



THE JOURNAL

PHOTOGRAPHS / STORIES / OBSERVATIONS

JOE VIPKA

MAY 2020

WELCOME TO THE JOURNAL MAY 2021

It is time for happiness and joy.

I find this happiness and joy in the landscape. Most likely because it is “out there” that we can plainly see the beauty that has been provided for us by the Creator. We might try to improve upon the perfection of nature by adding our “human touch” to the perfection of the landscape.

We head for the banks of moving water to experience the soothing sounds of water moving downstream. Some people say the negative ions of moving water are calming. It could be. I have always been drawn to streamside photographs.

While there is perfection in the intimate landscape, the grand landscape of the Palouse becomes an abstract study in black and white when you only look at the land. There are scientific reasons fields are tilled in a specific pattern. I like to think the farmers are creating abstract art with disc and harrow.

Edge of the Snake River, Idaho





Visual Joy

Visual Joy

Visual joy combines the natural and manmade to complete the perfection of nature. The designers combine both manmade and natural elements complementing each other to create a haven of peace, tranquility and silence away from the rest of the imperfect world. It is this quiet perfection that brings joy and delight to those that spend time looking and meditating on the work of man and nature.















Pumping gas was his first job.



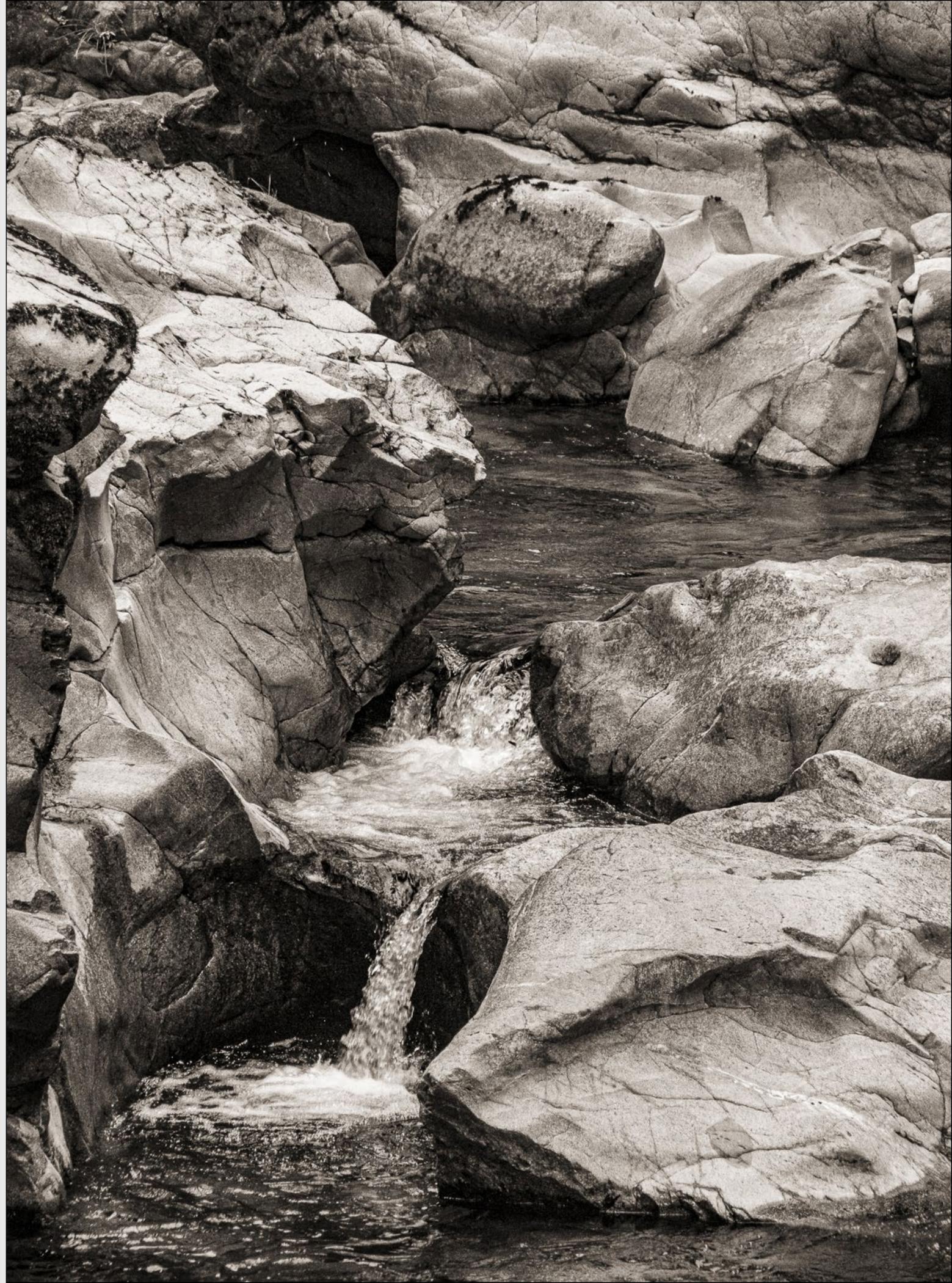


Streamside

Streamside

We purchased a Teddy Bear for our firstborn. This bear had a white noise generator buried in its tummy. We were told the noise approximated the sounds of the womb and the baby would find it calming and make sleep easier. To me, it sounded like water running over rocks.

