



## Two Minutes With...Ron Rosenstock

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Photographer Ron Rosenstock's career has evolved from dabbling in a few photo classes in college to a full-fledged retrospective exhibit of his work at the Worcester Art Museum. His stunning imagery of landscapes often takes your breath away, and the power of his eye is undeniable. We tore his gaze from his viewfinder for a few minutes to learn more about the man behind the camera.

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man behind the camera.

**How long have you been looking through the lens?** I'm now 68 years old and have been photographing since I was 10 years old. I had my very first class in photography at Boston University, when I was a student there in 1964. I also had a class at the Cambridge Center for Adult Education in 1965. When Minor White started his classes at M.I.T. in 1967, I became part of a private workshop he offered in his home.

**How long have you made it your sole career?** I was married in 1965 and needed "a real job." I worked as a teller at Cambridge Savings Bank for one year. I then tried commercial photography, mostly architectural photography, until I started teaching photography at the [Worcester Center for Crafts](#) in 1969. I've been photographing and teaching ever since.

**How did you come to call the Worcester area your home?** Irene Shwachman taught photography at the school of the Worcester Art Museum in the 1960's and early 1970's. Irene was also in my photography Workshop with Minor White. When the Higgins Art Wing was completed in 1969, the museum school moved out of the craft center, into the museum building. Irene told me that the craft center was looking for someone to start an evening program teaching photography. I applied and got the job. I moved to Worcester then and have been in the area ever since. I have been living in Holden for the last 30 years.

**What drew you to working primarily in black and white?** I remember seeing the work of [Edward Weston](#) at the Museum of Modern Art in New York City when I was a teenager in the late 1950s. His work moved me deeply! Later I discovered the work of [Ansel Adams](#), also in black and white. For me, there was not even a choice.

**What sort of camera do you favor?** I worked with an 8 x 10 Deardorf view camera from 1967 to about 1987. I then went to a

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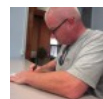
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slightly smaller view camera, the negative was 5 x 7 inches; a few years later I went to a 4 x 5 view camera and shot with that until I started using a digital camera, a Canon camera, about 10 years ago. I can now do everything I once did in the dark room, everything that Edward Weston or Ansel Adams were able to do, and much more, on my computer, without sacrificing quality.

**How did you become involved in Photo Tours – and why?** I went alone to Ireland for the first time in the winter of 1971. I returned every year, sometimes twice a year to continue photographing the beauty I found there in nature. In 1976—I was teaching at the Worcester Center for Crafts—some of my students said to me, “The next time you go to Ireland to photograph, we would like to go with you.” That started the rest of my life! I had no idea I would enjoy it so much. Helping people to make better photographs in beautiful places, what could be better?

**How does your history degree influence your creative work?** I’ve always been interested in history! As a photo-tour leader, it helps a lot that I can also tell people a lot about the history of the different areas we go to photograph. Other than in Ireland, I work with a local guide, who is always an expert on the local history.

**Your work is currently being exhibited at the Worcester Art Museum—tell us how that came about and what it means to show there?** For me, showing in my home town, the town that gave me a start, is about the biggest honor I can imagine. It’s hard to say exactly how it came about. I like to think it was fate.

**Tell us about your latest project, “The Invisible Light”?** I’ve always wanted to do infrared black-and-white photography. Working with infrared film was very difficult for many reasons. Now anyone can have a camera converted to be a dedicated infrared camera. That part is easy. Finding the right subject matter and the right interpretation takes lots of practice. Infrared has anotherworldly look, because it alters the way we perceive reality. I’m working with a well-known Irish poet, Gabriel

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Rosenstock, who will write haiku for each photograph; I will also have translations of the haiku in Irish (by Gabriel) and also into Spanish by a famous Chicano poet, Francisco X. Alarcón, and also in Japanese, by Mariko Sumikura, a famous poet from Japan. The book will have wide appeal in many different lands.

*Make sure to take a visit to the Rosenstock exhibit *Hymn to the Earth* at the Worcester Art Museum, on display through July 15, 2012, or check out his work at [ronrosenstock.com](http://ronrosenstock.com).*

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