

EXPOSURE 2013

THE 18TH ANNUAL PRC JURIED EXHIBITION

June 4 – July 27

Photographers

Christine Collins

Keiko Hiromi

Dave Jordano

Thomas Ladd

William Rugen

Bryan Schutmaat

Tara Sellios

Frank Ward

It is a real honor to be invited to jury this year's PRC *Exposure* show, especially in my own hometown. The experience of seeing so much new work all in one "go" is always both exciting and humbling. As curators we often find ourselves focusing on the work of already established photographers at art fairs, galleries and other museums, but less and less on students, amateurs—even mid-career artists—in schools, studios, and alternative spaces. Opportunities like this (and the time to undertake them) don't come along as often as many of us would like, and this is one of the reasons I especially enjoy jurying exhibitions like *Exposure*.

The process of narrowing down the field of more than 200 photographers to just eight finalists was especially challenging this year. The scope of the work was impressive and the technical mastery extremely strong. Whether created with digital or film technologies or, in a few cases, alternative processes, I was surprised to find so much of it fresh and original. Judging by the submissions, our long-running fascination with empty interiors and crumbling architecture is still going strong, but it is balanced by a renewed concern for the natural environment and man's indelible mark on the landscape. Another striking characteristic of much of the work was its emphasis on nature and abstraction—in the form of fire, ice, smoke, sand, and water—something particularly challenging to capture in photography, the most indexical and direct of mediums. And although portraits were a surprisingly small subset of the whole, a number of photographers expertly chronicled the lives of others—as far flung as Cuba, India, Korea, Hong Kong, and Siberia—while some worked closer at hand—documenting fisherman in Louisiana, off-season workers on Cape Cod, or children playing on a sea wall in Revere.

My goal was to select those artists whose photographs I found myself replaying over and over in my mind, but also to choose pieces that best represented the range of work submitted and made for an interesting exhibition. I was especially attracted to pictures that blurred the boundaries of traditional genres and drawn to innovative still lifes, typologies, and portraiture, as well as images of gardens and landscapes that suggest our increasingly precarious relationship to the natural world. I am grateful to all the artists for the terrific work that was put forward and I had the opportunity to see. Thank you for supporting the PRC and sharing your work with me.

—Karen E. Haas
Lane Curator of Photographs
Museum of Fine Arts, Boston

Juror, Exposure 2013

Christine Collins

Artist Statement

The Keepers

In the series *The Keepers* I photograph people who are keeping beehives in suburban environments. Once limited to more rural areas, the practice of beekeeping participates in our fantasies about a suburban utopia, where we attempt to achieve both a pastoral and domestic landscape. Beekeeping speaks to our desire to “hold” nature in the face of an increasingly disconnected culture. I see these people as facilitators, and I think about how the small action of placing a hive in a backyard has broad implications about our desire for interconnectedness with nature. There is a kind of magic in beekeeping; it is a practice that requires patience and faith. I am making pictures that suggest ceremony, ritual, and mystery of survival.

Biography

Christine Collins is a Boston-based artist who makes photographs about desire and the landscape, both natural and domestic. She holds a BA in English from Skidmore College and received her MFA from Massachusetts College of Art + Design in 2005. Collins teaches photography in the undergraduate and graduate programs at the Art Institute of Boston at Lesley University. Her work has recently been exhibited at Jen Bekman Gallery, The Foster Gallery, The Magenta Foundation Flash Forward Festival, and published in *The Boston Globe*, *Town & Country Magazine*, and *Hawk and Handsaw: The Journal of Creative Sustainability*.

www.christinemcollins.com

Keiko Hiromi

Artist Statement

Welcome to Jacques Cabaret!

Jacques Cabaret (est. 1931) is one of the oldest drag queen venues in Boston. In 2007, as I sat with my friend waiting for the drag show to commence, I sipped on my vodka and listened to the obnoxious bachelorette parties that surrounded us.

The lights were dim, the music started, and the opening number began. As I watched these really tall women work the stage and interact with the audience, I was blown away by their raw and uncut power.

Off and on, over the past five years, I frequented Jacques to make photographs of the women. After seeing their stage show, I was really interested in capturing them behind the scenes—the making of a drag queen. One weekend when I didn't make it to a performance, one of the girls said to me, "Keiko, you missed your routine last week." I was really happy to hear that; the girls now refer to me as their Ninja photographer.

