

# Shadow & Light Magazine

The Art of Photography



image: Eduardo Fujii

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## Notes...

As a Grand Prize for the 2016 version of our "Color It Red" photography contest the winning photographer received publication in a future issue of *Shadow & Light Magazine*. The recipient of this prize, Eduardo Fujii, had several images juried into the winner's gallery at *Red Dog News*, including the cover image, "Ashley," which won the top prize. This contest is in partnership with our sister publication, *Red Dog News*.

After spending some time on his very impressive site and seeing the quality of Fujii's work, our Art Director Ann Hart Marquis, and I decided to have him be our "Featured Photographer" in this issue. The depth and quality of his work on the site as well as its presentation were extremely creative and compelling. Once you view his work and read the interview you too will want to discover his other work.

There are a few other photographic artists whose work made the finals of "Color It Red" 2016 contest who are featured in this issue. Second Place finisher, Dale Niles, also has a "Showcase Portfolio" featured and Barbara Leven, Gregory P. Smith, Susan Brandt Graham, Hiroshi Hayakawa, and Sonia Melnikova-Raich are featured on *Single Image Showcase* pages. Other photographers who placed in the top ten of the finalists will be featured in future issues.

Of the five other "Showcase Portfolios" two, Sharon Covert and Sherrie Nickol earned their spots through the submission process. The other two: Ed Freeman and Brett Henrikson, arrived on our pages by way of seeking and finding exceptional work.

I am amazed, sometimes, at how certain themes can develop when I am putting the magazine together. In this issue Nickol, Covert and Henrikson explore the portrait in very unique ways. It was also interesting that Fujii's cover image is one of the very few portraits he has done. E.E. McCollum offers us a portrait of a different kind in his "Mindful Matters feature", *The Story of Club Run Pond*, which is a nod to his late father.

In the "Turning Pages" section, *Self & Others* by Aline Smithson is reviewed. I received this beautiful book while I was doing research on her interview in the last issue of *Shadow & Light Magazine*. When the research was done and the last words of the interview typed, it took little time for me to decide to use the book as a review subject. It gave me a chance to turn its pages again. And again I was drawn into her work, as I am sure you will also be.

As an added bonus for this issue we have a few pages of *Chasing the Light*, in the intermittent "Road Warriors" section. Over the last several years two other photographers, Pat Berrett and Paula Scott and I have traveled to many areas of New Mexico and photographed its enchanting landscape. From obscure places like Shiprock, Aztec, Chimayo, Jemez, Bernado, Malpais, and the Bistii Wilderness we sought to chase the light of this wondrous state that has artistically captivated so many artists.

This portfolio was created as a tribute to Paula who will be leaving us in a few months. She will be packing up her family and moving back to her home state, Hawaii. If you know her, send a note and wish her well. We certainly do!

In the last couple of issues more than a half-dozen image makers have had their work featured as a result of the submission process, so we know it works! Even if we don't publish your complete portfolio you can be assured that we may very well publish at least one image in the "Single Image Showcase" section. So, be sure to go to the site and check out the very simple and affordable submission process.

Don't forget to also go to the site to pick up the Annual Bundle 2015. This is our offering of six complete issues that are from our first year of publication. On the site you can also find links to pick up single issues.

We have received many positive comments from subscribers and readers, which serve to keep us publishing the best work we can find. Recently, Diana Bloomfield, who was our cover artist for the November/December 2015 issue wrote, "Only just now had a chance to read the whole magazine—well, not the whole magazine—but I'm getting to that. I just wanted to thank you again for featuring my work and my words. They were great interview questions. Very, very nicely done, Tim, and I couldn't be happier. I'm so pleased and honored to be in it. You've made my year!"

Again, we are *honored* to be able to provide a venue in order to publish work that is some of the best photography available.

Thank you, one and all, for your continued support, submissions and comments.



