NEPR SHOWCASE

The Griffin Museum of Photography and the Photographic Resource Center are proud to present the New England Portfolio Reviews Showcase (also known as *NEPR Showcase*). For the past 5 years, the Griffin and PRC have jointly organized the annual New England Portfolio Reviews. An opportunity for emerging, mid-career, and established photographers to meet with curators, educators, gallerists, and other image professionals, NEPR is another way the Griffin Museum and PRC enthusiastically support the photographic community of New England. Through NEPR, artists gain valuable feedback from photography experts and reach new audiences by establishing relationships with these leading figures in the arts community.

This year, NEPR had a record number of participating artists (107). Capping off this successful event was the portfolio walk. In order to be considered for this year's *NEPR Showcase*, photographers had to participate in at least one review at NEPR and present their work at the Portfolio Walk on Saturday, June 8. The Griffin Museum and PRC selected six photographers to feature in the *NEPR Showcase* from over fifty participants in the portfolio walk.

MOIRA BARRETT • Regarding Beauty: Notes on Turning 60 (Cambridge, MA)
DANIELLE BURKE • A Sensed Presence (Allston, MA)
BEAR KIRKPATRICK • Wallportraits (Portsmouth, NH)
JIM NICKELSON • Pyrotechnic (Camden, ME)
JO SANDMAN • Light Memory (Lexington, MA)
DAVID WEINBERG • Palimpsest (Brookline, MA)

NEPR Showcase includes everything from diaristic images made with cell phone and digital cameras to formal studies of fireworks to mysterious and luminescent X-ray images. The six artists featured in the exhibition show the diverse and inventive approaches to photography in New England today. The Griffin Museum and PRC would like to thank all of the artists who participated in NEPR this past June, as well as the six artists featured in this exhibition.

Paula Tognarelli, *Executive Director* Frances Jakubek, *Associate Director* **Griffin Museum of Photography**



Francine Weiss, *Curator* & Loupe *Editor* Laura Norris, *Membership* & *Communications Manager* Kaleigh Rusgrove, *PRC Intern* **Photographic Resource Center**



MOIRA BARRETT

Artist Statement

Regarding Beauty: Notes on Turning 60

An algorithm is a finite list of well-defined instructions for calculating a function. Starting from an initial state and initial input (perhaps empty), the instructions describe a computation that, when executed, will proceed through a finite number of well-defined successive states, eventually terminating at a "final ending state."

During my 60th year, I explored the concept of aging and beauty using a precise algorithmic process:

1. Using a cell phone camera, take a picture that you find visually pleasing, one that could be considered beautiful. Do this every day.

2. Using a DSLR camera, take an intellectually chalenging self-portrait. Do not be afraid to reveal your frailties or vulnerabilities. You may use the cell phone image as inspiration. Make it interesting, perhaps provocative. Do this every day.

3. Place the two images side by side. How do they relate? Does each inform and expand upon the other? Is one more meaningful or more compelling than the other? Do the images, when combined, illuminate the subject/object question? Ask yourself these questions every day.

4. Repeat this process daily, for a year.

5. Do these portraits alter your self-image? Does the self change as the body ages, or is it immutable? How do the paired photographs relate to the world around you? How do these images expand your interior visual dialogue? Do you at last know what beauty is? Is there such a thing as "beauty?"

Review the output: Has this project reached a "final ending state?" Will it ever?

moirabarrett.com

Biography

Moira Barrett is a fine art photographer based in New England. Originally from Rochester, New York, she has a BA in Art from SUNY Buffalo and recently completed an MFA in Visual Arts from the Art Institute of Boston at Lesley University. Her work has been featured in numerous exhibitions and galleries, including the Cambridge Art Association's BLUE, RED, and Northeast Prize Shows (MA), Davis-Orton Gallery (Hudson, NY), NAVE Gallery (Somerville, MA), Susan Maasch Fine Art Gallery (Portland, ME), and the Boston Young Contemporaries juried show. In 2009, her work was reviewed in the Women's Review of Books by Dana Hoey. Moira lives in Cambridge with her wife, Johanna, and daughter, Annie.

DANIELLE ASHLEY BURKE

Artist Statement

A Sensed Presence

My experience with the sixth sense, or my ability to see spirits, has always been a major aspect of my life. Many of the images in this series are recreations of what I've seen—they all symbolize how certain events have made me feel emotionally.

For many years I let my ability scare me, now I'm trying to embrace it. Going back and focusing on specific events has been cathartic in many ways because it has forced me not only to think about each event but also to talk about my abilities and experiences as a whole.

