

2006

Photography Now: One Hundred Portfolios

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AN INTERNATIONAL SURVEY FEATURING 1,200
PHOTOGRAPHS AND AUDIO COMMENTARY

Plus Three Bonus CD-ROMs

The New Street Photography © 1994
A survey of 30 photographers including
Mitch Epstein, Joel Meyerowitz, Martin Parr,
and Henry Wessel

Photography in the 1990s: fifty portfolios
© 1995. An international survey with
400 photographs and audio commentary

The Celebrative Spirit: 1937-1943 © 1997
Examines the role of community with photographs
and rare audio and video interviews by the Farm
Security Administration photographers

The Wright State University Art Galleries and
Department of Art and Art History Professor Ronald
Geibert have a rich history of using multimedia to
inform audiences about the arts. In 1994, Geibert's
The New Street Photography was among the
earliest CD-ROM publications about photography.
As a free-lance producer, Geibert and digital
EDITIONS dayton published a CD-ROM on the
Farm Security Administration period, one that
examined competition among youth in the United
States and Japan, and completed commissions to
design and produce the CD-ROMs *Women in
Documentary Photography 2000* for the
Springfield Museum of Art and *The Democratic
Print* for Wright State.

Perhaps the most significant undertakings, though,
have been the Eastman Kodak sponsored

Photography in the 1990s: fifty portfolios
and this current DVD-ROM **Photography Now: one
hundred portfolios**. Each was the result of works
submitted from around the world—the first culled
from submissions by 500 artists from 30 countries
and the second from nearly 1,300 photographers
representing 80 countries. Each made use of panels
comprised of distinguished curators. Serving on the
panel with Professor Geibert for *PN* were Kathleen
Ewing, Kathleen Ewing Gallery, Washington, D.C.;
Shino Kuraishi, Curator, Yokohama Museum of Art,
Yokohama, Japan; Tina Schelhorn, Galerie Lichtblick,
Cologne, Germany; and Rod Slemmons, Director,
Museum of Contemporary Photography, Chicago, IL.

Photography Now illustrates with extensive
portfolios and audio commentary the breadth of
ideas and approaches being practiced in today's
rapidly changing field of fine-art photography.
We are also pleased to reissue as bonus material
multimedia publications that have been out of print.



F. Kerry Skarbakka, *Studio*, 2002, Chromogenic Print
B. John Chevinsky, *The Gravity of Mars*, 2005, Inkjet Print

System requirements: Macintosh OS X or
Windows XP/2000/98, DVD-ROM / CD-ROM drive,
QuickTime, and a 1024 x 768 monitor set to
millions of colors.

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PHOTOGRAPHY NOW
one hundred portfolios

PHOTOGRAPHY NOW
one hundred portfolios

Wright State University Art Galleries DVD-ROM



DELUXE EDITION DVD-ROM WITH THREE BONUS CD-ROMS

One hundred photographs and statements selected from the 1300 found on the 2006 DVD-ROM

PHOTOGRAPHY NOW

one hundred portfolios

INTRODUCTION

The Wright State University Art Galleries and Department of Art and Art History Professor Ronald Geibert have a rich history of using multimedia to inform audiences about the arts. In 1994, Geibert's **The New Street Photography** was among the earliest CD-ROM publications about photography. As a free-lance producer Geibert and digital EDITIONS dayton published a CD-ROM on the Farm Security Administration period, one that examined competition among youth in the United States and Japan, and completed commissions to design and produce the CD-ROMs **Women in Documentary Photography 2000** for the Springfield Museum of Art and **The Democratic Print** for Wright State.

Perhaps the most significant undertakings, though, have been the Eastman Kodak sponsored **Photography in the 1990s: fifty portfolios** and the current **Photography Now: one hundred portfolios** DVD-ROM. Each was the result of works submitted from around the world—the first culled from 500 entries from 30 countries and the second from nearly 1300 entries representing more than 60 countries. Each made use of panels comprised of distinguished curators. Serving on the panel with Professor Geibert for **PN** were Kathleen Ewing, Kathleen Ewing Gallery, Washington, D.C.; Shino Kuraishi, Curator, Yokohama Museum of Art, Yokohama, Japan; Tina Schelhorn, Galerie Lichtblick, Cologne, Germany; and Rod Slemmons, Director, Museum of Contemporary Photography, Chicago, IL.

The Wright State University Art Galleries extends gratitude to all that responded to our call for work. **Photography Now** illustrates with extensive portfolios and audio commentary the breadth of ideas and approaches being practiced in today's rapidly changing field of fine-art photography. We are also pleased to reissue as bonus material multimedia publications that have been out of print.



ESSAY

Art jury duty is different from legal jury duty in that the former depends on strongly held individual beliefs and attitudes and the latter depends on commonality and consensus. This publication resulted in a wide range of work in both style and content. Another survey with different jurors could be quite different. If art were a democracy governed by the rule of law, it would all be the same and wouldn't matter.

Photography Now is fairly representative of the large pool from which it was drawn. And from my point of view the top work in each of a variety of genre, new and old, were ultimately chosen. A few of the top 100 are starting down roads that are totally new to me while the majority are passing strip malls and crumbling suburbs trying to find new ways out of town on older roads.

Most of the really good questions—and arguments—about photography as a medium/tool/form are present in the 100 portfolios here. For example, what are the consequences of calling really excellent reportage or social documentary, "fine art photography?" At a conference recently I witnessed an attempted end run around this question by referring to it as "documentary art." It is clear that a very well designed image of human behavior, disaster or otherwise, has a better chance of sticking in the voting public's mind. But does that turn it into self-expression or formal excellence? Dada artists in the 1920s used cinema and still photography to escape from a time and space that they could not control into ones that they could. They used this manipulation to express their dismay at a world gone mad during World War I. But did they hope to change anything? Some of the photographers using the style of reportage in this competition claim to wish to promote change in somebody other than themselves. This is a big question that doesn't get discussed enough, at least in the United States.

Another issue floating through these portfolios and artist statements is the effect of digital manipulation on what we do, after more than two decades of availability to the non-professional. People have pretty much given up the idea that digital technology made photographic manipulation possible rather than

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ESSAY

easier, but I sense a continuing moral stigma. Some still argue passionately that they have changed nothing in their images, when it has been clear from the beginning that the camera and the presence of the camera change everything—another question that warrants more discussion. There is a cartoon-like religious terror brewing out there in the art schools in anticipation of the disappearance, and soon, of the dear old darkrooms that we all grew up in. The End is Near!, as a friend said recently. A more rational question for students would be how it will change what and how we see through the camera. Most of them, fortunately, already know the answer to that. I imagine an image by Chris Jordan of a mountain of useless enlargers.

All of serious contemporary practice, often in multiple variations, and occasionally in oblique, even satirical forms, is represented in these 100 portfolios: installation; tableaux; narrative; collaged construction and de-construction (physical and digital); sculpture; landscape/urbanscape; installation/mixed media; social documentary, reportage—even fashion and scientific photography. For those of us that teach photography and the history of photography, this is an excellent array across which to formulate questions about the medium.

Another array is presented here by the fact that these photographers come from around the world indicating that a broader gene pool is in play. Ideas can be spread from country to country via art magazine imports, exhibitions, and, of course, web sites. There also still exist the wonderful effects of travel into unfamiliar territory, and perhaps less wonderful reaction to global events—both taking place in personal isolation but eventually collective response. Both of these are delicate subjects for photography because the wonder itself derives its strength from ignorance. Cameras aimed at unknown or misunderstood subjects generally produce decoration. But they can also produce incentive to look at what is known more carefully—like entering your own country again with new eyes.

We the jurors for **Photography Now**, all arts professionals, are constantly looking for veins of new

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
ESSAY

thinking running through the generally numbing bedrock of academia, commercial galleries and museums. Suddenly a few photographers move over two steps to see and produce from a different angle. Part of our job is to predict trends as well as track and promote those we think will add interestingly to the field, so we have our eyes open to these things, and juries such as this help a lot. In my museum we pride ourselves in showing work that turns up shortly in Venice or at the Whitney—and then spreads out among many people working on similar issues. But we miss far more often than we hit, and generally have to be satisfied with launching our craft into a new set of ideas as they flow by in the relentless river of visual conversation between artists. In spite of Romantic notions of the valiant lonely genius that have somehow survived the era of Post-Modernism, artists always talk to each other either through direct appropriation or tangential influence, or they disappear. Projects like this one facilitate the artists' conversation, and our understanding of it.

Rod Slemmons, Director
Museum of Contemporary Photography
Chicago, IL

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NAVIGATION



Click to Read  **Essay**
by Rod Slemmons

Photographer



Year of Birth



Birthplace

Residence

Click to Start / Stop Audio   **Artist Statement**
Text Version

1.12

Reverse / Advance one image at a time  

Reverse / Advance by photographer  

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Portfolio 001

Essay



G.M.B. Akash

1977

Bangladesh

Bangladesh

Smoke and Ashes, 2004
Chromogenic Print

Artist Statement

Text Version

1.12



help quit

Throughout my childhood I did not have access to photographers, their work, or even a camera. Then a decade ago I found my father's old camera and my life took a different turn. I went everywhere, shooting anything and everything that caught my attention. I concentrated on people living on the edge of society because their faces, lives, and living conditions held a particular fascination for me. Each excursion gave me a deeper understanding of humanity. Today, I count myself blessed, having become a photographer. I have the opportunity to articulate the experiences of the voiceless, to bring their identity to the forefront, and give meaning and purpose to my own life.

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Portfolio 002

Essay

Thomas Allen

1963

United States

United States

Red, 2001
Chromogenic Print

Artist Statement

Text Version

1.12



help quit

Dames, dicks and deadbeats "cut loose" from the covers of vintage paperbacks and "mix it up" for the camera to blend pulp with pop-up, dime novel with diorama and illustration with illusion.

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Portfolio 003

Essay

Caitlin Atkinson

1978

United States

United States

Chapter 17, June, 2004
Chromogenic Print

Artist Statement

Text Version

1.12



help quit

The photographs from the *Chapters* series are all constructed scenes inspired by my daily encounters with fear and failure. My interest is focused on awkward public interactions, unreal crisis and moments of social disconnection as a means of exploring breakdowns within a routine existence and the defeats of daily life. Viewers identify with the vulnerability and sad humor of the character I portray. In exposing my own shame and seclusion, I am giving name to an anxiety that plagues us all. The images then serve not simply as an illumination of the feeling of embarrassment, but as representations of undisguised human nature.

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Portfolio 004

Essay

Nathan Baker

1979

United States

United States

Scooter Repair Shop, 2003
Piezo Print

Artist Statement

Text Version

1.12



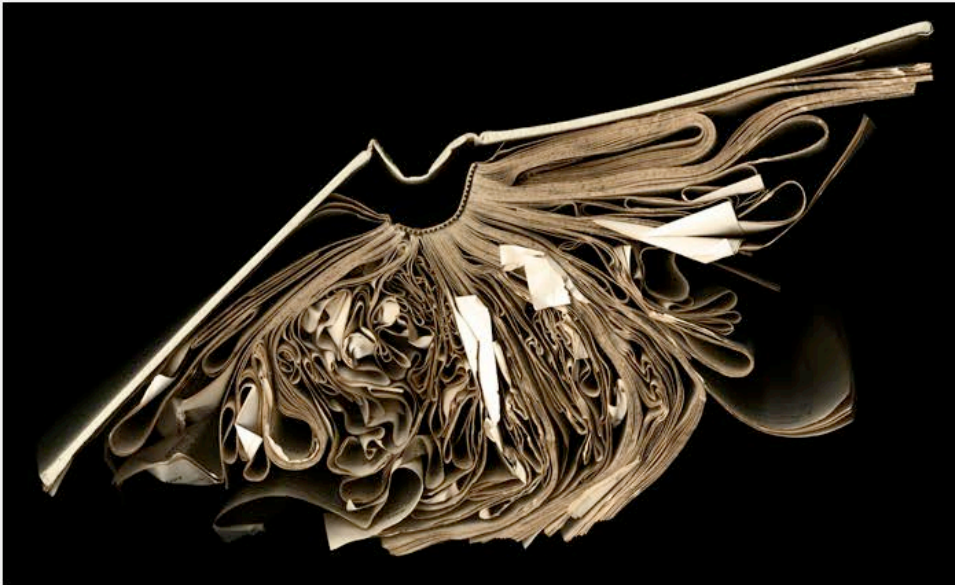
help quit

The subject of people at work is the double nature of labor at all levels of the social hierarchy – a round of tasks, often with no satisfying meaning, and a field for the exercise of aptitudes. By composing photographs that compact the varied tasks of individual workers into a single frame, I seek to communicate simultaneously the frenzied tedium of a wide variety of occupations and the intensity of effort that people put into them. For most people, work has elements of both depravity and dignity. I seek to make that tension come alive, so that we can appreciate one another's endeavors at the same time that we question their intrinsic worth.