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*"I believe that learning classical music and painting when growing up has made a huge contribution to my style of photography. I started taking classical music lessons when I was five and painting a few years later. I sold paintings to help support my studies when I was in high school."*



Showcase Portfolio: Sharon Covert (right)  
Page 23

*"Self Portraiture came into my life during a difficult time of loss and grief. Feeling alone and invisible, I slowly began to realize self portraiture was giving me my voice. It was a way to tell my story and express my truth. My audience witnessed the unraveling and transformation of myself whether they realized it or not."*



Showcase Portfolio: Dale Niles  
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*"Simplicity of the setup is what draws me to the subject of still life. Some have clean lines that are appealing. I feel a sense of order when I am putting them together. I am attracted to the graphicness of a black-and-white background with the white dishes and a pop of color or a primary colored background that makes the white dishes stand out."*





Showcase Portfolio: Ed Freeman

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*"I'm not a sports shooter, but the first time I saw surfing in Hawaii, I knew I had to photograph it. The grace and prowess of the surfers, combined with the ever-changing shape of the water, the metaphorical nature of a sport..."*



Showcase Portfolio: Sherrie Nickol

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*"My ongoing Face to Face series began several years ago with the intent to explore the quiet beauty and dignity of women. "*



Showcase Portfolio: Brett Henrikson (left)

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"We tried to make the images we planned; beautiful figurative work making the body relate to the shapes and forms cause by the streaks in the glass. We were both in states of personal turmoil at the time. "

**Single Image Showcase**

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# Featured Photographer

## *Eduardo Fujii*

by Tim Anderson



*Dissonance 4.* ©Eduardo Fujii

TA: Most of the time Eduardo, I start at the beginning. You know: "When did you get your first camera? Was that your first creative pursuit?" I have read, however, that your photographic pursuits started later than most. How did that happen?

EF: It happened at the end of 2006 but I was already thinking about photography and getting a camera before that. I work at a school and was supervising some students and one of them happened to be an assistant to a wedding photographer. He had a subscription to *Rangefinder Magazine* and gave me a couple of old issues. It was the October 2005 fine art issue that prompted me to go get a camera and start shooting. That issue had articles on Theresa Airey, Brigitte Carnochan, and Thomas Kellner. Those were the artists that inspired me the most in the beginning. There was something about those artists'

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*Dissonance 1.* ©Eduardo Fujii

images that had such an impact on me. I realized that those images don't just happen. They are made. And that is what I wanted to do.

TA: What events in your life led you to the style of photography you create at this time?

EF: I believe that learning classical music and painting when growing up has made a huge contribution to my style of photography. I started taking classical music lessons when I was five and painting a few years later. I sold paintings to help support my studies when I was in high school. I like images that have a painterly, poetic, and nostalgic look. I feel nostalgic about my childhood, when I was a very happy kid before some tragic events. I think that I am always looking back and cherishing faded memories. I like those photographs that look old and vintage. I like fantasy and sci-fi movies, so not harsh realities in my images.

TA: To what extent do you utilize digital post-processing in your work (if you do)? Do you visualize the image first, prior to a shoot, and then do what you need to do in order to realize the final image?

EF: I do digital post-processing a lot! I never present an image directly from my camera. I always



*Fabled Earth.* ©Eduardo Fujii

they are all photos of her dancing and in movement. She is a very talented ballerina. This was the only portrait.

TA: How long do you stick with a particular series or portfolio, before you move on to another? Do you keep a journal of sorts with future projects so you won't get lost?

EF: I don't stick with a particular series very long and that is the reason my portfolios have only a few images, usually less than 10. I get bored very easily and I am always looking for the next project. I think I'm still looking for my style. Maybe I will never find it, or maybe that's a good thing. If I find it, there will no longer be anything to look for.

No, I don't keep a journal of anything and yes, I'm always lost. Now that I'm learning calligraphy, my big next thing is that I might start writing more. Actually, I'm looking for an excuse to write, so

manipulate it. I don't feel guilty about it because Ansel Adams manipulated his images too, the difference is that he did it in the darkroom. I don't do photojournalism after all. As I said before, I like images with a painterly look. I use various techniques such as panning/shaking the camera during long exposures, photographing in dense fog, rain, through fabric, etc. Sometimes I wrap the lens with plastic bags.

That not being enough, I load the image in Photoshop and start applying layers of texture (my own and from the Internet) playing with various blending modes. I also like to paint parts of the image with digital brushes. I don't have a final image in mind. I have an idea of how I want to image to look, but I love the process of discovery and the surprises I get.

TA: Your winning image in the recent Color It Red 2016 contest was a portrait, "Ashley" (cover image). Was that an anomaly, or do you have more hidden, somewhere?

