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# MOMENT

Une Revue de Photo



Alejandro Varderi / Corey Armpriester / Christine Benjamin / Davis Thompson-Moss / Janine Coyne

## MOMENT: UNE REVUE DE PHOTO

by Vicente Revilla

We welcome you to our first issue of Moment: Une Revue de Photo. Moment had its beginnings in Cusco, Peru where a good friend, Mario Guevara is the editor of the literary magazine, Sieteculebras. He encouraged me to undertake this project, and now he is the magazine's production editor. Eva Kolbusz, Leo Theinert and Alizabeth Towery helped with the creation of Moment.

I am also grateful to the poet, Carlos Henderson, who presently resides in Paris. He lent his encouragement to embark on this project. My gratitude also extends to Boston, Massachusetts, and Angel Amy Moreno, who gave us his support. I must not forget Paul Robinson, a fellow Brooklynite, who was extremely enthusiastic about the project. Merci and gracias to all of you.

How does a photograph allows us to appreciate a moment in time? The magic of photography stops time and in so doing creates an image which enables us to better understand life. A 60<sup>th</sup> of a second allows us to capture a fraction of a second the mind (and eye) misses. A photograph crystallizes reality in a split-second, and in so doing lets us understand the essence of that moment. It opens a window onto life's meaning.

The photographic moment embodies the totality of our beliefs and experiences, of who we are. A good image is a miracle, an epiphany, but more importantly, it is the result of possessing the creative instinct to be able to recognize a good image when we see one, the moment when everything falls into place.

We do not have any particular theme for submissions. What we want are black- and-white images that are aesthetically, intellectually and technically of the highest possible quality. Expressive photographs that tell a story, that make a point. Work not found in most commercial publications. Moment is a semi-annual publication that carries interviews, book reviews and essays, in addition to photographs.

Our first issue includes an essay by Alejandro Varderí on Robert Mapplethorpe titled "On Flesh and Petals." It examines the work of Mapplethorpe, a photographer who perfected the art of capturing the eroticism of the human body and flower arrangements. Photographer Christine Benjamin also examines the human body. Her "i Of The Beholder" expounds the crisis women face when they are confronted with breast cancer. Corey Armpriester's, "A History of Tears" tries to explain grief. His portraits compel us to think about humankind's "timeless tears." When was the first tear shed? Why do we continue crying? Are all tears alike? Many thanks to all of you who have contributed to Moment.

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## MOMENT

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## TABLE OF CONTENTS

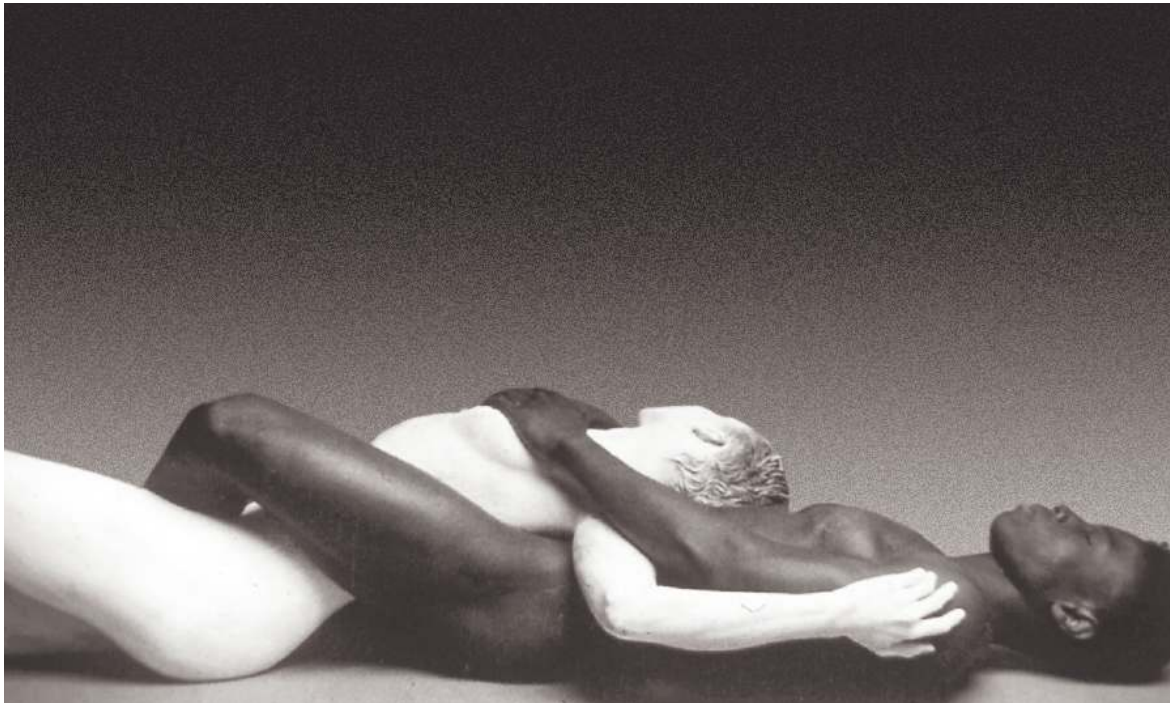
- 2 Moment: Une Revue de Photo, Vicente Revilla.
- 3 Paul Robinson.
- 4 I of the Beholder, Christine Benjamin.
- 6 Preserving Your Photographs and Negatives, advice from an Archivist Librarian, Dorothea Coiffe.
- 7 Amah Rachel, Jenny Jozwiak and Nestor Rodriguez.
- 8 Sicilian Journey, Janine Coyne.
- 9 Colin Homes and Ted Adams.
- 10 Conversation with Leo Theinert, Vicente Revilla.
- 11 Ángel Amy Moreno.
- 12 Robert Mapplethorpe: On Flesh and Petals, Alejandro Varderí.
- 14 History of Tears, Corey Armpriester.
- 15 Peruska Chambi and Lori Arbel.
- 16 Image Searching on the Net, Amanda Bielskas.
- 17 My Pinhole Experience, Joanna Tam.
- 18 Manuel Guevara and Carlos Nishiyama.
- 19 Davis Thompson-Moss.
- 20 Description D'Une Photo D'Einar Moos, Carlos Henderson.
- 21 Portraying Dogs, Eva Kolbusz.
- 22 Miguel Villalobos.
- 23 List of Contributors.

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*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.*

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Cover: La Catedral / Vicente Revilla



