurors selected those which most uniquely and effectively exemplified "Diversity of Devotion's" mission.



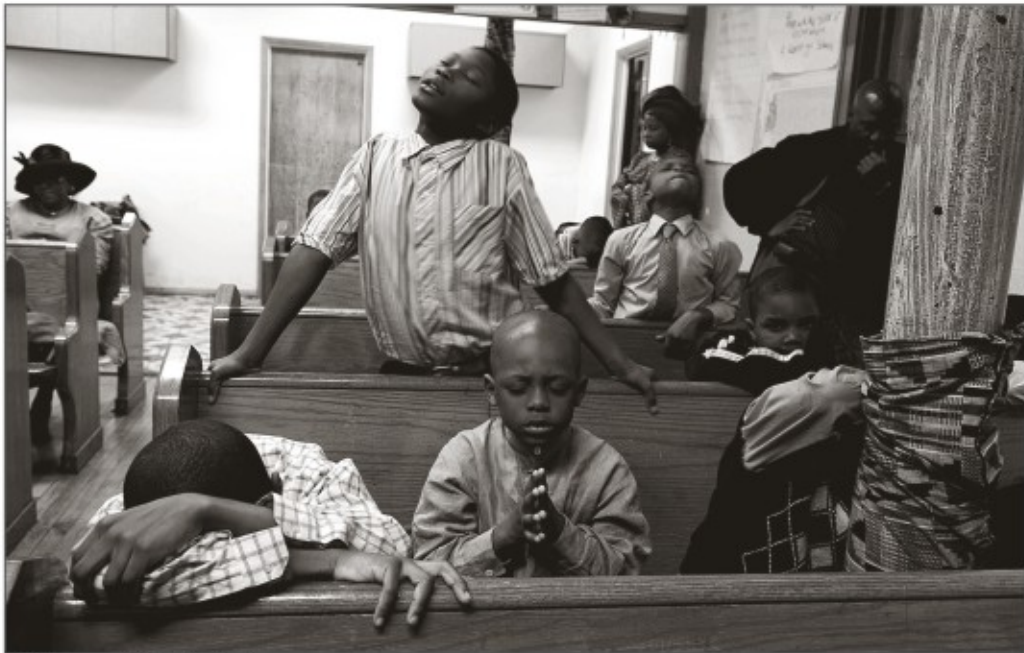
Woman saying shema / Marcia Bricker Halperin

Their choices range from the mainstream to the less conventional. One of Stephanie Keith's winning images shows a group of women gathered around the wife and child of a Sunni Muslim Imam. Another, a man possessed by the spirit Gede during a private Haitian Voodoo ceremony. Melanie Einzig's photo of young boys deep in prayer during a Pentecostal service, and Marcia Halperin's moving shot of a young Jewish woman in intense prayer capture the rhapsodic element of profound faith. Nura Qureshi's endearingly quirky portrait of a modern-day shaman and her dog, illustrates the happiness of someone forging her own spiritual path.

The inaugural exhibition for "Diversity of Devotion" held at the Safe-T-Gallery in DUMBO was a big success. On exhibit were 40 images, from 32 photographers, who captured 20 distinct faith based beliefs. The Brooklyn Public Library's beautiful lobby gallery will be the next venue, exhibiting 56 images. The exhibit will open January 15, 2008 and will close April 19, 2008 and will be viewed by over 100,000 people. **M**



Mama Donna / Nura Qureshi



Children pray / Melanie Einzig



The Imam's Wife / Stephanie Keith



Pastoral scene / Terry Towery

Skin Imperfections

Galina Kurlat



Untitled



Untitled



Untitled

Maasai Mara Safari: Though the lens

by Wambui Mbugua

A safari to Maasai Mara requires advanced planning. Maasai Mara is not a place where one can just get into their automobile and drive to. The roads, not to mention the absence of gas stations, rest areas and clear directions are not conducive to a casual drive. One must make plans through a travel agent to get the best transportation and accommodations possible. Such plans can be arranged either through an overseas travel agent and/or a Nairobi travel agent.

