

HASSELBLAD

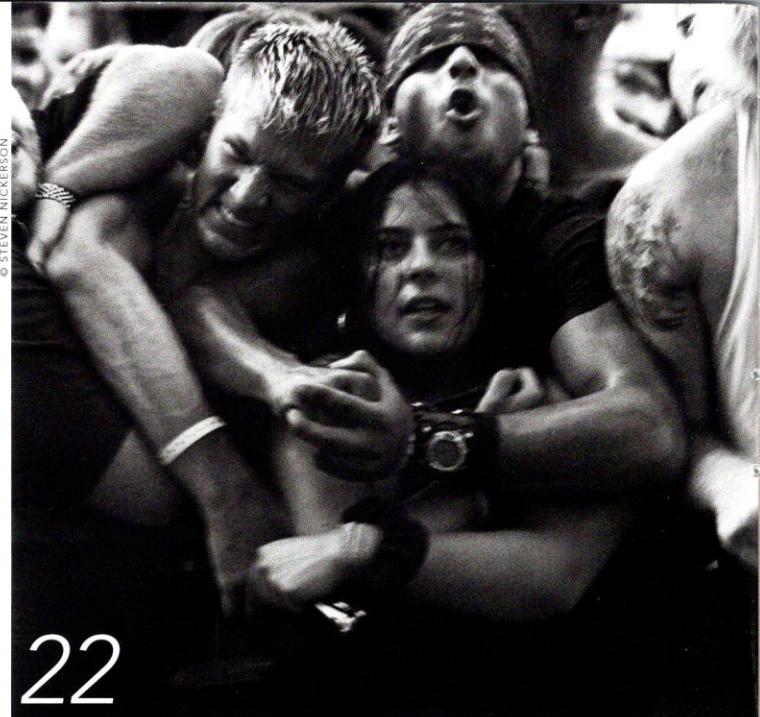
# FORUM

4 • 2004





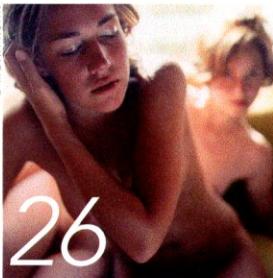
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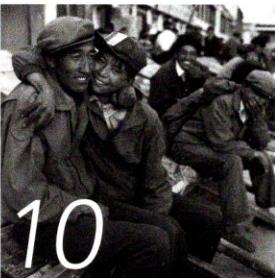


© MONA KUHN



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© KEVIN BUBRISKI



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# FORUM

HASSELBLAD FORUM NO 4 2004

PUBLISHER Lars Pappila

EDITOR Sören Gunnarsson

EDITORIAL COMMITTEE

Simon Barnard, Ola Carlson, Barbro Chiarello,  
David Jeffery, Jens Karlsson,  
Richard Schleuning

LAYOUT Ola Carlson

FORUM'S ADDRESS

Victor Hasselblad AB  
Hasselblad Forum  
Box 220  
401 23 Göteborg, Sweden

TELEPHONE +46 31-10 24 00

FAX +46 31-13 50 74

E-MAIL [forum@hasselblad.se](mailto:forum@hasselblad.se)

WEBSITE [www.hasselblad.com](http://www.hasselblad.com)

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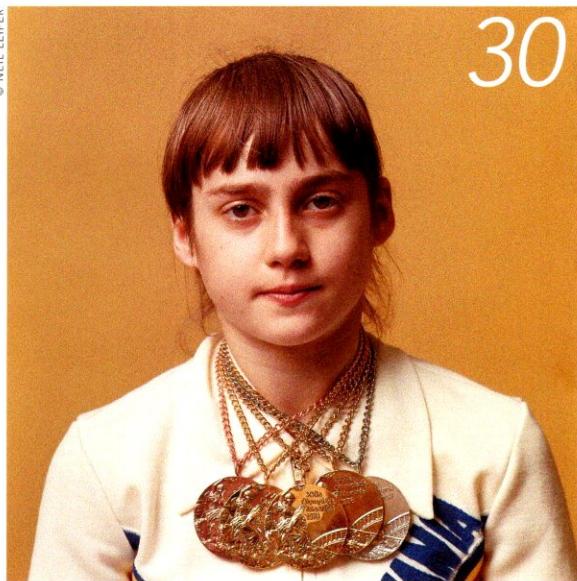
Write to your Hasselblad distributor stating your name,  
address and which language edition you would like.  
(See distributor list at [www.hasselblad.com](http://www.hasselblad.com))

CONTRIBUTIONS

The editors welcome photographs taken with a  
Hasselblad for possible publication.  
Please send images for review by e-mail as  
low-resolution jpeg-files.

HASSELBLAD FORUM

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English, German, Spanish and Swedish.



Romanian gymnast and three-time gold medallist Nadia Comaneci at the 1976 Summer Olympic Games. Montreal, Canada. July 1976.

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## EDITORIAL

**AS WE REVEALED** in the last issue of Forum, Victor Hasselblad AB has merged with the Danish company Imacon.

This means we thereby strengthen our position for the future. A new page has turned in the history of Hasselblad with more information about the new organization in the next issue of Forum. In the meanwhile, however, we present some details about the new products that were launched at 'photokina' in Cologne this autumn.

In addition, our magazine is celebrating its fortieth jubilee next year. This means that we will be taking new initiatives and making changes to fit in with the new times. The aim will be partly the same; to showcase work by Hasselblad photographers from their various fields from around the world.

While articles will present photographers, they will also contain tips and advice shared between Hasselblad photographers. It will also be our duty, of course, to report news items about products as well as occasionally present articles where the reader is offered a deeper insight into technical developments, not least from the digital arena.

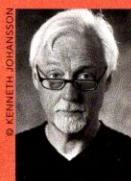
Forum has grown into being a communicative medium among Hasselblad photographers, often today via e-mail.

For a long time now we have noticed that picture editors and art directors at publishing houses, advertising bureaux and various other institutions have also been reading our magazine. This is shown by the number of requests received where someone wants to contact one of our published photographers.

We have also noticed how many of our published photographers include Forum on their CV's and reference lists when they publish their own books or seek funding. Forum therefore contributes an active role within our part of the photographic world – what more could you ask for.

SÖREN GUNNARSSON

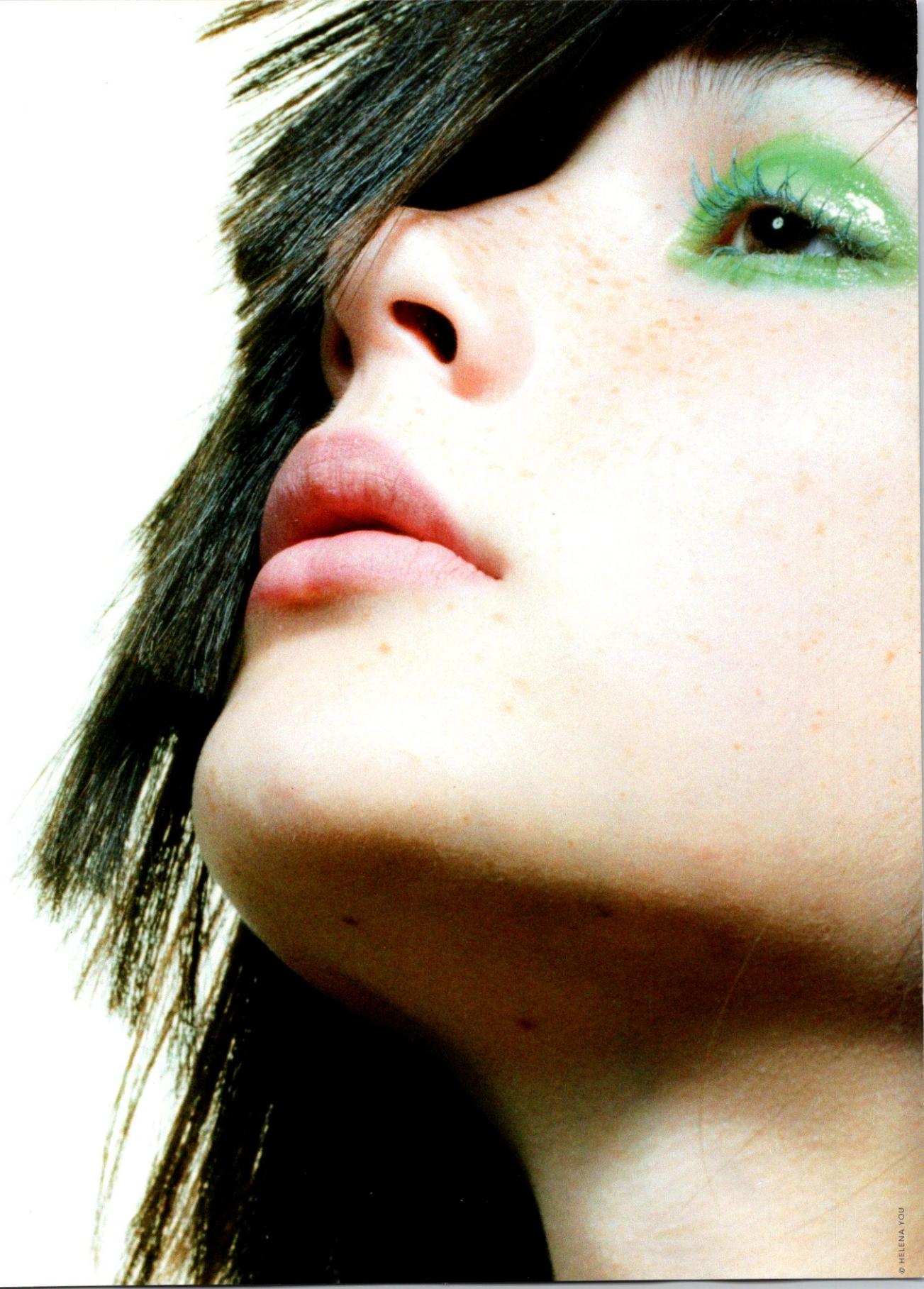
PS Don't forget to renew your subscription