Togetherhness



Getting Ready



Brooklyn Bridge in Circles



Hair

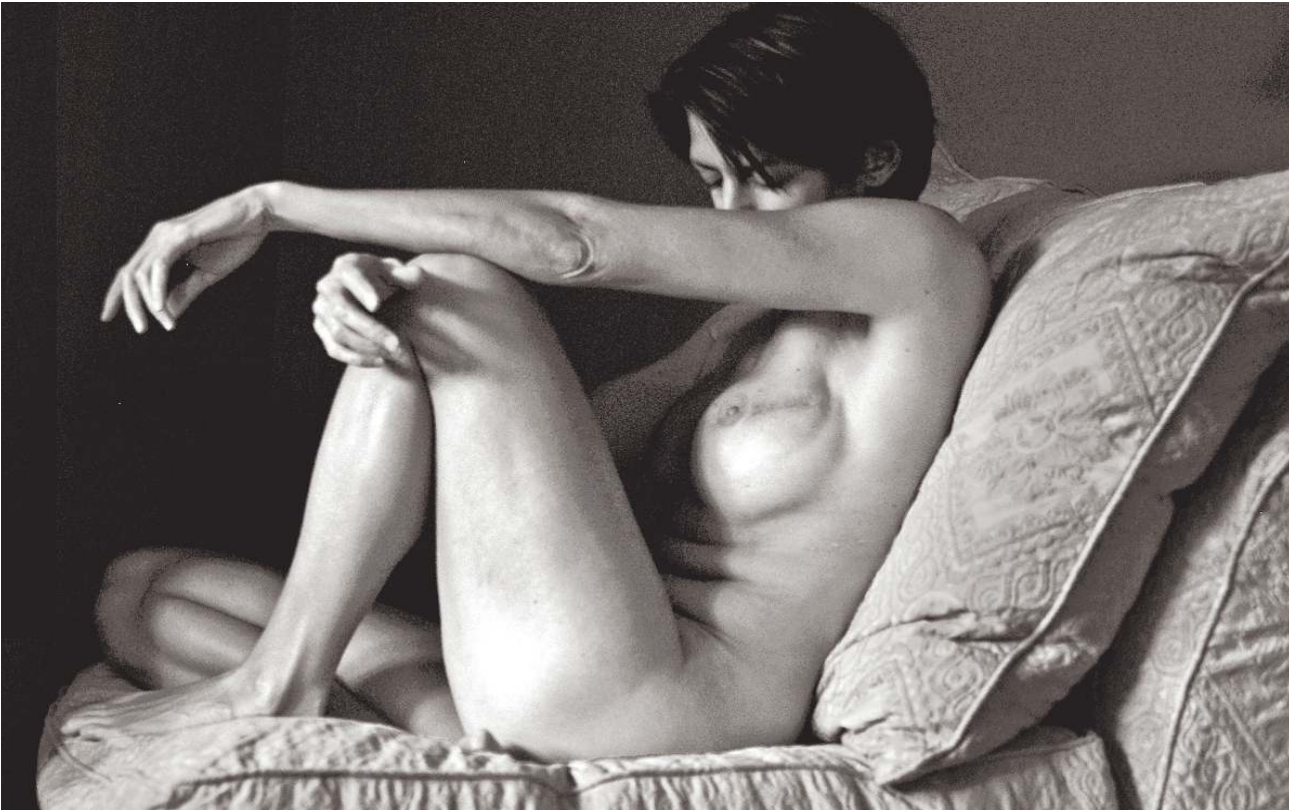
# Paul Robinson

# i of the Beholder

Images of Breast Cancer



Kathy / Christine Benjamin



Self Portrait



Annie

# Christine Benjamin

# Preserving Your Photographs and Negatives, Advice from an Archivist Librarian

*by Dorothea Coiffe*

"Behold thy portrait! -- day by day,  
I've seen its features die;  
First the moustachios go away,  
Then off the whiskers fly.  
That nose I loved to gaze upon,  
That bold and manly brow,  
Are vanish'd, fled, completely gone-  
Alas! Where are they now?..."

These are the words of an unnamed poet from an 1847 issue of Punch magazine --less than 10 years after the invention of photography. Names like Brady, Adams, Lange, Stieglitz, Doisneau, and Cartier-Bresson are famous today because their prints and negatives survived the perils of time. Light, moisture, and fluctuations in temperature and humidity are the worst enemies of prints and negatives, besides fire. So, what are the basic things you must do to ensure that your body of images outlasts you?

Here are five common-sense steps:

## Summary

1. Make a microenvironment – Keep all prints & negatives in protective open-ended (breathable) sleeves so they do not touch each other. Lay them flat in a sturdy roomy box--do not cram them. Do not fold or roll any large print. Instead, find a suitable box for it. Be sure the storage box is made of acid-free paper. The box will keep out light, most moisture, and will maintain a more constant temperature and humidity –giving your work a microenvironment.

2. Storage method – Store your microenvironment boxes in a place where the temperature and humidity do not fluctuate drastically. Basements and attics are not the ideal places because they can get water damaged.
3. Housekeeping – You want to keep away critters (usually insects and rodents) who like to nest in and/or eat paper. Store your boxes away from food supplies.
4. Handling – When looking at or showing your work, try to have archival cotton gloves on. Also, make sure there is no food around.
5. Back up – (or 'belt & suspenders.') Have your work digitized. You'll still need to do steps 1-3 but need not worry about step 4. Just remember to migrate them when the technology advances. Your originals will be safe. You can show your photos to any greasy-fingered person.

For a fuller understanding, go to the Library of Congress' Preservation of Photographs & Negatives website: [www.loc.gov/preserv/care/photolea.html](http://www.loc.gov/preserv/care/photolea.html). The same LOC pamphlet is also available in Spanish: [www.loc.gov/preserv/care/photoleaspanish.html](http://www.loc.gov/preserv/care/photoleaspanish.html)

There is also a 'one on one' Ask a Librarian at the Library of Congress about conservation!  
[www.loc.gov/rr/askalib/ask-preserv.html](http://www.loc.gov/rr/askalib/ask-preserv.html)

Other online sources for tips on preserving photos and negatives:

- From the Northeast Document Conservation Center (NEDCC)  
[www.nedcc.org/leaflets/leaf.htm](http://www.nedcc.org/leaflets/leaf.htm)

From Canada:

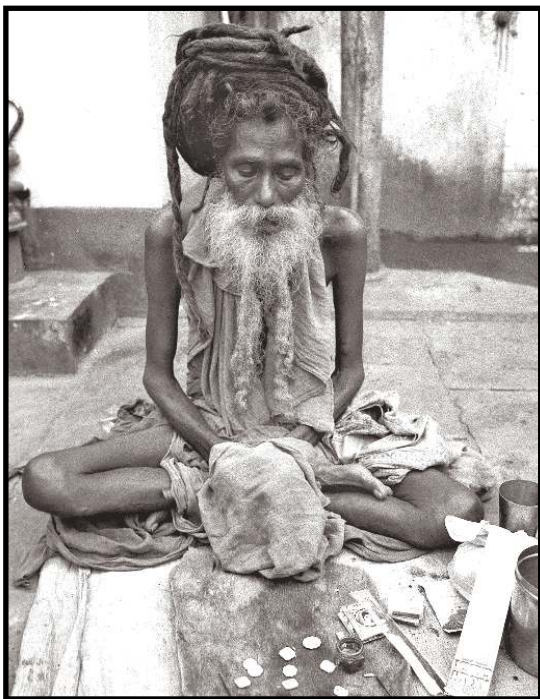
[www.preservation.gc.ca/howto/articles/photos\\_e.asp](http://www.preservation.gc.ca/howto/articles/photos_e.asp).

In French:

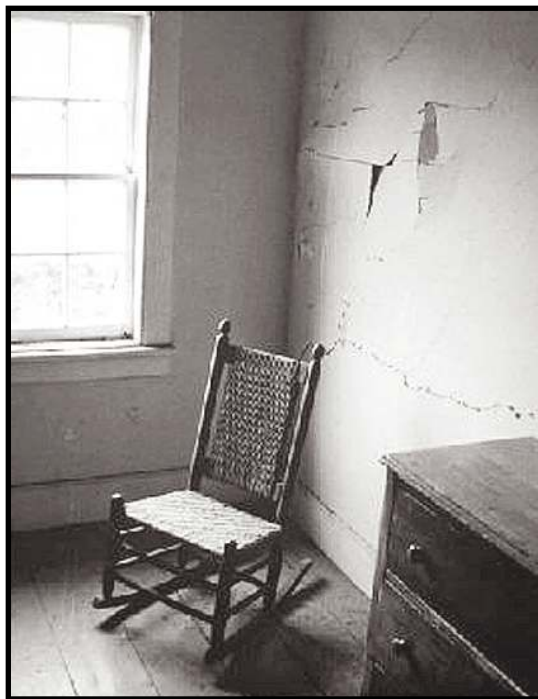
[www.preservation.gc.ca/howto/articles/photos\\_f.asp](http://www.preservation.gc.ca/howto/articles/photos_f.asp) 