The journey usually starts early in the morning so one can arrive at their destination by lunch time. Once one leaves the tarmac road, leading to Nakuru/Kisumu, the driver takes the safari road. After careful consideration, Things get to a point where one begins to wonder just what is what the definition of a road is! But don't worry, the drivers, even without road signs, know their way very well. They'll get you there, in time for lunch!

However, you must be in good health and have a strong stomach because the roads are very bumpy. Riding in a sound vehicle helps a great deal and illustrates why the average family car simply can not do. The journey is very scenic and a photographer's dream. Your driver will oblige you and make all necessary stops so you can get that particular picture which will never be repeated again.

Once you arrive at your destination you will quickly forget the bumpy roads and all the dust. The hotels are first class and offer great accommodations, first class food and dutiful workers. It is hard to believe how fresh the food is considering that it must be delivered daily because nothing grows there. No frozen foods are served and most of the food is cooked in plain sight of the guests. All the ingredients one desires in her/his omelets are served right on the spot, which also applies to the rest of food. Any juice you want will be squeezed fresh right there.

The best time to go on safari at Maasai Mara is in late July and August because this is the migration period when many animals migrate from Tanzania to Kenya. They can be seen in huge numbers. By the end of August those who survive the journey return to their home range in Tanzania until the following year, when the migration will be repeated all over again as early as 5 A.M. The reason for this is because it is easier to see the animals in great numbers as they wake up and begin their long journey. This, as well as late afternoon, is the best time for a photo shoot. The animals will almost pose for you. It is best to have both wide angle lenses and telephoto zoom lenses. In this way you can

photograph the animals both far and close-up without having to move your car. However, it gets very hot as the day progresses, making it more difficult to photograph. This gives you ample time to swim at the hotel swimming pool and take a short nap, or else catch up on your reading or to socialize with the other hotel guests.

Just being in the wilderness, in such a huge open space gives you a feeling for and appreciation of nature's wonders. This feeling is very hard to describe in words. It is an experience you must

absorb emotionally to appreciate its totality. You experience the fresh air, the clear blue sky, and the wonders of nature and, above all, the animals that seem to enjoy it all. The most interesting thing is to watch the animals as they go about their daily business in such an orderly fashion. One senses that they instinctively know what they must do. It is pure joy to sit and observe all this taking place right in front of you... a form of communication exists between them. They discipline their young when they misbehave.

After a few days of this it is difficult to return to the hustle and bustle of our everyday polluted world. It is such a joy to hold onto this feeling for as long as possible. The accommodations, the helpful and polite workers, the food, the entertainment, the photo shoot, the animals and the locale make the trip an unforgettable experience. **M**



Cheetah / Lori Arbel



Rostros andinos / Juan Bravo



Huepetuhe 1988 / Mario Guevara

Letters to the Editor

In the Spring 2007 issue of *Moment* there appeared, on page five, and on the top half of page six, two photos which recall two images of the nude established and spread widely by European Renaissance and Baroque painters and sculptors. The page five photo recalls images of the standing figure of Eve in body types depicted by Northern Renaissance painters such as Pol de Limburg and the brothers van Eyck, and the pose itself as captured by the widowed Peter Paul Rubens' portrait of his sixteen year old second wife as the partially clad "Venus in a Fur Coat". The page six image of the reclining nude seen from the side was most powerfully represented in Michelangelo's sculptured marble figures atop the tombs of Lorenzo and Giuliano de' Medici in their chapel: "Twilight" and "Dawn" for Giuliano; and "Night" and "Day" for Lorenzo the Magnificent. The photo most closely follows the placement of the arm resting on the bent knee of the female figure "Night"; with the face partially hidden as in the male figure of "Day". Similar poses inspired artists through the centuries such as those in Henri Matisse's bronze "Large Seated Nude"; his painting "Large Reclining Nude"; and his "Blue Nude" print series.