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Portfolio 005

Essay



Cara Barer

1956

United States

United States

Titled A-L, 2005
Inkjet Print

Artist Statement

Text Version

1.12



help quit

A random encounter on Drew Street with a discarded Houston Yellow Pages was the primary inspiration for this project. After photographing that book on a downtown sidewalk, I began the search for more books and more methods to change their appearance.

I attempt to blur the line between object, sculpture, and photography. My photographs are a lament for the passing of eras when books were considered much more valuable and a path to knowledge. Today they are disposable and have largely been replaced by the Internet as a primary source of information. I hope to raise questions about these changes, the transient and fragile nature in which we now choose to obtain knowledge, and the future of books.

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Portfolio 006

Essay

Tom Baril

1952

United States

United States

A Son's Memorial,
Bucks County, 2002
Toned Gelatin Silver Print from
Collodion Wet Plate Negative

Artist Statement

Text Version

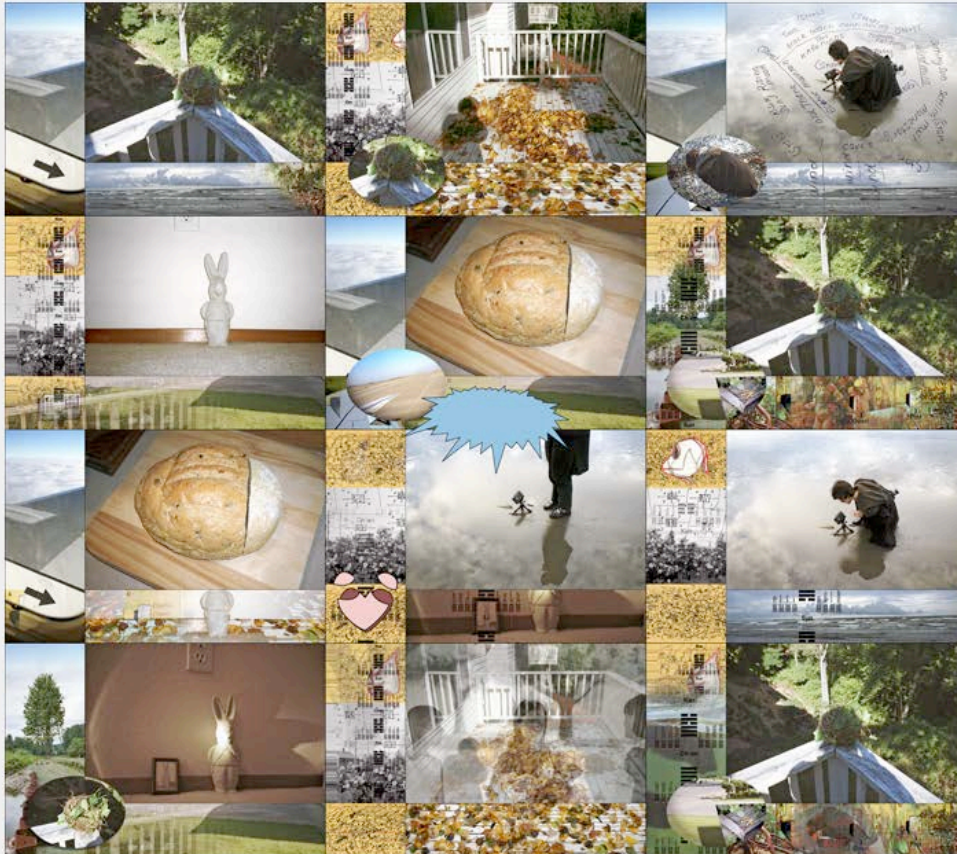
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help quit

I began working with the 19th century, collodion wet-plate process in 2001. It's a very hazardous and labor-intensive process in which I pour a photosensitive emulsion over a glass plate then expose it directly in a specially made camera back. I then make large toned gelatin silver prints from these negatives. Aside from the danger, the medium definitely has its nuances, which made mastering this technique a challenge because I had to completely rethink what I photograph. For example, anything in a scene that's red or green is rendered black in the finished print. Throughout my career I have embraced alternative processes and I will continue to focus on the things I love best...architecture, flowers, and still life compositions.

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Portfolio 007

Essay

Paul Berger

1948

United States

United States

Warp & Weft: BREAD, 2000
Iris Print

Artist Statement

Text Version

1.12



help quit

My work has consistently involved the interaction of multiple imagery in structured sets. These interactions, over the last 35 years, have taken place in the form and format of such arenas as the book, wall installations, and articulated print sequences. I sometimes reference existing formats, such as the news magazine or baseball cards, and sometimes invent or synthesize my own. This approach allows me to freely address fundamental aspects of visual context, the mechanics of narrative, and the construction of thought as image.

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Portfolio 008

Essay

Jean-François Bérubé

1959

Canada

Canada

The Léo's barn, 1997
Gelatin Silver Print

Artist Statement

Text Version

1.12



help quit

In my personal work, I explore themes of childhood while spending time with my children and their friends. Setting, smell, light and color are all elements that feed the emotions that I seek to convey with my images. The photographs are characterized by a certain elegance and the constant search for whimsical lighting that evokes a sense of mystery.

I use an old Rollei and a Holga toy camera, which gives a soft, nostalgic feel to everything. Hors-cadre, movement, dramatic lighting, and selective focusing add dynamism to these works and lend them a contemporary aspect as well.

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Portfolio 009

Essay

Thomas Brenner

1961

Germany

Germany

Brot und Spiele I, 2004
Inkjet Print

Artist Statement

Text Version

1.12



help quit

I have been making staged photographs for two decades.
The theatrical and artificial worlds that I create are balanced
between the real and controlled and the implausible and
unpredictable.

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Portfolio 010

Essay

Jim Breukelman

1941

Trinidad

Canada

After Life, #01, 2002
Chromogenic Print

Artist Statement

Text Version

1.12



help quit

I am currently working on a large, multi-part photographic project titled *Wild Constructs*. It portrays situations where, for either personal reasons or larger purposes, natural environments or life forms have been recreated, substantially reconstituted or altered. The images are from two series: *After Life*, depicting a taxidermist's shop, and *Mesocosm*, a response to the utopian scientific project called *Biosphere II*. My focus on both is the investigation of ideas about nature, wildness and wilderness, and how these notions or impulses eventually manifest themselves physically in our world.

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Portfolio 011

Essay

Jack D. Bridges

1977

United States

United States

Migrations,
Robert Taylor Holmes,
Chicago, 2002
Gelatin Silver Print



Artist Statement

Text Version

1.12



help quit

These images depict the final years of Chicago's Robert Taylor Homes, once the largest public housing complex in the world. The Robert Taylor Project is my attempt to sketch a portrait of a forgotten American community, during its long and slow death by the wrecking ball.

Drugs, gangs and violence: That's the public face of Robert Taylor. But, it is an incomplete one. I want to create a more balanced record of life. One that shows everyday moments, as well as the known hardships.

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Portfolio 012

Essay



Thomas Brummett

1955

United States

United States

Nocturne #1, 2004-2005
Chromogenic Print

Artist Statement

Text Version

1.12



help quit

As philosopher Simone Weil once said, "attention is a form of prayer." I am very interested in the act of "seeing"... both the spiritual and the physical aspects via the camera. The master prints are all made from one of a kind, small, silver prints using brushes, bleaches and toners. My unique printing method mirrors nature's own oxidation process and celebrates what fine art photography printers would call mistakes or flaws in the final print. These pictures are part of a larger body of work titled *Rethinking the Natural*. They comprise my personal cabinet of wonder and they reflect my relationship to nature: A floating memory; detached, removed, digital, technological....

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Portfolio 013

Essay

David Burdeny

1968

Canada

Canada

Four Boulders, 2005
Chromogenic Print

Artist Statement

Text Version

1.12



help quit

I'm fascinated with the quality of light and the spatial immensity the ocean possesses. I have an enormous reverence for feeling so small in the presence of something so vast, where perspective, scale, time and distance momentarily become intangible. My photographs contemplate that condition, and through their reductive nature, suggest a formalized landscape we rarely see. The glory lies not in the act of this removal or reduction, but in the experience of what is left—sublime experience located in ordinary space: a slowly moving sky, the sun moving across a boulder's surface or sea foam swirling around a pylon.

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Portfolio 014

Essay

Robert Burley

1957

Canada

Canada

Huron/Craigleith #7, 2002
Chromogenic Print

Artist Statement

Text Version

1.12



help quit

These images serve as a metaphor for the transition between city and country. Following the populated shorelines of lakes Michigan, Erie and Ontario in the south to the solitary northern edges of lakes Huron and Superior one can make a journey from dense urban centers to a timeless landscape of untouched wilderness. Throughout this journey, and from the close proximity of the shoreline, the view of the lakes remains more or less constant. My objective is to explore my relationship to these natural sites in terms that are both sublime and picturesque.

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Portfolio 015

Essay



Dennis Chamberlin

1960

United States

United States

Gameboy, 2004
Inkjet Print

Artist Statement

Text Version

1.12



help quit

Over the years we have incorporated technology into our lives to such a degree that we no longer notice the role that it plays in our daily lives. My approach in *Screen Culture* has been to look at the familiar use of screen technology. These photographs are the result of observing subjects as they become engaged with the media in front of them. We all spend a part of our day staring at screens and in many ways this series is a collective portrait of our culture.

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Portfolio 016

Essay

Polly Chandler

1973

United States

United States

The Resolution, 2006
Gelatin Silver Print

Artist Statement

Text Version

1.12



help quit

There are those occurrences that sit with us and settle into who we are. Some are more forceful than others. I am seeking to explore those identifiable instances that seem to slow time, and through my photographs, share the understanding of these moments.

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Portfolio 017

Essay

John Chervinsky

1961

United States

United States

The Black Box, 2005
Inkjet Print

Artist Statement

Text Version

1.12



help quit

I produce a different type of conceptual still life—one done in the manner of an imaginary science demonstration or physics experiment. Markings with chalk are drawn in perspective onto two right-angle blackboards, and combined with objects.

Thematically, the body of work deals with the divide between rational or scientific explanations of existence and man's need to explain the world around him with various systems of belief. It is my hope that the illusory nature of the chalk lines serves as an apt metaphor: that the reality of the world is not always what it appears to be.

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Portfolio 018

Essay

Kelli Connell

1974

United States

United States

Giggle, 2002
Digital Lambda Print

Artist Statement

Text Version

1.12



help quit

My work is an honest representation of the duality or multiplicity of the self in regards to decisions about intimate relationships, family, belief systems and lifestyle options. I digitally create each photograph as a composite of multiple negatives of the same model in one setting. Working this way exposes the self not as a solidified being in reality, but as a representation of social and interior investigations that happen within the mind. I am interested in not only what the subject matter says about myself, but also what the viewers' responses to these images say about their own identities and social constructs.