Together / Amah Rachel Boah



Sadu / Jenny Joz



La silla / Nestor Rodríguez

# Sicilian Journey



The Shuttered Door



Largo S. Caterina

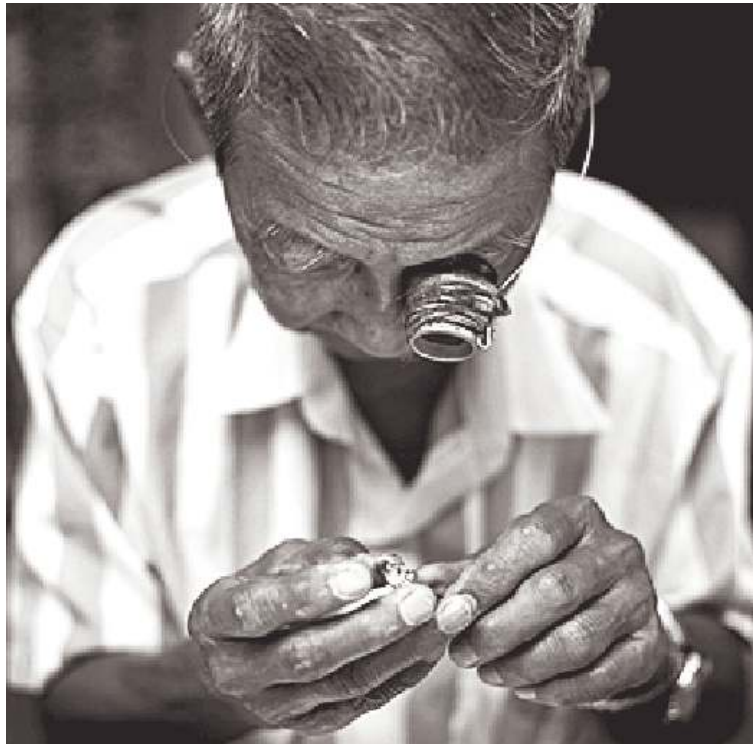


Woman Under



Women leaving church

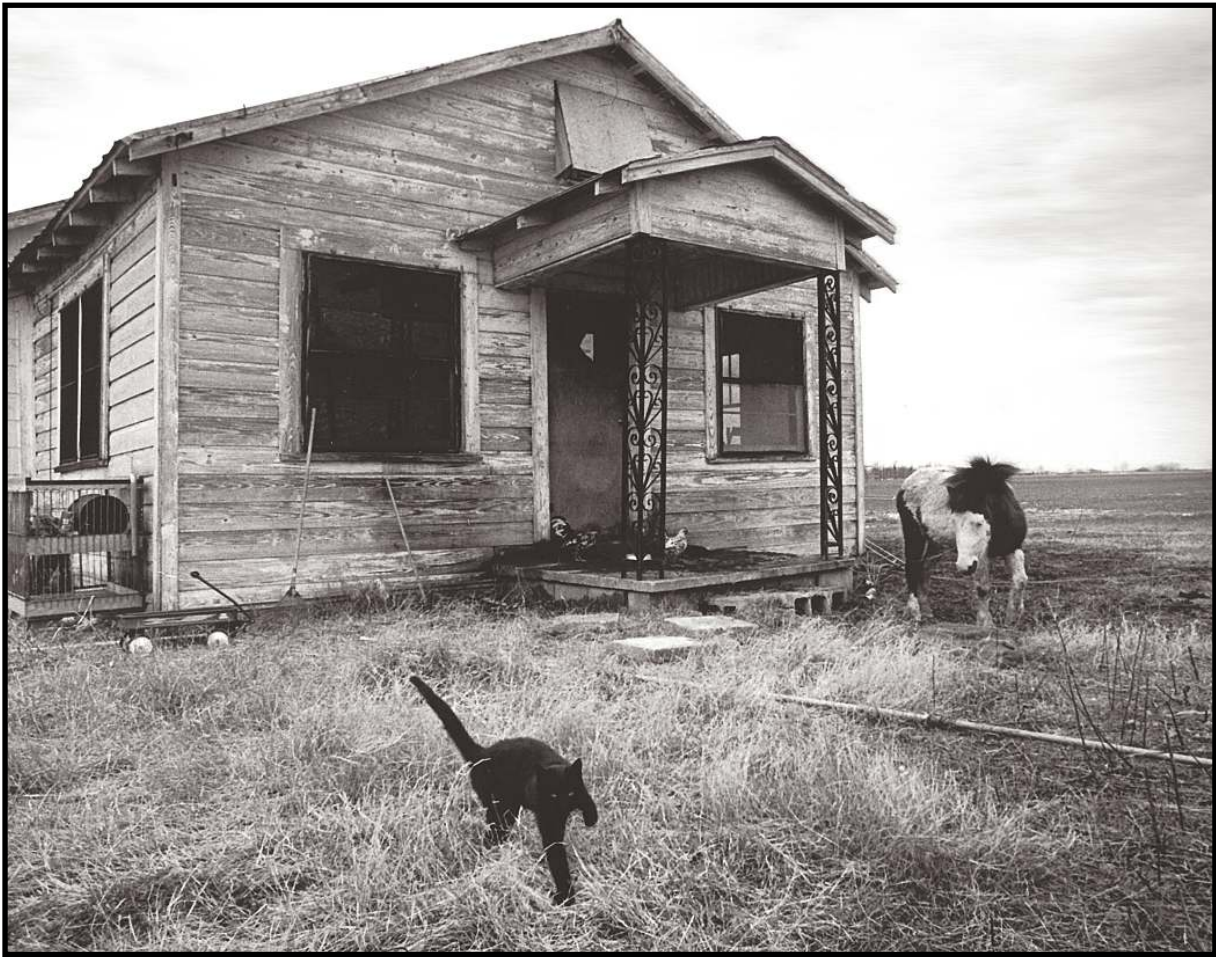
# Janine Coyne



Watch Repairer / Colin Homes: Scottish Art Promotion



Over the Shoulder / Ted Adams



## Arkansas 1976

### *A conversation with Leo Theinert*

Vicente Revilla

VR: Leo, I see a reflection of Franz Kafka's world view in your photograph.

LT: "Arkansas 1976" was taken in the Bible Belt of the American Heartland. It is an apocalyptic vision of and meditation on the last days. The German Expressionist, film noir technique creates, within the confines of the picture frame, the illusion of a Kafkan and Dr. Caligariesque unholy world, an oppressive, claustrophobic, doom-laden, hell-on-earth which offers its imprisoned souls no hope of escape or salvation.

VR: It is said that a house is a home. Is that true in your photograph?

LT: No. The dark, empty, God-forsaken house is no temple for the spiritually-exhausted pilgrim. Rather, it is the demented dwelling place of Alfred Hitchcock's "Psycho" and Edgar Allan Poe's Gothic horror tale, "The Fall of the House of Usher".

VR: What is the significance of the black cat?

LT: The stalking black cat is the coiled seducer, the satanic serpent slithering through the branches of the Tree of Knowledge in Eden just before the Fall of the first family from grace, which marks the beginning of Western History. Love becomes tragedy, and the poisoned, betrayed soul a Promethean prisoner of Nietzsche's Eternal Recurrence.

VR: Then, this is not "Happy Days"?

LT: "Happy Days" this is not.