EF: Yes, you can say it is an anomaly. I don't usually photograph people. Actually, I never photograph people. I do like to photograph nature and wildlife and in my portfolio of bird portraits, I applied various textures trying to make them look a little like renaissance paintings. I liked the look, so I used the same technique with Ashley.

I do have other photos of her but

text continued on page 7>>>



*Ashley.* ©Eduardo Fujii, cover image





*Fabled Earth Collection. ©Eduardo Fujii*

starting a journal is probably a good idea. Thank you for the suggestion.

TA: Are you “cemented” to one photographic camera or system, or do you have a variety of tools from which to choose in an effort to realize your creative vision?

EF: Oh, no. I don’t care about equipment. I am still shooting with my first and obsolete camera. It is kind of funny that when I was looking for that camera to buy, I did a lot of research and wanted to get the sharpest lens possible, only to cover it with plastic so the images don’t come out so sharp. I shoot with pinhole and Holga cameras, and a few years back I made a couple of cyanotypes.

I learned how to develop film and knew my way around the darkroom when I was in college. I do want to learn how to make ambrotypes. If I ever decide to make people’s portraits that is the technique I would like to use. Those images appeal to me a lot. They are eerie and mysterious, just the way I like it.

TA: Even though much has been said about the death of “regular” photographic processes and tools, some of your images have a very vintage look to them. What other processes are you working with (or want to) besides digital?

EF: Right now, I am completely digital but I love the look of wet plate collodion. I love that nostalgic look and I do appreciate the manual labor involved. I do want to learn how to do it, but it is complicated. It requires a darkroom, which I don’t have. I have seen videos of very creative photographers that created portable darkrooms that they can take with them in the field. That might be a good option. Another one even converted a minivan into a darkroom.

TA: I know for my digital printing I use one maker (Red River Paper) and, for the most part, one paper.



*Feathered Portraits Collection.* ©Eduardo Fujii

Are you more adventurous than I?

EF: Yes. I have tried various papers from Ilford, Epson, Hahnemüle, Red River Paper, Moab Moenkopi Unryu and other hand-made Japanese papers. Those Japanese papers are exquisite, a work of art themselves but also very expensive. Besides the Japanese papers, I don't really have a favorite but I was using Epson hot press papers before my Epson printer died.

TA: In visiting your website, which I must say is very nice, I have noticed a bit of calligraphy. Where does that come from and can we look forward to more of an incorporation of that into future work?

EF: Yes, calligraphy is my newfound passion. I don't know where it comes from but it grew on me almost overnight. Not even I understand what is happening. I've started learning Spencerian script with a local calligrapher and soon enough I will be writing like they did in the 1800s. I have a new body of work of ballet dancers where I started incorporating calligraphy and typography, mostly typography actually. Right now I'm doing it all digital but the plan is to make one-of-a-kind images where I write directly on my image printed on paper. I'm still conflicted about what exactly I want to accomplish. In this current incarnation, the emphasis is on the image, type is secondary, but that is probably going to change.

TA: In closing, can you tell us what gets you up in the morning with an urge to "click the shutter" or process the print?

