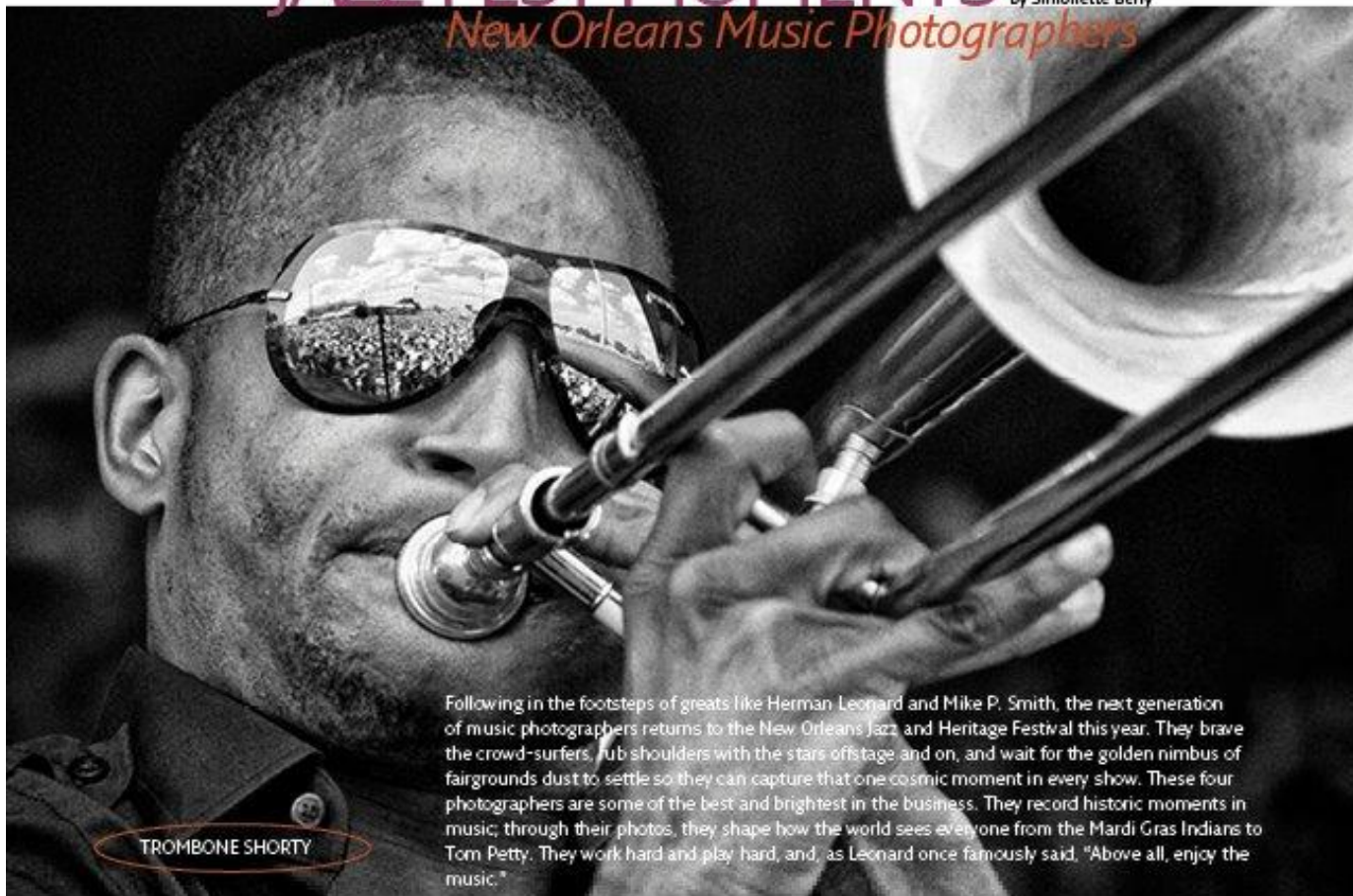


ARTWALK

JAZZ FEST MOMENTS

by Simonette Berry

New Orleans Music Photographers



TROMBONE SHORTY

Following in the footsteps of greats like Herman Leonard and Mike P. Smith, the next generation of music photographers returns to the New Orleans Jazz and Heritage Festival this year. They brave the crowd-surfers, jib shoulders with the stars offstage and on, and wait for the golden nimbus of fairgrounds dust to settle so they can capture that one cosmic moment in every show. These four photographers are some of the best and brightest in the business. They record historic moments in music; through their photos, they shape how the world sees everyone from the Mardi Gras Indians to Tom Petty. They work hard and play hard, and, as Leonard once famously said, "Above all, enjoy the music."

