

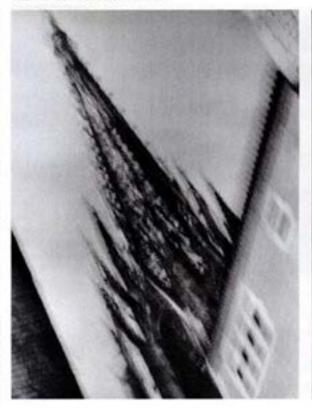
Think a photograph has to be tack-sharp to be good? Donald Greenhaus says blury is better.

ALL PHOTOS ® DONALD GREENHAUS

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, photojournalism, 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 1/4 Nikkor. Exposure: Approx. 45 sec at 1/11.

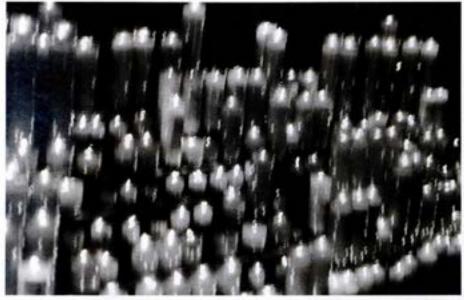




An eye for graphics: Stripes in the foreground contrast with the scalloped roof tiles beyond, all under the warm (and conveniently circular!) sun of Seville. Greenhaus likes to work with simple, bold shapes which he uses in plain compositions.

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 handholds. 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 t/2 Nikkor set to t/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 t/4 Nikkor. Exposure: 55 sec at t/4.







Gaudi by design: The Greenhaus treatment adds an extra layer of rococo gilding to this typically extravagant building in Barcelona by the famed Catalan architect, Antonio Gaudi. Lens: 50mm t/1.4 Nikkor. Exposure: Approx. 50 sec at 1/8.

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 handheld. Light meters? Forget 'em! Greenhaus continued on page 179

DISC@VERY

continued from page 79

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!

BOOK REVIEWS

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

The Vixual Artist's Business and Prentice Hall, Englewood Cliffs, NI; 338 pages; softcover, \$35.95.

Canor	1		
PELLIN PHYSICS			
DA Auchtio websich in	- 1		
and the second second second			
PERLA			
F73-A			
		-112	
		219	
AC-I STEELSTONA		-12	
History and the second	- 40	33	
THE POOLITING SUPERING			
	4.1		
BATA BROKA	- 10		
PATA INCIAN PROHITY		100	
3×2.4.		.100	
SWE & SULLISH			
SWEET AL RESIDENCE		10	
	40.		
Michigan Statement (1) and in	140		
		279	
907 A			
	100		
FOUR CETTINGON TUBE			
NOTES A			
	- 80		
1102 5			
STORY S NA			
	1.5		
SOUND CET WILL		-10	
SERVED A SAME WERE A			
35-70% 5 who			
35:1005 127ms Teach.			
75-536-4 S			
80-3004 S.77	3,0	100	
1555-255/5 8 william	34		
26.6			
	100		
CANCH WHEER A			
ARREST WITE SET A 2 WAS			
(DISCH MOTER DAYUS IN			
	- 10		
186 A PLEZO		-75	
100 A NADOWEGA	- 1		
See 7.75,0004		-177	н

EDNICA INTERVAL TIMES W	te sh	
the state of the same of the same of		
MINOLIZ		
CHOLDRON III India	140	
N-790	Ŀ	
MACOUSHI FEED		
	100	
	10	
	- 14	
WHILE AND REAL PROPERTY.		
MINUS, THE MEDINE RELEASED	ng 4	
MOTOR SHOW 1		
MARKET CHICK		
IVITION CLIVIER CONTROL CONTRO		

Nilton Windstand TT-5 FOR DISSIPATION	2000
MATERIAL TO A TORONTO PROPERTY OF A TORONTO	2000
PROPERTY OF THE PROPERTY OF TH	7
PRICE TOTAL MADE TO SERVED	ř
CZ HERBIH PRODE IN PERMITER PRODE IN PERMITER PRODE IN	ř
FEMILIAN PRODUCTION FEMILIAN PROPERTY OF THE PERSON OF THE	F
FEARING NO.	
ED-A-HOSPATTAN	
ME POWERVEROOM SAN	
description of the second second second	
C164	
764	
CI.	
NO. AND COURT MANAGEMENT AND ADDRESS OF THE PARTY AND ADDRESS OF THE PA	