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Bailaoras criollas



Bailaores de Dorado

# Angel Amy Moreno

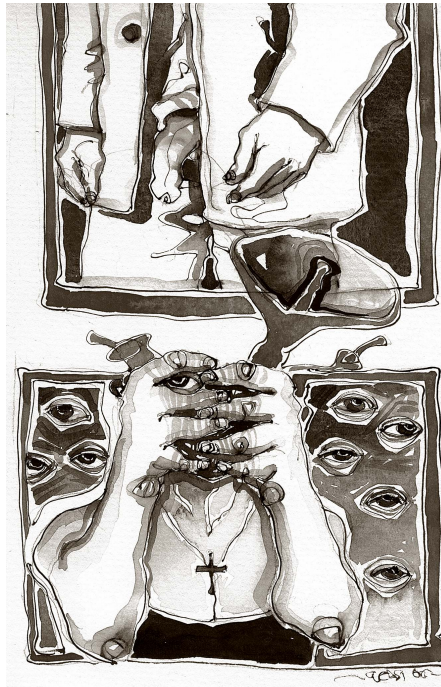
# Robert Mapplethorpe: On flesh and petals

by *Alejandro Varderí*

In his *Camera Lucida* Roland Barthes describes two Mapplethorpe portraits: "Philip Glass and Robert Wilson" (1976), and the photographer's "Self Portrait" (1975). While viewing "Glass and Wilson," Barthes expressed his desire to meet Wilson and let the artist explain to him the exact location of the punctum---that is, the center, the photo's focal point. About the former, the critic emphasized the sensual rapture, which engages the viewer when he realizes his impotence in centering the erotic object, since the body only occupies an angle of the photograph. What focuses the viewer's attention is an elongated arm, with "the hand at the right degree of openness, the right density of abandonment."

I involuntarily experienced a similar rapture upon entering Robert Mapplethorpe's retrospective at the Whitney Museum in the autumn of 1988. On that occasion, I felt unable to fix a face, sustain a sex or stabilize the curvature of a flower's petal. As a spectator, drunk with desire, I just let myself be carried away by the stereophonic body--- the 200 portraits hanging on the walls, and the changing, fleeting and anonymous mass of people strolling around along the museum's rooms and corridors. It was almost impossible to cut through the erotic density of the atmosphere in the different spaces, and to avoid the electric cup d'oeil of the people, looking at the artworks or cruising among them, as if brilliant sparks would suddenly shine when two elbows accidentally met. A density produced by a Barthian wandering gaze, sometimes monstrous in George Bataille's sense; for instance: when two Upper East Side ladies walked in front of "Man in Polyester Suit" (1980) and flashed a side glance at the monumental phallus where Mapplethorpe's treatment of light emanates from the body, conferring on it a life of its own.

The wisdom that the artist displays in controlling the light and solely emphasizing certain body areas produces the so-called "Mapplethorpe effect." This effect sensualizes the object and gives a stone-like quality to the bodies, making us feel more passionate towards a bunch of grapes or an eggplant than for the body per se---namely, figures and fragments of flesh uncorrupted and motionless. But not as a sleepy youth swaying his/her body from one side to the other in a subway car---that is, a body too fragile and impotent to oppose the other's look. This is, certainly, the power of Mapplethorpe's art: the vanishing of the center forces the eye to lose its way inside the photograph, protecting the



body that remains remote and inviolable the punctum: the wide open eyes of the sleepy youth.

Photography is for Mapplethorpe the framing of the real image and of the picture itself. Inside this double framework, time elapses and the story unfolds; a framework which is, in Pier Paolo Pasolini's words, "a moving structure willing to become another structure." Therefore, the image's tale shifts towards the frame, or becomes part of it, to the point that the representation sometimes disappears, leaving the frame as the sole protagonist. Furthermore, the story for Mapplethorpe, as for Pasolini, was always personal, and grew under the sign of "una vita violenta." A violent life framed by masochism, and depicted in the portraits of leather men or of Mapplethorpe himself. In this sense, the "Self Portrait" (1978), where the artist is dressed in full leather regalia, a whip

inserted into his sphincter, or his neo-Nazi elegy "Self Portrait with Gun and Star" (1982), are pages of an open diary that encloses his passion for public secrecy: a sort of looking-glass that, as Stefan Kanfer suggests, "at first reflects the diarist. But it ends by revealing the reader."

If photography preserves the story, the frame paradoxically does not draw its limits, but widens its possibilities by including, in many cases, deep looking-glasses. Mirrors, so to speak, reveal the spectator's image when he inserts his face among several bouquets of flowers ("Easter Lilies with Mirror," 1979) or between two erect penises ("Bill, New York, 1976-77). Moreover, the purple cotton fabric that occupies half of the work's space in "Mercury" (1987), or the immaculate white silk panels demarcating the territory where two self-captivated bodies ("Thomas and Dovana," 1987) dance, become empty pages of a journal waiting for our writing; a writing that memory displays as a way of exposing the hidden thoughts behind the act of confronting our identity with the artist's self.

For critics, the interaction between artist and spectator tested the boundaries of art, bringing forward the issue of originality. Roberta Smith, in her article "It May Be Good but Is It Art?" (The New York Times, September 4, 1988) commented on David Hockney, Dale Chihuly, Mapplethorpe, and the Catalans Joan Fontcuberta and Pere Formiguera, asserting that their shows "reflected art's lateral expansion, rather than its redefinition"---

without realizing that this particular art's expansion might bring unexpected shades to representation today, when it's around the angles and in the corners of thought where everything is happening. These shades, after Mapplethorpe's exhibit at the Whitney, became somehow dark and somber for the artist's community, raising the level of censorship and disclosing the homophobic and racial taboos of American society. Hence, people's fear of writing themselves was unveiled in the clear spaces that Mapplethorpe's work offered to their view.

On the other hand, Richard B. Woodward in his "It's Art but Is It Photography?" (The New York Times Magazine, October 9, 1988) discussed photography's shift from the margins toward the center. In his words this was a dangerous move, not only because photography has become "another high prized commodity," but also because as "an infinitely reproducible image" it redefines the concept of what is a copy and what is an original. Evidence of this process are the works of Sherrie Levine, who re-shoots photographs by Walker Evans and Alexander Rodchenko, or the billboard-sized images of Barbara Kruger, usually taken from magazines and newspapers. Thus, the "classic beauty" or the "decorative" style of Mapplethorpe's images is viewed as a weakness rather than as an updating of pre-modern aesthetics and a deconstruction of early homoerotic portraits.

With this in mind, F. Holland Day's "The Seven Words" (1898) the artist's self portraits as a crucified Christ depicted in seven continuous panels synthesize some clues for understanding Mapplethorpe's art, especially in regard to the facial expressions of his portraits and the major role taken by the frames. In this sense, the mysticism enveloping the eyes, either closed or fixed on a point, stands out in the faces of "Ken Moody and Robert Sherman" (1984). Also, it can be seen in the rising eyes of Tom



towards Jim's sex ("Jim and Tom, Sausalito 1977-78") while he waits on his knees for Jim's semen as if it were a consecrated wafer. In both photos, the face shows the same religious ecstasy and is tilted in the exact position of Holland Day's face in the fourth panel of "The Seven Words."

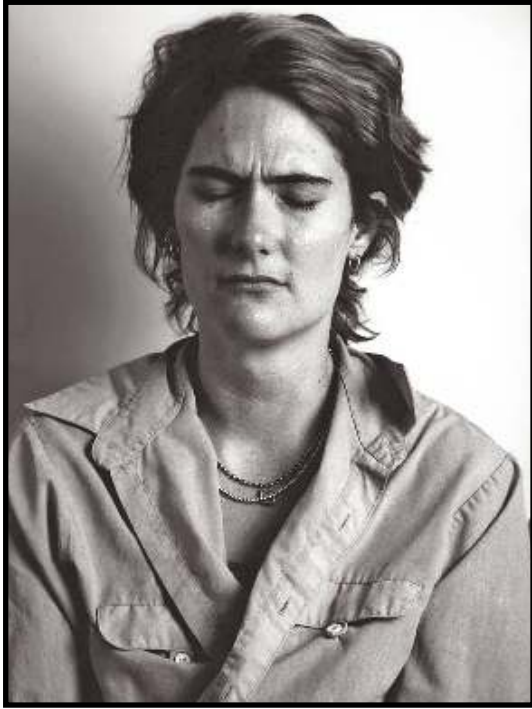
The revolutionary framing of the seven panels in Holland Day's work, resembling an ancient temple's frontispiece, also anticipated Mapplethorpe's view of the frame as an art object. This indeed took great significance in his works after 1977 the year when Holland Day's piece was exhibited as part of the Stieglitz collection at the Metropolitan Museum of Art, with great critical and spectator impact.

