



# DISCOVERY

Think a photograph has to be tack-sharp to be good?  
Donald Greenhaus says blurry is better.

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Remember the dogma you learned about taking and printing pictures? Strictures like: Don't let your camera move during exposure (sharpness is next to godliness, after all)... Don't handhold a lens at shutter speeds slower than the reciprocal of its focal length... Meter a scene meticulously before shooting to obtain the "perfect" exposure... Carefully spot out the white dust flecks that appear on most enlargements....

As a young photographer dashing around New York City during the go-go '60s, Donald Greenhaus learned—and lived by—all these rules, and in later years, they carried him through a prismatic career with facets in many types of photography: Paparazzo work, weddings, bar mitzvahs, studio product shots, movie stills, photo-journalism, fine art, teaching, and more. While his commercial career followed its

**Typically atypical:** Greenhaus frequently looks for spiritual or religious subjects (like this cathedral in Barcelona), which he carefully places in the frame. The meticulous framing reveals just how much work goes into his seemingly "sloppy" exposures. Lens: 200mm f/4 Nikkor. Exposure: Approx. 45 sec at f/11.





← **An eye for graphics:** Stripes in the foreground contrast with the scalloped roof tiles beyond, all under the warm (and conveniently circular!) sun of Seville. Greenhaus likes to work with simple, bold shapes which he uses in plain compositions. Lens and exposure, unrecorded.

**Seville newsstand:** The Greenhaus modus operandi for this newsstand in Seville—and for most of the shots here—is to load Kodak Tri-X into either a Nikon Nikkormat or F2, and set an impossibly long exposure which he then hand-holds. Here the lens was a 35mm f/2.8 Nikkor, which Greenhaus stopped down to f/5.6 for an exposure of approximately 28 seconds. ↓



**A not-so-still still life:** A handheld exposure brought flicker and life to the votive candles of this Seville sanctuary. Camera movements during the long, one-minute exposure were anything but random, however: Greenhaus carefully choreographs the jiggling to complement his subjects. Here, the north/south camera movement elongated the flame shapes. Lens: 28mm f/2 Nikkor set to f/22.

**Saint's Alive:** What could have been a pure record shot of a Seville reliquary is transformed into something spooky and spiritual thanks to the Greenhaus technique of moving the camera during exposure. Lens: 105mm f/4 Nikkor. Exposure: 55 sec at f/4.



**Gaudi by design:** The Greenhaus treatment adds an extra layer of ro-coco gilding to this typically extravagant building in Barcelona by the famed Catalan architect, Antonio Gaudi. Lens: 50mm f/1.4 Nikkor. Exposure: Approx. 50 sec at f/8.

course, a funny thing happened to his personal work: The more of these "sacred" rules he broke, the more abstract, impressionistic, fantastic, and good it became! Focus? It could be out. Exposures? They could be measured in minutes and hand-held. Light meters? Forget 'em! Greenhaus *continued on page 179*





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chose instead to expose Kodak's Tri-X by intuition and experience. ("I am the meter," he says.) What many of us consider an error—jiggling the camera while the shutter is open—this man has elevated to an art form. While the rest of us are bolting our cameras to the sturdiest tripods we can afford, Greenhaus is feverishly devising new ways to shake his.

The result of his heresy—as you can see from his pictures of Barcelona and Seville—is an unusual marriage of the spiritual and graphic. From a series of gorgeous coffee-table books celebrating cities in Spain, these pictures mix the dreamy, electric, and holy in visually fresh ways. The books aren't (yet) published in the U.S., unfortunately, but you can still take a lesson or two from the work shown here. Like what? Go ahead: trash your tripods, light meters, and those inky little bottles of Spotone.... Just don't say you read it here!

—P.K.

## BOOK REVIEWS

*The Law (in Plain English) for Photographers*, by Leonard DuBoff. Allworth Press, New York; 208 pages; softcover, \$18.95.

*The Visual Artist's Business and Legal Guide*, by Gregory Victoroff. Prentice Hall, Englewood Cliffs, NJ; 338 pages; softcover, \$35.95.

Both of these books answer some of the many questions photographers ask about copyright, model releases, and contracts. While the information in Victoroff's book applies to all types of art, most of it is pertinent to photography. The book covers contracts (with many sample contracts), obtaining grants, selling and promoting your work—including assembling a portfolio and exhibiting in galleries.

In the DuBoff book, you'll learn about censorship and your right to photograph certain buildings and things (e.g. did you know that photographs of U.S. currency may be reproduced only in black and white and only if the reproduction is at least 150 percent larger or 75 percent smaller than the actual size?), but especially about organizing as a business, including leases, insurance, and taxes. Both of these books were written by attorneys, and their information could save you a lawyer's fee. If you do need an attorney, both books provide lists of volunteer lawyers for the arts.

—E.S.O.

## Canon

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