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Portfolio 019

Essay

Margarida Correia

1972

Portugal

United States

Rosario, 2004
Chromogenic Print

Artist Statement

Text Version

1.12



help quit

Saudade is a word that is unique to the Portuguese language. However, it expresses a way of thinking and feeling that is universally human. One definition is *the sadness that is felt by the absence or disappearance of people, things, states or actions; to weigh nostalgia and memories.*

Saudade is a project about the relationship that people from my generation have with objects of personal use with no particular monetary value that are held in sentimental regard. Objects that were meant to be ephemeral and subject to the vicissitudes of time but have somehow lasted until today.

Each piece is represented by a portrait in the present of the subject wearing the object, a reproduction of the old photograph of the original owner using the same object and a still life of the object. Through the triptychs, I evoke different levels of time and forms of representation in photography, as well as the relationship between a person and a parent embodied in objects.

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Portfolio 020

Essay

D.R. Cowles

1950

United States

Canada

Tomb of Âit Yacoub,
Quarzazate, Morocco, 1993
Gold Toned printing-out-paper

Artist Statement

Text Version

1.12

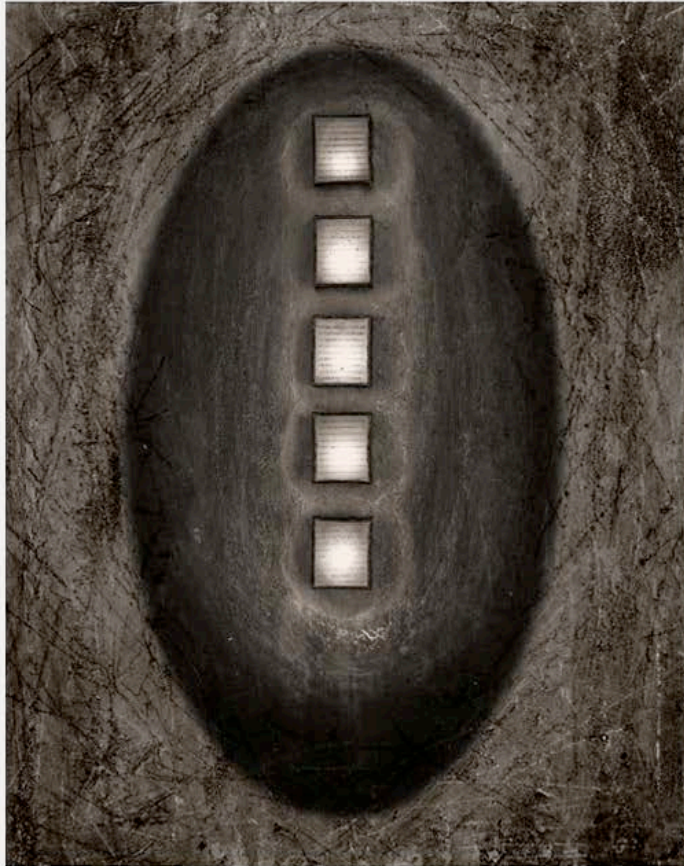


help quit

For seven years I documented remnants of Jewish communities in Morocco, Tunisia and Egypt, not as a lament for their passing but as an historical document of their prior presence. I photographed sites exactly as I found them, without artistic embellishment or effect. My aim was simple: to capture the heart of a subject, be it a building, a place, or a condition, in a single image. The best of these images work on more than one level, having a metaphorical subtext. *The Boxing Ring*, for instance, conveys the transformation of a space once set aside for spiritual exercise, to one now set aside for physical training.

Chance brought me to the use of printing-out-paper—a combination of allergies to conventional photographic materials, and the availability of a manufactured paper in an alternative material.

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Portfolio 021

Essay

Jason DeMarte

1973

United States

United States

InCurrent, 2005
Digital Print

Artist Statement

Text Version

1.12



help quit

For me, memory is a constant flux of interpretation changed and retold to suit my environment and position in life. But with this there is always a constant, boiled down to a singular form, a symbol. The object or symbol is the anchor, the crux to my past, or more specifically my childhood. *Restoring Memory* is a collection of personal childhood symbols filtered through the fabric of adult life. The images are created by lighting and photographing mixed media assemblages onto large format film.

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Portfolio 022

Essay

Monica Denevan

1964

United States

United States

Across the River, Burma, 2004
Gelatin Silver Print

Artist Statement

Text Version

1.12



help quit

My images begin with the personal connections I make while traveling in Burma and become an integration of expressive gestures of form with the natural environment. In photographing the isolated figure within a spare and graphic river setting, I wish to evoke the lyrical stillness of a longed for journey.

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Portfolio 023

Essay



Todd Deutsch

1969

United States

United States

Halo 2, 2005
Chromogenic Print

Artist Statement

Text Version

1.12



help quit

Gaming is an overwhelmingly male subculture dominated by warlike role-playing games and tech savvy adolescent brashness. Avid players take over empty storefronts and set up temporary computer networks for two days of nonstop video combat. The events are called LAN parties and resemble a cross between the rebellious bravado of a biker rally and the adolescent nerdiness of Boy Scout camp. Gamers often exist on contradictory fringes of mainstream culture. Their association with violent games brands them as time bombs dangerously close to becoming sociopaths, while their image as computer geeks and loners depicts them as sympathetic and endearing underdogs.

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Portfolio 024

Essay



Timothy Doyle

1970

United States

United States

Untitled, 2001
Gelatin Silver Print

Artist Statement

Text Version

1.12



help quit

Photography for me is an expression of love—or the result of love. You live in an environment and you want to be with it and give it expression.

There's a lot I don't know about photography. It's not an intellectual or technical endeavor. It's based on feeling and desire, on going back again and again to witness and express this constant process of change. The feeling grows stronger. It's a process of recognition and love—reciprocal love.

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Portfolio 025

Essay

Doug DuBois

1960

United States

United States

My Mother at the Beach,
Gloucester, MA, 2005
Chromogenic Print

Artist Statement

Text Version

1.12



help quit

I have been photographing my family since the mid-1980s. The photographs presented here are chosen from a recent series of portraits and domestic still lifes. While the images allude to my parent's divorce, my sister's relationship to her son and my brother's nocturnal habits, they hold no specific narrative. The quotidian events of family routine and ritual remain outside the frame, leaving the photographs to mark the passage of time and emotion, and the viewer to author their own account of family life.

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Portfolio 026

Essay

Beth Yarnelle Edwards

1950

United States

United States

Pablo, Sofia, and Arturo, 2005
Chromogenic Print

Artist Statement

Text Version

1.12



help quit

I am fascinated by the signs and symbols of contemporary life and by the relationships among people, the spaces they inhabit and their possessions. My photographs are visual explorations of people, places and things in mostly middle and upper middle-class homes in California, France and Spain.

As I work, I try to locate the place where the mythic intersects with the mundane, where dream merges with reality. Doing this, I'm inspired and influenced by many different things, including 17th century genre painting, contemporary cinema, performance and installation. The result, I hope, is a persuasive fiction that combines real appearances with philosophical truth.

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Portfolio 027

Essay

Jon Edwards

1952

United States

United States

Spring Laundry, 2002
Selenium Toned Gelatin Silver Print

Artist Statement

Text Version

1.12



help quit

I photograph individuals who are largely indifferent to material measures of success, and have chosen to live more spiritual lives on physical or metaphoric islands. There is simplicity and beauty in the places they inhabit, the lives they live, and the relationships they build. I attempt to create poetic images that accurately represent lives, places and/or events. By photographing the specific, I am squarely in the documentary tradition. By trying to make the specific universal, I bring my photographs into the fine art field. What began as an intellectual pursuit documenting vanishing lifestyles has, instead, become a life-changing, artistic journey.

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Portfolio 028

Essay

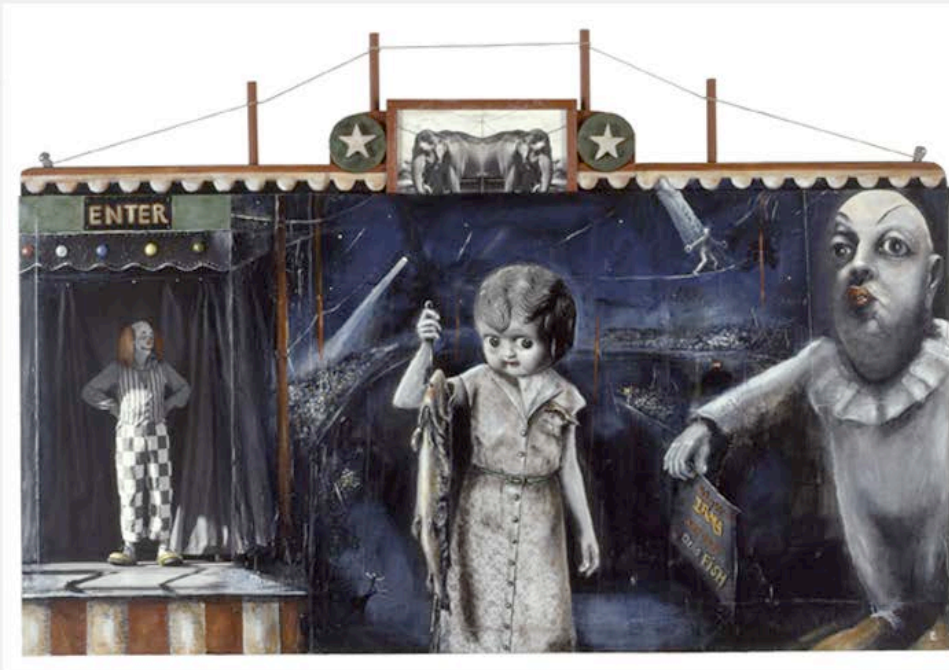
Elizabeth Ernst

1950

United States

United States

Alive Erma and Her Dead Fish, 2004
Photo Linen with Collage
and Acrylic Paint



Artist Statement

Text Version

1.12



help quit

My brother was born with cerebral palsy in 1948. He is also totally deaf. The doctors predicted he would not live past the age of 20. Growing up, people stared at him, often pointing. My parents sent him to private school instead of institutionalizing him. He graduated high school a year ahead of me and never thought he was different. He's 57 years old and still lives with my 86-year-old mother. He's funny, smart and polite; angry, lonely and impatient. When he wants to ignore you, he removes his hearing aids. Like the clown in a circus, my brother is seen as an "other," and is the source of my *G.E. Circus*. After sculpting each figure, I create sets, which are then photographed, printed, collaged and painted. Through my characters, I try to create a world where people who are different become the norm, finding a safe haven and community in which to live.

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Portfolio 029

Essay

Lisa Folino

1958

United States

United States

Candelabra, 2005
4X5 Polaroid Printed
on Photo Rag Paper

Artist Statement

Text Version

1.12



help quit

Throughout my photographic endeavors, I keep returning to the still life. *Shadows and Light* is inspired by my fascination with Indonesian shadow theatre and my affinity with Surrealism. I am fascinated with the ideas of reality and perception and how they are interpreted by the unconscious mind.

The object/still life presents an inner reality. Perception of reality is dependent on how we view an object and also influenced by our experiences. My work allows the viewer to infuse his or her own stories. By removing tangible form I open the portal to a dream world.

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Portfolio 030

Essay

John Ganis

1951

United States

United States

Alaska Pipeline North of
Valdez, Alaska, 2001
Chromogenic Print

Artist Statement

Text Version

1.12



help quit

The American landscape is fertile ground for my photographic exploration of the land use issues facing our society today. I see myself as a witness to the effects of humankind's interventions and excesses, which have a tremendous environmental impact on the earth.