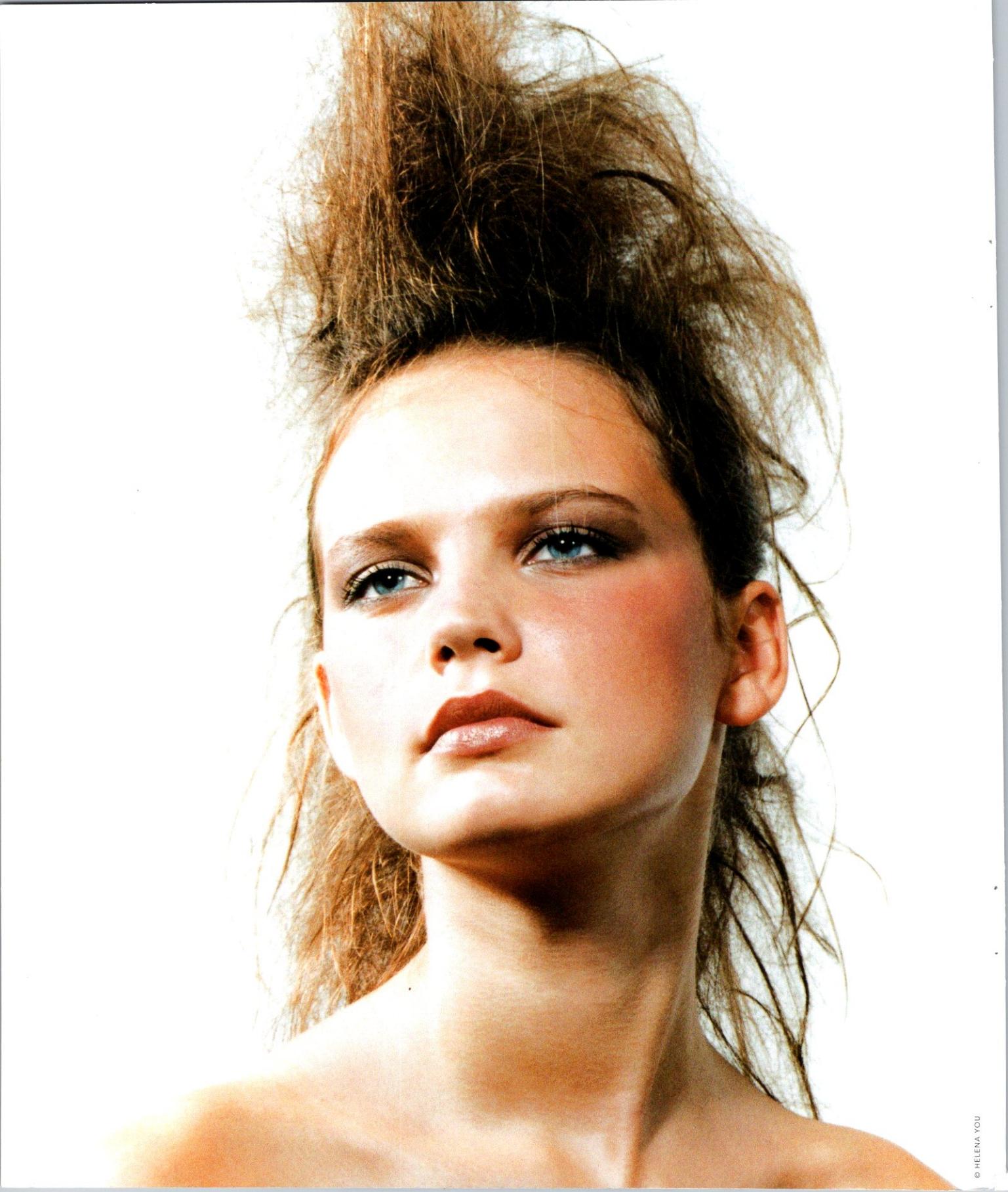


© KENNETH JOHANSSON



Helena You Hasselblad Master





**"I GREW UP IN SEOUL,** Korea and became involved in photography while working as an art director in the 80s.

My work at an advertising company entailed creating the ad basis for photographers, providing visual ideas. Among our clients were companies working with catering, fashion and cosmetics. I found the camera very responsive to impulses I couldn't quite verbalize; I pointed, clicked and it showed me wonderful stuff!

Since I moved to New York City in 1996, my companion has been my Hasselblad 503 CXi.

I love watching the various colors of the sky around this city, looking at great art works whether in a museum or on a side street and drawing new ideas from all this. Having photographed cosmetic products frequently in my early career, I can definitely relate to creating funky fashion shoots.

When it comes to fashion I am very inspired by the designer John Galliano. When I see his show, I wonder if any of his following shows will be better than the one I see; he never fails to surprise me with his new concepts. To me, he is a fantastic story-teller, who creates a dream world filled with fashion. I have learned that the most important part of a job is the very beginning – the concept or inspiration. I sketch this out, exploring the ideas further. Then follows the organization and coordination of the equipment and then the gathering of participants or objects necessary for a shoot.

As a personal project I like photographing some of my friends. I dress them up as if they were fashion models and create a fantasy so very different from their real lives. My friends get a kick out of it as much as I do! My latest project is photographing "over-sized" people. It has been challenging to find willing models for this. When they look at my photographs of them, most "over-sized" models seem to focus on how big or odd their body shapes are...

The Hasselblad camera is unique and the square format offers flexibility in framing or creating various compositions. It is also great for detail. I have a couple of 35mm cameras, which I use less and less since I have started using a larger format. I use 35mm for outdoor portraits; it is just convenient to have 36 frames.

I prefer shooting with film to digital. It takes longer for the developing process and scanning but still I enjoy the moment of surprise when the films are developed."

HELENA YOU  
HASSELBLAD MASTER





Hasselblad Master

# Kevin Bubriski

"I STARTED PHOTOGRAPHY as a young teenager, fascinated by the thrill of seeing black and white images appearing on the developed film and then as prints in the darkroom.

In the high school photo club and then in college I took a number of courses.

After four years in Nepal with the Peace Corps I learned photography on the job in New Mexico as a newspaper reporter and as a fine art photographic printer for French photographer Bernard Plossu.

Today my major clients would be the collectors, museums and institutions that collect my fine art photographs.

I also work as a photographer covering southern Vermont for Vermont Life magazine and internationally for Aramco World.

My inspiration comes from so many photographers; Atget, August Sander, Edward Weston, Helen Levitt, Robert Frank, Diane Arbus, Lee Friedlander, Josef Koudelka, Gilles Peress, Sally Mann and Susan Meiselas.

My ambition is to reach viewers of all ages and persuasions and ideally renew their interest in the visual world and their appreciation of our human diversity and complexity.

For the past three years I have been active with my Hasselblad doing portraiture photography of political expression on the streets of the cities and small towns of the USA. I am also working on a retrospective of thirty years of my photography.

My travel assignments are often the most interesting because my assumptions are always questioned when I am in a new place or when I return home with a new perspective acquired from my time away. This keeps my vision fresh.

Most satisfying are books because once the photographs are put together as a published work then the photographs and the book take on a life of their own as independent objects.

My camera of choice and most commonly used is the old Hasselblad 500CM with the standard 80mm lens or a wide angle lens. There is a familiar comfortable formality to working regularly with this camera.

My biggest requirement with camera equipment is dependability. So far my old Hasselblads have needed very little repair and have never let me down in even the remotest places.

I am brand new to digital photography and I am a bit overwhelmed by its capabilities. Ansel Adams would probably have loved the new digital technology. I have just started shooting raw files with the digital camera and I am very impressed with the capture speed and high resolution.

Coming originally from 35mm photography at first I felt the square format was too static. But I quickly discovered the beauty of the square format with its classic formality.

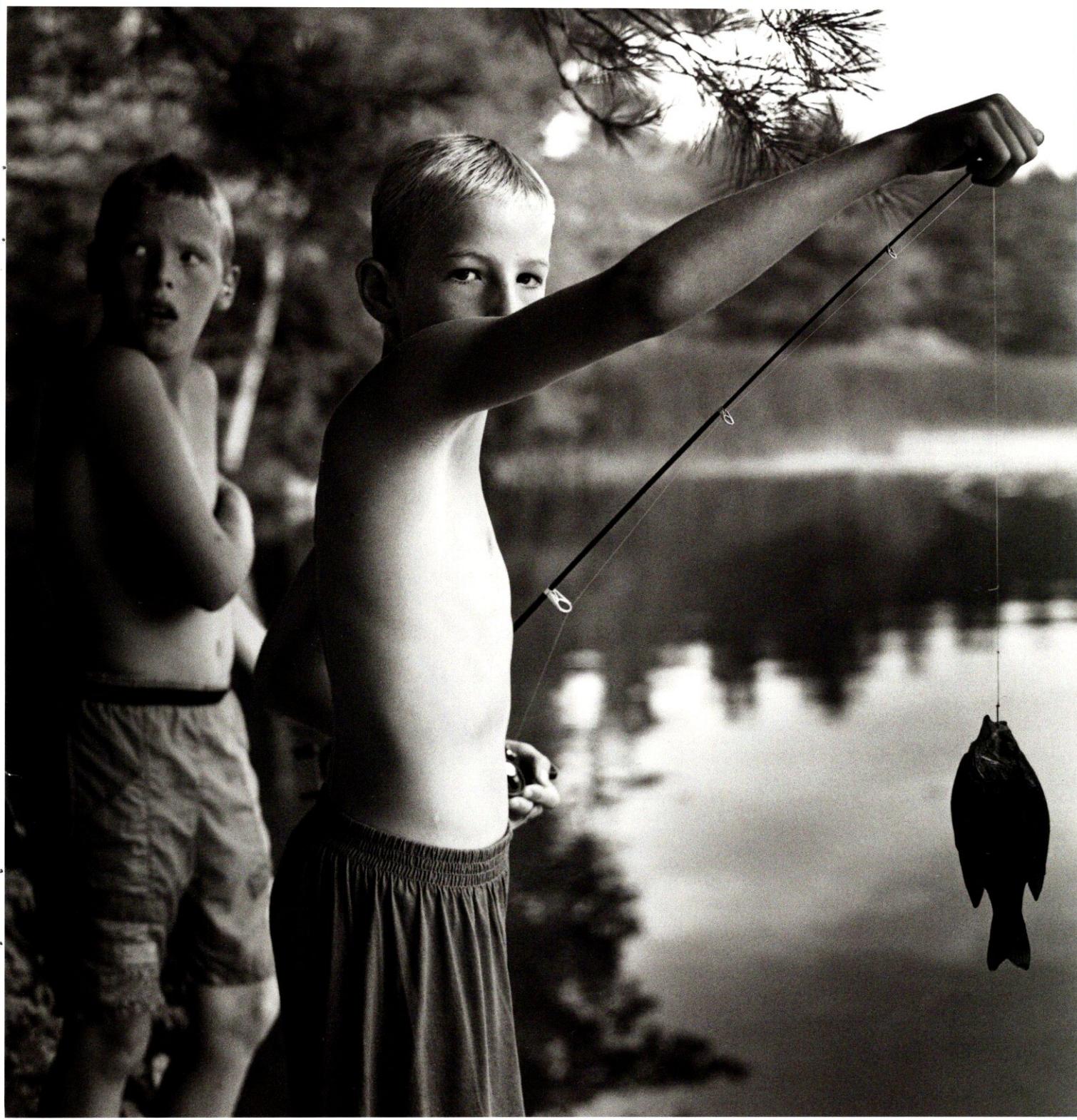
I work in a documentary way, usually with the camera handheld and using available light. I usually shoot Tri-X for black and white work and for color Portra or a Fuji film. I find I am constantly moving in relation to my subject in order to find the composition that works best.