ROCHELLE WEINSTEIN
Music and Art
BMCC-CUNY

Sir, Promoting photographers' in Scotland with an English accent could be considered by the Scottish aristocracy unforgivable. However, I discovered in my research since the birth of the photographic process in 1839, Scottish thinkers and artists have succeeded again and again in innovating both the content and the technology of the medium. It would be wrong, however, to imagine that Scotland's relationship with photography is purely a historical one. The most influential and leading contemporary photographers in the UK – still living and working – claim their Scottish roots as major inspiration. Landscapes to images depicting contemporary culture in striking images of everyday life. They are intimate, revealing, and personal, and speak volumes to the viewer. If we haven't fully understood the importance of photography from both sides of the Atlantic before now, it has been because we haven't had the opportunity to see it so comprehensively as we do in the first issue of *Moment*.

VANESSA TOMBS
Scottish Art Promotion

Congratulations on the birth of *MOMENT*, and the subsequent exhibition in Cusco!

In these days of vanishing individualism, thanks to corporate greed, it is always gratifying to see a new independent publication, but what a wonderful feast for the senses you have fed us! Black and white still photography is still a powerful tool, both thought-provoking and evocative.

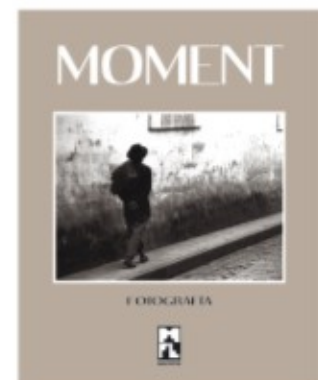
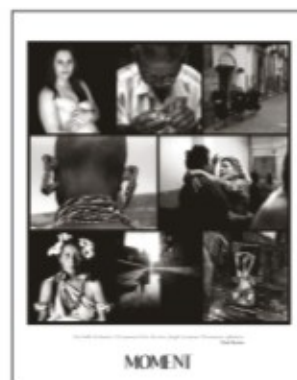
MOMENT appeals to a community of eclectic multicultural sensualists, writing in three languages, with no translation, no apology, no explanation needed, and in the universal language of the eyes.