The dialectical processes involved in modes of production and resource development infuse the landscape with unexpected levels of interpretation that cause the viewer to reflect on our exploitative legacy. The subtly poetic and paradoxical nature of my descriptive color photographs is intended to provoke a process of questioning in the viewer.

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Portfolio 031

Essay



Andrew Z. Glickman

1963

United States

United States

Woman with dark glasses, 2002
Chromogenic Print

Artist Statement

Text Version

1.12



help quit

I am a commuter. I travel each workday from my home to an office in Washington, D.C. and back again. This brief journey is a shared, communal experience with people almost all of whom are total strangers, even though many of us see each other quite frequently.

I have approached my fellow commuters as a passenger who happens to be a photographer, rather than as a photographer assigned to be a passenger. While I'm particularly drawn to ambiguity and humor in ordinary moments, this work is more broadly about how subway commuters comport themselves in the company of strangers.

I have not staged or manipulated these images. Similarly, I have not hunted for outlandish behavior or for the bizarre. What is shown here are, quite simply, my everyday observations.

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Portfolio 032

Essay

Jules Greenberg

1966

United States

United States

Fallen I, 2005
Archival Pigment Print

Artist Statement

Text Version

1.12



help quit

I created the *Fallen* series partly as a "corpse meditation," like that practiced by Buddhist monks who sit with dead bodies, or stare at images of them, for days, pondering the fleetingness of life. However, given that these birds were killed in the name of science and stored in museums and research collections, the series also operates on another level. With cotton-stuffed eye sockets and string-bound beaks and feet, the specimens usually remain unseen, cloaked in the darkness of closed drawers. By bringing them into the light, I hope to draw attention not only to their beauty but also to the relationship between violence, death and destruction, and what we call "progress"—whether that be scientific understanding or the promise of freedom that purportedly justifies the deaths of "fallen soldiers" and others killed in war.

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Portfolio 033

Essay

Toni Hafkenscheid

1959

Netherlands

Canada

Schoolbus, 2001
Chromogenic Print

Artist Statement

Text Version

1.12



help quit

The most fascinating aspect of photography for me is its close resemblance to reality. In my work I try to blur the limits between reality and fiction. Although these photographs represent an actual place, the way I photograph them causes them to appear as model train sets. By utilizing a shallow depth of field to make parts of the image soft or in focus, and by tweaking the colors, the prints look like old postcards. I try to create illusions that recall a certain American dream, an idealized view of an immediate future typical of the 1950s.

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Portfolio 034

Essay



Ilkka Halso

1965

Finland

Finland

Kitka River, 2004
Lambda C-Print
Mounted on Aluminum

Artist Statement

Text Version

1.12



help quit

During the past 10 years I have been working with subjects concerning science illustration and methods of natural history research. *Restoration* is a series about man's attempt to repair nature by the means of technology and science. In *Museum of Nature* I visualize shelters or massive buildings where big ecosystems could be preserved in a perfect state. These structures would protect forests, lakes and rivers from pollution, and, more importantly, from the actions of man himself.

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Portfolio 035

Essay

Jason Hanasik

1981

United States

United States

Jen/George W., 2005
Chromogenic Print

Artist Statement

Text Version

1.12



help quit

The images presented are selections from a series about identity development and maturation called *One and Other*. Relationships are a series of compromises that do not always leave both members beaming with happiness. It's in finding a friend, partner, or lover who provides security, understanding, care, respect, attention, love, and above all else the freedom to continue to develop as an individual. I hope each image contributes to the visual anthology of what real world interactions look like and help dispel myths developed by the prevailing Judeo-Christian culture about what is right and wrong.

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Portfolio 036

Essay

Arthur J. Hand

1947

United States

United States

1999

Chromogenic Print

Artist Statement

Text Version

1.12



help quit

Over the past seven years, I have photographed my wife through her battle with cancer. In our many years together, she has always been camera shy. But, shortly after her diagnosis, she asked me to make images of her. Initially, it was to have a recorded memory of what her body was before surgery. But the images continued and became something more. They came to show her chemotherapy, radiation, surgery, and the new life she is making after her completed treatment.

I have lost six family members to cancer. I did not understand the disease that has haunted my family. Through my wife's illness, I sought to finally confront cancer. To face my fears. To share in hers. To accompany her in this newly imposed journey. To somehow come to terms with what changes were unfolding in our relationship. Through these images of my wife, I hope to share her journey and the journey of countless women throughout the world.

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Portfolio 037

Essay

James Henkel

1947

United States

United States

Grove #1, 1997
Pigment Ink Print

Artist Statement

Text Version

1.12



help quit

The photographs from the project *GROVE* began while spending a year living in a citrus growing community in Florida. What initially drew me was a response to the pattern and repetition found in any agricultural landscape. Although the first response to this work was formal, I found myself drawn to the ragged edges of these groves; in particular, the areas that had been abandoned yet continued to bear fruit. There is a certain melancholy to a landscape, which is in transition from one use to another, and I always feel it is an education to stand there.

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Portfolio 038

Essay

Frank Herfort

1979

Germany

Germany

from work *Zwischen...Zeit*, 2005
Lambda Print

Artist Statement

Text Version

1.12



help quit

In Western Europe everything is so neatly defined, so specific. A waiting room is a waiting room, an office is an office. In Russia, by contrast, rooms are open to interpretation, many-layered and not so prettified. I noticed that there seem to be many more people just sitting around in them.

In the *Blue Sky* series I make use of the often melancholy atmosphere of a location, influenced by building materials such as marble and dark woods, in order to give emotional states and themes such as isolation and stagnation visible expression. The storyline, these absurd constellations, develops out of the relationship between the people in the photos and the space around them. The moments of life here could go on forever.

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Portfolio 039

Essay

Kristine Heykants

1965

United States

United States

Camden Inn, 2005
Chromogenic Print

Artist Statement

Text Version

1.12



help quit

The artists of the American Pop Art movement fascinate me because of their appropriation of images and symbols from the mass media. I consider myself a pop artist of sorts, drawing imagery from our media-mediated world. Informed by this history of visual culture, I am creating a narrative based on my experience in our culture as a middle class woman and as a consumer of the media. *Media Portraits* represents my effort to create a new reality from a language built on the vocabulary of our visual popular culture.

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Portfolio 040

Essay

Josef Hoflehner

1955

Austria

Austria

Fishing Boat during Blizzard I,
Iceland, 2006
Gelatin Silver Print

Artist Statement

Text Version

1.12



help quit

The photographer has decided to let the work speak for itself.

[Return to Photographer](#)

Portfolio 041

Essay



Joseph O. Holmes

1954

United States

United States

amnh #1, 2005
Ultrachrome Inkjet Print

Artist Statement

Text Version

1.12



help quit

Street photography is my passion—a wild mix of technical and social, every component changing and evolving second by second. This series spins my love of street photography into a radically different environment, a sort of off-the-street photography. The project carried me from sunlight into museum darkness, from rapid-fire to a zen-like slow motion, and forced me to rethink the whole process and purpose of stalking strangers with a camera. These images strip the components of the traditional street photo down to the barest cues: silhouettes gazing out over vast, artificial veldts and jungles.

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Portfolio 042

Essay



Sarah Hoskins

1961

United States

United States

Sunday Morn, 2001
Gelatin Silver Print

Artist Statement

Text Version

1.12



help quit

For me the social process is the art form. I love the process of meeting new people becoming accepted and being able to show their world. I approach my work the same way I try to approach my life—straightforward and honest with compassion and concern for my fellow man. I am not a photographer who snickers behind the lens at their subjects.

Lewis W. Hine said it best, "There were two things I wanted to do. I wanted to show things that had to be corrected. I wanted to show things that had to be appreciated."

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Portfolio 043

Essay

Tiina Itkonen

1968

Finland

Finland

Man I, 2002
Chromogenic Print
Mounted on Aluminum

Artist Statement

Text Version

1.12



help quit

The Arctic has fascinated explorers, adventures, traders and whalers ever since ancient times. Since 1995 I have been searching for my own *Ultima Thule*, my place in the Far North. The lack of haste, the friendliness of the people, and the silence and peace of the landscape have compelled me to return many times to northwest Greenland.

On my first trip to Greenland, I was told I would definitely be coming back. According to a Greenlandic tale, a human being can turn into a *qivigtoq*, run around the fells, live there, and finally die there. My desire to return to Greenland goes beyond reason. On my third trip there I tried to shake off this "madness" and leave it wandering in the northern landscapes, like a *qivigtoq*. I did not succeed.

When I close my eyes I am in Thule, and the silence is perfect.

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Portfolio 044

Essay

Cecilia Järdemar

1974

Sweden

United Kingdom

Returns #30
Chromogenic Print

Artist Statement

Text Version

1.12



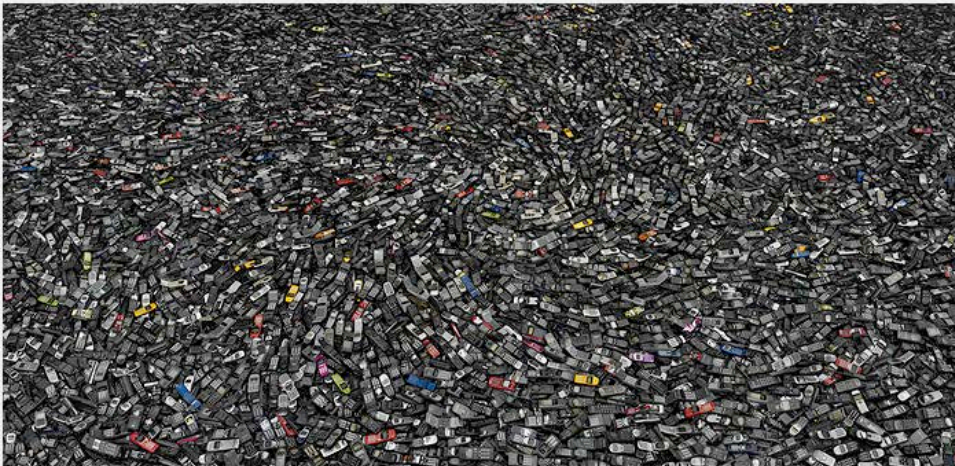
help quit

Returns is made up of portraits of evening commuters waiting for their train to arrive, caught in the twilight world between work and home. The residues of the day linger on their faces and each expression has become an intriguing interface between an unknowable private life and a faceless public space. My work explores the emptiness of modern society and focuses on the solitude of urban life. By highlighting the play of light and color in common locations and situations, I challenge the viewer to reexamine the backdrop to his own everyday life with a fresh eye.

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Portfolio 045

Essay



Chris Jordan

1963

United States

United States

Cell Phones #2, Atlanta, 2005
Ultrachrome Inkjet Print

Artist Statement

Text Version

1.12



help quit

My series *Intolerable Beauty* explores the detritus of American consumerism. I am appalled by our society's excess, yet also drawn into it with awe and fascination. Its immense scale can appear desolate, macabre, oddly comical, ironic, and even darkly beautiful; for me its consistent feature is a staggering complexity.

The pervasiveness of our consumerism creates a seductive mob mentality. Collectively we are committing a vast and unsustainable act of taking, but we each are anonymous and no one is accountable for the consequences. I fear that in this process we are doing irreparable harm to our planet and to our individual spirits.