I have been afforded the opportunity to get to know the queens and the people at Jacques, not just as subjects but also as individuals. The spotlight continues to shine on them through my photographs.

Biography

Keiko Hiromi is a Japanese photographer based in Boston and Tokyo, Japan. She enjoys meeting new people, learning new things, and finding new photography projects. She is locally represented by Panopticon Gallery.

www.keikohiromi.com

Dave Jordano

Artist Statement

Detroit: Unbroken Down

Detroit is my hometown, but I've been gone for three decades. As a child growing up, my dad, who worked all his life for General Motors, used to joke and say that we had motor oil in our veins. Even after all these years I still believe there is some small truth to what he said.

These photographs are my reaction to all the negative press that Detroit has had to endure over the years. I wanted to see for myself what everyone was talking about, and like everyone else I was initially drawn to the same subjects that other photographers were interested in: the crumbling factory interiors, the empty lots and burned out houses that consume a third of the city, and the massive abandoned commercial infrastructure. It took me a week of shooting this kind of subject matter to make me realize that I was contributing nothing to a subject that most everyone already knew much about, especially those who had been living there for years.

To counter this, I began looking at the various neighborhoods within the city and the people who live within them. This human condition, while troubled, struggling, and coping with the harsh reality of living in a post-industrial city that has fallen on the hardest of times, does thrive, and demonstrates that Detroit is not the city of death and decay that everyone had been reporting in the media, but one that showed signs of activity and movement. My focus continues to rest on the current conditions that affect many of the poor and marginalized people whose fate will be drawn out in the ensuing months and years to come as Detroit continues to redefine and chart a new course for its history. This ongoing personal project is not about what's been destroyed, but more importantly about what's been left behind and those who are coping with it.

Biography

Dave Jordano was born in Detroit, Michigan in 1948 and received his degree in photography from the College for Creative Studies in Detroit in 1974. After moving to Chicago in 1977 he established a successful freelance commercial photography studio for thirty years. Specializing in food and product photography, he shot major campaigns for national and international clients. Since his return to fine art/documentary photography, Jordano was awarded an honorable mention in the Houston Center for Photography's Long Term Fellowship Project in 2003, and received the Curator's Choice Award the following year. In both 2006 and 2008 he was shortlisted as a finalist in the Photolucida "Critical Mass" national book award in Portland, OR. He was also selected for inclusion in "One Hundred Portfolios," a competition sponsored by Wright State University, Dayton, Ohio, featuring the work of 100 leading photographers from around the world. In 2009, his first book, titled *Articles of Faith*, was published by The Center for American Places at Columbia College, which coincided with a major exhibition at the Chicago Cultural Center.

Jordano's work is included in the permanent collections of The Museum of Contemporary Photography, Chicago, IL; the Museum of Fine Arts, Boston, MA; the Museum of Fine Arts, Houston, TX; the Detroit Institute of Arts, MI; the Mary & Leigh Block Museum of Art at Northwestern University, IL; the Federal Reserve Bank; the Harris Bank Collection; and many corporate and private collections. The following galleries represent Jordano: Clark Gallery, Lincoln, MA; Photoeye.com; and Stieglitz 19 Gallery, Antwerp, Belgium.

www.davejordano.com

Thomas Ladd

Artist Statement

Sheep Pasture Gardens

The Sheep Pasture Gardens are community vegetable and flower gardens that are tended by people who live in or near North Easton, Massachusetts. The garden is walking distance from my home, and I began to take photographs there to *get outside*. I have been visiting the garden on a regular basis for over eight years. There, I can contemplate the landscape, reflect on the changing seasons, respond to the transitions in light, and admire the elegant structure of plants. I find the garden interesting all year round—when it is planned and cultivated, when it is fully alive, when it is harvested, and when it is dormant. Each gardener tends a plot (some meticulously, and some with less care) in a unique way, based on differing needs. During my visits, I have noticed that food is often left “unharvested” and rots. For some people, gardening is a therapeutic hobby rather than being essential for nutrition, and quite often they leave their plots uncared for and forgotten. At first, I found nature’s reclaiming of forgotten order, or good intentions, to be poetic. Yet, over time, my thoughts became more prosaic, and led me to question how gardens are used by the people who truly need them. Where does growing plants for food really count? My research led me to learn about poverty and “kitchen gardens” within the Andean communities of South America. Currently, I am working on two complementary bodies of work: *Sheep Pasture Gardens* and *Cloud Forest Gardens*. Each collection shows gardens serving a different purpose.