Mapplethorpe's photographs have a similar impact on the viewer. One cannot escape their attraction. Following Tristan Tzara's vision of Man Ray's rayographies, the works of Robert Mapplethorpe are "objects to touch, to eat, to devour, to place on the eyes, on the skin, to squeeze, to lick, to smash, to crush, objects to belie, to flee, to honor," to worship and condemn for challenging passivity and transgressing desire. They rationalize the irrational erotic impulses of contemporary society for whom the possession of flesh the petal overshadows the real knowledge of the other's self the flower. The retrospective at the Whitney, society's rejection and the artist's death by the sword of AIDS, become, henceforth, circumstantial events in view of the powerful images of flesh and petals that, alien to such vicissitudes, will endlessly play hide-and-seek with the spectator's eye.

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# History of Tears

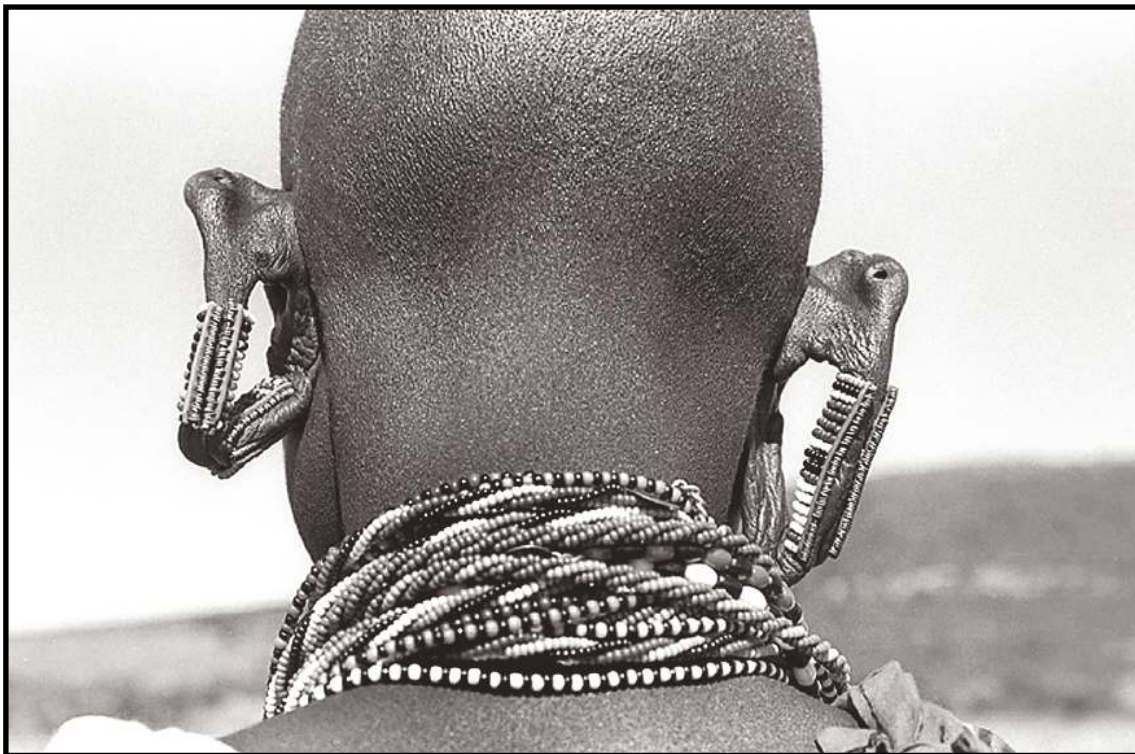
Courtesy of SafeTGallery



# Corey Armpriester



Mujer Aguaruna / Peruska Chambi



Masai Woman / Lori Arbel

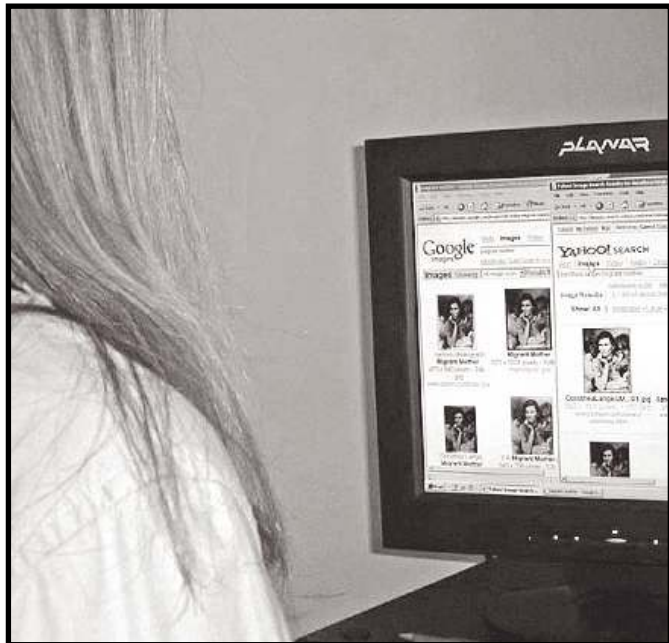
# Image Searching on the Net

## by Amanda Bielskas

To compare some of the different image search engines on the Internet, I tried comparing image search results of the famous Dorothea Lange photograph: "Migrant Mother."

A Google Image Search (<http://images.google.com/>) for 'Dorothea Lange' resulted in 5220 images in .07 seconds. There were many duplicates, especially of her more famous works. A search for 'Dorothea Lange and Migrant Mother' resulted in 368 hits in .04 seconds. Advanced options included a link for the new Google Image Labeler. The only other advanced feature was the option to view a full sized image. Overall other than being fast, I was not that impressed with the Google image results. Being overwhelmed by images (ex. 5220 results and growing) does not always produce the most interesting results.

A Yahoo Image Search ([www.yahoo.com](http://www.yahoo.com)) for 'Dorothea Lange' resulted in 2444 hits in .18 seconds, and search for 'Dorothea Lange and Migrant Mother' resulted in 206 images in .24 seconds. While Yahoo was a tiny bit slower (does less than half a second really matter anyway?) and had a few less results (were you really going to look at those extra 2777 pics?)



Woman and Screen / Vicente Revilla

Yahoo had more interesting advanced features, such as the ability to e-mail an image to a friend if you have a yahoo ID (free). Yahoo also had some nice limiting features that may be useful such as the ability to limit by image size, wallpaper search, or to search for color or black-and-white photographs.

Specialized search engines tended to produce more interesting, though greatly varying results. Results were also often slower to load, and didn't always work. See <http://www.faganfinder.com/img/> for a list of interesting image search engines.

A search at [www.flickr.com](http://www.flickr.com) produced some of the most interesting results of all. Flickr is a social photo sharing website. Users can create a free account (or pay for an account with more photo storage) and begin posting their own photos to the web right away. Users and viewers can 'tag' (or label) photos with different key words that make photos searchable. A search for 'Dorothea Lange' pulled up 86 photos, including some of her classic works. Others were interpretations of her work; see one titled "Madre Temporerera" (<http://www.flickr.com/photos/katze/157447106/>) for an interesting interpretation comparing the original photo to a modern version. A search for 'Migrant Mother' produced 36 images; one entitled "Migrant Mother" captured two women looking at the original photo in a museum in Amsterdam. Another interesting feature of Flickr is that members and owners can add notes and comments to photos. It is also possible to add your own tags to some one else's photograph. Flickr is also an international commuting with members all over the world, writing titles, tags, notes, comments, and descriptions using the language of their choosing. Flickr images are actually crawled (searched) by Google, and would come up if they were not buried in the thousands of results a Google search can produce. Adding 'flickr' to a Google search will bring up images on the Flickr site.