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Portfolio 046

Essay

Dave Jordano

1948

United States

United States

Door to the Sanctuary, Al Shaddai
Miracle Temple, Chicago, 2004
Digital C-Print

Artist Statement

Text Version

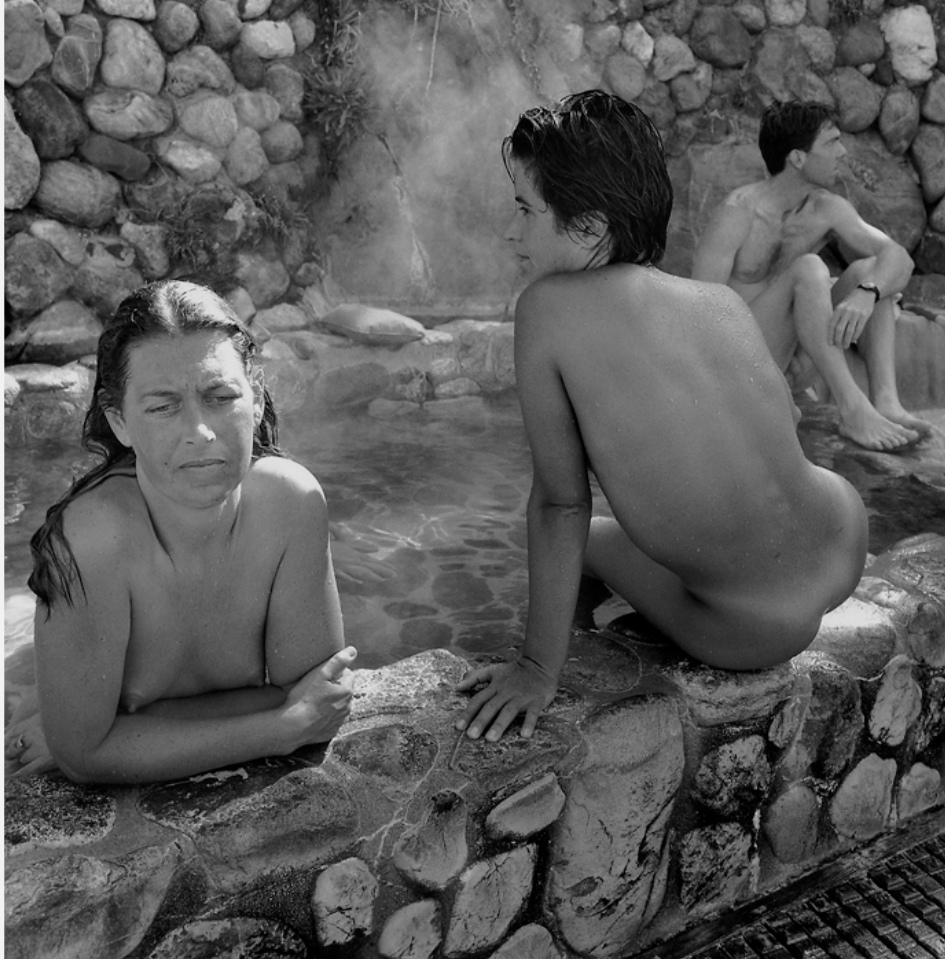
1.12



help quit

My interest lies in documenting interior spaces that have come to symbolize comfort, hope and connectedness for members who have to bear the burden of living in a harsh urban environment crippled with prostitution, crime, drugs, gangs and broken families. Creating the cornerstone for spiritual, moral and intellectual strength, the simple and basic layout of these sites belies the importance of their existence. More than mere places of worship, these photographs of small churches depict one of the connective links to the past and present history of the African American experience. These are simple places of worship filled with messages of self-affirmation and promises of a better tomorrow.

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Portfolio 047

Essay

Ruth Kaplan

1955

Canada

Canada

Mineral Pool, California, 1992
Gelatin Silver Print

Artist Statement

Text Version

1.12



help quit

Bathers explores the social theatre of communal bathing. The project began in the nudist hot springs of California. The duality of being voyeur/participant offered illumination into a private world. From new-age retreats I travelled to Europe and Morocco to experience a more traditional form of bathing ritual. The acceptance of all body types and ages became a component of the work as did the decaying architecture of the spas.

Hedonism, decadence, sensuality, and innocence emerge as elements, but what draws me to this subject is the unique physicality, the way in which people manifest who they are through their bodies.

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Portfolio 048

Essay

Jim Krantz

1955

United States

United States

Cross & Alligators, 2004
Chromogenic Print

Artist Statement

Text Version

1.12



help quit

This project illustrates Cambodia as a life of extremes. Evidence of broken families and ghostly remains of dismembered bodies, victims of Pol Pot's regime, live amongst the ancient temples and architecture that at one time represented a dynamic and vital civilization. Children playfully dive into opaque rivers that serve the multi-purpose of sewer, food source, and a place to bathe. Little boys capture lizards in the Killing Fields, climb trees in search of fruit, all seemingly unaware of the previous atrocities that occurred where they stand. But evidence of the Khmer Rouge insists on resurfacing as the rains and wind erode the land revealing the remains—bones, teeth, and clothes, of the countless precious lives brutally erased during their horrific reign.

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Portfolio 049

Essay

Jeff Krolick

1951

United States

United States

Emigrant Lake 3-19-05 9, 2005
Chromogenic Print

Artist Statement

Text Version

1.12



help quit

These images from *A Natural Order* are not landscapes in the traditional sense but rather, appropriations of the seasonal textures, colors, and shapes from a unique locale—Emigrant Lake, Oregon. By squaring these elements within the camera frame, an order is highlighted which weds the local gestalt of a small niche of the landscape with the photographer's search for a familiar compositional order or, in rare instances, his discovery of a previously unrecognized or unappreciated natural order.

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Portfolio 050
Essay

Joseph Labate

1947

United States

United States

#1878, 2005
Ultrachrome on Cotton Rag

Artist Statement

Text Version

1.12



help quit

Digital technology has rapidly changed how we make and how we think about photographs. It is arguable that since photography's "invention" over a century and a half ago, nothing has had such a profound effect on the medium as the new digital technology.

I am most interested in that space between the traditional definition of photography and the imagery of the newly emerging digital arts. I am not trying to replicate traditional photography with the now available digital tools, yet I am trying to maintain some connection to it. My work draws on both the history and practice of traditional photography and the language of the new technologies.

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Portfolio 051

Essay

Honey Lazar

1950

United States

United States

Winter on the Porch, 2005-06
Gelatin Silver Print

Artist Statement

Text Version

1.12



help quit

I am interested in making photographs that tell stories and confront stereotypes. *Neither Plain nor Simple* is a joyful collaboration between Barbara and me that shows life on an Amish farm in all of its beautiful complexities. Barbara Miller describes why she agreed to be the subject for my project with these words.

"Photography about Amish people was always separated by distance. Photos were taken from a distance, accompanied by written assumptions or fantasies about our lives. It seemed to me that a fogged window separated our worlds. The Amish yearn for a glimpse of the outside world, and the outside world longs for a peek of the plain and simple. I wanted to show my truth, and through my friendship with Honey, I hope we have defogged the Amish. We are one, even though we live in separate worlds."

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Portfolio 052

Essay

Laura Letinsky

1962

Canada

United States

Untitled, #3, 1997 from series
Hardly More Than Ever
Digital C-Print

Artist Statement

Text Version

1.12



help quit

Hardly More Than Ever began as observations of forgotten details, remnants of daily subsistence and pleasure. As the work developed, I became increasingly fascinated with how the camera sees and shows our world, moreover, how it instructs us, and how seeing, wanting, having, and knowing are intertwined.

The still life genre is unavoidably a commentary on society's material-mindedness and the way images promote a kind of promise of attainability. In my pictures, I invite my viewers to ponder the perishable nature of all worldly things, and the evanescence of sensual pleasures.

By photographing the remains of a meal—the stains and resists—I am exploring the formal relationships between ripeness and decay, delicacy and awkwardness, control and haphazardness, waste and plenitude, and pleasure and sustenance.

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Portfolio 053

Essay

Louviere + Vanessa

1971, 1970

United States

United States

Figure 978-1
Blood-Toned Lysonic Inkjet
on Gampi with Wax

Artist Statement

Text Version

1.12



help quit

We were born in the age of reason, but we live in New Orleans. Time here has no context, we are frozen in an old moment, but continually aging. This contradiction of time and place surrounds us when we make photographs. We create what we think we see.

With "creature" we discovered the symbols and goals of photography itself— stopping time, preserving, idolizing, explaining, and mystifying. We have created an ambiguity that has begun asking more questions of us than they answer.

Like the old adage that every picture tells a story, our photos also have a *tail*.

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Portfolio 054

Essay

Gregori Maiofis

1970

Russia

Russia

Politics Makes Strange Bedfellows,
from Proverbs series, 2005
Bromoil Print

Artist Statement

Text Version

1.12



help quit

The photographer has decided to let the work speak for itself.

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Portfolio 055

Essay

Stephen Marc

1954

United States

United States

Untitled, 2002

Digital Photomontage / Pigment Print



Artist Statement

Text Version

1.12



help quit

I am a photographer and digital montage artist whose work explores the African Diaspora. For the last six years, I have been documenting the Underground Railroad, building images that individually describe these historic sites inside and out. In order to tell this story more completely, I began a companion series that addresses the larger institution of slavery. These montages metaphorically weave together remnants of slavery—plantation structures, documents, and artifacts—with other Black historical and contemporary cultural references, in addition to the Underground Railroad. My work is visually interpretative, bearing witness to and recontextualizing African American history, which is American history.

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Portfolio 056

Essay

Fredrik Marsh

1957

United States

United States

Industrial Area, Königsbrucker Strasse,
Dresden, 2002
Pigment Inkjet on Rag



Artist Statement

Text Version

1.12



help quit

While spending three months in Dresden, Germany on an artist's grant in 2002, I became interested in the remains of the East German Communist-controlled industrial-military complex and its rebuilding and reconstruction. My large-scale panoramic photographs demonstrate the juxtapositions and ironies still abundant in the post-communist world, showing the old and the new as well as the grandeur and the decay of those once-majestic buildings.

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Portfolio 057

Essay

Denise Prince Martin

1968

United States

United States

Eleven, 2005
Chromogenic Print

Artist Statement

Text Version

1.12



help quit

My photographs are not portraits so much as constructions. Their elements are coded with a broad range of cultural symbolism. One may be wearing something inappropriate for where one is located. Another may be carrying an unusual object. Like a misbehaving advertising photograph, it's obvious something is being conveyed but it's unclear exactly what that is.

Narrative is both implied and disrupted. Meaning is turned on its head. Coming up with a plausible explanation means creating narratives that hinge on the playful and absurd. The final message lies somewhere in the intersection of the pedestrian and archetypal.

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Portfolio 058

Essay

Edgar Martins

1977

Portugal

United Kingdom

Untitled, from the series
The Rehearsal of Space, 2005
Chromogenic Print

Artist Statement

Text Version

1.12



help quit

A stage for the encounter with the everyday, my work calls to our attention that all is flow, all boundaries are provisional, all space is permeable. It is the setting for spatial and temporal dislocation. Spaces are primed with a sense of purpose, yet they are marginal, fragmented, and dispersed. In the delicate weight of these landscapes, human perception seems to enter a different register. Space cannot be essentialized as absolute form; it expresses contingency, it is fluid, relational, and migratory. It demands a more heterogeneous conception. In my work there is a permanent ambivalence between poetic-failure and the promise of success.

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Portfolio 059

Essay



Will May

1964

United States

United States

Long Walk, Page 10, 2006
Mixed Media

Artist Statement

Text Version

1.12



help quit

These pictures are from a body of work called *Long Walk*. They are made using my photographs, anonymous photographs, scanned objects, and drawings. I exhibit these pictures in various forms: as a group of prints, as a book, or as temporary tattoos for the body.

I am interested in the process of transfer—through activity in exchange for objects, and through adjustments by viewers carried beyond the gallery. Collection, arrangement, and change are important elements of this work.