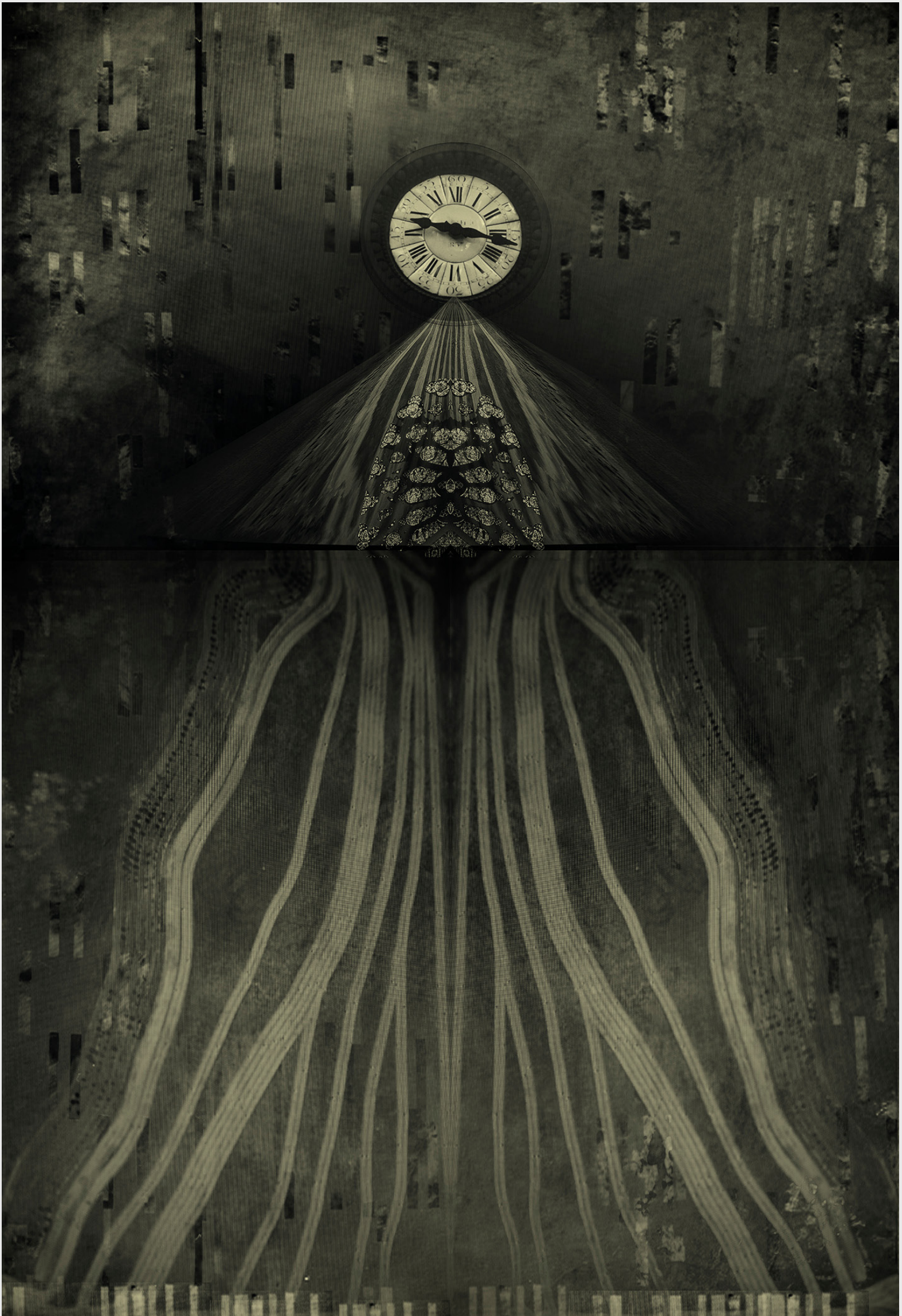
EF: I have the need to create art, it is almost biological like breathing. That is what makes me click. When I can't do it for whatever reason, I feel miserable, depressed and very unhappy. I need to create in order to be happy. It hasn't always been like that. I had photographed before when I was in college and I enjoyed it very much but I didn't have the need to do it. Now I do.○