Biography

Thomas Ladd is a photographer, graphic designer, and college professor who lives in North Easton, Massachusetts. Currently, he is engaged in five ongoing photographic projects. Two document places in the Northern Andes where poverty, culture, and the environment are in conflict. Three document places near his home, where he is making pictures of a community vegetable garden, winter landscapes, and recording observations made while taking walks. In addition to his photographic practice, Ladd is a freelance graphic designer who creates identities, websites, posters, and books. Ladd has received advanced degrees from Cranbrook Academy of Art and Rhode Island School of Design. He is currently an Associate Professor and Chair of the Design Department at the UMASS, Dartmouth, where he teaches graphic design and photography.

www.thomasladd.com

William Rugen

Artist Statement

New Botanicals

The nucleus for this series is a love for the botanical prints of the 18th and 19th centuries. There is a great cross-pollination of art and biology in those prints that I wanted to somehow capture. I see my images as both an homage and graphical update to those prints.

I want to find a balance between the grace of the visible plant and the mechanics of its growth engine, the roots. I like the idea that this amazing object could not exist without the inelegant tangle that is just out of sight. It is a reminder that everything of beauty or value requires a certain amount of "ugliness" to come to fruition.

Biography

Born in Marquette, Michigan, William Rugen spent twenty years working as a fisheries oceanographer. After making a clean break in 2007, he has made a living as a photo assistant, producer, and photographer, most recently with Motofish Images in Seattle. In 2008 he hit the road with three cameras, one month of free time, and absolutely no plans other than to stay off the interstate and avoid chain restaurants and motels. This trip was the impetus of his first fine art project, *Western Dioramas*, a continuing survey of the American West. Since then William has pursued a wide variety of fine art projects, most of which were conceived while on the road working on *Western Dioramas*. The look and process for each project is driven by the subject matter with the use of color and strong graphic elements being the only common thread. All projects are open-ended and hopefully never will be finished.

www.williamrugen.com

Bryan Schutmaat

Artist Statement

Grays the Mountain Sends

Grays the Mountain Sends combines portraits, landscapes, and still-lives in a series of photos that explores the lives of working people residing in small mountain towns and mining communities in the American West. Equipped with a large format view camera, and inspired by the poetry of Richard Hugo, I hint at narratives and relay the experiences of strangers met in settings that spur my own emotions. Ultimately, this body of work is a meditation on small town life, the landscape, and more importantly, the inner landscapes of common men.

*** Best of Show Award**

Biography

Bryan Schutmaat is a photographer whose work has been widely exhibited and published in the United States and overseas. He has earned numerous honors, including the first place prize in CENTER's 2013 Gallerist Choice Awards as well as Houston Center for Photography's Carol Crow Memorial Fellowship in 2011. He was also a winner in Magenta Foundation's Flash Forward 2013. Bryan's photos have been featured in countless magazines and media outlets, such as *Hotshoe International*, *VICE*, *Esquire Russia*, *CNN*, *The Sunday Times*, *Süddeutsche Zeitung*, *Aesthetica*, *Houston Chronicle*, and *The Collector's Guide to Emerging Art Photography*, among many others. His editorial clients include *Bloomberg Businessweek*, *Dwell*, *The Wire, Inc.*, *Telegraph UK*, *New York Times*, and many more. He holds a BA in history from the University of Houston and an MFA in photography from Hartford Art School. Bryan's photos can be found in the Museum of Fine Arts, Houston and numerous private collections. His work will be shown this fall at Catherine Edelman Gallery in Chicago, and his first monograph, *Grays the Mountain Sends*, will be published in 2014.

www.bryanschutmaat.com

Tara Sellios

Artist Statement

Impulses

I strive to create images that elegantly articulate the totality of existence, focusing heavily on the broad themes of life and death, with further emphasis placed on ideas of fragility, impermanence, and carnality. Death has always possessed a significant presence within the history of art, ranging from altarpieces to the work of the Dutch still life painters. Manifesting melancholic themes with beauty and precision, as these artists did, results in an image that is seductive, forcing the viewer to look, despite its apparent grotesque and morbid nature.