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Portfolio 060

Essay

Paula McCartney

1971

United States

United States

Bird Watching
(orange tree thrush), 2004
Chromogenic Print

Artist Statement

Text Version

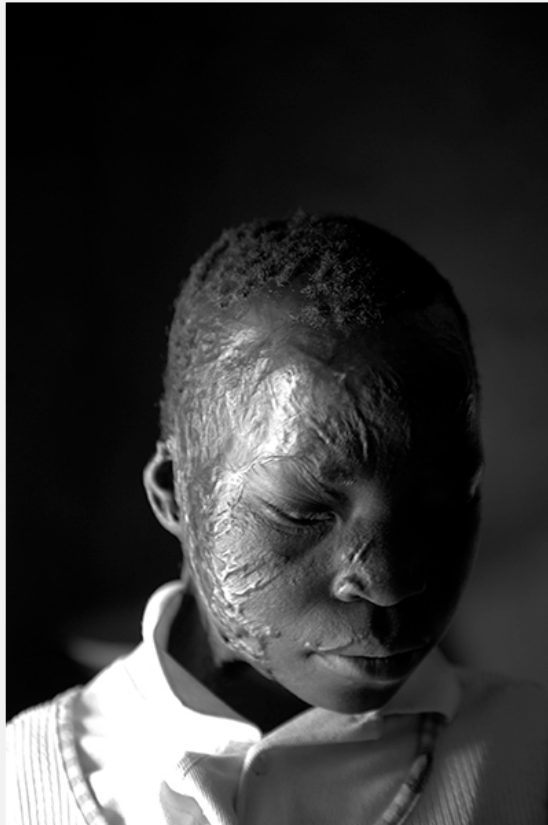
1.12



help quit

Bird Watching combines varied natural settings with carefully placed craft store songbirds to create enhanced landscapes, ones that are more idyllic than those that naturally exist. Walking in the woods, I would stop to look at the birds, but was always frustrated that they were too far away, moved about too quickly, or refused to land in an appropriate composition. I decided to take control, buy my own birds, and create and photograph these idealized scenes that I fantasized about, where songbirds perched patiently on trees as I moved through the woods and photographed them.

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Portfolio 061

Essay

Heather McClintock

1969

United States

United States

Akullu Evelyn, Abia, 2006
Ultrachrome Inkjet Print

Artist Statement

Text Version

1.12



help quit

In Africa I found my passion for documenting the interconnectedness of us all—the human struggle and the human spirit, life and death, war and love. My desire is to continue to focus on the strength and grace of the Acholi people in northern Uganda. Ravaged by both mental and physical cruelties resulting from a brutal 20-year civil war, they are a people whose spirit survives and perseveres despite the overwhelming adversity and despair of their wartorn inner landscape.

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Portfolio 062

Essay

Corrie McCluskey

1959

Cuba

United States

No No No, Cell #34, A-Block,
Alcatraz, 2001
Gelatin Silver Print

Artist Statement

Text Version

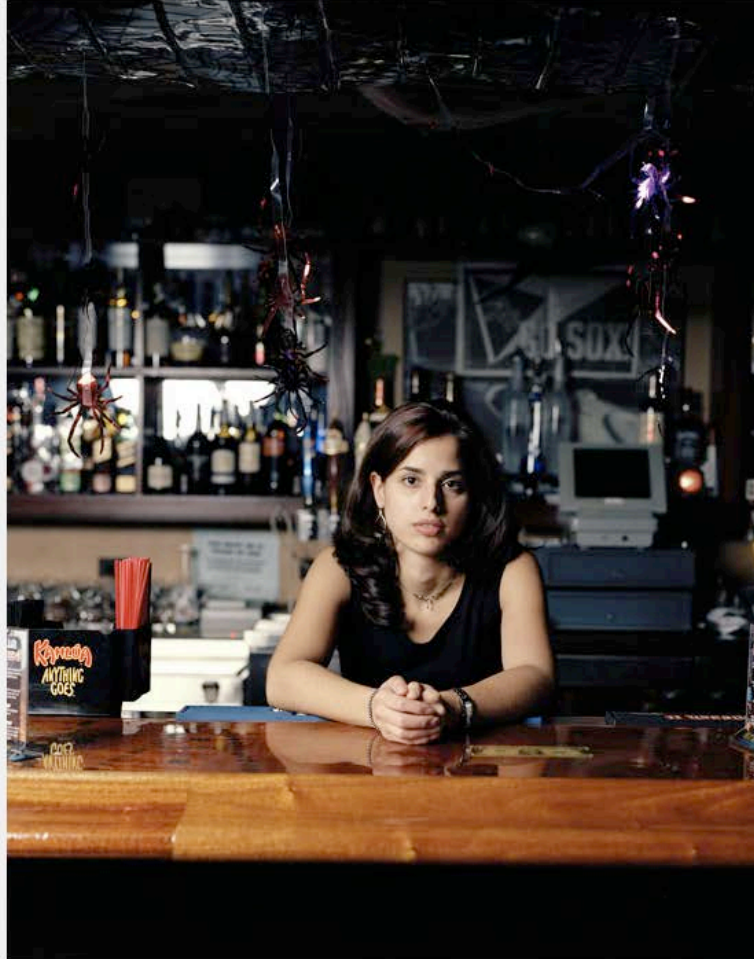
1.12



help quit

I consider myself a social documentary photographer, although often you won't see people in my pictures. The subject of "place" is a prime concern, and I'm drawn to certain cultural artifacts: buildings, warehouses, prisons, train stations, cityscapes, graffiti and architectural details. The unifying element is that they've all been touched by the human hand in some way and many are in settings that people have left behind like empty skins. In addition to toned fiber prints, I'm also creating handmade editioned artist books, which allow me to include narrative with the images and present the work in a more intimate format.

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Portfolio 063

Essay

Deborah Guzmán Meyer

1977

United States

United States

Lisa, Brian's Charhouse,
West Chicago, IL, 2005
Chromogenic Print

Artist Statement

Text Version

1.12



help quit

At this point in history, Americans, particularly women, find themselves revisiting dilemmas about work, marriage, careers, and equality. Women who came of age believing they could be all and have it all are reconsidering their choices, questioning traditional assumptions as well as once-radical alternatives.

In the series *For the Time Being* I seek to portray real women facing these diverse and profound personal choices as they approach their 30s, and explore how their lives have changed as a result of them. Each woman is finding answers in a particular and personal way, and my photographs depict women as individuals, often in the sanctums of their homes or workplaces, alone or with the people with whom they share their lives.

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Portfolio 064

Essay

Jonathan Moller

1963

United States

United States

Ana holds an exploded mortar shell that the Army fired at her community during an offensive in 1989, Quiché, Guatemala, 1993
Gelatin Silver Print

Artist Statement

Text Version

1.12



help quit

These are stories of life and death, of hope and despair, and of struggles for survival, respect, and truth. Twelve years ago, in the profoundly beautiful mountains and jungles of Guatemala, I joined my passions for photography and social justice. It is my hope that in some way this work speaks to my vision as an artist and an activist. Most importantly I hope this work speaks to the lives of those in Guatemala that survived and resisted death and exploitation, who continue to struggle for their basic rights, their survival, and their dignity, and to those who were killed but whose memories live on.

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Portfolio 065

Essay

Katharina Mouratidi

1971

Germany

Germany

#1, from Breast Cancer series, 2000
Chromogenic Print

Artist Statement

Text Version

1.12



help quit

In the series *Breast Cancer*, I have portrayed 22 affected women between the ages of 25 and 63. I found all of them through the placement of short advertisements and did not select them, but accepted them in the sequence of their phone calls, so as to give all women who were interested the opportunity to participate, independent of their physical state.

My intention was to photograph them as they wanted to present themselves in front of the camera and in public, therefore they had no other responsibility to pose in the way they would like to be seen and represented in our society.

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Portfolio 066

Essay

Alex ten Napel

1958

Netherlands

Netherlands

Jisse, 2004
Chromogenic Print

Artist Statement

Text Version

1.12



help quit

Water washes the mask from your face and reflects your deepest self.
After a dive the water sings in your ears.
It flows over your skin.
In your nose, your mouth and your eyes.
You feel the water around you, inside you.
Dissolved you turn to water.

The last bit of water trickles down your ear onto the pillow.
Startled you stir from a dream.

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Portfolio 067

Essay

Dan Nelken

1946

Israel

United States

Half Naked:
Cobelskill County Fair, 2003
Chromogenic Print

Artist Statement

Text Version

1.12



help quit

There are two million farms remaining in America, of which 565,000 are family operations. As 330 farmers leave their land every week, family-based farming is struggling to retain its economic relevancy in rural communities. One event that reflects upon this venerable lifestyle is the county fair, many of which have been part of the American way of life for more than 160 years.

For six years I have photographed 13 county fairs throughout New York State, and returned to many of them yearly, in an attempt to capture the essence of this agricultural rite through portraits of those who participate in a vanishing American tradition.

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Portfolio 068

Essay

Suzanne Opton

1950

United States

United States

Soldier: Bruno, 2004
Digital Print

Artist Statement

Text Version

1.12



help quit

We all experience strategic moments when we feel most alive. These are the moments we will always remember, be they transcendent or horrific. After all, what are we if not our collection of memories? By photographing soldiers, I wanted to look into the face of someone who had seen something unforgettable.

I asked them to lay their heads on the table. The head at rest becomes a straightforward object, a piece of fallen statuary. The implication of being shot down was not lost on these men and women, and the pose is also intimate—like seeing someone opposite you with their head on a pillow.

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Portfolio 069

Essay

Louie Palu

1968

Canada

Canada

Contract shaft miner preparing to
muck out the bench of the
Louvicourt Mine No. 1 shaft at the
2500 ft. level station, Val d'Or,
Quebec, Canada, 1994
Gelatin Silver Print

Artist Statement

Text Version

1.12



help quit

My work is the result of a 12-year journey through Canada's richest mining regions. The photographs show the people, land, and work involved in some of the world's deepest and largest underground mining operations. The images chronicle daily life and the conflict between corporations and labor. The result is a reflection on the relationship between industry, the environment, and the human race.

As the son of immigrant laborers, I have always been fascinated by the politics of work. By examining the social issues surrounding workers, we gain a clearer understanding of class structure and the ongoing power struggles in the global economy.

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Portfolio 070

Essay



Pavel Pecha

1962

Slovakia

Slovakia

Untitled, 1994
Brown Toned Gelatin Silver Print

Artist Statement

Text Version

1.12



help quit

The photographer has decided to let the work speak for itself.

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Portfolio 071

Essay

Gilles Perrin

1947

France

France

Orro Gola, Tsamai tribe at Weyto,
Luka village, Ethiopia, 2005
Gelatin Silver Print

Artist Statement

Text Version

1.12



help quit

I am a photographer of the human heritage. Among the multitude of images which surround us, I want my work to be seen as the opposite of an aesthetism that is easy to read and superficial. I try not to abuse the aura of authenticity found in photographs. I attempt to present people in their complexity and their dignity. Simplicity and subjectivity are the tools which allow me to see. My goal is to make the viewers of my images look at themselves; and decide whether or not to look away.

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Portfolio 072

Essay

Joel Pickford

1956

United States

United States

Fog and Slave Quarters,
Evergreen Plantation,
Louisiana, 2005
Inkjet Print

Artist Statement

Text Version

1.12



help quit

"The past isn't dead; it isn't even past," wrote William Faulkner. I have spent the last decade photographing the Creole world of southern Louisiana, one of America's most culturally and geographically anachronistic regions. The goal of my project is to distill its essential themes into visual poems. I have chosen to use a 5" x 7" view camera, whose large size and complicated accoutrements necessitate a slow, contemplative approach to photography. For me, the most enduring images are both narrative and inherently mysterious; their power lies in the chasm between what they tell you about the subject and what they don't.