The calming sounds of running water were imprinted in humans before we were born. It is something that calms us at the very core of our being. In this calmness and security we can create art.















ZEVEN SZÉK KÉT VÉRS
Szék Függetlenség 1944. évi június 4-én
1944. június 4-én
1944. június 4-én

1944.
BUDAPEST
SZÁRVAS
THE REZIENS TADT
ŐREGSE 1942
AUSCHWITZ 1944.
ŐREGSE
1942. január

Gradanski protest protiv spomenika koji falsifikuje istoriju
Na Trgu Slobode, na osnovu odluke mađarske Vlade, naći spomenik na mesto okupacije
Spomenik je građanin anablaternem društvenog dijalogom, sredinom aprila i 20. jula 2014
godine.
Glavni likovi i spomenika su napredni ličnosti, nije bilo na ceremoniji svetovnog
postavljanje. Originalni model "Nemoguća okupacija Mađarske, 19. mart 1944." sa svih 14
deset strana. U ova spomenika su zajedno sa podigne ruku (u kojoj su
krajevku jabuka) protiv napadača, ovde, koji simbolizuje "Nemoguća".
Po 14. juna (preminio Viktor Orbán i Vlado) i aktivista, Arhangel Mihailov
simbolizuje nevinosti Mađarske za vreme drugog svetovnog rata.
Za razliku od 1994. historijska činjenica je, da je Mađarska za vreme vladavine generala
Miklós Horthyja, od 1920-ih godine uvedeo zakone za ličavanje prava, i ponašanje je
strogije na svake sa nacističkom Nemačkom, i okviru te saradnje je ušao ovako u drugom
svetskom ratu.
Kad su nacistički vojske 19. marta 1944. godine ušli u Mađarsku, nisu se našli otpora.
I dalje aktivna mađarska država službo, preko mreže je isporučio sve zahtevе nacističke
strane i državni organi su pripremili, organizovali i izvršili deportaciju, koja uključuje
600.000 žrtva.
Nije istina, što tvrdi gradnja napis na spomeniku, da više stotine hiljada ljudi, koji postali su
žrtvi "Nemoguća okupacije", jer ova stavka negira ubistvo Mađarske države u
deportaciji.
Sa spomenikom Vlada će njegova najveća partija, Fidesz pošutava prepoznati ovako i
omogućiti ulogu Mađarske u holokostu.
Zbog takvog izražavanje spomenika, i zbog takve poruke za spomenik, posebno po
strebno vladine organizacije i tabuizirati, i anablaternem sredinom aprila i 20. jula 2014
godine.
Protest protiv spomenika i falsifikacije prošlosti, traje od januara 2014 godine
Članovi i aktivisti su napredni ličnosti, nije bilo na ceremoniji svetovnog postavljanje
na Trgu Slobode.
www.gradanski.org
www.gradanski.org

His family went to the camps.