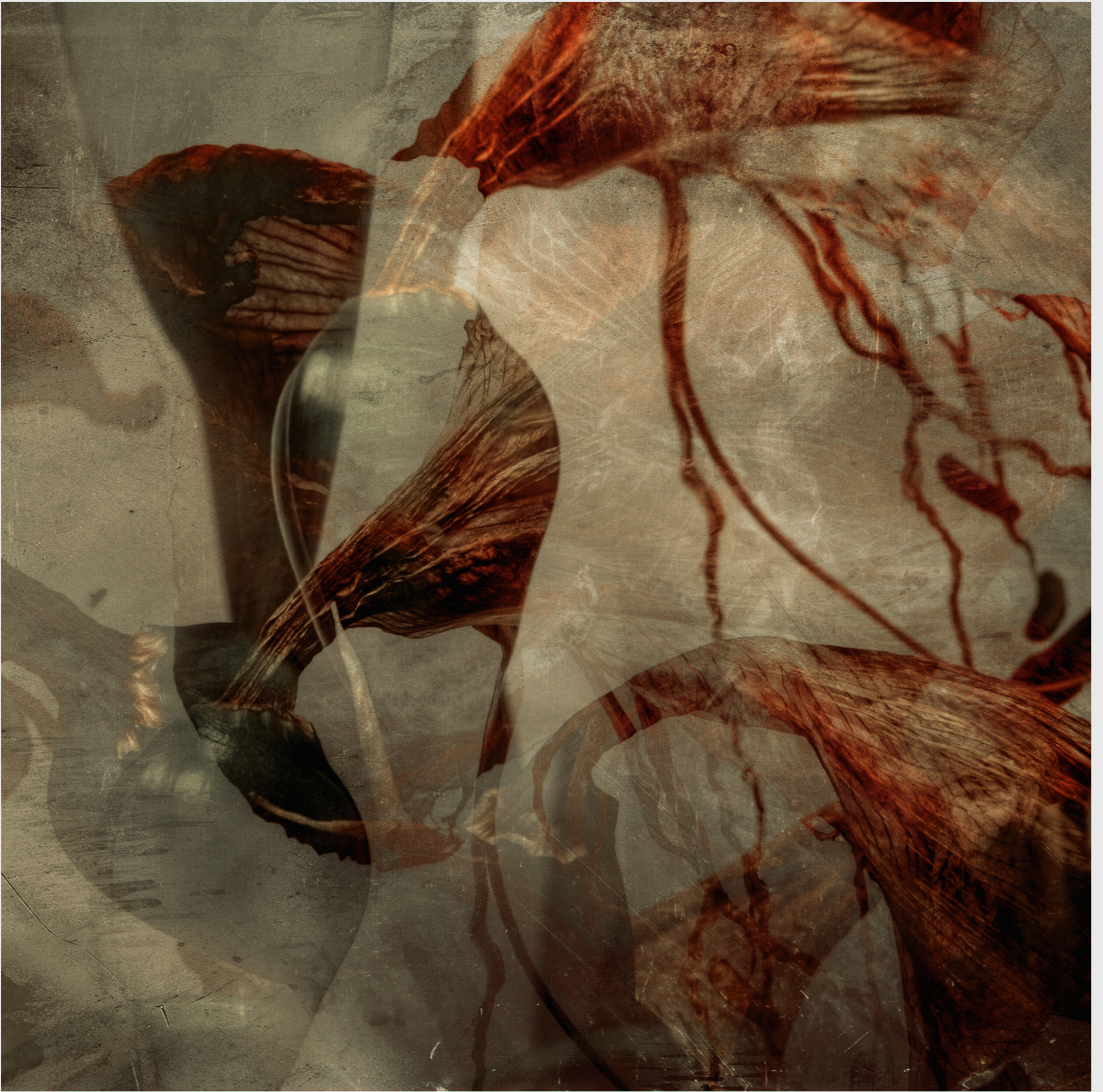
*Feathered Portrait 7.* ©Eduardo Fujii



*Feathered Portrait 4.* ©Eduardo Fujii



*Fabled Earth.* ©Eduardo Fujii



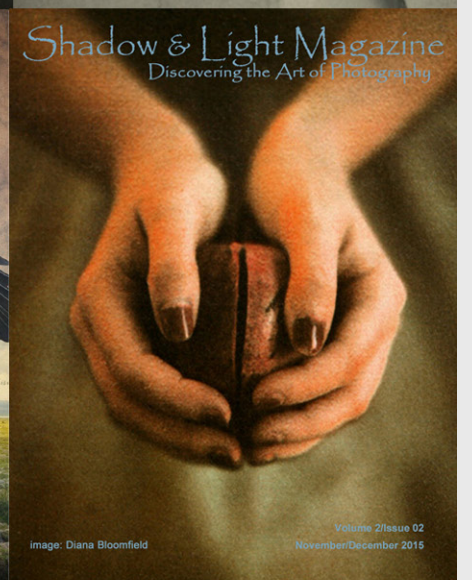
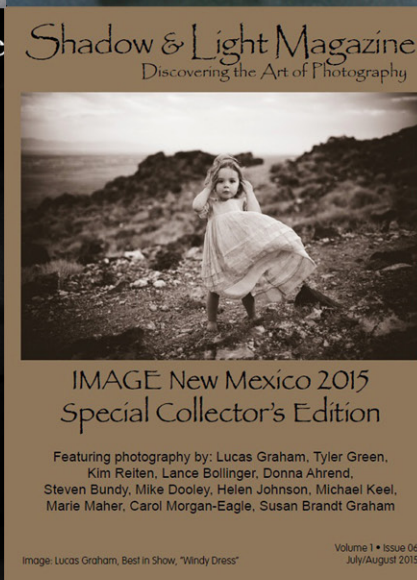
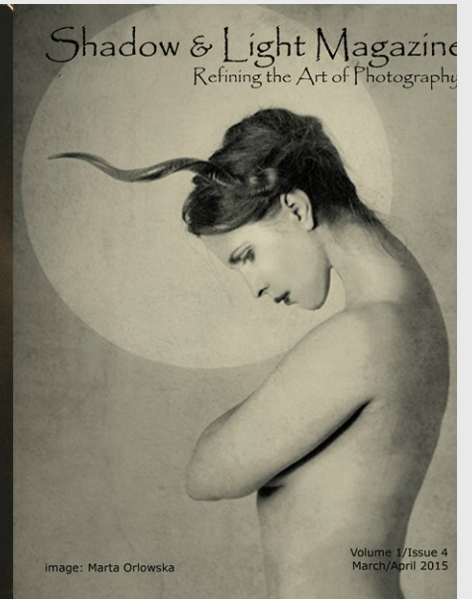
*Still Life Amaryllis.* ©Eduardo Fujii



*Auto Erotica No. 49. ©Eduardo Fujii*

# Shadow & Light Magazine

## The Art of Photography



Thank you for your  
contributions and support  
of Shadow & Light  
Magazine!

*It is much appreciated!*

### Featured Photographers and Contributors:

Alain Briot, Aline Smithson, Amy Ditto, Andrew Darlow, Andrew Illachinsky, Angela Farnsworth, Ann Wallace, Barbara Cole, Barbara Collins, Barbara Leven, Barry Brukoff, Bjorn Daempfling, Bobbie Goodrich, Brett Henrikson, Brooke Shaden, Brooks Jensen, Carla Berger, Carol Morgan-Eagle, Cetywa Powell, Chris Johnston, Christa Meola, Cole Thompson, Craig Duncan, Curtis Salonick, Dale Niles, Daniel Milnor, David Quinn, David Wells, Diana Bloomfield, Dolores (Dee) Smart, Donna Ahrend, E.E. McCollum, Ed Freeman, Eduardo Fujii, Eli Reed, Elizabeth Siegfried, Erika Masterson, Fran