When I revisit these memories and tell people the stories I have one goal: I want to convey how I have felt as a result of these encounters. The photos do not necessarily recreate the visual events, but instead they convey the distinct mood or quality of energy generated by the encounters.

danielleashleyphotography.com

Biography

Danielle Ashley Burke is a recent graduate of Ringing College of Art and Design from which she received her BFA in Photography and Digital Imaging in the spring of 2013. During her time at Ringling, Danielle had the opportunity to work with many talented colleagues and companies including: Saks Fifth Avenue (Sarasota, FL), Dior Cosmetics, and Panorama Magazine (Boston, MA). At this time she is currently living in Allston, MA while interning in the photo department of the *Improper Bostonian* Magazine.

BEAR KIRKPATRICK

Artist Statement

Wall Portraits

Hair covering has a long history in nearly all of the world's religions, including those of my own Puritan past. Ostensibly used to establish norms of modesty and homogenization, it could also be understood as a way to see a face as God does, plain and without ornamentation. But the artist in me sees it another way. The act of negating something creates a space for other things to rush in, and those things are often foreign, disturbing, and threatening to the denier. From the very start the attempt to control something by an act of elimination or repression creates counter forces that vitiate the repressor's control. These Wallportraits are a way to provoke this backlash with a human face, to put on display a law of nature that runs counter to human will, and suggest its human agency.

bearkirkpatrick.com

Biography

As a very young boy I went deaf. But since I went deaf slowly, I was able to hide this handicap for a year by learning to read lips. In a kind of miracle of compensation, this flaw gave me power to witness. Without hearing anything, and with sight as my isolated tool to read the world, I began to see things that other people cannot. I began to see other people living inside my mother and my father, strange flashes of other beings that arose as something fugitive, something dangerous and not-them. I couldn't say—and still can't—what they are, who they are, or from where they came, but I saw them and still do. Surgeries repaired my hearing, but I have been transfixed, fascinated, and frightened ever since by things that reveal their power to change shape or that contain multiples within. I believe all of our senses work together to create composites of experience—of people and places—and much of the material gathered is thrown away in the compositing if it doesn't fit the larger image. My own process of making images with a camera is a way for me to bring some of that material back, to force the unseen to make itself present, if only for the span of a flash of light. All of my artistic explorations are attempts to reveal something about the liminal shades that live within things.

Bear Kirkpatrick lives and works in Portsmouth, NH.

JIM NICKELSON

Artist Statement

Pyrotechnic

For my *Pyrotechnic* project, I became interested in how fireworks, as a quintessentially man-made object, mirrored many aspects of the natural world once the fireworks were stripped to their basic form. The incongruity of the noisy, ephemeral, and commonplace fireworks bringing to mind beautiful and delicate natural forms continues to inspire me in this ongoing project. Whether the fireworks ultimately recall a field of dandelions, grass peeking out of a fresh snow, sea grasses caught in a tide, the wings of a bird, or any other familiar forms, I continue to try to capture and convey this aspect of these celebratory displays.

jimnickelson.com

Biography

Jim Nickelson is a photographer based in midcoast Maine who specializes in square format landscape, nature, and night photography. The beauty and complexity of the natural world drives his work. He often explores the edges found in nature — the edge between land and sea, sea and sky, day and night, and between one season and the next. His work also examines the passage of time, as well as the shapes and forms of the natural world.

Nickelson works full time as a fine art photographer and custom digital printer and teaches workshops both privately and through Maine Media Workshops. Before becoming a photographer, he was a NASA engineer and corporate lawyer.

His exhibition record includes shows at the Center for Maine Contemporary Art (Rockport), University of Maine Museum of Art (Bangor), Bates College Museum of Art (Lewiston, ME), Three Columns Gallery at Harvard University (Cambridge, MA), Center for Photographic Art (Carmel, CA), Preston Contemporary Art Center (Mesilla, NM), Ten High Street Gallery (Camden, ME), Jonathan Frost Gallery (Rockland, ME), Gallery Photographica (San Francisco, CA), Davis Orton Gallery (Hudson, NY), Schooner Gallery (Milbridge, ME), Detroit Center for Contemporary Photography (MI), and Silvermine Guild Galleries (New Canaan, CT). Jim's work resides in corporate, public, and private collections across the United States.

JO SANDMAN

Artist Statement

Light Memory

This work provides a series of meditations on morality and the human condition. Instead of employing a fading flower or a flickering candle, I use the medical X-ray as source material for the study of the human body.

At first, while viewing an X-ray of my own wrist with its carpel tunnel syndrome, I was struck by the idea that one could move beyond the purely diagnostic data to an interpretation beyond bare bones.

My project is to invest this material with an emotional life, to bring depth and humanity to the individual.

cargocollective.com/josandman

Biography

Originally trained as a painter, Jo Sandman gradually became engaged with photography. Her path has taken her from painting, innovative drawings, and experimental sculpture to installations and photography.