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Portfolio 073

Essay

Melissa Ann Pinney

1953

United States

United States

Emma & Jacqueline, 2004
Chromogenic Print

Artist Statement

Text Version

1.12



help quit

For me, making photographs is grounded in the attentive observation of the world. I have come to understand that such mindfulness is rewarded by pictures more authentic and more mysterious than I might have imagined beforehand. The Biblical imagery, importance of ritual, and sacramental view of life I experienced in my Catholic girlhood are deeply embedded in the way I see. My subjects are the familiar people and places that constitute day-to-day family life. I am interested in experiences of loss and redemption, the cycle of the seasons and the passage of time.

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Portfolio 074

Essay

Colleen Plumb

1970

United States

United States

Fair Goose, 2003
Chromogenic Print

Artist Statement

Text Version

1.12



help quit

My photographs investigate the different ways 'nature'—whether real or artificial—appears in an urban environment. This work focuses on the relationship humans have with animals, how we coexist with the natural world, and the disappearance of it within the urban space. My work looks at how humans live with animals, how they define us, and how we define them in relation to us. In doing so, I explore simulation, consumption, destruction, and reconstruction of the natural world. I question how the human connection to the rest of nature is often developed through assimilation and appropriation.

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Portfolio 075

Essay

Janet L. Pritchard

1956

United States

United States

Freshly Plowed Field, 2002
Digital Print

Artist Statement

Text Version

1.12



help quit

Dwelling: Expressions of Time is a series of photographs about a sense of place grounded in an awareness of the influences that have shaped that place. I photograph the land with an eye turned toward marks left by both human and natural forces. The ways in which these remains of the past form a backdrop to everyday life in this region is new to me and so I am sharply aware of them. I feel the image of the stone wall, which has come to symbolize New England and the region's glacial past in a way that is often clichéd, as a constant reminder of those who lived here before us. This is a powerful force.

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Portfolio 076

Essay

Angelika Rinnhofer

1962

Germany

United States

Menschenkunde II, 1997
Chomogenic Print

Artist Statement

Text Version

1.12



help quit

My photographs capture the lighting and composition of Renaissance painting. My inspiration comes from early modern painters famous for linking beauty and psychological insight—at least according to Jakob Burckhardt, the 19th century Swiss art historian responsible for establishing the Renaissance as the beginning of modern aesthetic sensibility. In the portraits of my series *Menschenkunde*, I try to show the ambiguity of historical portraiture.

My most recent series *Felsenfest* refers to icons of Western civilization. I photograph invented scenes from lives of Christian martyrs. I hope to make the viewer aware of the subjectivity of art and history, and to evoke critical examination of images.

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Portfolio 077

Essay



Linda Foard Roberts

1961

United States

United States

Portrait of My Father, 2005
Toned Gelatin Silver Print

Artist Statement

Text Version

1.12



help quit

The oval I use is a direct connection to portraits from the 1800s. As we rush to be new, we can't avoid that we will all soon be part of the past. The underlying voices in my work are the cycles of life, its fragility, and the steadfast passing of time. We have all felt the sorrow of loss or the anticipation of it. My records are of my aging father, still lifes, and the Southern landscape. I use a 5" x 7" view camera and prefer the imperfections found in old lenses.

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Portfolio 078

Essay

Simon Roberts

1974

United Kingdom

United Kingdom

Departure Lounge,
Magadan Airport, 2004
Chromogenic Print

Artist Statement

Text Version

1.12



help quit

Motherland is a bold visual statement about the nature of contemporary Russia, fifteen years after the collapse of the Soviet Union. I traveled throughout Russia for a year making pictures in over 200 locations and creating an extensive photographic account of the world's largest country. My images are not clichéd representations of a Russia ground down by poverty and despair. Rather, they present a beautiful and awe-inspiring land, with a dignified people empowered by a growing optimism and a deep-rooted sense of national esteem.

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Portfolio 079

Essay

Stuart Rome

1953

United States

United States

"Whorl," Bali, 1992
Gelatin Silver Print

Artist Statement

Text Version

1.12



help quit

My photographs of forests and gardens portray the wilderness as something that the imagination requires, a place to deal with chaos and loss. Whether they are the tropical landscapes of Indonesia or the urban woodlands near my home in Philadelphia, I hope to show an unconscious world that needs to be tamed and explored to find out who we are.

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Portfolio 080

Essay

Frank Rothe

1972

Germany

Germany

German Guns
Chromogenic Print

Artist Statement

Text Version

1.12



help quit

Weapons change situations and reactions. That is also the case with pictures. Imagine a portrait of a thirteen-year-old girl. Now imagine her with a weapon in hand. The weapon may convey a sense of power, poverty, anger, or sexuality, among other interpretations. I leave it to the viewer to draw his or her own conclusion.

I am also interested in stereotypes. Unlike America, a gun in the hand of a German is a rarity. The weapon appears more irritating than threatening.

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Portfolio 081

Essay

Sara C. Rytteke

1970

Sweden

United States

Standards of Beauty:
Like Barbie, 2005
Inkjet Print



Artist Statement

Text Version

1.12



help quit

I am interested in how we are influenced by mass media and the popular western cultural ideal represented by toys and women's magazines, in relation to identity. In my work I examine and interpret visually how the values of popular culture play a part in our lives. By styling an ordinary looking woman, in this case myself, and putting her on a magazine cover, by making her into a doll or placing her into the world of Barbie I hope to challenge the idea of the beauty as perfection as well as the shallow portrayal of identity.

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Portfolio 082

Essay

Michelle Sank

1953

South Africa

United Kingdom

Bronwyn, 2004
Chromogenic Print

Artist Statement

Text Version

1.12



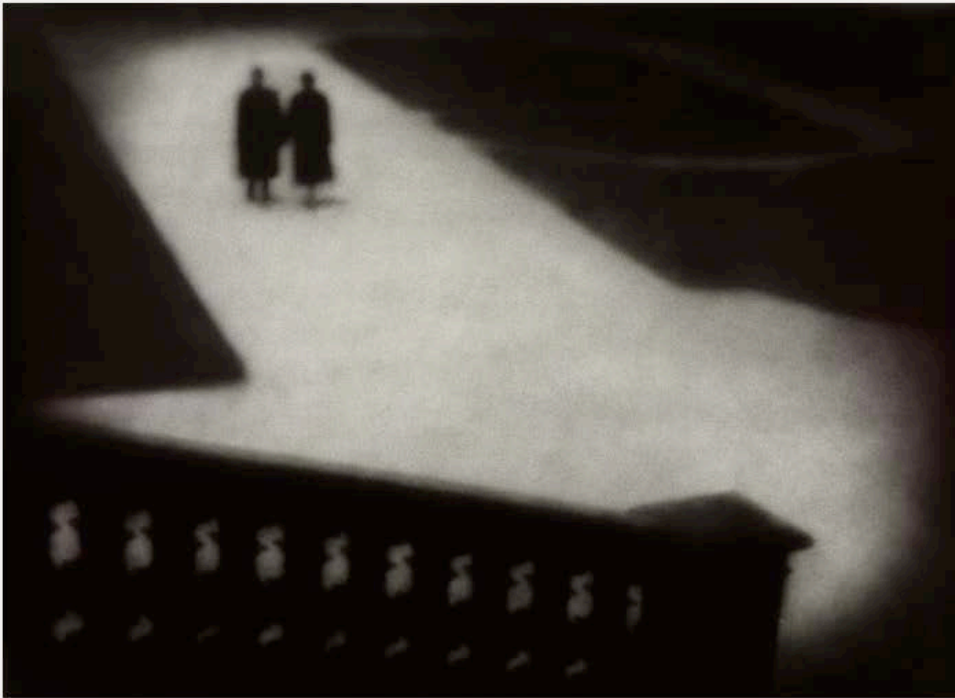
help quit

Originating from South Africa but now residing in the U.K, I have always encompassed issues around social and cultural diversity in my work. Coupled with this has been my captivation with the exotic, the spectacular and the colorful. My photography has exclusively involved documenting people within the portraiture genre. I feel my strength as a photographer lies within this field, where I am able to establish a relaxed and empathetic working relationship with my subjects. This is reflected in both the spontaneous street work I undertake, as well as in the various residencies commissioned by galleries.

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Portfolio 083

Essay



Rocky Schenck

1964

United States

United States

Dresden, 1995
Gelatin Silver Print

Artist Statement

Text Version

1.12



help quit

I consider my images to be illustrations of my conscious (and perhaps subconscious) dreams, emotions, and longings. I take my camera with me everywhere and I try to remain open to whatever life shoves, or gently places, in front of me. I look for images that tell a story or provide some element of a dramatic narrative. Of course, sometimes it's a matter of being swept away by the haunting beauty of nature, which provides constant inspiration and solace. If I'm depressed or melancholy, I can wander somewhere with my camera and usually turn my mood around by stumbling upon something unexpected and wonderful.

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Portfolio 084

Essay

Lauren Semivan

1981

United States

United States

Scrawl, 2005
Inkjet Print

Artist Statement

Text Version

1.12



help quit

French philosopher Blaise Pascal writes: "man lives between the abyss of the infinitely large and the infinitely small. The voyage of variations leads into that other infinitude, into the infinite diversity of the interior world lying hidden in all things."

My series *Imaginary Science* is based on the experiment, on the idea that we cannot really know something until we have directly experienced it and incorporated that principle into our lives. I invent imaginary scientific experiments utilizing staged environments, the potential rhyming of objects, the coded language of gestures, and the figure as narrative tool.

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Portfolio 085

Essay

Matt Siber

1972

United States

United States

Untitled #3, 2002
Inkjet Print



Artist Statement

Text Version

1.12



help quit

Through the media of photography and digital imaging, I create works that deal with popular media, culture and mass communication. I am particularly concerned with power and control on a large scale where forces and influence are exerted between large groups of people through advertising, news agencies, corporate branding and government propaganda. My work is an effort to create awareness of these influences in the hope of resisting the hegemony of a money-driven, consumer culture.

As a result of this interest, much of my work addresses the nature of communication, both visual and literary. I am intensely interested in the ways in which we communicate as a culture particularly in terms of text, image, and graphics.

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Portfolio 086

Essay

Kerry Skarbakka

1970

United States

United States

Stairs, 2002
Chromogenic Print

Artist Statement

Text Version

1.12



help quit

Philosopher Martin Heidegger described human existence as a process of perpetual falling, stating that it is the responsibility of each individual to "catch oneself" from our own uncertainty. My work is in response to this delicate state. It questions what it means to resist the struggle, to simply let go, and the consequences of holding on. The images stand as reminders that we are all vulnerable to losing our footing and grasp, symbolizing the precarious balancing act between the struggle against our desire to survive and our fantasy to transcend our humanness.

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Portfolio 087

Essay

Hrvoje Slovinc

1976

Croatia

United States

Albert Gonzales and Jeff Greg,
East Harlem, NY, 2006
Digital C-Print

Artist Statement

Text Version

1.12



help quit

Partners in Crime focuses on same-sex couples that have been living together for an extended period of time, 18 years on average. In these photographs I'm trying to capture the public face that society mandates for same-sex couples. Even though these wedding portraits were taken in their homes, they appear to be both physically and emotionally disconnected. In many ways that is how they are told they should behave. Thus, in conflating images of stiff, traditional marriage poses and contemporary domestic spaces, I have sought to normalize what is still a hotly contested relationship in American society.

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Portfolio 088

Essay

Aline Smithson

1953

United States

United States

Arrangement in Green and Black #3,
Portrait of the Photographer's Mother,
2003
Hand Colored Gelatin Silver Print

Artist Statement

Text Version

1.12



help quit

This series had serendipitous beginnings. I found a small print of Whistler's painting, *Arrangement in Grey and Black: Portrait of the Painter's Mother*, at a neighborhood garage sale. I wanted to explore the idea of portraiture, the strong compositional relationships going on within Whistler's painting, and the evocative nature of unassuming details. The historical context is expanded with hand-painting and humorous connections.