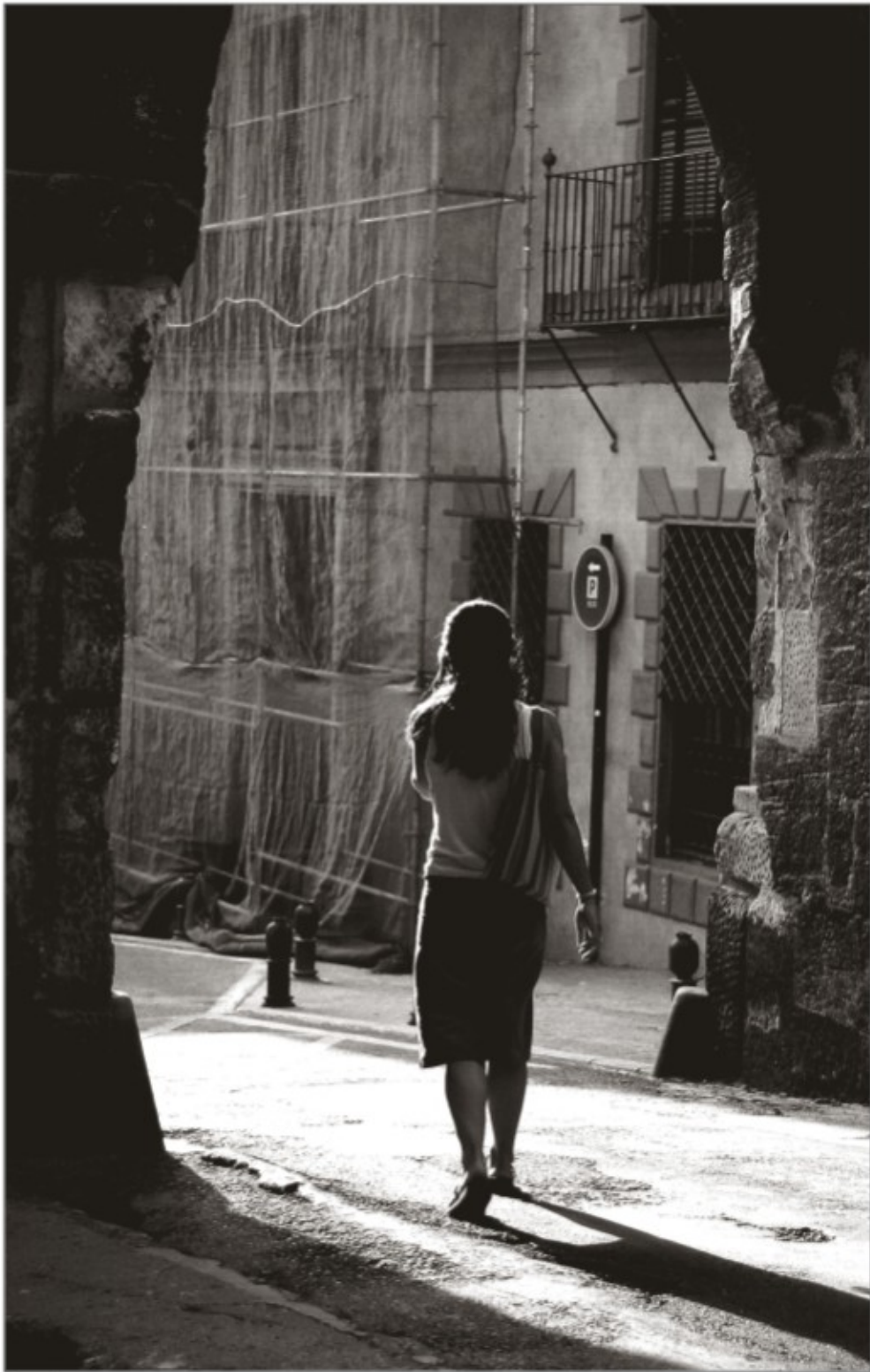
I particularly enjoyed the juxtapositions:

- in the cover photo, "Catedral", the static permanence of the beggar (facing east/right) and the brisk movement of the priest, marching out of the picture (facing west/left) ...
- the satanic cat of "Arkansas 1976" and the purring domestic denizens of "Anciana Andina" ...
- the glories of hair/no hair in "Hair", "Sadu" and "Masai Woman" ...

Please continue to startle and delight us in future issues!

SUSANA POWELL
Speech, Communications & Theatre Arts
BMCC/CUNY





Granada

Angel Amy Moreno

LIST OF CONTRIBUTORS

Lori Arbel was born in Florida, began traveling as a little girl. "I exhibit my art a few times a year and continue to travel."

Keliy Anderson-Staley is completing "Off the Grid", a book of color photography that documents Maine families living in owner-built homes with alternative forms of energy.

Lorenzo Bevilaqua is a New York City-based freelance photographer specializing in portraiture, travel, and publicity photography for magazines, television networks, and travel-related companies. <http://www.lorenzobevilaqua.com>

Juan Bravo (Cusco). Pintor Muralista y Escultor. En 1963, representó al Perú en el Concurso Mundial "El mundo y sus gentes", organizado por Kodak y llevado a cabo en USA, donde ganó uno de los premios.

David Chou is a member of the New York Color Camera Club for over 30 years. As an avid photographer, he has won awards both in the club and the PSA (Photographic Society of America).

Melanie Einzig is presently working on street photography related to a book exploring who we are as Americans and how we display our identity in our shared spaces. Her web page is: www.witnessx.com

Artie Eisenberg is an award winning digital printer, taught digital workshops at the club, print of the year winner, a master of b&w and color photography. Member of the Trump Village Camera Club.

Robert Farrell lives and works in New York City where he likes to walk around and look at things.

Carlos Gayoso took his first picture in Haiti (1973). He arrived in Italy in 1973 and studied Psychology for two years at the University of Rome. He then studied photography in London in 1975.

