



P O R T F O L I O

Graham NASH



“
MUSIC AND PHOTOS ARE
PART OF THE SAME
ENERGY. IT’S JUST, WHERE
DO I WANT TO
POINT THIS ENERGY BEAM?
”

Bands: The Hollies; Crosby, Stills, Nash & Young.
Photo publications: *Eye to Eye: Photographs by Graham Nash* (2004); *Nash Editions: Photography and the Art of Digital Printing* (2006). ★ **Aside from his music**, Graham Nash can stake a claim to fame as a digital-imaging pioneer: He was the first person to use an Iris inkjet printer to create fine-art photos. Nash Editions, founded in 1990 by Nash and partner R. Mac Holbert, is the world's first fine-art digital printmaking studio. But Nash's love affair with photography began decades earlier, before he became a musician. “I’ve always carried a camera around,” Nash recalls, “but I never shared my images except with close friends.” At the urging of singer Joni Mitchell, Nash began showing his photos in the '90s; a traveling exhibition was to be at the Morrison Hotel Gallery in Los Angeles this summer. “This is a strange world to me,” Nash says of the gallery circuit. “I’ve generated a certain amount of respect for doing thoughtful work in music. It’s very different to open yourself up to a different discipline. But I love it—and I’m learning more every day.” —JACK CRAGER



Clockwise
from here:
Johnny Cash,
1969; Joni
Mitchell,
1969; Neil
Young, 1970;
Nash, 1974.

Mick FLEETWOOD



Greatest hits: Multi-platinum albums *Rumours* (1977), *Fleetwood Mac* (1975), and *Tusk* (1979). **Photo exhibition:** On view at Célébrités Galleries in Wailea, Hawaii, through August, with a catalog published by Celebpub Inc. ★ **Mick Fleetwood has been taking pictures** since the mid-1960s, when the group he formed with John McVie was a hard-edged British blues band that sounded very different from the California pop sensation it would later become. Drummer Fleetwood documented the band's journey with a Canonet GIII compact rangefinder, a Leica CL, and Nikon 35mm SLRs. "John McVie and I both got into taking photographs, and thank God we did, because we have this lovely library of stuff," says Fleetwood, now 60. "But about five or six years ago, I started making photos as a sort of private project, all landscapes." Fleetwood created an exhibition of impressionistic, 14x20-inch prints. "What I've always loved about music, and photography too—it's all in the beholder," says Fleetwood. "And it's about the moment, it's about the passion, it's about doing something. Just pick up the camera and start taking pictures! I tend to feel most proud of things that are simply of the moment—I just sit on a hillside and think about what's right and what's wrong, and there's the result." —J.C.

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**LIKE MUSIC,
PHOTOGRAPHY IS A FORM
OF UNIVERSAL
LANGUAGE THAT CAN
COMMUNICATE AN
ARRAY OF MESSAGES
AND CAN BE A
VERY POWERFUL TOOL.**

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Fleetwood shot this field of poppies with a 35mm SLR.

Perry Farrell's photo of his wife, Etty.



PERRY FARRELL (2)



A celebratory moment.

“
**SOUND IS A VERY SUBTLE
FORM OF ENERGY.
CAPTURING THIS ENERGY
CAN EVEN SET THE BODY
IN MOTION—WHICH MAKES
FOR A GOOD PICTURE!**
”

P O R T F O L I O

Perry
FARRELL

Bands: Jane's Addiction, Porno for Pyros. **Photography publication:** Album covers for the above. ★ **As the voice and leader** of the pioneering alt-rock band Jane's Addiction, Perry Farrell personified not only the group's influential sound but also its provocative image. Farrell's risqué album-cover art helped put the band on the map—and got its records banned by American chain stores like Wal-Mart (prompting generic alternative covers to be created by the Warner Brothers label). Founder of the Lollapalooza rock festival, Farrell later headed the band Porno for Pyros and pursued a solo career, but photography has been his abiding avocation. “My father had cameras floating around in his closet,” recalls the 48-year-old Farrell (who lists his age as “timeless”). “I love photos because, being that we are in constant motion, moments pass and then cease to exist again. The photograph suspends life for us. You need only to look to relive.” —J.C.