SKIP BOLEN

"For many years, I lived in Los Angeles and NYC and I always looked forward to JazzFest and being in the Jazz Tent. The Jazz Tent to me is always a sort of homecoming and a chance to see all my jazz musician friends and a chance to photograph them. How quickly 10 years can go by!! I like going back to look at older photos of Jazz Fest and remembering special moments on stage and seeing friends perform. One of the biggest moments was in 2006, when I came back from Los Angeles to New Orleans after Katrina. It was one of the most moving experiences ever—the jazz tent was just overflowing with emotions of everyone returning back to the city and seeing each other and performing with each other. So to this day, I always look forward to Jazz Fest and being in the jazz tent—it's an incredibly special place for me!" says New Orleans native photographer Skip Bolen. Bolen's photographs are in public and private collections, among them the Ogden Museum of Southern Art in New Orleans and Louisiana State Museum. His photography has appeared in various publications including *The New York Times*, *Life*, *Rolling Stone*, *Vogue*, *New York Post*, *US Weekly*, *Elle*, *MTV*, *W-H-1*, *New York Magazine*, *Jazz Times*, *Downbeat*, *Where New Orleans* and many others. Skip Bolen was the unit photographer for HBO's season two finale of *True Blood* and on HBO's pilot *Treme* by David Simon. Bolen captures life and culture through his lens, shooting jazz, musicians, architecture, and lifestyle and the culture of New Orleans. "There were several times I was with the great photographer Herman Leonard in the photo pit in the jazz tent. Experiences with him are so much of who I am as a photographer. I've learned from Herman; his work has been a huge influence on my work, from when I first started shooting jazz," he says. 213.840.9259 | WWW.SKIPBOLENSTUDIO.COM | WWW.SKIPBOLEN.COM

JAZZ FEST MOMENT:

"I really enjoy photographing the young musicians performing and then following them through their careers as they grow and mature as musicians. I took a photo of Trombone Shorty at his first performance at JazzFest in the Jazz Tent. He got a standing ovation - it was amazing to be there and to be a part of that and then to watch Trombone Shorty grow and become the great musician he is today."



MY MORNING JACKET



LOST BAYOU RAMBLERS

ZACK SMITH

"I love that moment that happens every year—it's the last day where the place is trashed, the Nevilles or the Radiators have just played, you feel elated, exhausted, like you've just climbed a mountain," says official Jazz Fest photographer Zack Smith. Smith is a fine art and commercial photographer who specializes in documenting New Orleans and Southwestern Louisiana, environmental portraiture, performance, and street documentary photography. He teaches at the New Orleans Academy of Fine Art and is also the official photographer for French Quarter Festival and the Tulane University Marching Band. His work has been published in four books and countless local publications, and he was awarded Best Music Photographer by *CoffBeat Magazine* and "40 under 40" by *Gambit Weekly*. For three years, he had the opportunity to work as shooting assistant for Herman Leonard. He is also an active member of the New Orleans music community as a drummer for the local band Rotary Downs, so he knows what it feels like on both sides of the lens. "I've been an official Fest photographer since 2009," he says. "Shooting the Fest is a hustle—I'm usually at each stage no more than 10 minutes and I've got to catch that magic moment in each show. I also play at Jazz Fest, so they let me take two hours off to set up, play, and hang with my band mates and fans for a bit. It's a stressful schedule, but it's so much fun being in the middle of the music. I get to stay in touch with the music community, see old friends and make new contacts. It's like a reunion every year." WWW.ZACKSMITH.COM
[HTTP://ZACKSMITHPHOTO.BLOGSPOT.COM](http://ZACKSMITHPHOTO.BLOGSPOT.COM) | [HTTP://THECANARYGALLERY.BLOGSPOT.COM](http://THECANARYGALLERY.BLOGSPOT.COM)

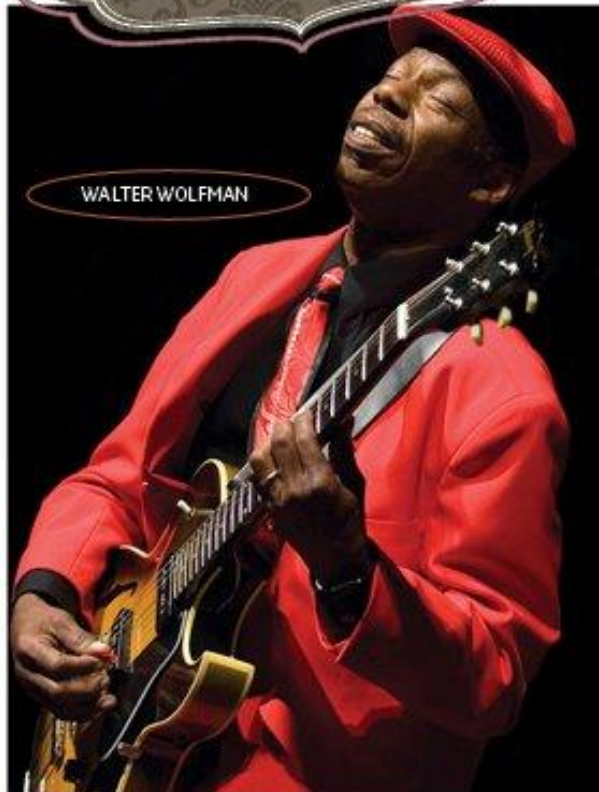
JAZZ FEST MOMENT:

