

Ann Giordano

Q: How did you first become interested in photography?

A: My interest is somewhat hereditary. My mother and her 8mm film camera and my father and his twin lens reflex camera. They were quite the couple. When I was young, I would look at their home movies and photo albums. Color and Black and White. There were pictures of New York, Edgewater and far away European villages. The women wore black, the men were in uniforms and the children were strangely dressed. Every event was documented from new cars and dresses, to funerals, weddings, bullfights and Holidays. The same for our family. At one point, I must have become camera shy because I would hide when my father wanted to take a photograph and then would scream for him to hurry up and take the picture. These early experiences and a strong visual memory (I remember people, places, events and images from life and my dreams) produced a natural inspiration to make photographs. I have a strong visual memory.



Q: What is the difference in your approach to stock imagery vs. fine art?

A: There is no difference in my photographic approach. Usually Stock images are singular "lifestyle" photographs that tell a story or illustrate a point, whereas Fine Art Images are part of a cohesive theme or project.

Q: You have indicated that you may shoot and process a number of rolls without printing them right away. Does this help you gain perspective on the images or is there some other reason?

A: Usually there is no time, but TIME does have a positive effect. The contact sheets provide some idea of what actually has been captured on film, but living with an image over TIME allows me to better articulate what I am attempting to convey visually.

Q: With CD and book covers, presumably, you are shooting someone else's concept. How much creative leeway is there for interpreting these concepts?

A: So far the concepts have been a collaborative effort between the art director, musicians and me. Some draw pictures, others send stories, the band may offer a word or the album title, or the inspiration is from one of my photographs. Either by phone, fax or alternative means, the ideas evolve. For one CD cover, I drove around Hollywood with the art director while we listened to the band's music and brainstormed.

Q: So much of the photography industry is geared to expensive, exceedingly sharp

lenses. Tell us about the joys of photographing with plastic cameras that might cost as little as \$5!

A: Emphasis on Vision and Freedom from Technology.

Q: Do you prefer black & white or color?

A: Color. Although I do love black and white, I prefer color because I see and dream in color.

Q: Please explain your project photographing houses.



A: To elaborate on "The House as Container." A simple modest structure that provides shelter, creates a home for a family and fulfills the instinctual and psychological need for retreat. As a universal symbol of habitation, comfort and security, the house in its many forms is the inspiration for the photographs. The color mural prints will confront the viewer with their size, structural simplicity and individual iconography.

Q: In addition to photography and other photographers, what other sources and resources do you derive artistic inspiration from?

A: Dreams, Painting and the Written Word.

Q: As you look back on your work do you see certain common threads or themes evolving?

A: Sentimentality. Lust for life.

Q: Have you taken any portraits of your dog?



A: Yes. The series BARK was inspired by spending time outside with Stella and other dogs.