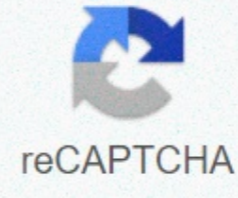




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sometimes imperceptible. As a photographer, I don't consciously choose a style and then apply it to a variety of themes; rather, I live my life, take my pictures and unconsciously document my personal journey. This suggests why my image design rarely shows a pattern of continuous improvement, but is often characterized by periods of downtime - plateaus and rods. However, I don't necessarily view plateaus negatively. They can be valuable times of assimilation and consolidation after long periods or sudden spurts of personal growth. But whether I move or rest, the medium always reflects my inner self. So accurate is the reflection that photographs often reveal the subtle beginnings of emotional transitions, which I can only consciously recognize in other ways much later. Page 7 REVIEWS The latest photo collection of the multi-talented Freeman Patterson, taken in abandoned diamond mining towns in Namibia, Africa, is sheer magic. The subtle shades of golden images of sand, walls and open doors in ODYSSEYS pile up until they become an embarrassment of wealth in an environment of total devastation, deterioration and abandonment. It's like walking into a field of buried treasures, where you'll encounter scenes of such breathtaking beauty at every corner that they dazzle the senses and confuse the mind. Considering their importance could take a lifetime. The photos are so sensual that the viewer is deeply affected when viewed. Patterson's prose is like his photos. He is a man with vision and a keen eye for beauty. He quotes William Blake - to see the world in a grain of sand. One might suspect that the forward-thinking Blake Patterson had in mind when he wrote this. Cathleen Fillmore, Quill & QuirePage 8 REVIEWS The Garden I have an emotional attachment to Earth that goes far beyond my ability to understand or explain. I believe that our species in the system of things in nature is no more special than any other, and that all habitats should be treated with the same care, respect and dignity with which we treat our fellow human beings at our best moments. -Freeman Patterson from Portraits of Earth Patterson Freeman's Garden is a place where rain is as important as sunshine. , where colours blend seamlessly with scents, imagination and dreams, and where everything that lives and also dies, but where the cycle of life continues. Patterson has captured his five seasons with his captivating visual genius. We start in the foggy morning of early spring - the first green shoots against a humid and gray landscape. Summer brings the wild palette palette flower species and widths of hay-scented ferns. Autumn juxtaposes close-ups of gold leaves with frost-gilded petals and berries, and a wondrous winter weaves a tapestry of white flakes, medium brown grasses and tiny black shadows. In a fifth season, the book ends where it began, and as all gardens do, with rebirth, a symbol of hope and desant beginnings. Freeman uses the symbol of the eternal garden as a vehicle for inner reflection. His intimate text applies the wisdom gained by observing a garden to real life - the joy of seed catalogues, the keeping of the deer of Hostas, the importance of chairs in the garden, the function of the paths; the beauty of roses in the soft, first light. The garden is a breathtaking achievement of a rare talent; it will be joyful, it will calm down, it will inspire. Key Porter - March 2003 Page 9Read Freeman Patterson's new book, Photographing the World Around You and not only will you become a better photographer, you will be a better person. Patterson [is] an inspirational writer who can stir the creative juices of even the most hunted photographer. His latest textbook is based on one-week photo workshops he gives in New Brunswick and ... South Africa. Montreal GazettePage 10The representation of emotions or character through details in photography is intended to achieve liveliness or effectiveness more by invoking subjective and sensory impressions than by recreating an objective reality. The key to seeing the soul of the world, awakening one's own, is to overcome the confusion that we think is real and imagination is an illusion. It's the other way around. The great tradition of still photography is the documentation, the representation of objective reality. The photographer observes a scene, situation, or object and responds to it by trying to show it as it appears. The average person on vacation, the parents who photograph his family, and probably a large majority of serious amateurs and professionals work mainly within this tradition. However, there is a second tradition of changing physical reality to express the photographer's personal response to specific topics or to a concept or idea. Page 11 REVIEWS The Last Wilderness, a remarkable tome of photographs and text, published by Key Porter Books, opens our eyes to the splendor of our country and pleads for us to respect the gifts of nature. Winnipeg Free PressPage 12 The first book in Freeman Patterson's teaching series has just been reworked. André Gallant joins Freeman and gives clear instructions together Beginner photographers in filming and digital digital, in the selection of equipment, in the selection of the right exposure, with histograms, in understanding the depth of field and much more. Photographers learn how to use selective selective flash, double or long exposures and at night. The revised edition is usually accompanied by all new images with informative captions. Labels.

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