Mario Guevara. (Cusco, Peru), Escritor. Director de la revista andina de cultura "Sieteculebras".

Carlos Henderson. (Lima, Peru), poeta y traductor. Reside en Paris. Es miembro fundador de la Asociación "Amigos de César Vallejo".

Jenny Jozwiak is an award-winning travel and culture photographer, whose work in photojournalism, travel and 'spontaneous portraiture' has received wide acclaim.

Marcia Bricker Halperin has been photographing in a documentary style since the 1970's. Works as a freelance photographer and instructor. Marcia's work is at <http://www.positivefocus.org/portfolios/mhalperin/>

Stephanie Keith has been published in a variety of media including Time, Rolling Stone online, the Village Voice, Saudi Aramco World magazine. Ms. Keith's website is: www.stephaniekeith.com

Galina Kurlat was born in Moscow and currently resides in NY. Her current body of work explores the traces of experience left on skin.

Lillian Kane. Lillian Kane has been a member of Trump Village Photo Club for over 10 years, a former president of the club. Studied at Kingsborough Community College. She is currently the club treasurer.

Eva Kolbusz was born in Warsaw, Poland. Studied Journalism and Media in Warsaw University and New York University. Takes photographs of dogs on her vacation trips.

Wallace Lewis is a junior photographer at a major museum in New York City. He likes to photograph the daily happenings of things going on around in New York and wherever he happens to travel.

Peter Lucas teaches in the department of Photography and Imaging at the Tisch School of Arts at New York University. His book "The Last Hour of Summer: Found Photographs from Rio de Janeiro, 1962/3" is forthcoming.

Michael Philip Manheim has been photographing Butoh dancers using his signature style of layering movements in the camera for nearly 10 years. His personal web site is www.michaelphilipmanheim.com

Wambui Mbugua was born and raised in Kenya. She attended colleges/university in the United States. Wambui has a doctoral degree in education. She is a full professor at Borough of Manhattan Community College/CUNY.

Eric Mencher, staff photographer at The Philadelphia Inquirer since 1987, has covered regional, national and international assignments including the civil war in Chechnya, the aftermath of genocide in Rwanda and the post-apartheid era in South Africa.

Holly Messitt is an assistant professor at Borough of Manhattan Community College and a sporadic reader of tabloids from *People* to *Vogue*

Ross Mitchell graduated from Edinburgh College of Art in 2003. His work encompasses examples of social documentary, portraiture, still life and architectural interiors

Angel Amy Moreno was born in San Juan, Puerto Rico in 1945. He is a fine art photographer and historian. He received his training at the University of Puerto Rico in Rio Piedras and Boston University.

Nura Qureshi is currently involved covering the sport of boxing photographing the gyms, ring side and back stage at the fights as well as individual portraits. Her work can be viewed at: www.digitalrailroad.net/Nura

Vicente Revilla (Cusco, Peru) Andean pilgrimages are the main concerns of his work.

Paul Robinson has been a photographer for 18 years (all formats). He is Vice President of Trump Village Camera Club, and President of New York Color Camera Club.