28/13/14/2002/02/2015/1	-8.0	
260 A 1450 TAX 2004 (54-	
	100	
30/1 8	4	
	7.	
SUM A SECURE AND SECUR		
2304.0	100	
ABOUT IS AN STORAGE WILLS.	40-	
	34.	
Separate September 1970, Spirit, F.	- 4	
The Landson St. W.	- 25	
	. 4	
Print ACCUPATE ACCURATE TO THE PRINT ACCURAT		
W 34-758-0-2		
	5.4	
	- 4	
Conception & William Police		
PH LESSON THE PERSON THE PER		
HO-1 MASK-1 HO-1 HOTTE SAAR HO-1 HOTTE SAAR HO-1 HOTTE SAAR HO-1 HOTTE SAAR HO-1 HOTTE SAAR HO-1 HOTTE SAAR		
MOLTH MOTOR DRIVE		
service in the second second second		

	3
00.0	7.
DALPIC:	
A-15 FC-00111	1
	3
1901 5	Ē
1041	
SEASON AND SEASON AND SEASON AND SEASON AND SEASON AND SEASON ASSESSMENT OF THE PARTY OF THE PAR	E
50-504 h 10-5004 h	1
	1
DENTA	x."

	2-
SE SPOTMATIC SPOTMATIC H SPOTMATIC H SE	1
9-3 tm	
349	
	160
MEDINARY	
the product of the con-	
BLANK PROCESSOR BLANKS BLX DISTRICTOR BROKER WITH BROKER WAR	
	44
SET E AND SET E PROFESSOR SET E STANKE SET I ADMITTE TOTAL BOOKS SET I ADMITTE	30.
	44.
	10
	144
	46
10-001 k 10-011 k W 10-111 W W 10-111 W W 10-111 W W 10-111 W W 10-111 K	
	4
PENCH INVESTIGATION AND IN	11.17
PERSONAL PROPERTY OF THE PARTY OF	400
SECTION MEDICAL LAND	
The same of the sa	Art.
	10-
	14-
	-
	04
	4
1801.6	1
245.4	
	-
901.8	

		mail.	Auto-	43
VERUE				
		-		
IOT & PORG 1				
DOMINUS RELA			4	

		VJ. P	
	1750.0		rM Mo
Sect A br	HICH		- 1-
30.80(2)			
			50
2332			
			- 1

		5. 5.7
RESTAURT OF THE SECOND		
MINITEGRATES IN MINISTRALIS CO. 10		P
Lond Missertic IV		-
5 1 2 2 2 2 2 2 2 2 2	2 000000	

No. (mile)						
RECNO	V DIAM				10	4.20
MINORGE						170
RESPECTATION.						
KIRONOLI I						
MIDS I				-		
	TO	т	r	A -		

MACKOLINE			
HERTOK SA HIZ (BATTO)			
			Ŧ.
	13.5		-11

	DOM/NA	21
	NOK .	
POLANOIO (48 S		MU
		4
MOTYNGIO PRINT		
	miyer:	
DESCRIPTION OF REAL PROPERTY.		
	PSAM BACOL	

MARKET					
Albert 1	PRIDA.				
				٩	
MATERIA					
MANAGET					
				\$+.°	
	N. PHIQ1		ж		
		O,			
				- 44	
				6	
				-	
3057					

			-	
		3		
			-	
		-		
CORP TALL NO.				
		-		
DICHERAPE NELL WHILE				
	47.0			
NOTE YEAR A SECTION AS A SECTIO				
Control of the Contro				
Maria at rac				
DESIGNATION OF THE PERSON OF T				

1100				
			10	
		OR I HE'		
				479
			1	
	BENEFA SE		2	

	7.0
CAMPTIC CANADO BOATS AMERICAN	
NAME OF TAXABLE PARTY OF TAXABLE PARTY.	41
AND AND ADDRESS OF A STATE OF THE ADDRESS OF THE AD	
	178
JAIN PRINTAS CRAMPIACS poli Pilani aci pussicinad mili visi incha substituti in cultural cus accopi miniga ficialit accia incorpio miniga accia incorpio miniga accia incorpio miniga cia incorpio miniga di i	
05A PORWST (MRSII) 05A POR - 00806	
DOS MADE SAVINE DOS MADE TRANSPORTANTA DE MA	
Y LAYON THUSICA	
PALESCE - Occupied TVD APPLICATION - 1	
Y SAFE SETTINGUES COA COMISE COA COMISE COA COMISE COA COMISE COA COA COA COA COA COA COA COA CO	
AMENYO POLLET THE LIBERTY GOODS: COLET TILK THE INSTITUTE LIBERT AND SCHOOL THE PARTY FOR THE PARTY STORY BOOK YEARS COME SERVET	
Colored to the State of the Sta	