Impulses is based on the themes of love and death. Keeping in dialogue with art history, this body of work draws inspiration from Rodin's large scale sculpture *The Gates of Hell*, which is a visual interpretation of Dante's *Inferno*. This sculpture portrays figures that are intertwined in various emotional and physical states in the presence of Hell. Being struck by the intensity and magnificence of this piece, I spent a lot of time studying it when creating *Impulses*. These photographs illustrate the tension of coupling and the insatiable, desperate nature of desire in a life that is knowingly so temporary and vulnerable. Love can be seen as a potential comfort or distraction from death in a world where everything is under the influence of passion.

Biography

Tara Sellios, born in 1987, is a Boston-based artist working in large format photography. In 2010, she received her BFA in photography with a minor in art history from the Art Institute of Boston. Over the past few years, Sellios has participated in several group exhibitions, as well as two solo exhibitions, *Lessons of Impermanence* at Suffolk University Art Gallery and *Of the Flesh* at Gallery Kayafas. She is a Massachusetts Cultural Council fellowship recipient and was named an emerging photographer to watch by *Art New England* magazine.

www.tarasellios.com

Frank Ward

Artist Statement

The Drunken Bicycle—Travels in the Former Soviet Union

I photograph in the Former Soviet Union (FSU). In Russia, Ukraine, Uzbekistan Tajikistan, Turkmenistan, Kazakhstan, Kyrgyzstan and Mongolia, the pathways are ancient and the horizons are open to all that globalization has to offer. My interpretation is of the present.

In many Russian town squares, men sell rides on a drunken bicycle, a conventional bike outfitted with a reverse steering gear. If the rider turns the handlebars right, the front wheel turns left. The operator demonstrates how easy it is and awards a beer if one can travel a few meters without falling. Crowds circle the action and many brave men attempt the challenge. That said, I have never seen a customer navigate the bike successfully.

The drunken bicycle is an apt metaphor for life in the FSU. The bureaucrats appear to sway on it; the hapless traveler spends his days confused by the swing of it, and this photographer is continually under its influence.

Curious pleasures accompany my confounded expectations. The security guard repeating, "I love you," as he gestures for me to delete pictures of a destroyed habitat. Or the policemen who accuse me of stealing strategic military secrets by photographing a World War II tank on display in a city park. Or the graffiti scribbled on a high school desk: "Stalin is gay."

The publicly dour Russians think we Americans always have a foolish grin pasted on our faces. Well, I do, but I am not laughing at the former Soviets. It is the joy of

seeing a painted wall mural of Lenin looking at Marilyn Monroe, or my surprise at a grandmother asking me to photograph her in a bikini at the beach. The FSU is a paradise of paradox, where the landscapes are limitless and the people are full of passion and pain.

Biography

Frank Ward was born in Taunton, Massachusetts in 1949, and lives in Ashfield, Massachusetts. In 2012, Ward gave workshops in Central Asia as a Cultural Envoy for the U.S. Department of State. In 2011, he was awarded an Artist Fellowship from the Massachusetts Cultural Council for his photography in the Former Soviet Union. Ward's work is in the collections of several New England area museums, he exhibits internationally, and he holds a Masters of Fine Arts degree from Bard College. Ward's mother continues to be amazed that he is a successful photographer and Professor of Art at Holyoke Community College. He is represented by Photo Eye Gallery in Santa Fe, NM, he is on the advisory board of SocialDocumentary.net, and maintains a blog.

www.photoeye.com/frankward

www.socialdocumentary.net/photographer/frankward

www.fmward.wordpress.com

Exposure Checklist



Christine Collins
Untitled from the series
The Keepers
Archival Pigment Print, 2010
1/10, Signed Verso
Courtesy of the artist and Jen
Bekman Gallery



Christine Collins
Untitled from the series
The Keepers
Archival Pigment Print, 2011
1/10, Signed Verso
Courtesy of the artist and Jen
Bekman Gallery