Land Abstracts

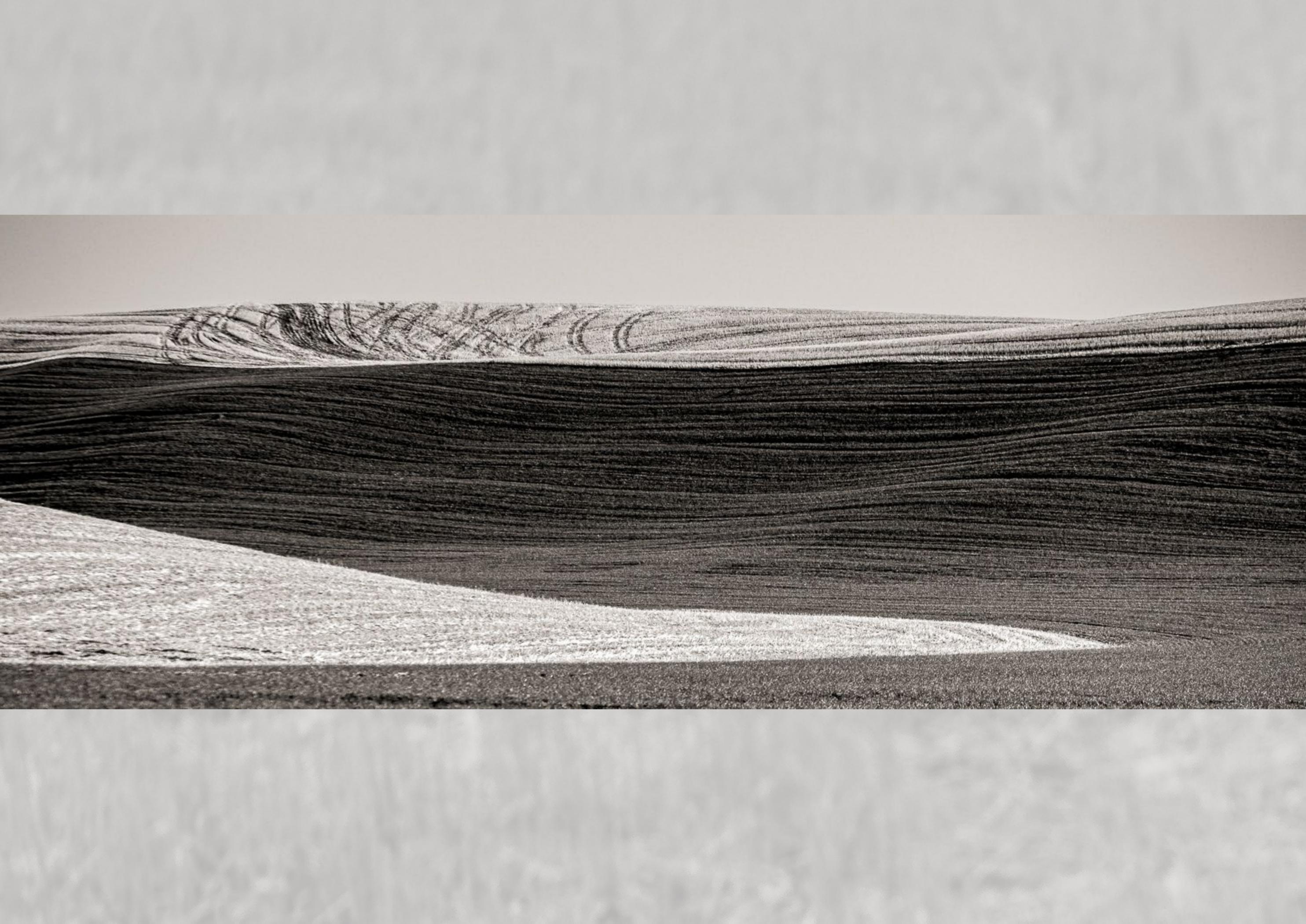


Land Abstracts

The Landscape of the American West impresses photographers with the vastness of the sky, the formations of clouds and dramatic light. We react to the sky and pay little attention to the foreground because we fall in love with a sky so huge and a vision so unlimited we think we can see the curvature of the earth. When we take the sky out of the photograph, the natural world loses its naturalness and becomes abstract.













Postcards from the Creative Journey

July 15, 2012



It's not what I photographed, it's what I saw.

The thought came to me while I was photographing on vacation. It's another version of the pre and post visualization discussion. The Pre-Visualizationists are, of course, lead by Ansel Adams with the zone system and the negative is the score band of disciples. The Post-Visualizationists all fall in line behind Jerry Uelsmann, the original collector and assembler of disparate images. They embody two very opposite ways of creating a photograph.

It used to be almost that simple in the days of the darkroom, but now, with the digital darkroom, the two old schools of photographic thought have merged. I was thinking this as I made a panoramic photograph. I saw the final image as a panoramic photograph. I captured the various elements to be assembled into a final piece of work. I did not photograph a final photograph with each exposure. I saw the final photograph, but I couldn't make the photograph I saw in the field. I had to photograph something else to make my photograph. I know I would not have done that before the advent of digital photography because the alternative was not available.



Land Abstract (with clouds)

A Few Closing Words

Visual Joy

There are not many Japanese Gardens in the United States. I visited the Gardens in Seattle and Portland. The experience in both places was different, but the effect on me was the same in both places. It was like traveling to a beautiful island surrounded by an urban sea. It was a Joy to escape to this land where beauty held sway.

Streamside

I have always been content where the water and land come together. Be it isolated mountain streams, half filled arroyos or mighty rivers, streamside photographs I have always found a creative muse in moving water.

Land Abstracts

As landscape photographers we always want to arrange the foreground, subject and sky in a pleasing arrangement. What happens if we discard one or two of those critical elements? Eliminate the sky, reduce the foreground, or maybe do both at once. Do we have a traditional landscape?

In the Palouse, what remains is the land as an abstract form or design. It's a challenge to see a new type of landscape as an abstract form.



Joe Lipka has shared his vision since he began photographing.

In the last thirty years, his photographs have appeared in over one hundred juried exhibitions, more than twenty solo exhibitions and have been printed in both *LensWork*, *Black & White Photography* (UK) and F-Stop Magazines.

His website www.joelipkaphoto.com has continuously evolved since it was launched in 2004. His blog *Postcards from the Creative Journey*, published weekly since 2010, feature a photograph and a little bit of writing.

His newest blog, *The Daily Photograph*, is simply that. A new and interesting image posted every morning at 8:00 AM.

COLOPHON

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Joe Lipka

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Web site: www.joelipkaphoto.com

Blog: <http://blog.joelipkaphoto.com/>

Blog: https://joelipkaphoto.typepad.com/the_daily_photograph/

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