She has had solo exhibitions at Gallery Kayafas of Boston, and OK Harris and the 55 Mercer Gallery of New York. In 2008, the Danforth Museum of Art (Framingham, MA) mounted a mid-career exhibition that included a largescale sculptural installation. Her work has been collected by the Addison Gallery of America Art (Andover, MA), Asheville Art Museum (NC), Boston Public Library (MA), Center for Creative Photography (Tucson, AZ), Dallas Museum of Art (TX), Danforth Museum of Art, DeCordova Sculpture Park and Museum (Lincoln, MA), Massachusetts Institute of Technology (Cambridge), Grey Art Gallery at New York University, Rhode Island School of Design (Providence), and the Rose Art Museum (Waltham, MA).

She was awarded a Massachusetts Artist Fellowship, Mary Ingram Bunting Fellowship at Harvard University, Boston Society of Architects Citation for Excellence, and an IAAC Award, as well as grants from the NEA and the Rockefeller Foundation.

Sandman has taught at Wellesley College (MA), University of Texas at Dallas, University of Cincinnati (OH), Art Institute of Chicago (IL), and the Massachusetts College of Art (Boston). She is represented by Gallery Kayafas in Boston.

DAVID WEINBERG

Artist Statement

Palimpsest

The inspiration for this series came from many sources: my recent interest in religious icon paintings from various religions and cultures, including Eastern Orthodox Christian and Hindu Tantric traditions; my fascination with ancient manuscripts, especially those of early Christian and Gnostic gospels; my life-long interest in both science and art; and a need to explore the numinous through visual experience.

In this series, I have created composite images using studio photographs that have been manipulated in PhotoShop, combined with drawings, text, and images of blank pages from medieval manuscripts.

Parchment was a rare and expensive writing material in medieval times, and it was not uncommon for an existing codex to be taken apart, the ink scraped off the pages, a new text written on the cleaned pages, and then reassembled as a new codex. The term "palimpsest" derives from Greek and Latin words meaning "to scrape off." The most famous example is the *Archimedes Palimpsest*, in which transcripts of several books by the Greek scientist and mathematician Archimedes, including some lost to history, were revealed beneath a religious text through the use of advanced imaging methods.

Perhaps in some way I am attempting to reverse the process, and to restore images and words to pages that may have once held wisdom and beauty now lost to us forever.

davidweinbergphoto.com

Biography

I am a resident of Brookline, Massachusetts, with a photographic studio in Allston. After a 28-year career as an academic pathologist at a Boston teaching hospital, I decided to pursue my longstanding interest in photography on a full-time basis. For many years my research explored the use of digital imaging to detect and classify human disease, so it was entirely natural for me to adopt digital photography for my personal work. In 2006 I obtained a Certificate in Professional Photography from the Center for Digital Imaging and the Arts at Boston University.

My personal work consists mainly of portraits, landscapes, cityscapes, and still lifes. I have worked with various nonprofit organizations to create images that communicate their mission. I also enjoy creating composite images both in-camera in in Photoshop.

My fine art photographs are an attempt to deal with the mystery of the visual world, which I sometimes find humorous, sometimes comforting, and often confusing. Although the various series of photographs in my portfolio may at first appear unrelated, they are linked by desire to discover a spiritual connection to the subject. My two recent series, *Mysterium* and *Palimpsest* are perhaps most explicit in this regard.

Note: The background images of parchment for the series *Palimpsest* were obtained through a Creative Commons License from the online archives of the Walters Museum, Baltimore, MD.

NEPR Showcase Checklist

















Jan 26, 2012 from the series Regarding Beauty: Notes on Turning 60 Archival Inkjet Print, 2012/2013 1/3, Signed Recto

Moira Barrett Feb 15, 2012 from the series Regarding Beauty: Notes on Turning 60 Archival Inkjet Print, 2012/2013

1/3, Signed Recto

Moira Barrett March 18, 2012 from the series Regarding Beauty: Notes on Turning 60 Archival Inkjet Print, 2012/2013 1/3, Signed Recto

Moira Barrett July 19, 2012 from the series Regarding Beauty: Notes on Turning 60 Archival Inkjet Print, 2012/2013 1/3, Signed Recto

Moira Barrett April 12, 2012 from the series Regarding Beauty: Notes on Turning 60 Archival Inkjet Print, 2012/2013 1/3, Signed Recto



Danielle Ashley Burke

Blur from the series *A Sensed Presence* Digital Print, 2013

Danielle Ashley Burke *The Basement* from the series *A Sensed Presence* Digital Print, 2013

Danielle Ashley Burke *The Basement II* from the series *A Sensed Presence* Digital Print, 2013