Planning an assignment starts with discussions with the editor and writer about what is to be covered and the kind of images that are essential to the story. Then come the nuts and bolts of arranging travel plans and/or appointments with people or places to be photographed. When on location or actually shooting I try to take care of covering what the editor will need and expect and from there I depart on some of my own kinds of images if time permits and the situation stays fresh and interesting.

Planning and juggling go hand in hand with the balancing of work for hire with my own work and with family responsibilities.

Often I will be on assignment and make extra time for myself at my own expense to explore a place in a more personal way.

Hard work and persistence are very important. It is a tough field with lots of talented individuals. So it's also important to not only learn the trade and technical tools, but also uncover one's personal vision"



Fishing at Lake Shaftsbury, Vermont.



*Rock walls, the Burren, Ireland.*





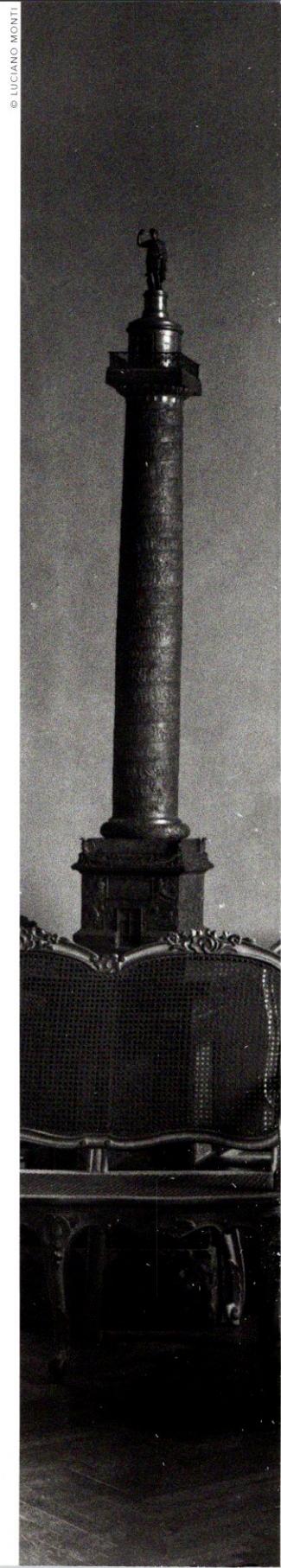
Fiesta in Lima, Peru.



Women of Willoc, Peru.

# Hasselblad Master

Prince in Rome, 1996.



# Luciano Monti

**LUCIANO MONTI STARTED OUT** in photography almost by chance. In 1983 he accompanied some friends on a pilgrimage from Assisi to Rome. One of them had a camera and documented the walkers and events along the way. Afterwards, Luciano realised the value of preserving the moments and bought a camera himself.

He joined a photographic club and took part in courses and workshops, one of them held by Douglas Kirkland. Gradually he established himself as a portrait and wedding photographer though his primary interest was landscape work. As his main sources of inspiration he names Arnold Newman for portraiture and Ansel Adams and Edward Weston for landscapes.

And when you see the pictures in his book *American Landscapes* you can see the affect Ansel Adams had on Monti. The images are a product of the utmost care following Adams' zone system.

However, in his latest book *Landscape*, Monti is more experimental, trying to capture the landscape without being restrained by the straight jacket of Adams. He also fought to escape from the established tourist image of the Italian landscape.

In his first book, Monti produced a portrait of the Italian nobility, mainly from Venice and Padua. It was a very large format book entitled *Ritratti Nobili* where formally dressed people wander through large and austere rooms.

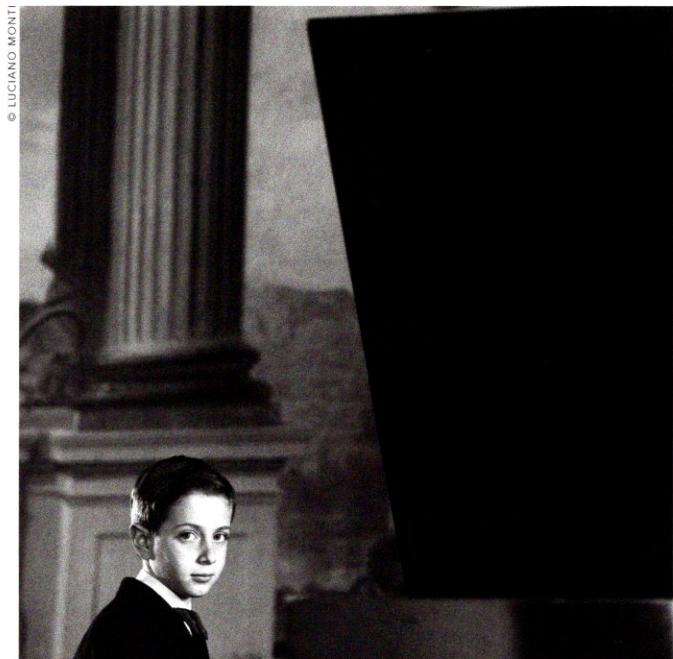
When describing Monti one could say that he has already been on a long journey. His travelling companions are a 6x6 Hasselblad camera and an XPan, always using a tripod and natural light. He prefers the square format because it forces the photographer to create an interpretation of reality. And he loves to work with black and white film: "You always have the negative".

He has also some advice to offer: "Just when you have finished shooting, take a few more frames. The last ones are always the best".