Christine Collins
Untitled from the series
The Keepers
Archival Pigment Print, 2011
1/10, Signed Verso
Courtesy of the artist and Jen
Bekman Gallery



Christine Collins
Untitled from the series
The Keepers
Archival Pigment Print, 2010
1/10, Signed Verso
Courtesy of the artist and Jen
Bekman Gallery



Keiko Hiromi
Mizery from the series *Jacques Cabaret*
Archival Digital Print, 2011
3/15, Signed Verso
Courtesy of the artist and
Panopticon Gallery



Keiko Hiromi
Chris in the Mirror from the series
Jacques Cabaret
Archival Digital Print, 2012
2/15, Signed Verso
Courtesy of the artist and
Panopticon Gallery



Keiko Hiromi
Destiny with Pink Hair from the
series *Jacques Cabaret*
Archival Digital Print, 2012
3/15, Signed Verso
Courtesy of the artist and
Panopticon Gallery



Keiko Hiromi
Dante from the series *Jacques Cabaret*
Archival Digital Print, 2011
1/15, Signed Verso
Courtesy of the artist and
Panopticon Gallery



Keiko Hiromi
Katya in the Backstage from the
series *Jacques Cabaret*
Archival Digital Print, 2012
1/15, Signed Verso
Courtesy of the artist and
Panopticon Gallery



Keiko Hiromi
Katya and Chris from the series
Jacques Cabaret
Archival Digital Print, 2012
1/15, Signed Verso
Courtesy of the artist and Panop-
ticon Gallery



Dave Jordano

Hakeem in His Room, Northside, Detroit, 2012 from the series *Detroit: Unbroken Down*
Archival Pigment Print mounted to Dibond, 2012
2/15, Signed Verso on Label
Courtesy of the artist and Clark Gallery



Dave Jordano

Brad, Southwest Side, Detroit, 2011 from the series *Detroit: Unbroken Down*
Archival Pigment Print mounted to Dibond, 2011
2/15, Signed Verso on Label
Courtesy of the artist and Clark Gallery



Dave Jordano

Bey Bey with Memorial Car, East-side, Detroit, 2012 from the series *Detroit: Unbroken Down*
Archival Pigment Print mounted to Dibond, 2012
2/15, Signed Verso on Label
Courtesy of the artist and Clark Gallery



Dave Jordano

Marshall and Jeannette, Golden-gate Street, Detroit, 2012 from the series *Detroit: Unbroken Down*
Archival Pigment Print mounted to Dibond, 2012
2/15, Signed Verso on Label
Courtesy of the artist and Clark Gallery



Dave Jordano

Angela and Aya, North Corktown, Detroit, 2010 from the series *Detroit: Unbroken Down*
Archival Pigment Print mounted to Dibond, 2010/2013
2/15, Signed Verso on Label
Courtesy of the artist and Clark Gallery



Dave Jordano

Glemie Westside, Detroit, 2011 from the series *Detroit: Unbroken Down*
Archival Pigment Print mounted to Dibond, 2011/2013
2/15, Signed Verso on Label
Courtesy of the artist and Clark Gallery



Thomas Ladd

Untitled from the series *Sheep Pasture Gardens*
Archival Inkjet Print on Cotton Paper, 2009/2013
Signed Verso



Thomas Ladd

Untitled from the series *Sheep Pasture Gardens*
Archival Inkjet Print on Cotton Paper, 2008/2013
Signed Verso



Thomas Ladd

Untitled from the series *Sheep Pasture Gardens*
Archival Inkjet Print on Cotton Paper, 2012
Signed Verso



Thomas Ladd

Untitled from the series *Sheep Pasture Gardens*
Archival Inkjet Print on Cotton Paper, 2010
Signed Verso



Thomas Ladd

Untitled from the series *Sheep Pasture Gardens*
Archival Inkjet Print on Cotton Paper, 2012
Signed Verso



Thomas Ladd

Untitled from the series *Sheep Pasture Gardens*
Archival Inkjet Print on Cotton Paper, 2011
Signed Verso



William Rugen
Bleeding Heart 'Gold Heart,'
Dicentra spectabilis
from the series *New Botanicals*
Archival Pigment Print, 2012
4/10, Signed Verso



