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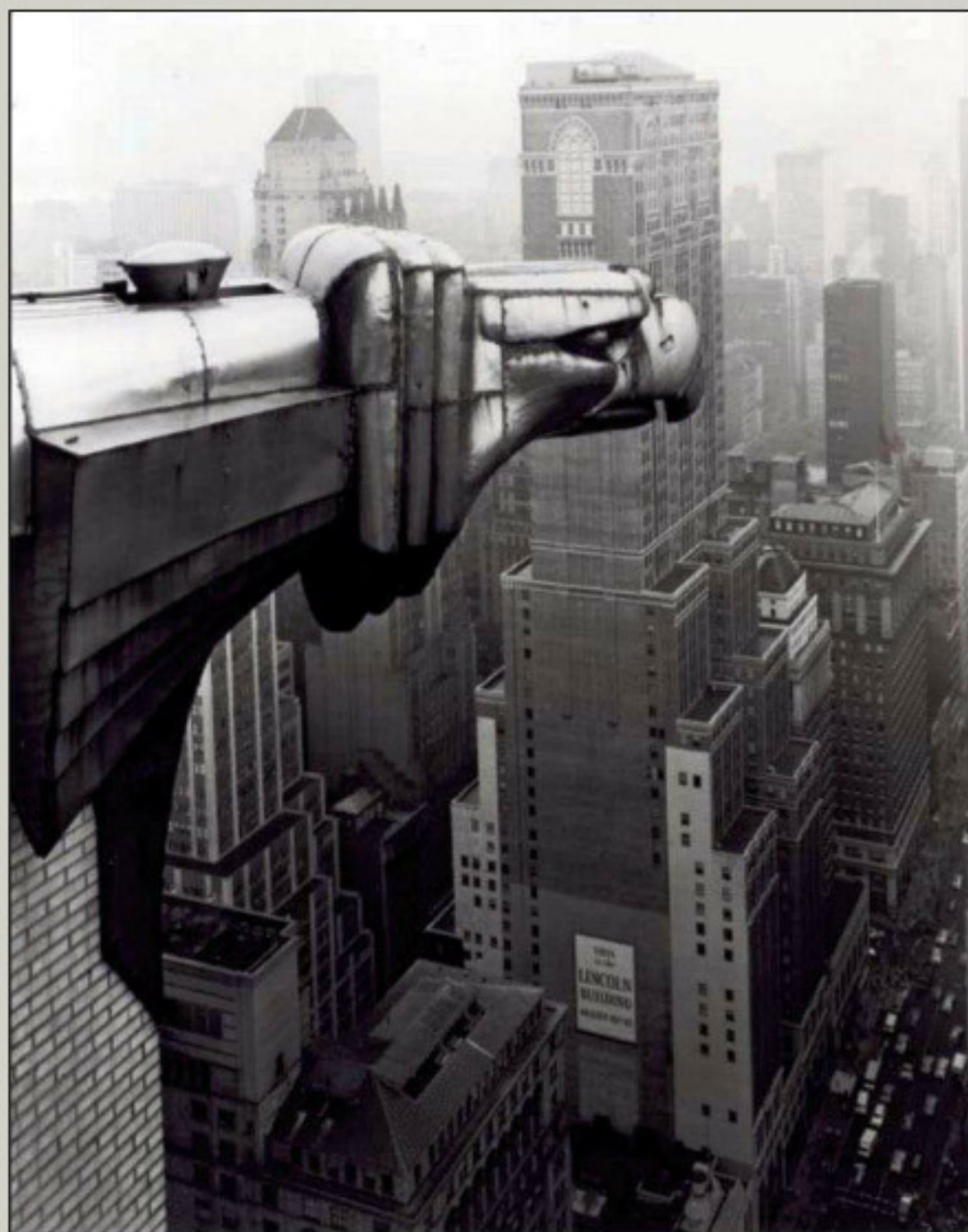


PORTFOLIOS BY:

BOB FRANCIS
NAN YOUNG CAREY
INGRID HERTFELDER
MARISA SCHEINFELD
JAVID KAMALI
SETH CASTEEL
DARK CRYSTAL
TONI WALLACHY
JOYCE P. LOPEZ
PHILLIP STEWART CHARIS
SUSAN B. GRIFFITH
LYNDA CHURILLA
MAX JUHASZ

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Photograph Gallery



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16 **BOB FRANCIS**



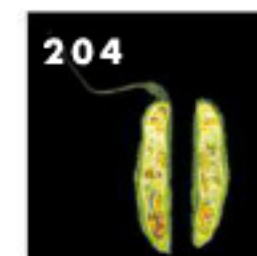
18 **NAN YOUNG CAREY**



176 **TONI WALLACHY**



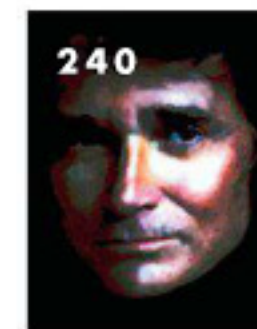
42 **INGRID HERTFELDER**



204 **JOYCE P. LOPEZ**



72 **MARISSA SCHEINFELD**



240 **PHILLIP STEWART CHARIS**



112 **JAVID KAMALI**



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132 **SETH CASTEEL**



312 **LYNDA CHURILLA**



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346 **MAX JUHASZ**

MAX JUHASZ

To this day I clearly remember the old family camera, a 35mm Voigtlander with an optical viewfinder, which my father had bought in Germany before I was born. It was during the time when he, with other Yugoslavs, was working in Germany as a migrant worker. It was mostly used by my mother, who diligently used it to record all the important things and events in our family. When I was a boy, I was not really interested in photography. I was more interested in the big box with the family photos. I loved those photos. I enjoyed browsing through them and loved sorting them into groups that made sense only to me. Those were my first photography steps.

Biographical Information

Max Juhasz was born in 1967 in the old Baroque town of Vukovar, on the river Danube. He began photographing in 1991, during the war in Croatia. He built his photographic sensitivity by browsing through books on the art of photography, by studying the works of the great painters and the masters of photography, and by watching movies and visiting various exhibitions and lectures on photography. In his work he uses simple film-based cameras. Since 2009 he has been an independent photographer and a full-time dreamer. He is a member of The Croatian Association of Artists (HDLU). He lives and works in Zagreb, Croatia.

Artist's Statement

After the loss of the family photos during the war, I decided to fill the black hole of introspection, which had gotten deeper and deeper as time had passed, with new photos, filtered through the prism of my own microcosm and my personal vision of the world around me.

In this nostalgic creation of a certain new reality and in the eternal curiosity for discovering the hidden, I am attracted to that with which I can identify: the ephemerality of scenes, street life, and the intimate side of things and the people in whose individuality I can find the peculiar, through that which is seen and which is experienced. That is my photographic credo and my permanent inspiration.

I search for the simple and clear pictures of the universal memory, which contain that magical photographic fluid and the unique metaphysical moment, for which I need only a simple camera with a roll of film in it. Photography is my passion, which constantly makes me accumulate, like a collector, the pictures I am missing, and new pictures that deserve to be preserved.

In Lost Time

At the moment of exposure necessary to preserve the object before the lens in the latent image on photographic film, the present, the past, and the future become irrelevant. The exact time that we need to decipher the photograph begins to exist somewhere else, in a certain lost time, and this is what attracts me: discovering the hidden, and hiding the exposed in time that belongs to nowhere, except in photography.

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Print Info

Each print:
11.8"x11.8" gelatin silver print on a Baryta base photographic paper
Each in limited edition of 25 prints
Stamped on verso with information about photographer
Signed, dated, numbered, and titled in pencil on verso
Price: \$300



Trees in a Winter Fog, East

Chair for Savior





Trees in a Winter Fog, North



Trees in a Winter Fog, South



Trees in a Winter Fog, West





Young Swan













Old School Stairs



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