SÖREN GUNNARSSON

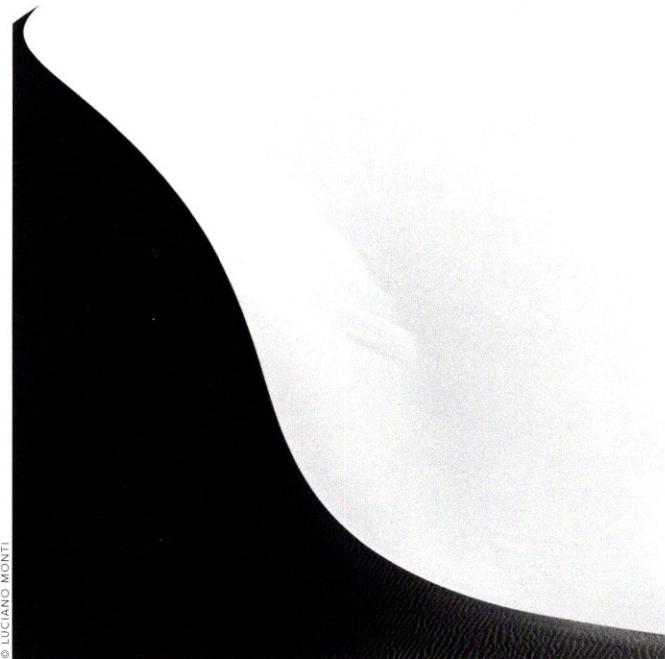




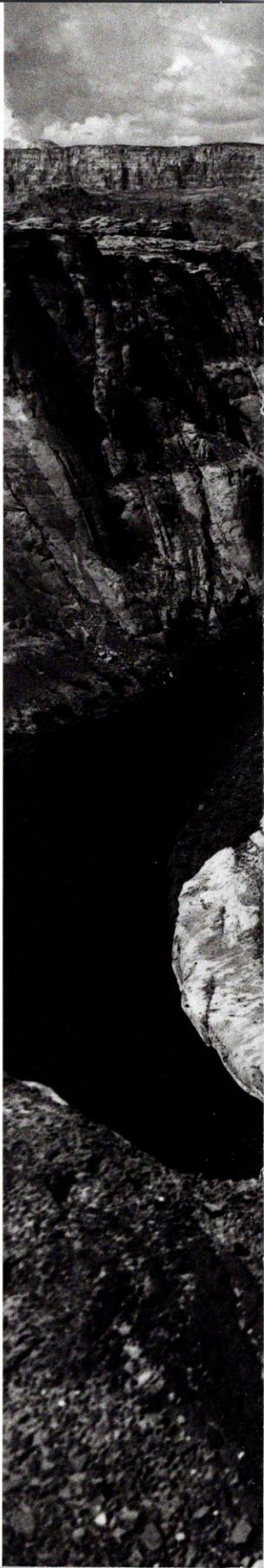


*Son of a Count, Verona, 1996.*

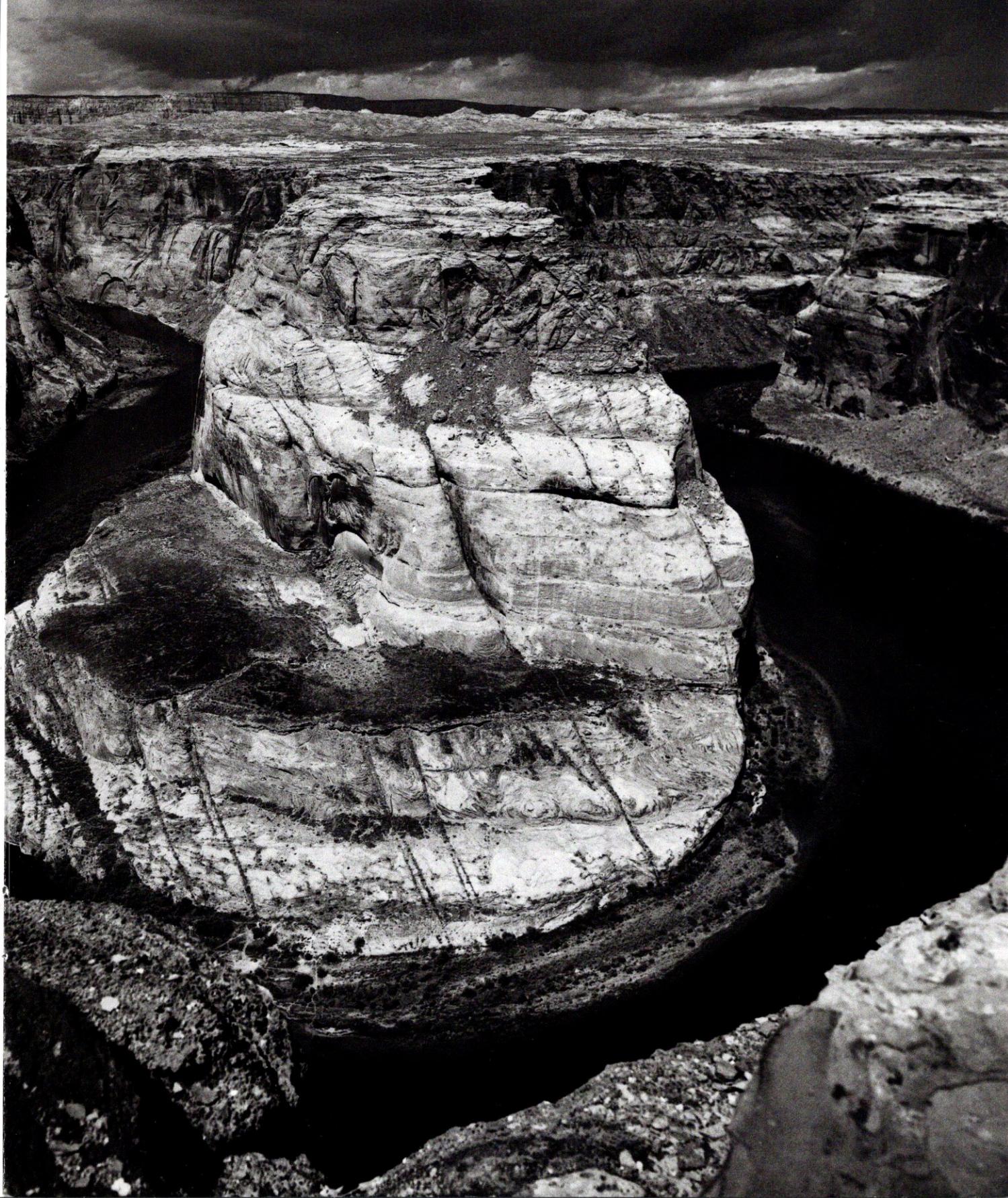
*Princess' daughter, Rome, 1996.*

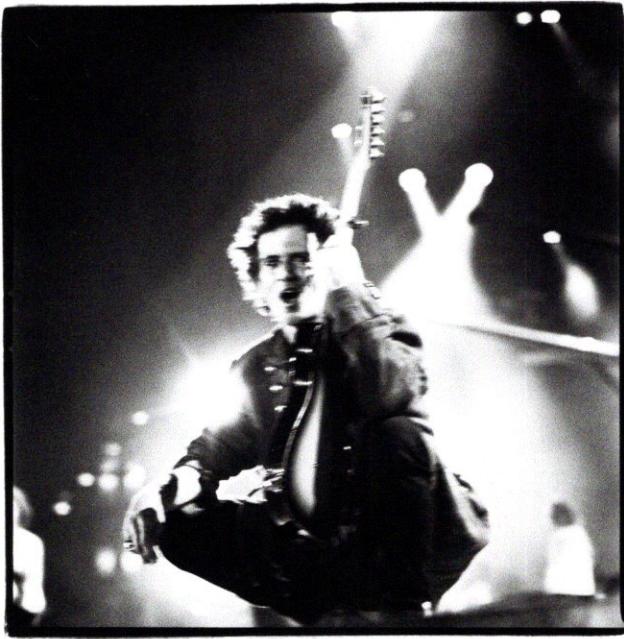


*Dunes 1, Death Valley, California, USA, October 1998.  
American Landscape, Publisher Amadeus Editori, Italy, 1999.*



*Horseshoe Bend, Arizona, USA, August 1997.  
American Landscape, Publisher Amadeus Editori,  
Italy, 1999.*





*Keith Richards "PLUTO'S REVENGE"*  
If the universe has a secret it is Keith.  
He has survived so much and been  
hyped so much more... if there is  
another planet in the solar system, it  
will be Keith Richards. The gentleman  
ain't no saint on the guitar and he plays  
with a secret drive to the envy of all  
who try to mimic his genius... the  
charisma within comes out all the time  
and watching him means you have to  
remind yourself to make pictures...  
and he's still got vocal chords that  
resonate with the hard worked rock  
life vibrating in a harmony with some-  
thing out there in the stratosphere...

# Steven Nickerson

**HE HAS PRESENCE.** He paid us a visit once, together with Karin, in the old Hasselblad building. His deep laughter, full of warmth, remained echoing and rumbling around the elegant boardroom long after he had gone. He had managed to wedge some rock'n'roll into the reserved fabric of the distinguished stronghold.

Until then I had only seen one portrait he had made of one of my favourite authors, Elmore Leonard, in the Detroit Free Press.

He brought out a series of reportage pictures from a variety of assignments but I was drawn directly to those with a musical connection.

Since the meeting at the Hasselblad office, our friendship has continued through the mail. He writes as intensely as he photographs. So now I'm hoping a publisher will take notice of his talent and publish a book of his pictures with space enough for his detailed, wordy notes and flowing prose in a modern version of *On the Road*.

SÖREN GUNNARSSON  
nickersons@RockyMountainNews.com



KISS: "C-FOUR", the band explodes every night, decade after century after eon... they will be around when Keith Richards is rolled and floured and poured on cereal... They have sold millions of albums to billions of fans and have trillions of cool merchandising toys in case you ever need to have something bop your head for you while you heal up from a terrible car crash and are stuck in a halo collar or a neck brace or a body cast from the ankles to the earlobes...ya gotta rock and ya gotta love "firehouse" or my favorite, "DETROIT ROCK CITY"... when ya got DETROIT !!! in the mix you got carte blanche to the rest of the world...



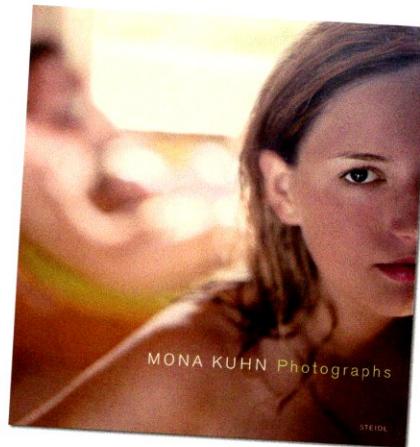
Tina Turner: "Ms. TSUNAMI": it's oneama favorite words... it generates a rumble way off stage and by the time it hits, it HITS and pulverizes everthing in sight... In her case she descends gracefully from a seeming floating staircase in the lights as darkness crosses the paths of all... Lights from everywhere come blasting a boastful presence and you are transported... She could be my grandmother and my wife and my daughter all at once... she's so spectacular...



James Brown "BLONDE-BEHIND" - dunno what to say about a legend... he came... he played... he kicked out the photographers after about 30 seconds into a three song limit seemingly angry... having to walk away from it was difficult but not the most challenging or frustrating reality of shooting superstars.



Natalie, 2003.



Mona Kuhn, *Photographs*.  
108 pages with 33 tritone and  
20 color plates. Clothbound  
hardcover with dust jacket.  
Published by Steidl, 2004.  
ISBN 3-86521-008-2. Cover:  
Merle, 2003.

# Mona Kuhn

**"THE LIGHT IS LIKE HONEY.** Your hands are like birds. Your eyes are telling stories." That is how Kai and Luzia describe their feelings when they see the pictures in Mona Kuhn's book and her exhibition *Photographs*.

They are both in the pictures, contributing on the same terms as the photographer.