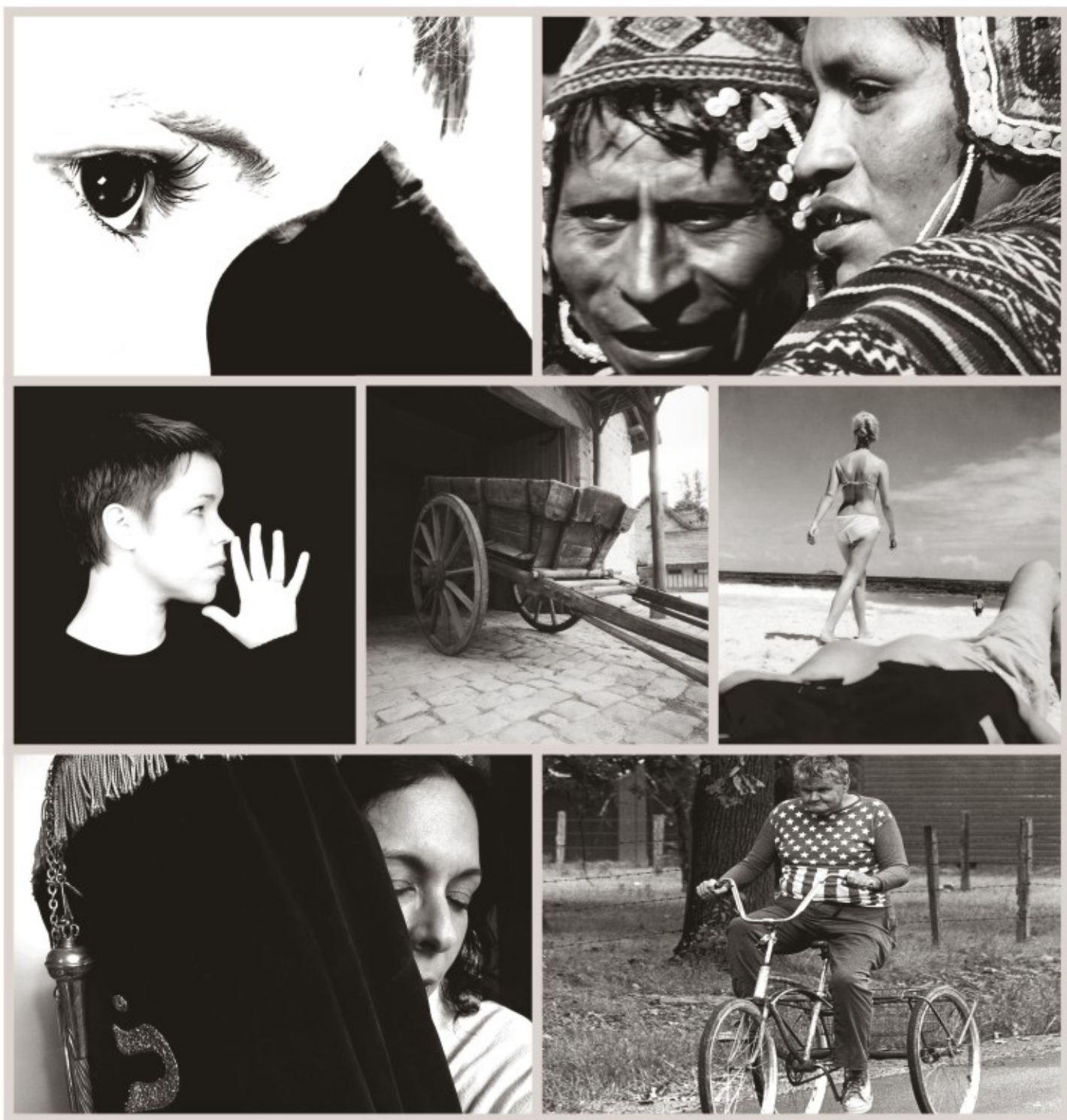
Safe-T-Gallery, a leading gallery for contemporary art of all media, is located in the Dumbo section of Brooklyn. www.safetgallery.com

Joanna Tam was born in Hong Kong. She came to the United States in 1990 to begin her college education. In 1999 she moved to New York City and studied photography at the International Center of Photography.

Leo Theinert has been a photographer since 1970. Leo is from Wisconsin and attended the University of Wisconsin at Madison, 1965-1973.

Elizabeth Towery is an artist, photographer, and educator living and working in NYC. Originally from the Midwest, Towery has worked professionally as photographer in NYC for the past 12 years.

Terry Towery is an artist and photographer who lives and works in New York City. He is represented by Peer Gallery.



L'INSTANT, LE MOMENT

*Est l'excès / Noir, empreint blanc / De l'épaisseur / Du présent / Flux / Débridé / Du monde / Vécu / Du vide / Et qu'est-ce qu'une photo?
Une photo / Est une flamme L'ubiquité / Elle sème pour se soustraire / Du temps / Pour être Temps.*

Carlos Henderson

MOMENT