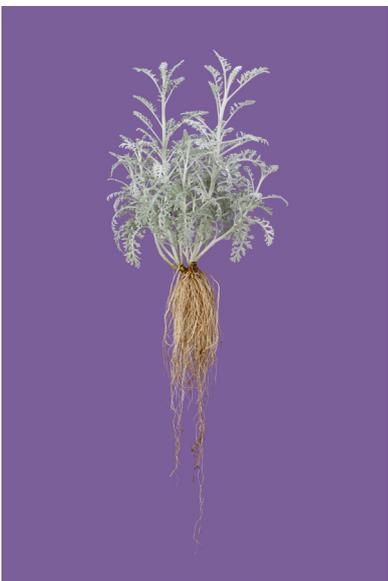
William Rugen
Calla Lily 'Sunshine,'
Zantedeschia elliotiana
from the series *New Botanicals*
Archival Pigment Print, 2010
3/10, Signed Verso



William Rugen
New Zealand Flax 'Candy Stripe,'
Phorium tenax
from the series *New Botanicals*
Archival Pigment Print, 2010
3/10, Signed Verso



William Rugen
Heliotrope 'Fragrant Delight,'
Heliotropium arborescens from
the series *New Botanicals*
Archival Pigment Print, 2012
3/10, Signed Verso



William Rugen
Dusty Miller 'Silver Dust,'
Senecio cineraria
from the series *New Botanicals*
Archival Pigment Print, 2012
1/10, Signed Verso



Bryan Schutmaat
Tonopah, Nevada from the series
Grays the Mountain Sends
Inkjet Print, 2012
AP, Signed Verso



William Rugen
Alberta Spruce 'Daisy's White,'
Picea glauca
from the series *New Botanicals*
Archival Pigment Print, 2012
5/10, Signed Verso



Bryan Schutmaat
Ralph, Moorcroft, Wyoming from
the series *Grays the Mountain*
Sends
Inkjet Print, 2011
AP, Signed Verso



Bryan Schutmaat
Gunsmoke, Goldfield, Nevada
from the series *Grays the*
Mountain Sends
Inkjet Print, 2012
AP, Signed Verso



Bryan Schutmaat
Gold Mine, Lead, South Dakota
 from the series *Grays the Mountain Sends*
 Inkjet Print, 2011
 AP, Signed Verso



Bryan Schutmaat
Derek, Big Timber, Montana
 from the series *Grays the Mountain Sends*
 Inkjet Print, 2011
 AP, Signed Verso



Tara Sellios
Untitled No. 1 from the series *Impulses*
 Digital C-Print, 2012
 1/2, Signed Verso
 Courtesy of the artist and Gallery Kayafas



Tara Sellios
Untitled No. 11 from the series *Impulses*
 Digital C-Print, 2012
 1/2, Signed Verso
 Courtesy of the artist and Gallery Kayafas



Tara Sellios
Untitled No. 2 from the series *Impulses*
 Digital C-Print, 2012
 2/2, Signed Verso
 Courtesy of the artist and Gallery Kayafas



Frank Ward
Café, Lake Issy-Kul Kyrgyzstan
 from the series *The Drunken Bicycle—Travels in the Former Soviet Union*
 Archival Pigment Print, 2012
 Signed Verso



Frank Ward
Desk and Chairs, Kalmikya, Russia
 from the series *The Drunken Bicycle—Travels in the Former Soviet Union*
 Archival Pigment Print, 2009/2013
 Signed Verso



Frank Ward
Gate of Hell, Karakum Desert, Turkmenistan
 from the series *The Drunken Bicycle—Travels in the Former Soviet Union*
 Archival Pigment Print, 2011
 Signed Verso



Frank Ward
Platform, Tulse, Siberia
 from the series *The Drunken Bicycle—Travels in the Former Soviet Union*
 Archival Pigment Print, 2010
 Signed Verso



Frank Ward
Mausoleum, Turkmenistan
 from the series *The Drunken Bicycle—Travels in the Former Soviet Union*
 Archival Pigment Print, 2011
 Signed Verso



Frank Ward
Balcony View, Irkutsk, Siberia
 from the series *The Drunken Bicycle—Travels in the Former Soviet Union*
 Archival Pigment Print, 2008/2013
 Signed Verso



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