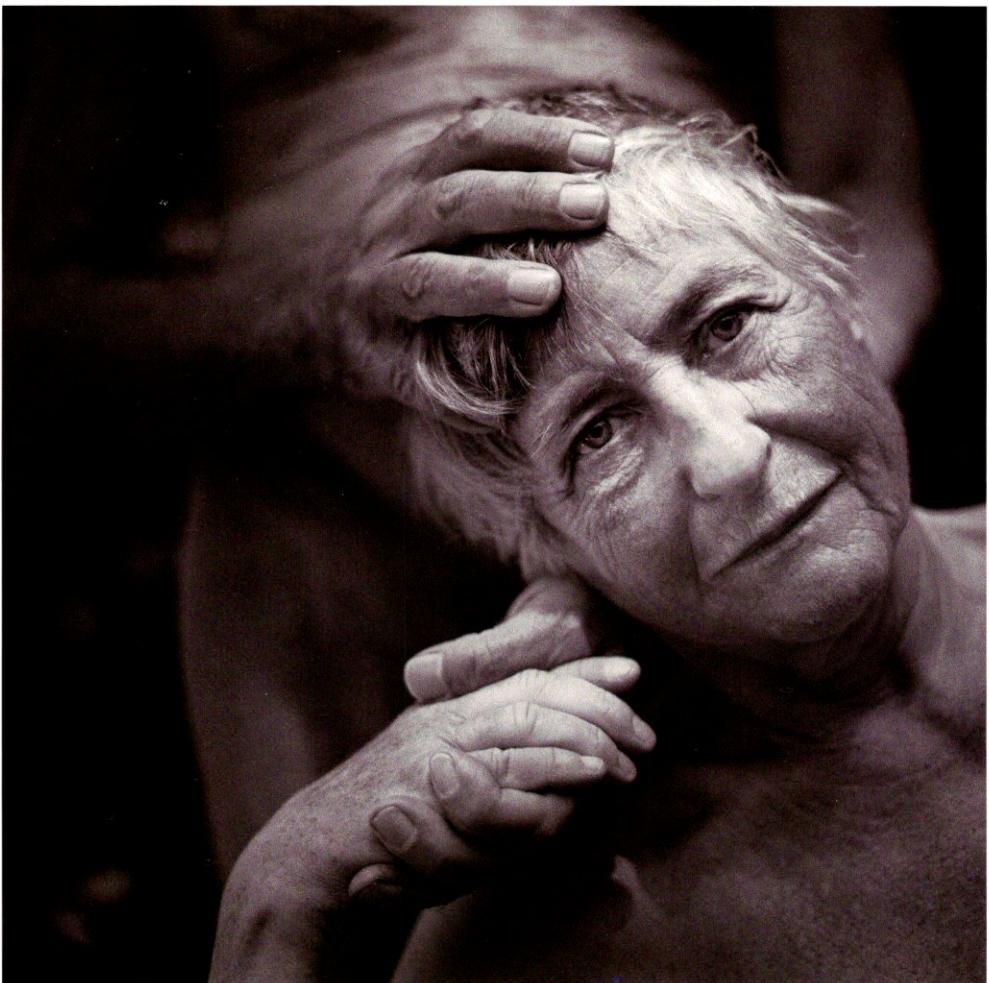
They are intimate pictures of people without clothes, dressed only in their own skin. Adonis meets Venus. It's summer somewhere, perhaps in Provence, perhaps California. The people are suspended in their own timelessness, in oblivion, in a dream.

But while the warm light caresses the pictures there exists a certainty that summer is soon over. The sensualism also conveys a melancholy; the light takes on another character. One day it will be time to say goodbye.

Mona Kuhn was born in Brazil. Today she divides her time between San Francisco and Hamburg. The exhibition *Photographs* has been seen during the summer and autumn in Santa Fe, San Francisco, Atlanta and Seattle and from December 1st to January 20th 2005, it will be on show at the Basetti Gallery in New Orleans.

The book is published by Steidl, [www.steidl.de](http://www.steidl.de). Mona Kuhn also appeared in Forum 4-2003.

SÖREN GUNNARSSON



*Irene and Thomas, 2001.*



*Couch Stories, 2002.*

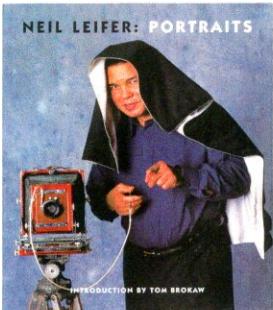
# FORUM



HASSELBLAD

Forum cover # 3 – 1999.

Muhammed Ali.  
Former heavyweight  
champion. Dallas,  
Texas, USA.  
November 1997.



NEIL LEIFER: PORTRAITS  
Neil Leifer: Portraits. 118 pages,  
112 color plates. Introduction by  
Tom Brokaw. Clothbound  
hardcover with dust jacket.  
Published by St. Ann's Press, 2003.  
ISBN 0-9713681-6-3.  
Cover: Muhammed Ali. Berrien  
Springs, Michigan, USA. May 1998.

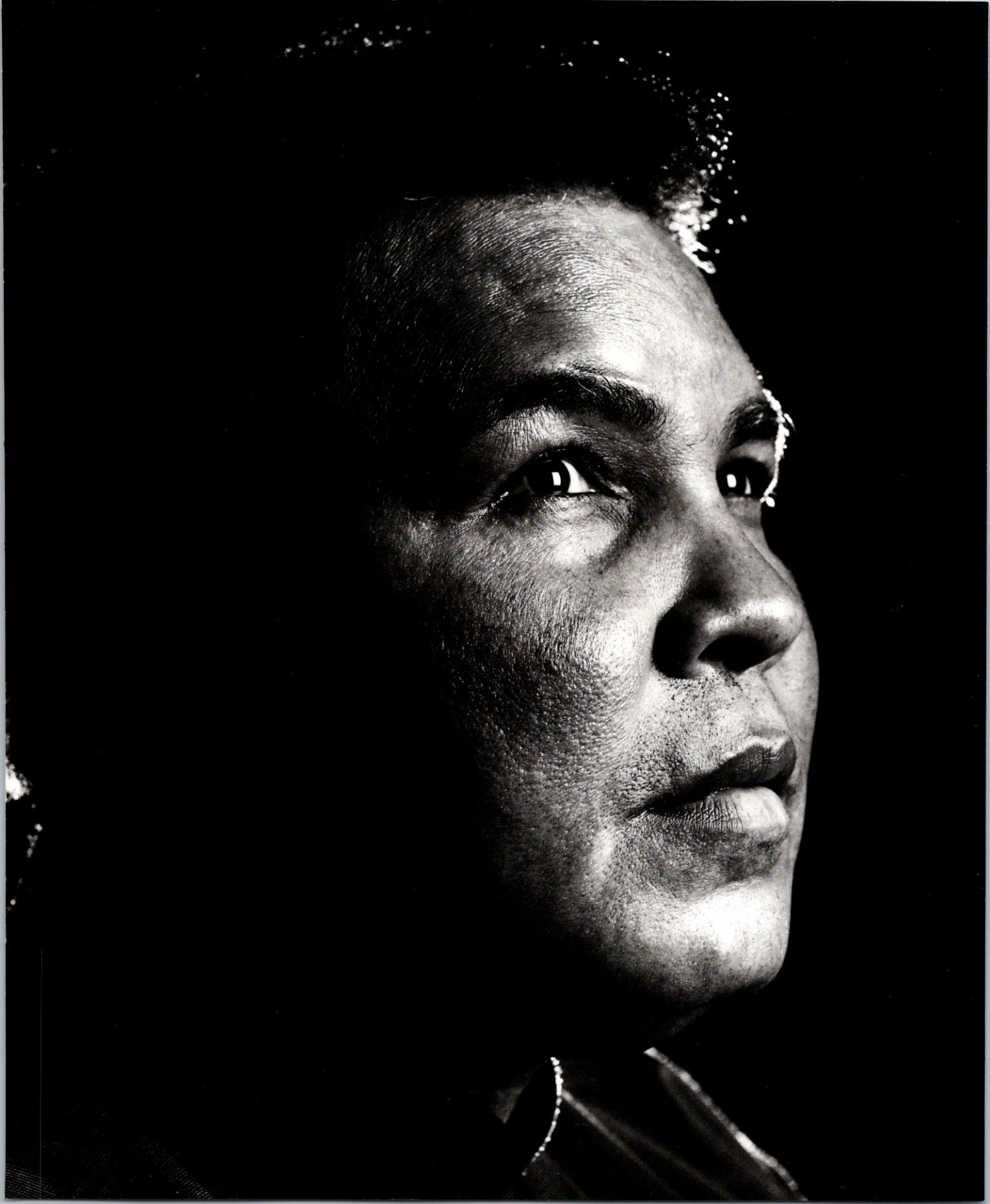
# Neil Leifer

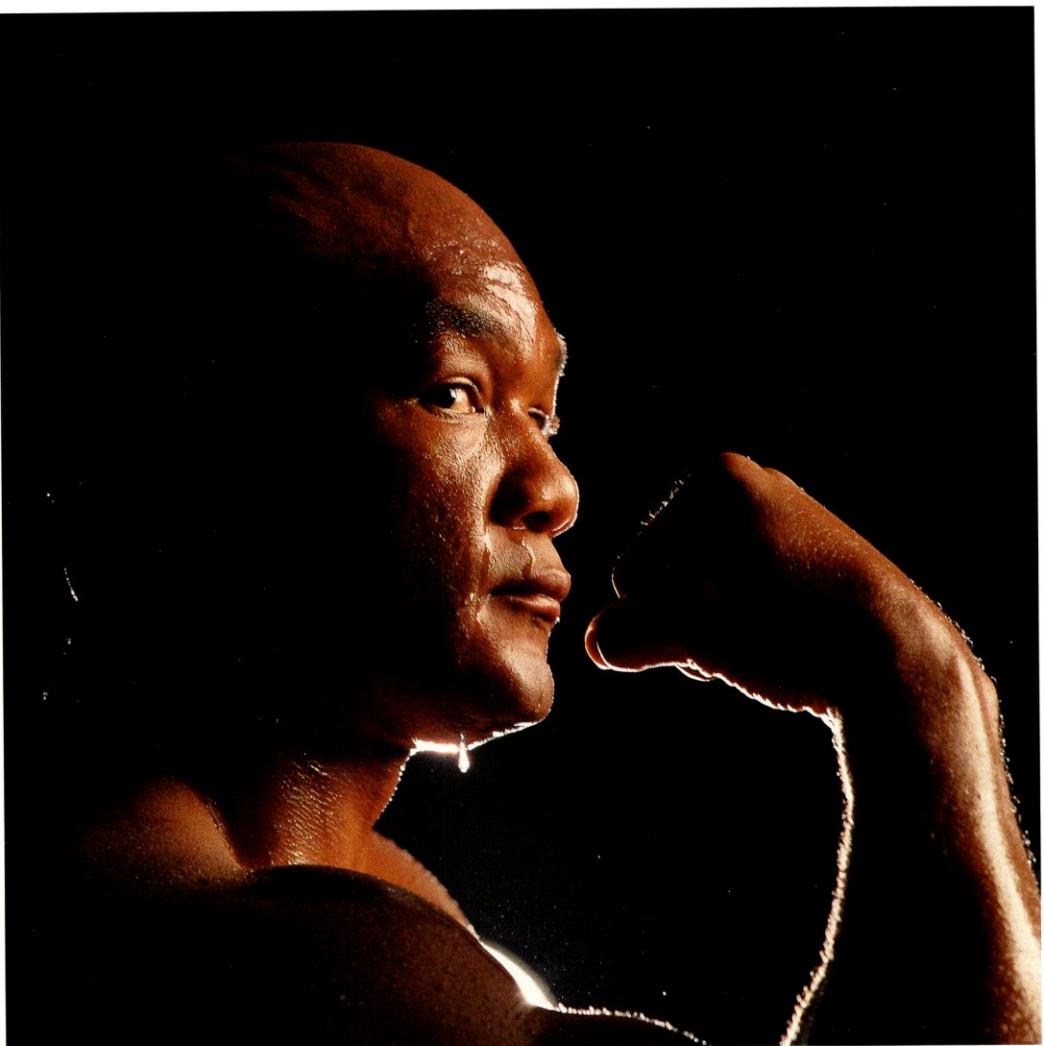
**THE OBSERVER MAGAZINE** in London recently acclaimed Neil Leifer's picture 'Ali vs. Williams' as the 'Greatest Sporting Image of All Time'.