Forman, Fran Saunders, George DeWolfe, Georgia Pereyra, Greg Smith, H. Tom Davis, Helen Johnson, Helen K. Garber, Hiroshi Hayakawa, Irving Greines, Jaime Johnson, James Nicholls, James Shirey, Janet Russek, Janet Worne, Jarmo Honkanen, Jennifer Schwartz, Jessica Duke, Jill Enfield, Jock Sturges, John Boedeker, John Custodio, Joseph Calleri, Joseph O'Neill, Karen Schuenemann, Karin Hillmer, Kat Moser, Kathryn Jacobi, Kim Reiten, Kimber Wallwork-Heineman, Lance Bollinger, Laura Pressley, Lawrence Russ, Leigh Anne Langwell, Lena Edstrom, Lon Bixby, Lori Pond, Louise Porter, Lucas Graham, Lucas James, Lucien Clergue, Mara Zaslove, Margaret McCarthy, Marie Maher, Marta Orlowska, Meredith Mullins, Michael Keel, Michelle Dunn Marsh (Minor Matters Books), Mike Dooley, Mona Kuhn, Niki Boon, Nomeca Hartwell, Piet Visser, Rebecca Sexton Larson, Reid Callanan, Robert Hecht, Rosanne Olson, Ruthie Schneider, Sandra Djak Kovacs, Sandy Scott, Shania Sears, Sharon Covert, Sherrie Nickol, Sonia Melnikova-Raich, Steve Sullivan, Steven Bundy, Susan Brandt Graham, Tanja Mamas, Titano Cruz, Tom Chambers, Tom Pershinger, Tracy Jones, Tyler Green