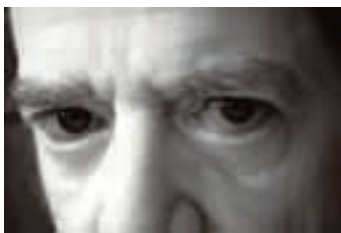


Farrell and band during a video shoot

DANIELLE FRIEDMAN

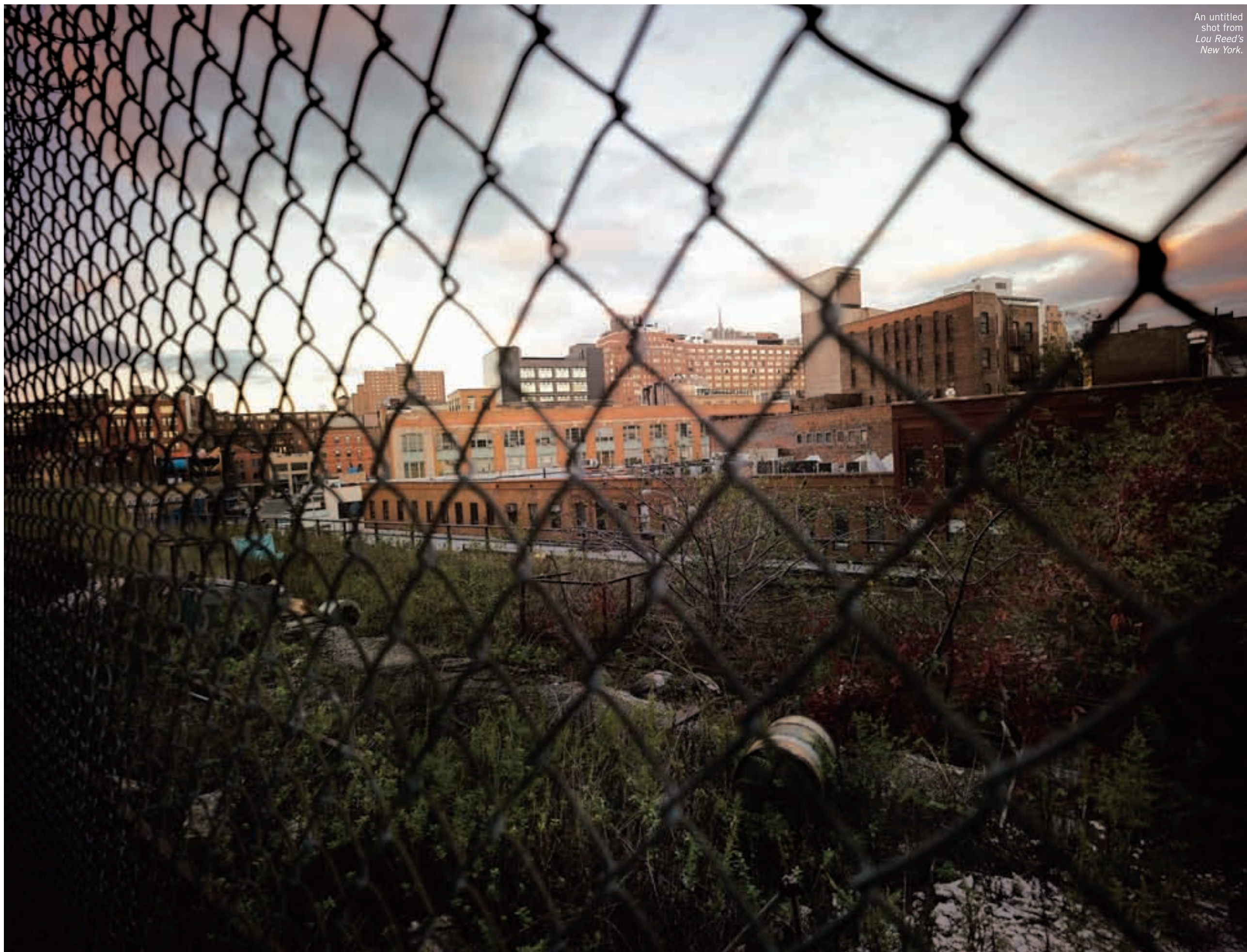
Musical legacy: Leader of the Velvet Underground, godfather of punk and alternative rock. **Photography publications:** *Emotion in Action* (2003), *Lou Reed's New York* (2006). ★ **Perhaps no single rock-and-roll figure** is more closely associated with New York City than Lou Reed. Spanning five decades, Reed's observant, provocative songwriting has delineated the city's street life in all its grit and glory. Since the late 1980s, Reed has also been photographing on the wild side, usually focusing on urban scenes with various cameras, his favorites being Contax 35mm SLRs with wide-angle Zeiss lenses. "I have this really beautiful jewel lens that I treated myself to finally, after much wondering whether I should just wear it as jewelry or actually use it," says Reed. "I'm a big fan of great engineering." Having been published in a lavish 2006 book by Steidl (see Books, page 26), Reed's photography is featured in an exhibition that has traveled from Milan to Madrid to Pittsburgh's Andy Warhol Museum—fittingly, as Warhol was an early mentor. Like much of his music, Reed's visual work tends to be bold and experimental, melding dreamlike moods with swashes of streaming lights and dramatic skylines. "As with everything else I do, my photos are about emotion," he says. "When a photograph works, I have a bodily response. I don't have to think about it much. Just like with music."—J.C.