The picture adorned the cover of Forum 3-1999. There was an article about the photographer Leifer in the same issue. He has now collected a number of his portraits of sports personalities, artists and politicians in a hardback book called *Neil Leifer: Portraits*.

The images span across a whole era from the sixties to the present day. Here of course are many boxing masters, since boxing was always Leifer's favourite sport. But there are also famous actors such as Clint Eastwood, John Travolta and Burt Reynolds. One also meets politicians such as John F Kennedy, Ronald Regan and Fidel Castro.

Leifer has produced over 200 covers for Time, Sports Illustrated and People, as well as a great deal else including having photographed 15 Olympic Games and four World Cups in football. To date, he has been the name behind no less than ten books. *Portraits* is published by St Ann's Press, Los Angeles – [www.stannspress.com](http://www.stannspress.com).

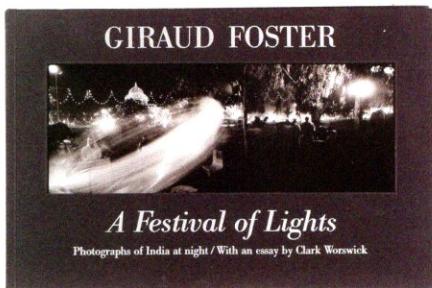




George Foreman. Heavyweight boxer. Houston, Texas, USA. April 1999.



Sylvester Stallone. Actor. On the set of "Fist." Des Moines, Iowa, USA. 1977.



*A Festival of Lights.* Giraud Foster. 128 pages. Black-and-White panoramic pictures. Essay by Clark Worswick. Clothbound hardcover. Format: 440mm x 285mm. Published by Man and Lion Press, Baltimore, 2004. ISBN 0-9747356-0-4. Cover: Fairgrounds, Jaipur, India, 2001.

# Giraud Foster

**GIRAUD FOSTER IS A PHYSICIAN**, biochemist, archeologist and photographer. He has traveled extensively in India during the past forty-seven years, having visited the subcontinent more than a dozen times.

Images from Foster's earlier book and show Ancient Worlds, together with Norman Barker, are on a seven-year tour of museums in the United States and Europe. See more in Forum 1-1998.

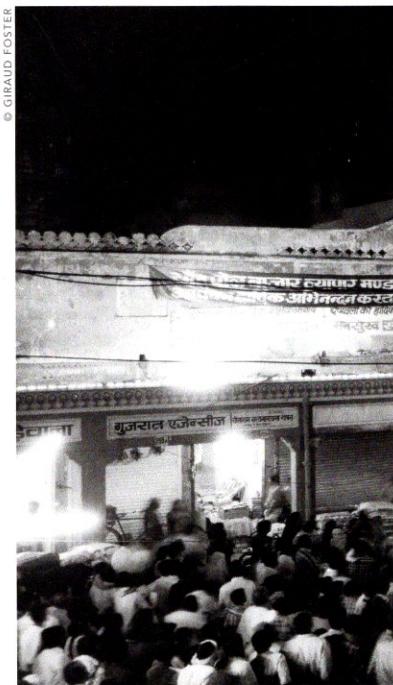
Here is Giraud Foster's story behind his latest work: For some years I had been doing color photography of small objects in the studio. I suddenly realized one day that I needed to do something different, and I decided to photograph urban life using a panoramic format.

The first time I packed my Hasselblad XPan to take to India, I was taking it to shoot black-and-white film in the evenings after using color film during the day.

In my book *A Festival of Lights* I am sharing my passion for India and some of its visual delights. During this two-year project I have photographed streets at night during Divali, a festival much like Christmas. This is a holiday when families gather together, feast and give each other presents. Using a panoramic format and available light, I have captured crowds, the traffic and omnipresent bare light bulbs that have extended the Indian day far into the nights. Taking pictures at night, I found, was like using a filter that magically excluded extraneous elements, leaving the essence of India. I saw clearly that India's heart is commerce and her soul is religion, and both are everywhere.

The book *A Festival of Lights* is hard-bound, 440mmx285mm, published by Man and Lion Press, Baltimore. The book also contains an essay "Walking the Indian Dust ...", written by the photographic historian Clark Worswick, curator at the Peabody Essex Museum, Salem, Massachusetts.

The e-mail address for Giraud Foster is [giraudf@msn.com](mailto:giraudf@msn.com) or visit the web-site: [www.manandlionpress.com](http://www.manandlionpress.com)

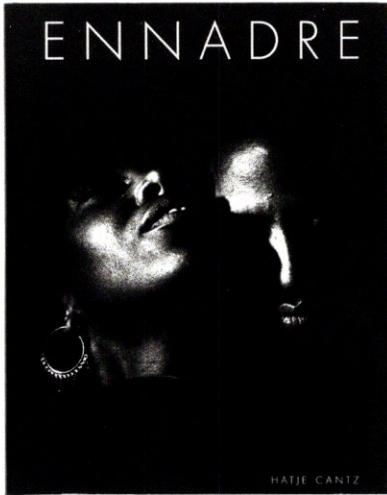




*Effigy of World Trade Center, Jaipur, 2001.*



*Fairgrounds, Jaipur, India, 2001.*



Touhami Ennadre  
If you see something,  
say something  
Text by Nancy Spector.  
English, German, French.  
160 pages, 116 plates, B/W,  
duotone, 250mm x 320mm.  
Clothbound hardcover with  
dust jacket. Published by  
Hatje Cantz Verlag,  
Germany, 2004.  
ISBN 3-7757-9180-9.

# Touhami Ennadre

**Black light is a term** used by writer Francois Aubral to describe the visual language of Touhami Toumai Ennadre, a Hasselblad photographer and artist painting with blackness.

And the blackness we are talking about is deep black.

Ennadre was born 1953 in Casablanca, Morocco. He now lives and works in Paris and has have travelled to New York several times during the past years.

The pictures in his book, *If you see something, say something* are a response to the events of what happened in New York City September 11, 2001. Ennadre happened to be there that clear day which ended so tragically.

The book features four sequences entitled "New York Nightclub", "New York Nine-Eleven", "Under New York", and "Trance".

The strikingly subtle and sensual pictures of the nightclubs are taken shortly after the attack while the city still was traumatized.

In its intensity the art of Ennadre has been compared with the paintings of Caravaggio and the poetry of Rimbaud.

Open this book – and take a walk on the black side.





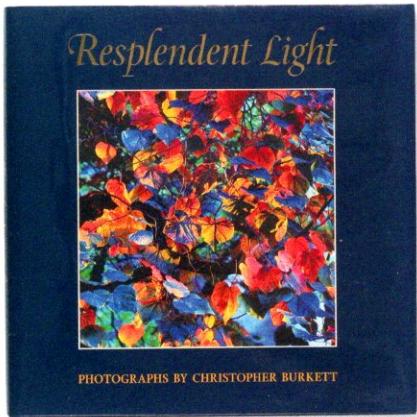
*In the early morning at Big Sur, California, I came across a section of woods where monarch butterflies had come to roost in a small grove of trees. As the early morning sunshine struck them and warmed their wings, and just before they flew off, I was able to make this picture.*

# Edward Mendell

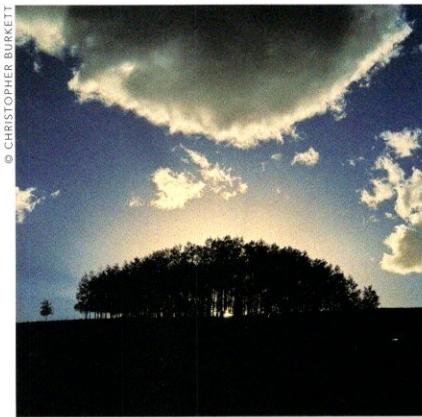
*"As soon as the Hasselblad H1 became available, I obtained mine, in May 2003, and have been using that camera ever since."*



*This picture was made in the wilds of Katmai, Alaska where the population was only four humans and thousands of brown bears. Sitting in the middle of a huge meadow I watched as the bears came out of the surrounding forest to munch on the sweet wet grass of the meadow. This adult female slowly sauntered over to where I was sitting, closely examined the camera, the tripod, and the photographer, then turned and nonchalantly walked off. She was so close that I could smell her, even hear her breathing.*



*Resplendent Light.* Christopher Burkett. 160 pages. 68 color plates. Essay by James L. Enyeart. Clothbound hardcover with dust jacket. Format: 300mm x 300mm. Published by West Wind Arts, 2004. ISBN 0-9670216-1-8. Cover: *Resplendent Leaves at Sunset, Oregon, USA, 2002.*



*Day's End, Colorado, USA, 2003.*

© CHRISTOPHER BURKETT

# Christopher Burkett

**THE BOOK THAT** Christopher Burkett has just produced has its own shimmer. *Resplendent Light* contains 68 luminous photographs of nature; objective and subjective at one and the same time.