Overall there are some very interesting new tools and search engines to help on the search for photos on the World Wide Web. Get out there and Start Searching!

Search examples used in the article were originally searched on November 1, 2006.

**M**



## My Pinhole Experience

*by Joanna Tam*

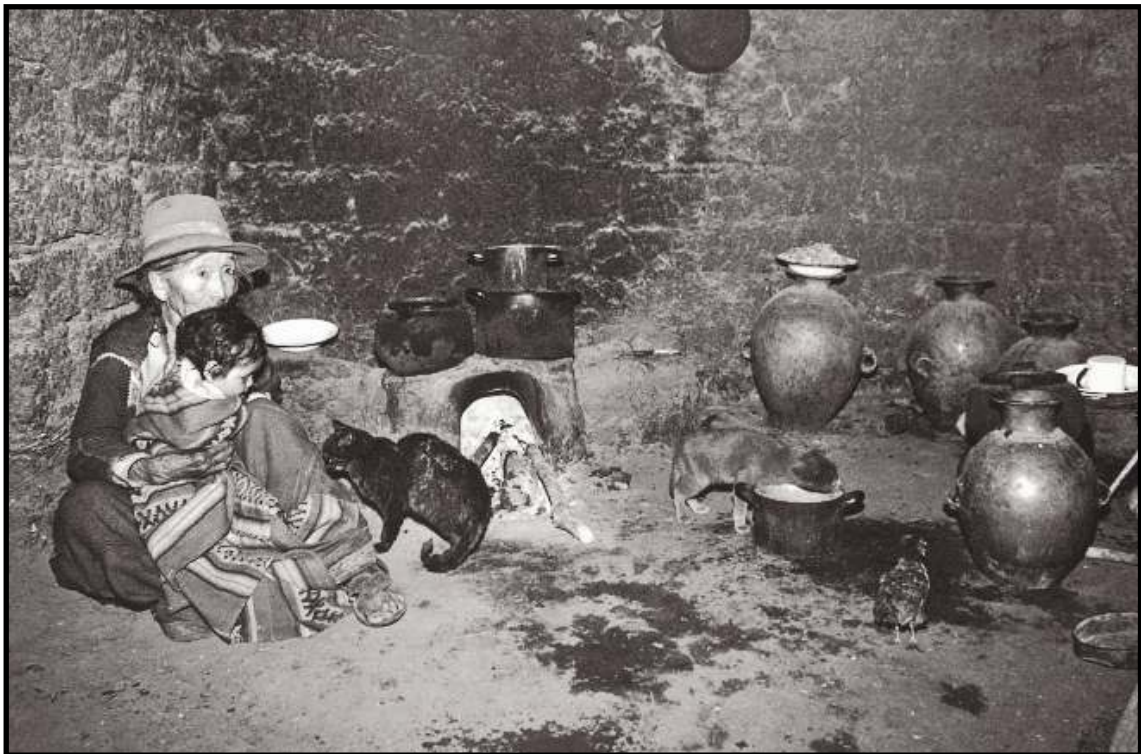
I started using pinhole cameras after taking a workshop with Harvey Stein at the International Center of Photography in 2001. I constructed a pinhole camera from a cardboard. The primitive nature of pinhole cameras strongly appeals to me. I am fascinated by the dreamlike, mysterious and ethereal qualities of pinhole photography. For me, the images express the idea of memory, space and time in a very romantic way. Since there is no viewfinder in a pinhole camera, the resulting image often has to be guessed at or imagined. It is this unpredictability which makes pinhole photography so much fun for me.