"I feel the most connected to the music and people at the Fais Do Do Stage because it's like a little community. One year, I was shooting the Lost Bayou Ramblers there. I have a long-standing relationship with them—I grew up in Lafayette with them, I did a tour playing for them, and I've photographed them for years. I was shooting their last gig with their long-time bass player. At the end of the show, he stood up and just gave the crowd his bass. They went wild and just carried it off into the sunset...it was the end of a big chapter in their lives, and I couldn't think of a more perfect send-off."

Jazz Fest Moments

JAZZ FEST MOMENT:

"I'd have to say that my most memorable moment at Jazz Fest was years ago, probably 15 years ago. Robert Cray was on the Acura stage singing 'Forecast'. I swear to God he sang 'and the forecast calls for rain' instead of 'pain'. Thunder struck, it started pouring rain...by the end of the song, people were sliding on their bellies in the mud. It was awesome. A couple years ago, I did some portraits of Robert over at the Pinst House before his set at the fairgrounds and I got to tell him that story. He smiled. He has such an amazing smile."



WALTER WOLFMAN

ERIKA GOLDRING

"I love to start my Jazz Fest days off with a crawfish enchilada. And I love to grab a meat pie about 3 or 4:00 to tie me over until dinner," says New Orleans based fine art music photographer Erika Goldring. Goldring is a veteran music photographer who has honed a unique style of performance portraiture over many years of shooting epic acts. Her character-driven portfolio includes big names like Beyoncé, Fats Domino, B.B. King and Willie Nelson. She also makes an effort to support new acts in jam, jazz, blues, reggae, blue grass and alternative country genres. She captures the energy in live shows with simplicity and a graceful balance. She still prints black and white film in the darkroom on high-quality fiber paper, and her color images are printed on museum quality cotton rag photo paper. She studied at N.O.C.C.A. and has been featured in *Rolling Stone*, *Mjjo*, *DownBeat*, and *CJFBeat*, as well as the *New York Times*, *Chicago Sun-Times*, and *Times-Picayune* newspapers. She is also the house photographer at Tipitina's and for the UNO Lakefront Arena. Most recently, her work was accepted into the Smithsonian's Ogden Museum of Southern Art in New Orleans, Louisiana, and the Delta Blues Museum in Clarksdale, Mississippi. ERIKA GOLDRING PHOTOGRAPHY 504.269.8511 | WWW.ERIKAGOLDRING.COM | ERIKA@ERIKAGOLDRING.COM

JEFFREY DUPUIS

"What I really get excited about is the night shows. They're a whole different world. They're not put on by Jazz Fest, but they're still a big thing. The night shows, if I get the history correct, started back in the mid '60s. Jazz Fest used to put on some back in the day, but they don't do that any more. Superfly Productions came in the '80s and started putting together series of shows at the CAC, and they just killed it. They helped create this nighttime jazz fest subculture that's taken on a life of its own. Any given night at any place in New Orleans big enough to hold a band, you can see these amazing shows. And to shoot one of those shows is just beautiful. The people have been out all day in the sun, they go back to the hotel cleaned up (thank God), go have some nice dinner, then on to part two. Bands start at 10 or 11, play till 2, then there's another band starting at 3am and going till 6," he says. Born and raised in Louisiana, photographer Jeffrey Dupuis sees life through a viewfinder. His work has been published in *Rolling Stone*, *An Honest Tune*, *Jambands.com*, *JamBase.com* and *NewOrleans.com*. When not disguised as a psychotherapist, his superhero alter ego can be found following music and arts at events nationwide. Since 2008 Dupuis has been the official jazz fest photographer for *Relix* magazine and *Jambands.com*. "Music photography in general is definitely a passion, an artistic calling. Nobody's doing it for the money. Like any other art form, it's art. I do it because I love to." WWW.JEFFREYDUPUIS.COM | BAREFOOT@HOTMAIL.COM



DR. JOHN AND GEORGE PORTER

JAZZ FEST MOMENT:

"It was first out on the Acura stage that day. Marc Stone had just gotten on stage and was talking about how excited he was to be there and introducing the band. Then he says, 'And I got Jeffrey Dupuis doing photos.' That was pretty cool, getting recognized and called out from the photo pit. I love that I've gotten to a point where the local band trusts me and invite me on stage to shoot them while playing. Like George Porter. To be on stage with George Porter, seeing him and watching this sea of people, that blows my mind. To me that's kind of the hugeness of jazz fest. Then the flipside is walking around the race track and seeing Allen Toussaint standing there in the dirt, in his suit, hangin' with fans...here's a legend."