Burkett's photographs appeared in Forum 2-2004 and he is at present one of the Hasselblad Masters for this year and is therefore well known to our readers.

He has been using a Hasselblad camera for twenty-five years and in a commentary in the book he says:

"Over the years, I've gradually added and upgraded lenses, bodies and film backs until today I use almost every lens that Hasselblad makes. Most of all, I love using the three Zeiss Superachromat lenses; the only lenses in the world which have nearly perfect color correction, combined with astoundingly high resolution and fine detail contrast."

Burkett also comments on the camera and suchlike:

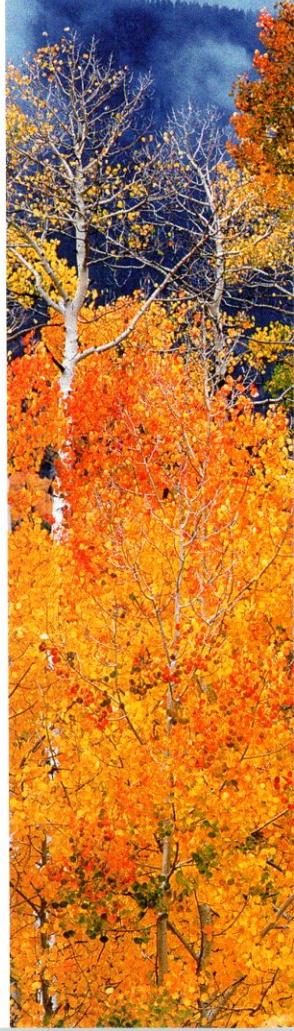
"Also, the design and construction of the Hasselblad camera seemed nearly perfect. Even from the beginning, I felt comfortable with the square format. All the photographs in this book are presented full frame, with no cropping."

The print quality of the book is on a par with Burkett's actual prints, that is to say: no compromises.

The book also contains an interesting essay about Burkett's photography written by James L Enyeart; a highly qualified and experienced photographic writer.

*Resplendent Light* is published by West Wind Arts, Oregon, USA.  
[www.christopherburkett.com](http://www.christopherburkett.com)

*Sheltering Aspens,  
Colorado, USA, 2003.*





Hasselblad showcased a collection of new products at photokina 2004, the huge photo fair held every other year in Cologne, Germany. Interest was great, with particular emphasis on the digital items on display for the first time.



## Hasselblad H1D

The Hasselblad H1D is a completely integrated medium-format digital camera for high-end, professional photography. Combining best-of-class solutions from Hasselblad and Imacon, the H1D incorporates forward-looking digital technology and a high-resolution, single-shot 22-MP sensor. The camera's fully automatic features, fast auto-focus, outstanding optics and user friendliness are unsurpassed by any other medium-format system. The Hasselblad H1D: one system, one supplier – your only choice.

## Hasselblad HC Lenses

It's time for a further introduction of HC lenses – fully compatible with the H1 and H1D cameras. The HC 120mm Macro f/4.0 lens features exceptional performance and auto-focus down to a scale of 1:1. The HC 100mm f/2.2 is an ultra fast AF lens for portrait and all-around photography. For the nature and sports photographer, the HC 300mm f/4.5 provides fast auto-focus and an integral tripod mount for precise photography in the field. Hasselblad HC Lenses: meeting the standards of the most discriminating professional.

## Hasselblad Ixpress V96C

The Hasselblad Ixpress V96C camera back provides digital integration for the legendary V-System at an unprecedented level and price point. Compatible with the 500-series, SWC-series and the FlexBody & ArcBody technical cameras, the V96C combines a square-format, high-resolution single-shot 16-MP sensor together with the classic features of the legendary V-System – truly the best of both worlds! The Hasselblad V96C: one system for film or digital, one supplier – no compromises.

# Hasselblad



## Hasselblad CF Adapter

The Hasselblad CF Adapter allows all Carl Zeiss C-Series lenses to be used on the Hasselblad H1 and new H1D camera. From the unique 30mm CFi fish-eye to the longest telephoto, the CF Adapter opens up a whole new world of possibilities for both the H1 user, as well as the existing V-System owner upgrading to the modern H-System. Hasselblad CF Adapter: testament to Hasselblad's legendary versatility.

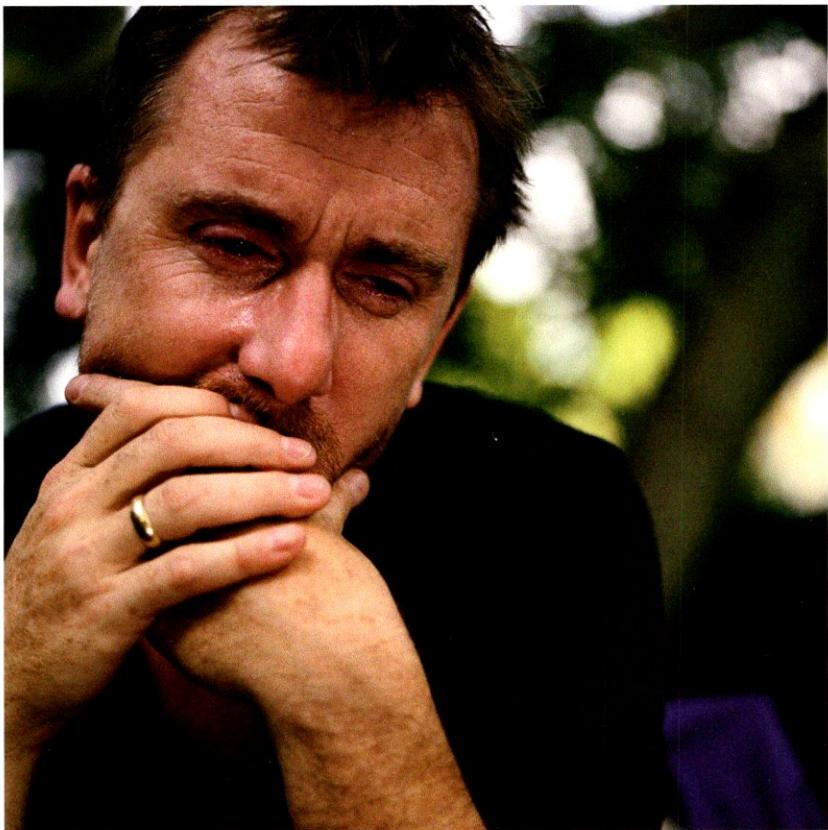
## Hasselblad Ixpress 132C

The Ixpress 132C is a portable, single-shot high-resolution camera back incorporating a 22-MP sensor. Featuring the unique i-Adapter concept, the Ixpress 132C will fit onto almost all medium and large format cameras, providing a flexible and economical solution for a wide variety of applications and camera platforms. The Ixpress 132C is upgradeable to the multi-shot Hasselblad Ixpress 528C, for the most critical still life and fine-art copy photography. The Hasselblad Ixpress 132C: a single solution - tremendous opportunities.

## Hasselblad Film Scanners

With the Hasselblad Flextight 343 and Flextight 646, analog film becomes high-end digital without any compromises in image quality. For those times when film is the better solution, such as in long exposure or low light situations, or simply for those photographers more comfortable with analog capture - the Hasselblad Flextight scanners open the door to the many benefits of a hybrid workflow. Now any photographer can utilize the wide range of image composition and digital output products to take their photography to a whole new level. The Hasselblad Flextight 343 & 646 Scanners: the digital (re)solution.

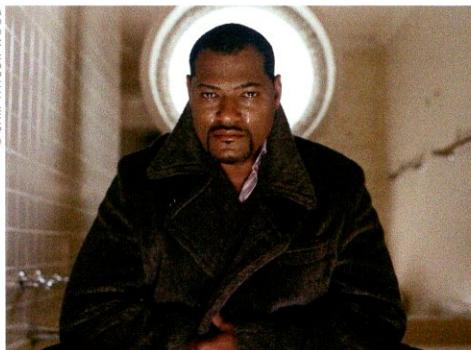
# News



Tim Roth, Pasadena, California, July 2002.



Benicio Del Toro, Los Angeles, California, July 2002.



Laurence Fishburne, Los Angeles, California, July 2002.

## Sam Taylor-Wood

On August 22 this year, the front cover of the Sunday Times Magazine portrayed a famous artist together with a famous photographer using a famous camera.

The photographer is Sam Taylor-Wood who is known not least for her video installations. As an artist she has received, amongst other things, the Turner Prize in 1998. Her latest project is photographing crying men.

It all started when she wanted to disprove the general idea that a man will get angry in a situation where a woman would cry instead.

How she managed to get men like Paul Newman, Daniel Craig, Ed Harris and other tough guys to break into tears locked up in a hotel room with a woman photographer is not revealed by Kathy Brewis, who wrote the article for the Sunday Times Magazine. But it was clear that

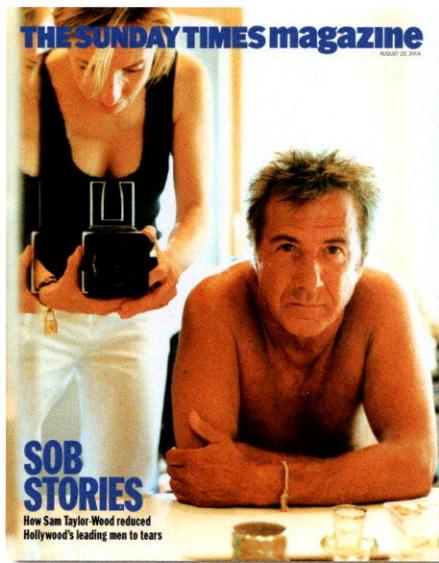
some could cry after a few minutes while it took others hours. It is also very clear that Sam Taylor-Wood has her own harrowing story to tell even though she is not more than 37 years old.