**M**

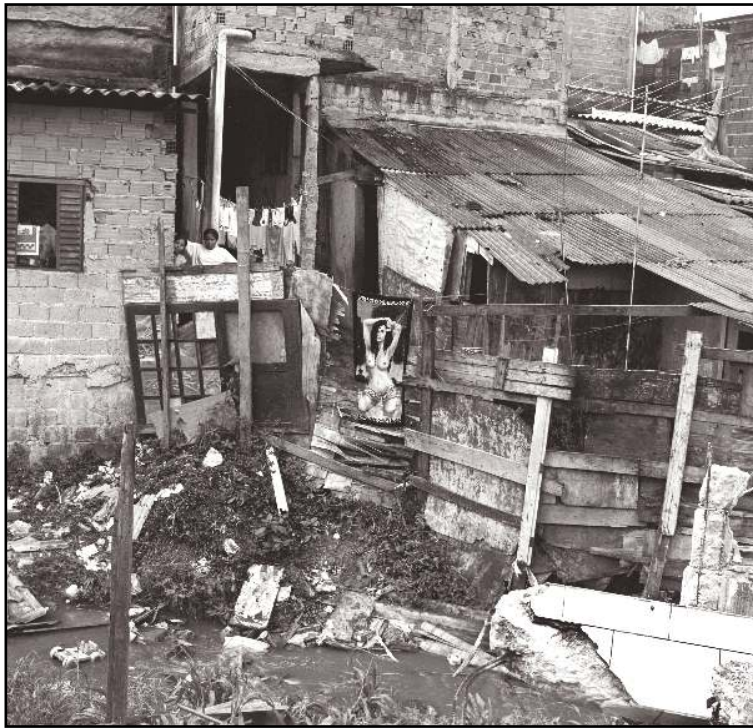
# Joanna Tam



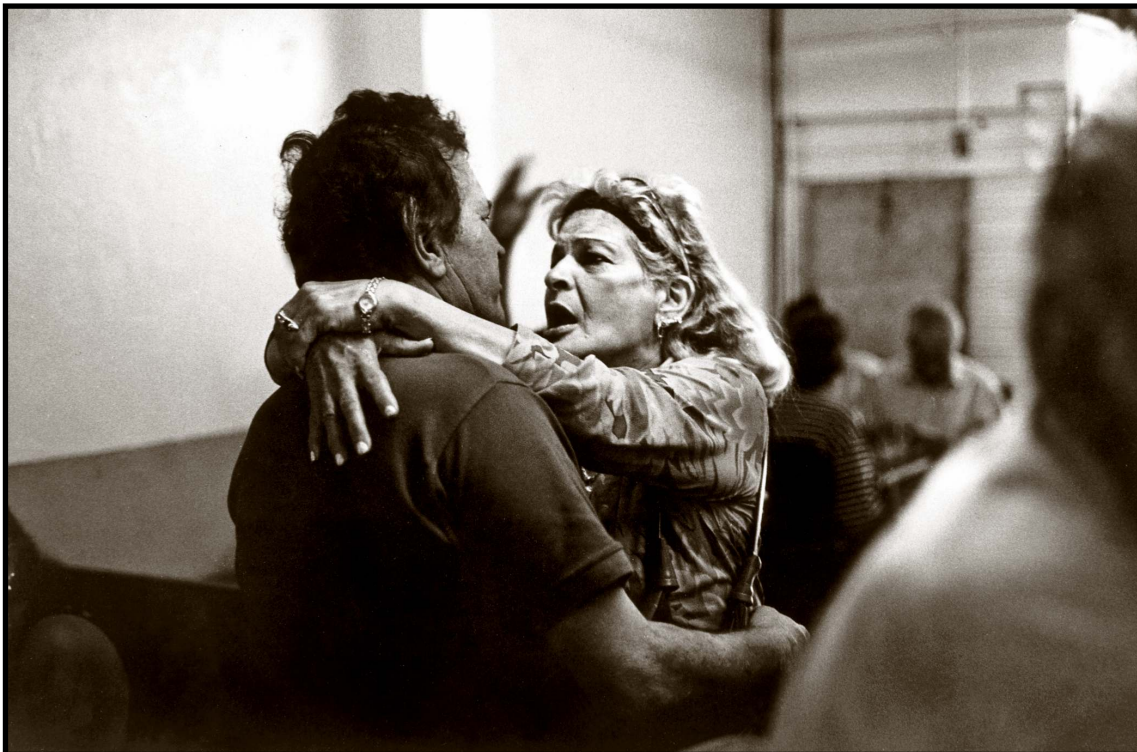
Manos de fumador / Manuel Guevara



Anciana andina / Carlos Nishiyama



Brazil, 2002



Costa Rica, 2004

# Davis Thompson-Moss



## DESCRIPTION D'UNE PHOTO D'EINAR MOOS

à gauche de la photo  
 étincelante, fraîche  
 une partie du visage  
 plein le sourire  
 de ta femme, yeux  
 et sourire un étendard  
 je lis une magnifique louange  
 "le temps pour toujours  
 ici et maintenant pour toujours  
 est aboli, le temps  
 est aboli"  
 la maison délicate du cœur  
 l' habite l' exaltation  
 intacte nébuleuse  
 une lumière, lèvres ont bu  
 une lumière  
 sa courte chevelure vient  
 de faire une cavalcade  
 résolue, vraie, joyeuse  
 d'un versant du vent  
 s'est posée, il y a une  
 ligne blanche  
 la touche de l'artiste  
 non seulement un instant  
 veut décrire sinon immense  
 mesure de la douceur, de sa

rencontre, sa signature  
 aussi aimante  
 rameau solaire saute ton fils  
 vers un écran, vers une porte  
 qui escorte des ailes  
 te parle ton fil, te parle  
 te dit vas-y, fais une image  
 solide d'air de noces  
 compacte de ta complicité  
 avec la vie de tous  
 dans le regard du spectateur  
 se place un royaume  
 de l'innomable, même  
 les menues feuilles vertes  
 chantent, ta femme  
 soutient le corps de ton enfant  
 radeau de ton infini  
 toi tu viens de toucher  
 une goutte de rosée de  
 vertige confiante, non l'horreur  
 à droite du rectangle le chiffre 2006  
 au dos de la photo  
 ta main a écrit que  
 le tirage est de 100  
 la mienne a le numéro 69.

CARLOS HENDERSON

# Portraying Dogs

## by Eva Kolbusz

Since Neolithic times, dogs have played an important role in our human world. First, we accorded them the status of beasts of burden and eventually that of pets and friends. As communication scholar Ellen Rose maintains, today dogs play a twofold role: compensatory and moral.

Dogs have “spoken” to us through our sayings, proverbs, fables, and stories, for at least five thousand years. One Aesopian fable, “The Traveler and His Dog,” in V.S. Vernon Jones’ translation, shows how this relationship has developed:

A traveler was about to start on a journey and said to his dog, who was stretching himself by the door, “Come, what are yawning for? Hurry up and get ready. I mean you to go with me.” But the dog merely wagged his tail and said quietly, “I’m ready, master. It is you I’m waiting for.”

The unique ways in which dogs are able to communicate with us make them the most successful—judging by the size of the dog population—of all creatures in adapting to life in the human environment. There is usually a genuine, strong bond between a dog and his or her (never “its”) owner. And as with everything we love, we find ways to express our love for “man’s best friend.” It is not surprising, therefore, that dogs have been the subject of many kinds of art. Iain Zaczek’s *Dog: A Dog’s Life in Art and Literature* shows the dog as depicted by artists from ancient to modern times.

Before the invention of photography, realistic renditions of dogs were executed through what we today call “photographic precision.” As history has it, a masterpiece by Dutch painter Gerrit Dou, *A Sleeping Dog Beside a Terracotta Jug, a Basket, a Pile of Kindling Wood* (1650), had been made with the use of a magnifying glass. (The picture is now part of the exhibit *Best in Show* at the Museum of Fine Arts in Houston, Texas. It is also featured in a book of the same title.)

Two of the most famous royal pet paintings are *Her Majesty’s [Queen Victoria’s] Favourite Pets* (1837), by the famous English dog painter, Sir Edwin Landseer, and *The Favourite Animals of King Leopold I* (1845), by Flemish artist Eugene-Joseph Verboeckhoven. Even the dog of a poor owner might have his lucky day if it were seen by the sensitive eye of a compassionate artist. The Dutch artist, Henriette Ronner-Knip created realistic images of working dogs, such as *An Old Friend* and *A Cart Dog*. William Secord’s books on nineteenth century dog painting *Dog Painting: The European Breeds* and *Dog Painting, 1840-1940: A Social History of the Dog in Art* offer a gorgeous collection of this rich tradition.

With the advent of photography, dogs became one of its most popular subjects. Since then pet owners and professional

photographers have taken countless photos of dogs. Photography created a new venue for all who desired to artistically render their pets even if they lacked artistic talent.

If asked why they photograph their pets, pet owners usually give very clearly specified reasons. One is that they are motivated by love: pets are considered to be family members, and the feelings, especially with dogs and cats, are often equal to those felt for one’s children or siblings. Like a loving parent, a pet lover documents the pet’s development through all its stages.

Another reason is that we are fascinated by certain characteristics of our pets. We choose a particular dog or cat because it looks particularly pleasing to us. We tend to select a pet by its breed, because we feel it exhibits what a perfect dog or cat looks like. The animal’s size, coat, face, ears, and tail are important to its owner. We feel that beauty is something worth documenting.



Take a look at this pair of Manhattanites, Heidi and Chewbacca.  
Photo taken by their owner Vincent Tzu Wen Cheng.

If the looks are not what first attracted us to our pet, then it must be the beast’s unique personality. With the camera we try to catch our pets when they jump, spread their paws, and stretch their claws in the act of attacking or defending themselves, or when they smile at us or make faces. At other times we see them as gentle or brave or elegant. We consider our pets to be nicer, better, and more sophisticated companions than many of our human friends and acquaintances, and we use the camera to capture this. Pets make perfect photo subjects and never seem to say, “Wait! Don’t take my picture now! Can’t you tell I am having a bad hair day?”

Our attempts to record our pets’ lives are aided by the new technologies. Film, television, video, and computer technology, all offer new venues for us to record our feelings for our pets.

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Tilda Swinton



Diamanda Galas

# Miguel Villalobos

# List of Contributors

Edward C. "Ted" Adams was born in Louisville, KY (USA) Resides in Philadelphia, PA (USA) Works at The Philadelphia Inquirer Influences: Charles Sheeler, Charles Demuth, Edward Hopper, Eugene Smith, Henri Cartier-Bresson, Yves Tanguy, Chirico.

Lori Arbel was born in Florida, began traveling as a little girl. "My studies in photography and art education at the University of Florida have provided the backbone for my high school teaching career for the past 3 years. I exhibit my art a few times a year and continue to travel."

Corey Armpriester is a native Philadelphian. He grew up in a military family, which provided him with new places, people and influences to explore. During his early teens he was drawn to poetry and painting. At 15 photography became his medium of expression and he has been working with it ever since.

Nicole Barrière. Sociologue d'entreprise, Nicole Barrière a un parcours de poète engagée. Elle a publié cinq recueils de poésie dont *Le Maret sauvage* (1987) et *La croisée des mots* (1993).

Christine Benjamin has been studying photography for the last three years with Rob Goldman. After being diagnosed with breast cancer in 2000, she decided to pursue a creative life that would bring together her 15 years as a psychotherapist with her art. In her project, "i Of The Beholder", Christine photographs women who have had breast cancer. There are no clothes, no pink ribbons and no barriers to their emotions.

Amanda Bielskas is a Librarian at The Borough of Manhattan Community College in New York City. She has worked in academic, special, and public libraries for over 6 years. She is also an avid [www.Flickr.com](http://www.Flickr.com) user.