My patient 85-year-old mother posed in over 20 ensembles, but unfortunately passed away before seeing the finished series. I am grateful for her sense of humor and the time this series allowed us to be together.

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Portfolio 089

Essay

Maggie Taylor

1961

United States

United States

Adrift, 2005
Pigmented Inkjet Print

Artist Statement

Text Version

1.12



help quit

For more than nine years I have been using a flatbed scanner instead of a traditional camera as my primary tool for recording and interpreting the objects I collect. Many of these images begin with 19th-century photographs (tintypes, ambrotypes or Daguerreotypes) that I scan and enhance. I work very spontaneously and intuitively, trying to come up with images that have a resonance and a somewhat mysterious narrative content. There is no one meaning for any of the images, rather they exist as a kind of visual riddle or open-ended poem, meant to be both playful and provocative.

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Portfolio 090

Essay

Esther Teichmann

1980

Germany

United Kingdom

Diptych I, 2004
Chromogenic Print

Artist Statement

Text Version

1.12

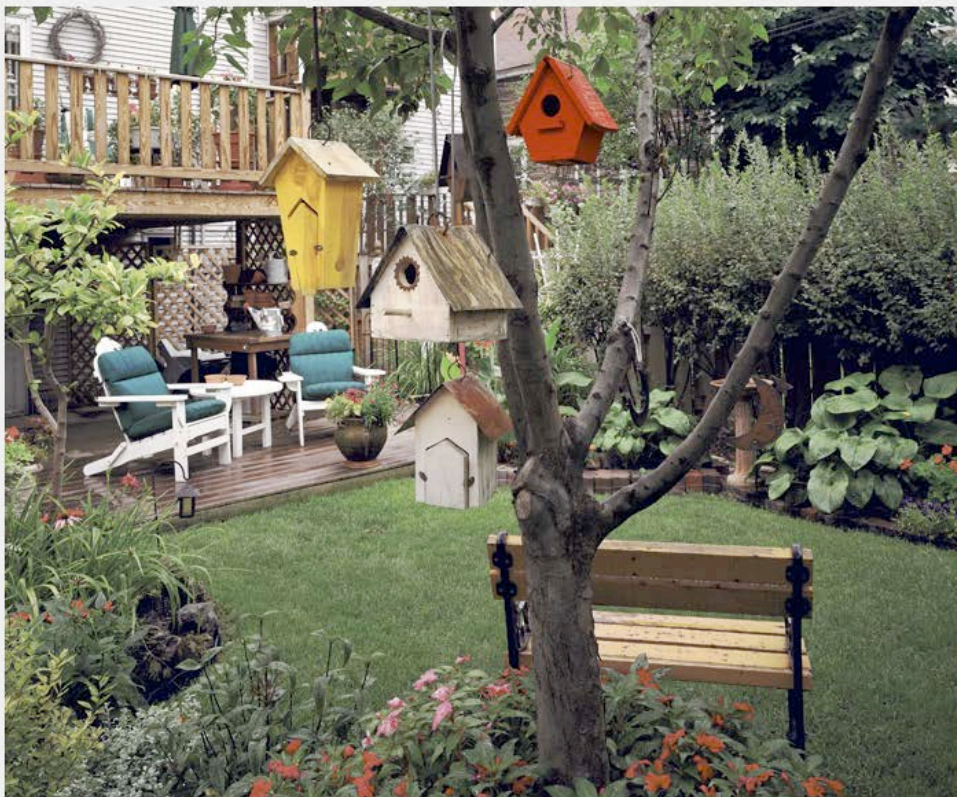


help quit

The maternal body invokes separation and loss. A child feels his or her mother's body to be a continuation of his or her own. Therefore the reassurance of the mother's continuous physical existence is constantly endangered by the terrifying possibility of its disappearance and the overwhelming realization of her mortality.

The series title *Stillend Gespiegelt* binds together the relationship between the maternal body, the liquid and the photograph in its use of the German "stillend," which means both breastfeeding, quieting and making still/static. "Gespiegelt" translates to "mirrored," as the act of nursing requires both physical stillness of mother and child, as the two concentrate on one another, their stances and state of fascination mirrored in this momentary decentering of the self in place of this overwhelming presence of the other.

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Portfolio 091

Essay

Brad Temkin

1956

United States

United States

Birdhouses — Chicago, IL, 2000
Inkjet Print

Artist Statement

Text Version

1.12



help quit

I believe that what one “sees” is no accident, and is directly influenced by one’s own experiences. These intimate spaces are places of refuge; a place where one can read, meditate, and relax. They are a place of beauty. These gardens are metaphor—private places one goes to. These private places encourage shared moments between the viewer and the photographs, as well as the people behind the gardens. I exaggerate certain colors in order to lead the viewer; the colors become hyper real, changing these gardens into magical places—allowing viewers to enter the space and inviting them to escape into their own minds.

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Document E13
8" x 8" glass plate positive: scratches, cracking, chipped edges
Winter Dig Site circa 2005
Peace celebrating in the Serotonin pools of the 5-HTP Basin.

Portfolio 092

Essay

Paul Thulin

1971

United States

United States

Document E13, 2006
Digital C-Print

Artist Statement

Text Version

1.12



help quit

Performance and improvisational play are essential components of my photographic projects. Over the years, this creative technique has resulted in the production of bodies of work I categorize as “personal mythologies.” *Dissolving Boundaries of The Self: A Rhizomatic Psycho-History* is a sequential archive of imagery that presents an ever-evolving history of my psyche. The images are expressions of my memories, cultural influences, physical impulses, and other illusive subconscious desires. The series aims to explore the complex relationship between truths revealed within an autobiographical examination.

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Portfolio 093

Essay

Anna Tomczak

1948

United States

United States

Alabaster and Amaranth, 2004
Polacolor 20 X 24 Image Transfer

Artist Statement

Text Version

1.12



help quit

My photographs are about intuition, persistence of life, and measuring a sense of time, while holding something tangible in my hands.

I create by combining artifacts and botanicals, often with human or animal figures and portraits. These constructions are fused with kinetic energy. Extended exposures allow sparklers, melting ice, and movable objects to leave an erratic impression. The studio is a mess of props, with botanicals and textiles in the dressing room, and a frozen still life on its way by taxi.

The large format, unique process of image transfer is my technical venue, dyes are infused into paper, the negative discarded.

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Portfolio 094

Essay



Paul Turounet

1962

United States

United States

Migrant (identity unknown),
Tijuana, BCN, Mexico, 2002
Pigment on Aluminum Mounted on
Salvaged Steel Border Wall

Artist Statement

Text Version

1.12



help quit

We're Looking For explores the cultural, psychological, and emotional concerns of undocumented migrants seeking to cross the U.S.–Mexico border. Through my photographs, the faces of this experience are revealed and begin to convey the difficulties, challenges, and enduring spirit of leaving behind the known for the unknown. It is my hope that the viewer will begin to contemplate our collective need to get to a place we all desire.

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Portfolio 095

Essay

Brian Ulrich

1971

United States

United States

Granger, IN, 2003
Lightjet C-Print

Artist Statement

Text Version

1.12



help quit

In 2001, citizens were encouraged to take to the malls to boost the U.S. economy through shopping. The *Copia* project, a direct response to that advice, is a long-term photographic examination of the excesses of the consumer-dominated culture in which we live. *Copia* explores not only the everyday activities of shopping, but the economic, cultural, social, and political implications of commercialism and the roles we play in self-destruction, over-consumption, and as targets of marketing and advertising. By scrutinizing these rituals, I hope that viewers will evaluate the increasing complexities of the modern world and their own role within it.

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Portfolio 096

Essay

Garie Waltzer

1947

United States

United States

Overpass #1 / Shanghai, China, 2005
Piezotone Pigment Print

Artist Statement

Text Version

1.12



help quit

A place is a detailed organism with structure, flow, synchronicity, and collective narrative. Its layered history is woven into its psychological fabric and embedded in its visual landscape. Past and present reside simultaneously. In my views of cities and towns, I've photographed public gathering spaces—parks, piazzas, pools and busy streets—as witness to the perpetual narrative of habitation and the transformative connections of people and place. Using elevated vantage points and deep vistas, these views position the serendipity of the street inside a more formal observance of place, and allow for an appreciation of the fugitive content that constitutes our everyday environment.

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Portfolio 097

Essay

Hiroshi Watanabe

1951

Japan

United States

Ellis Island 2, New York, 1999
Toned Gelatin Silver Print

Artist Statement

Text Version

1.12



help quit

I go to places that captivate and intrigue me. I immerse myself with information on the places prior to leaving, but I have no firm, preconceived ideas about what I intend to photograph. At times, I envision images I'd like to capture, but when I actually look through the viewfinder, my mind goes blank and I shoot whatever catches my eye. The photographs I return with are vastly different from my original concepts, but I believe there's a thread that connects all of my work—my personal vision of the world as a whole. That is why I continue to photograph.

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Portfolio 098

Essay

Joel Whitaker

1961

United States

United States

REFERENT #54, 2004
Pigment Based Inkjet Print

Artist Statement

Text Version

1.12



help quit

I am interested in the family photograph as a physical and metaphorical thing, a piece of paper that transcends all other pieces of paper—a reliquary of memory, hope, and utopian dreams. In the photographs, entitled *Referent*, I look to redefine and reinvent the family snapshot and explore its greater mysteries by interacting with the image and the physical piece of paper on which it is printed. Through a varied method of mark-making and alteration, I intend to draw attention to the often overlooked, and, in many cases, more poetic nature of the material and image.

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Portfolio 099

Essay

Jeongmee Yoon

1969

South Korea

United States

The Pink and Blue Project -
Emily and her pink things, 2005
Digital Print

Artist Statement

Text Version

1.12



help quit

This project began with my daughter. My five-year-old daughter loves pink. She wants to wear only pink clothes and own only pink toys and objects. My daughter is not unusual. Most other little girls in the United States and South Korea love pink clothing, accessories, and toys. This phenomenon seems widespread among various ethnic groups of children regardless of their cultural backgrounds. This preference is the result of cultural influences and the power of pervasive commercial advertisements such as those for Barbie and Hello Kitty. Through advertising, customers are directed to buy blue items for boys and pink items for girls.

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Portfolio 100
Essay

Barbara Yoshida

1945

United States

United States

Ring of Brodgar Stone—
Moonlight, Orkney, Scotland, 2003
Photogravure Print

Artist Statement

Text Version

1.12



help quit

In 2003, I pitched my tent next to the ancient Ring of Brodgar in Scotland and photographed from evening until dawn. That was the beginning of a series of images from Sweden to Spain featuring various megalithic, standing stones.

There is a timeless quality about these stones that gives them enormous power. They are connectors to people who lived a long time ago and were probably not that different from us—they lived, loved, laughed and cried as much as we do. And, at the same time, the stones are a link to the future and to the people who will follow us.

I have stood alone at night by an ancient stone circle, with a brilliant, starry sky overhead and the moon reflecting on a Scottish *loch* below me, the silence broken only by the sound of a cricket, and felt the wonder of humanity's connection with the cosmos and with whatever force it is that holds everything together.

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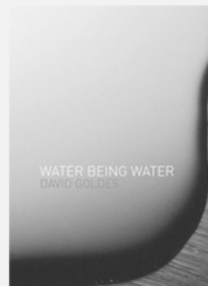
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Another recent WSU publication:

Photographer David Goldes creates photographic still lifes from scenes of scientific experiments that explore water, electricity, air movement, wind, and breath. Goldes manipulates and documents the phenomena to illustrate science's omissions, invoking metaphor, memory, narrative and emotion. The artist's first book features essays from prominent science and art writers Philip Ball and Vince Leo.

54 pages, 21 plates/illustrations,
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