"It's really hard being in a room with a grown man who is crying. Especially if you're responsible for it."

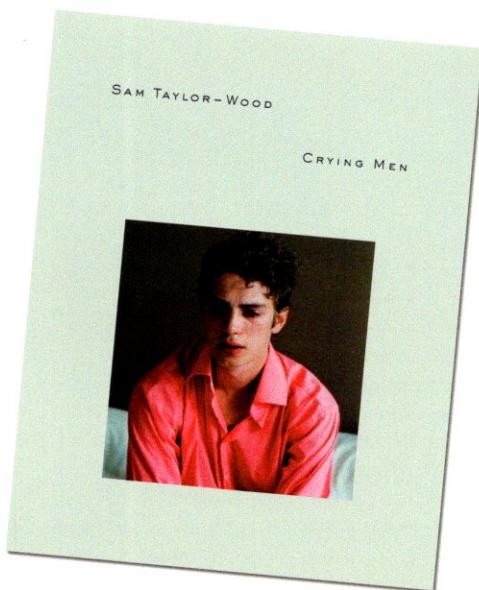
It is also hard to look at the pictures. Here are men that are used to portraying their smiling, attractive sides. If they are going to cry in a film, they often want to be paid extra.

The exhibition *Crying Men* was shown at the Matthew Marks Gallery in New York and from the end of October it will be shown in London at the White Cube Gallery. The exhibition has also been produced in book form by Steidl. Forum hopes to return to this work.

SÖREN GUNNARSSON



The Sunday Times magazine, August 22, 2004:  
Sam Taylor-Wood shot Dustin Hoffman,  
Los Angeles. 2004.



Crying Men. Sam Taylor-Wood.  
Published by Steidl, 2004.

## The Open Book

**The Open Book** is an exhibition of some of the most significant publications in the history of photography from the 1870s to the present. This is the first book exhibition of its kind and it demonstrates the role of books as a primary communicator of photographic images.

The selection has been made by an international jury comprising: fashion designer Karl Lagerfeld, France; Professor Ute Eskildsen, Germany; book publisher Gerhard Steidl, Germany; media consultant Christoph Schifferli, Switzerland; editor Ingrid Sischy, USA; rare bookdealer and publisher Andrew Roth, USA; and curator Hasse Persson from the Hasselblad Center.

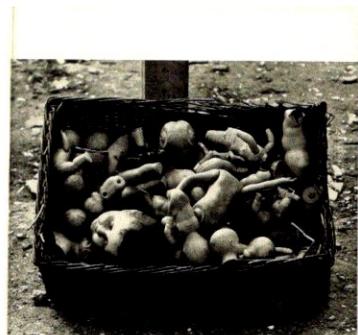
The selection is based on criteria such as photographic content, text, choice of paper, printing, typography, along with the work's importance in the history of photography.

Professor Ute Eskildsen of the Museum Folkwang in Essen has written an essay on the history of the photography book in the 450-page catalogue.

Just as the value of photography on the art market has increased dramatically, so too will the photographic book become a collector's item, Ute Eskildsen observes in her text for *The Open Book*.

The exhibition is being shown at a number of museums around the world. The next venue is the International Center of Photography (ICP) in New York in 2005.

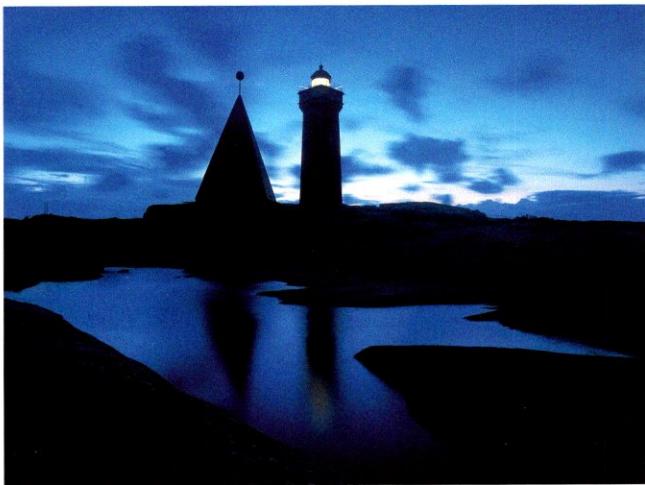
[www.hasselbladcenter.se](http://www.hasselbladcenter.se)



Christer Strömholm  
Till minnet av mig själv



One of the books represented in the exhibition:  
Christer Strömholm  
Till minnet av mig själv (To the Memory of Myself)  
Nordisk Rotogravyr, Stockholm 1965.



Vinga, Lighthouse, the archipelago of Göteborg, Sweden.



Gullholmen and Härmanö, Bohuslän, Sweden.

## Tore Hagman

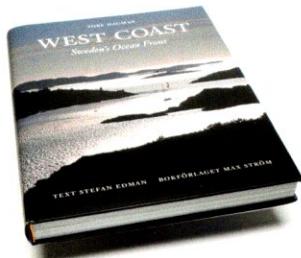
In a long list of books, Tore Hagman has depicted the struggle of the little man against the approaching tide of rational, large-scale developments. He has done this by highlighting individual, fine examples in his work. He has illustrated the beautiful rural landscape that has been magically transformed from unruly plots by determined smallholders after generations of hard work with simple tools. The pictures might seem romantic but one realises that the conditions that existed in the creation of these landscapes were completely devoid of any such romance. These depictions of the cultivated landscape can be seen in the books *Mulens Marker* and *Solvärv*, both self-assignments and both self-published. This work has incurred not only painstaking photography, but also extensive research and economic risk taking.

When Tore Hagman was offered an assignment to illustrate the west coast of Sweden by an established publisher, he also was allowed four years to complete it and, not least, the publisher's resources as backing.

That is why his book *West Coast, Sweden's Ocean Front* has become another kind of illustrative work, a more public narrative. Everything is seen from a more distant perspective but that is not to say that it is less skilfully carried out. An ambitious nature photographer earns a meagre hourly-rate, whichever way you see it. But nevertheless, for those with the right disposition it also offers a lifestyle with a great deal of freedom.

The area in question stretches from the island of Nidingen in the south to the island of Koster in the north, a coastal region with a particular character and singular architectural style. Summer pictures of boats and fishing sheds, beacons and rocks are grand and seductively beautiful. The winter pictures, in a chapter for themselves, are necessary to create balance in the book. They grasp you in another way, also typical for the landscape.

The biologist Stefan Edman, like so many times before in Hagman's books, has written the text. 'West Coast, Sweden's Ocean Front' is a large format book, more than 300 pages long and is published by Max Ström, ISBN 91-89204-43-3, [www.maxstrom.se](http://www.maxstrom.se). Tore Hagman was a Hasselblad Master last year; see Forum 4 – 2003 for more details.



*West Coast – Sweden's Ocean Front.* Tore Hagman. 294 pages. 200 color plates. Text by Stefan Edman. Clothbound hardcover with dust jacket. Format: 250mm x 315mm. Published by Max Ström, Stockholm, Sweden, 2004. ISBN 91-89204-88-3. Cover: Fjällbacka, Bohuslän, Sweden.

## Kenneth Nilsson

**The Forum telephone** rang and a voice on the other end said his name was Kenneth. "Nilsson", he quickly added, "but Kenson is my professional name". He wanted to show us his van. It was difficult not to be surprised.

"I painted a Hasselblad camera on the side of my van; a Bedford from 1975. I fitted a Volvo engine, fixed a sleeping compartment and a small kitchen area and then set off with my girlfriend to Europe. That was in 1990. When we arrived in Italy I was very keen to meet Pavarotti because he sings so well. We found his summerhouse and rang the bell. It was in the middle of summer and baking hot. My girlfriend and I were wearing just shorts and T-shirts. But when Pavarotti appeared he was swaddled in layers of clothes. He was so careful about his voice, he explained. I told him we thought he sang so well and that we would like his autograph. This we got, except he wrote it on our van so I gave him one of my pictures. I paint with casts of hands in the pictures that become three-dimensional. You can take hold of them and feel what they represent. They are pictures for the visually handicapped, really. Pavarotti thought it was very pleasant that we gave him a picture so he invited us in. We stayed a couple of days there, swimming in his pool and thoroughly enjoying ourselves. He practised in the house while we sat in the garden. Sometimes he came out wearing his whole outfit smiling."

When asked if he had taken any photographs he replied,

"Yes indeed, I've got lots of pictures". "I had a Hasselblad at that time, but it was stolen unfortunately. So they're just ordinary colour prints".

"When we got back I spoke to the manager at High Chapparal (a theme park in Southern Sweden) and asked him if he would be interested in sponsoring a trip to the USA with the van. I wanted to visit a few of my idols over there. He agreed so I ended up travelling around for about a year. When we got to California I wanted to meet Schwarzenegger and managed to find him in Venice. I got him to write his autograph on the van too. I met many others over there as well so the autograph collection on the van grew. For example you can see Stevie Wonder here. And there is a note from Frank Sinatra".

"This year we drove down to the European Cup in football in Portugal. That's where I got many famous footballers' autographs, Zlatan Ibrahimovic, for example, as well as Henke Larsson, the two Swedish professionals".

We told Kenson he would be welcome to call by at the new Hasselblad premises. So one day there he stood with his traveling autograph book complete with a decorative rendition of the world famous camera from Göteborg.

Kenneth Nilsson is living proof that with determination and initiative you can get a long way in the world. That's true for anybody who creates pictures for a hobby or their living.

SÖREN GUNNARSSON

© JENS KARLSSON



Kenson, Kenneth Nilsson and his car outside the Hasselblad office, Göteborg.

© KENSON



The Kenson Family together with Luciano Pavarotti, Italy.



Close-up of the autographs on Kenson's car.



Two Men in a Canoe, Madagascar. Photo Chris Simpson, U.K. Hasselblad Master, January 2005.

Order your copy of the Hasselblad Calendar 2005 from your Hasselblad Distributor.



**HASSELBLAD**