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**I THINK MUSIC AND
PHOTOGRAPHY ARE PART
OF THE SAME THING:
IT'S RHYTHM, LIGHT, AIR,
MOVEMENT, FOCUS—
AND MORE FOCUS.**
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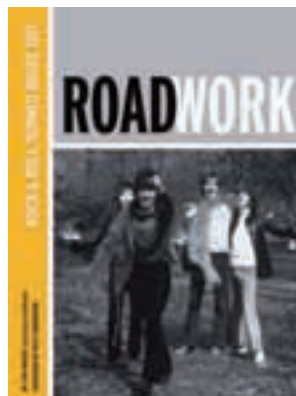
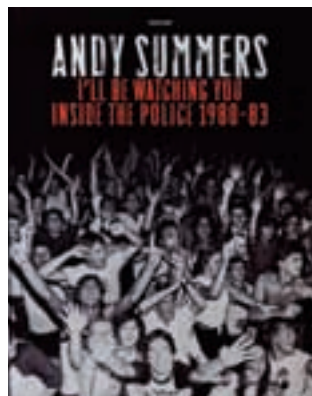


Lou REED

P O R T F O L I O



An untitled
shot from
*Lou Reed's
New York*.



▼ Q&A LOU REED



THE YEAR OF THE ROCKERS FIVE NEW PHOTO COLLECTIONS BOOKS

Below: Andy Summers's shot of Stewart Copeland and Sting "dining out" on tour.

Is there an essential connection between rock and roll and photography? See our portfolio on page 59. And check out these books.

Candid portraits are often a function of access and chemistry. Such is the case with **Road Work: Rock & Roll Turned Inside Out** (Hal Leonard, \$30), by Tom Wright. A close friend of the Who, Wright photographed much of that group's glamour and excess; he also toured with the Rolling Stones, Faces, Led Zeppelin, and the Eagles, 35mm SLR in tow, recording madcap moments and trenchant observations.

A more focused sense of intimacy underlies **Patti Smith: American Artist** (Insight Editions, \$40), by Frank Stefanko, who befriended Smith long before she became punk's poet laureate. His book reveals Smith's complexity, with glimpses of a charismatic but enigmatic star in the making.

For an insider's view of rock stardom, Andy Summers mines his photo trove from his peak years as guitarist for the Police in **I'll Be Watching You: Inside the Police 1980-83** (Taschen, \$400). This limited-edition tome has fly-on-the-wall views of touring mayhem and tedium, showing the sparks and grind of being in such a creative, yet volatile, band.

An alternative view of the same group is in **The Police, 1978 to 1983** (Little Brown, \$30), by photographer Lynn Goldsmith, who befriended the trio and shot portraits and live scenes as the band conquered America.

From another side of the lens, **Lou Reed's New York** (Steidl, \$50), brings vivid skies and dancing light patterns into cityscapes, capturing fleeting beauty with a rhythmic flow and suggesting that sound, light, and vision are all part of a continuum. —JACK CRAGER

Many of the photos in your New York book show the city in a beautiful light; some look like they weren't made in the city. Was that intended?

Yeah, we're always surrounded by the buildings here, but I wanted to document some beauty. New York is always changing, moment to moment, and we are this glorious island, and we usually don't think of it that way. You kind of take it for granted. But if you do stop and look, it's really an astonishing sight, every day.

Some of the shots are creatively blurred, with streaking light patterns. Is that all done in camera?

Yes it is. If you spend a lot of time doing that, you learn that if you move the camera a certain way, it does certain things. Like there's one where it made notes. I thought that was amazing—all these musical notes dancing across the Hudson River.

Do you still like to shoot from rooftops?

I've been doing other things. I like variety. I put my pictures in a slide-show monitor on my Mac, with a Ken Burns effect, which can fool you into not recognizing your own photos. Every once in a while I'll glance at one before I know it's mine, and it just kills me, it's so beautiful.



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