Danielle Ashley Burke *The Devil* from the series *A Sensed Presence* Digital Print, 2013

Danielle Ashley Burke *The Staircase* from the series *A Sensed Presence* Digital Print, 2013







Danielle Ashley Burke *Abandoned* from the series

Abandoned from the series A Sensed Presence Digital Print, 2013

Bear Kirkpatrick Wallportrait Ashley 2: The Triumph of Death from the series Wallportraits Archival Pigment Print, 2013 1/8, Signed Verso

Bear Kirkpatrick *Wallportrait Madeleine* from the series *Wallportraits* Archival Pigment Print, 2013 1/12, Signed Verso

Bear Kirkpatrick *Wallportrait Taryn* from the series *Wallportraits* Archival Pigment Print, 2013 1/8, Signed Verso



Danielle Ashley Burke *Watching* from the series *A Sensed Presence* Digital Print, 2013







Danielle Ashley Burke *Taunting* from the series *A Sensed Presence* Digital Print, 2013



Jim Nickelson *Pyrotechnic #46* from the series *Pyrotechnic* Archival Pigment Print, 2013 1/8, Signed Verso

ned Verso

9



Jim Nickelson Pyrotechnic #35 from the series Pyrotechnic Archival Pigment Print, 2012/2013 1/8, Signed Verso



Jim Nickelson *Pyrotechnic #58* from the series Pyrotechnic Archival Pigment Print, 2013 1/8, Signed Verso





Jo Sandman

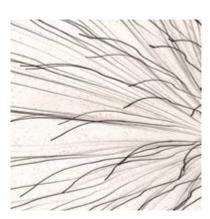
Light Memory No. 3 from the series Light Memory Archival Sepia-toned Gelatin Silver Fibre Base Print, 2004-2006 AP Courtesy of the artist and Gallery Kayafas

Jo Sandman

Light Memory No. 2 from the series Light Memory Archival Sepia-toned Gelatin Silver Fibre Base Print, 2004-2006 AP Courtesy of the artist and Gallery Kayafas

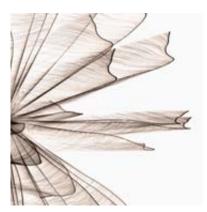
David Weinberg

Palimpsest #1 from the series Palimpsest Archival Inkjet Print, 2012/2013 1/15, Signed Verso



Jim Nickelson *Pyrotechnic* #47 from the series Pyrotechnic Archival Pigment Print, 2013 1/8, Signed Verso





Jim Nickelson *Pyrotechnic #65* from the series Pyrotechnic Archival Pigment Print, 2013 1/8, Signed Verso





Jo Sandman

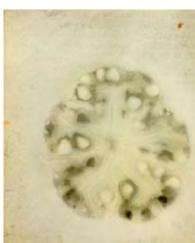
Light Memory No. 1 from the series Light Memory Archival Sepia-toned Gelatin Silver Fibre Base Print, 2004-2006 AP

Courtesy of the artist and Gallery Kayafas

Jo Sandman

Light Memory No. 33 from the series Light Memory Archival Sepia-toned Gelatin Silver Fibre Base Print, 2004-2006 AP

Courtesy of the artist and Gallery Kayafas

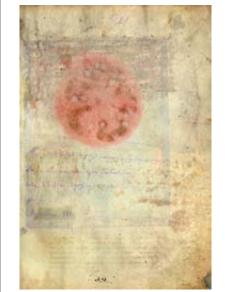


David Weinberg

Palimpsest #2 from the series Palimpsest Archival Inkjet Print, 2012/2013 1/15, Signed Verso

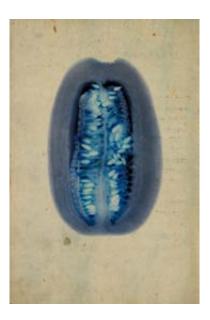


David Weinberg Palimpsest #7 from the series Palimpsest Archival Inkjet Print, 2012/2013 1/15, Signed Verso



David Weinberg

Palimpsest #15 from the series Palimpsest Archival Inkjet Print, 2012/2013 1/15, Signed Verso



David Weinberg Palimpsest #8 from the series Palimpsest Archival Inkjet Print, 2012/2013 1/15, Signed Verso



David Weinberg *Palimpsest #4* from the series

Palimpsest Archival Inkjet Print, 2012/2013 1/15, Signed Verso



David Weinberg Palimpsest #11 from the series Palimpsest Archival Inkjet Print, 2012/2013 1/15, Signed Verso



David Weinberg Palimpsest #3 from the series Palimpsest Archival Inkjet Print, 2012/2013 1/15, Signed Verso



David Weinberg Palimpsest #14 from the series Palimpsest Archival Inkjet Print, 2012/2013 1/15, Signed Verso



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