Amah Rachel Boah was born in Strasbourg, France. "When I was 4 years old, my parents (father African: Ivory Coast and mother French) returned to the Ivory Coast, where I grew up. I returned to France when I was 14 and have been a Parisian ever since."

Peruska Chambi. Fotógrafa nacida en Cusco-Perú, formada en Ciencias de la Comunicación de la Universidad de Lima. Es profesora del Taller de Arte de Fotografía de la Universidad de Ciencias Aplicadas de Lima.

Mario Curasi (Cusco, 1960). Artista Plástico. Profesor de la Escuela de Bellas Artes Diego Quispe Tito de Cusco. Su obra pictórica se encuentra en colecciones privadas de América y Europa.

Manuel Guevara. Fotógrafo nacido en Cusco. Ha trabajado para las revistas peruanas "Caretas", "Sur", "Sieteculebras" y "Parlante".

Dorothea Coiffe was born and raised in New York City. She works as an academic librarian with the Borough of Manhattan Community College of the City University of New York. She is presently working on her thesis, *The Sociolinguistic Consequences of Changing Alphabetic Writing Systems with a Focus on Turkmenistan*.

Janine Coyne is a fine art photographer who documents the human condition through her photo essays. She is a professor who teaches photography at Kingsborough Community College and The College of Staten Island, both part of the City University of New York.

Carlos Nishiyama (Cusco, 1951), fotógrafo autodidacta. Dirige la Fototeca del Sur Andino y los Talleres de Fotografía del mismo Centro.

Mario Guevara. Escritor. Director y Editor de la revista andina de cultura "Sieteculebras".

Carlos Henderson (Lima, 1940), poeta y traductor. Reside en París. Es miembro fundador de la Asociación Amigos de César Vallejo.

Colin Homes was born in Singapore. He is represented by Vanessa Tombs' Scottish Art Promotion, Colin's work continues displaying his passion for fine art Photography. He uses various film formats from 35mm to 10 x 8 ins. Colin has an extensive body of work.

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

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.

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.

Vicente Revilla was born in Cusco, Peru. He is a librarian at the Borough of Manhattan Community College. 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, Inc is the leading gallery for contemporary Brooklyn artists. It is located in Brooklyn, NY at 111 Front St... <http://www.safetgallery.com>

Katherine Sapper was born in Guatemala City. She is a longtime reader of both English and Latin American prose and poetry. She credits her love of language to her maternal grandmother, a nurse from Sudbury, Massachusetts, who married a Guatemalan surgeon and passed the English language "as an heirloom" to her granddaughter.

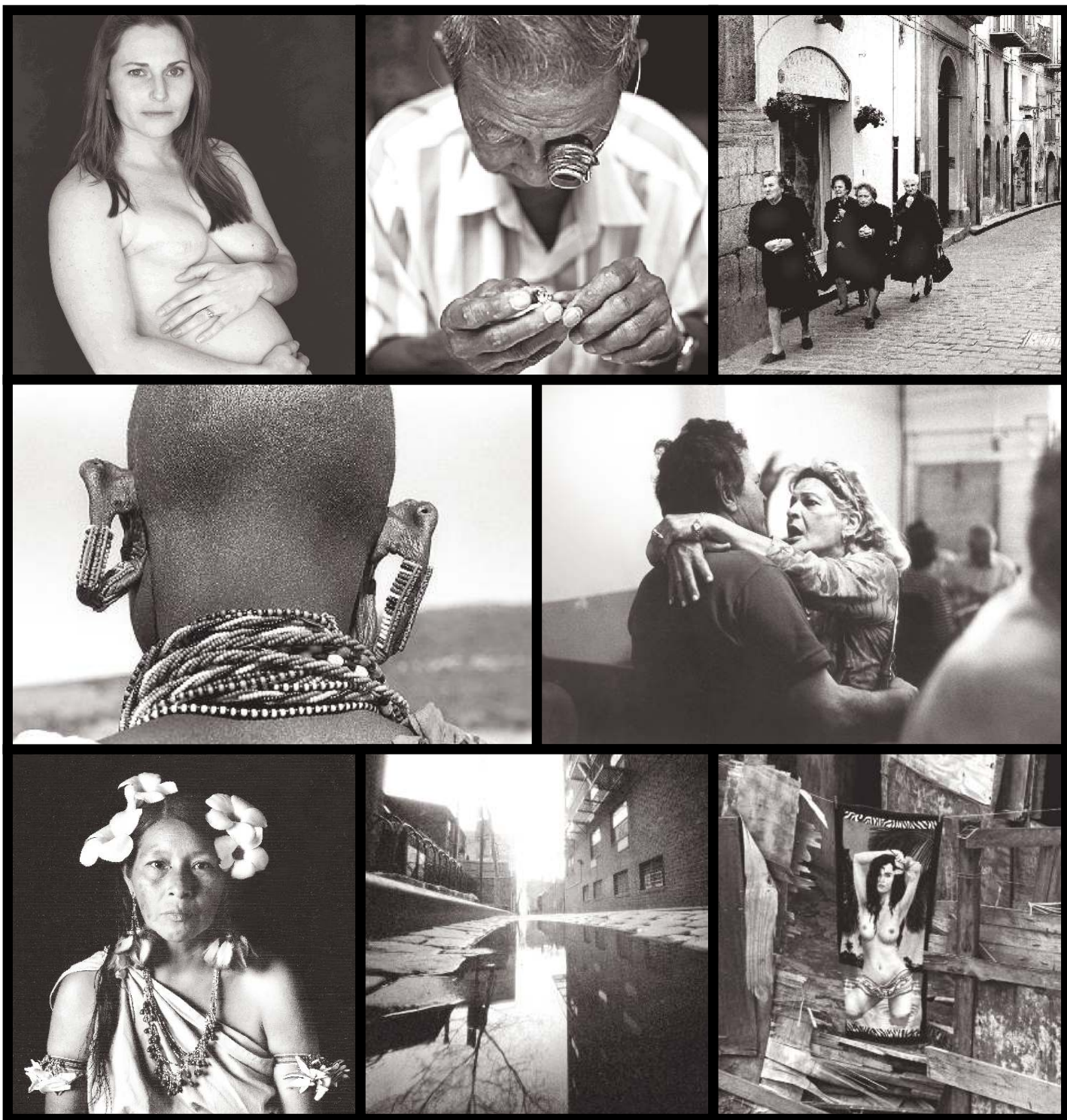
Joanna Tam was born in Hong Kong. She came to the United States in 1990 to begin her college education. In 1999 she moved to New York City and studied photography at the International Center of Photography.

Leo Theinert has been a photographer since 1970. He is from Wisconsin and attended the University of Wisconsin at Madison, 1965-1973. He is employed as a librarian at the Borough of Manhattan Community College in New York City.

Davis Thompson-Moss is a Brooklyn-based artist who works in video and performance art, and also commercial and documentary photography. He dances with the Mambo dance group, La Tormenta Oriental and is currently working on his MFA from Bard-ICP.

Miguel Villalobos ([www.miguelvillalobos.net](http://www.miguelvillalobos.net)) is a Venezuelan born photographer currently based in Brooklyn, New York. His objects of study are the fashion world, music/entertainment, nudes and portraits. Miguel is fond of using black/white film and 35 mm cameras.

Alejandro Varderi is a Venezuelan novelist and critic. He was born in Caracas (1960) and has lived in the United States since 1985. Since 1977 his work has been published in anthologies, magazines and newspapers. His recent books include: *Bridging Continents* (2005), *A New York State of Mind* (2007) and *Viaje de vuelta* (2007).



*Une bulle de lumière. Un moment d'été. La terre, fragile inconnue. Permanence éphémère.*

Nicole Barrière

# MOMENT



