

Caleb Cole**Myra Greene****Lorenzo Triburgo**

“In front of the lens, I am at the same time: the one I think I am, the one I want others to think I am, the one the photographer thinks I am, and the one he makes use of to exhibit his art.”

—Roland Barthes on “the portrait-photograph,” 1980

Portraiture has been a part of photographic representation as early as the announcement of photography’s invention in the 1830s. With the rise of the profession of photography and establishment of portrait studios in the 1840s by John Plumbe and Albert Sands Southworth and Josiah Hawes (known as “Southworth and Hawes”), Boston, in particular, distinguished itself as a leader in the field of studio portraiture. Though not limited to artists practicing in Boston, *Framed* returns to the popular subject of portraiture and features contemporary photographic portraits.

Portraiture has developed rapidly and significantly in the past seventy years. Even in the past thirty years, since Roland Barthes’ statement, it has transformed dramatically. As a means of exploring issues of identity, contemporary artists have been using photography to examine aspects of themselves and others. In the age of the Internet, avatars, online personalities and profiles, as well as obsessive online documentation of one’s activities and characteristics, identity has become more fluid, pluralistic, multifaceted, detailed and yet, at times, illusive and elusive. The artists featured in *Framed* rely on photography’s promise to present “truth” or “reality” to explore, reveal, and conceal aspects of the complex subject of identity. In some cases, the artists rely on photography’s promise to present “reality” to create and authenticate fictitious identities or engage in role-playing. In other cases, the artists use themselves or others to reveal and interrogate aspects of identity. *Framed* is not an exhaustive exhibition on identity, but rather a showcase of three fresh and ambitious approaches to portraiture by artists Caleb Cole, Myra Greene, and Lorenzo Triburgo. Together, they challenge our beliefs and assumptions about identity and the photographic portrait.

—Francine Weiss, Ph.D.
Curator

CALEB COLE

Artist Statement

Other People's Clothes

At the heart of my work is a fascination with ambiguities and inconsistencies, an interest in how I go about negotiating areas of grey and how others manage to do the same. When I am in public, I watch people going about their daily routines alone; I wonder about the lives they lead, wonder how they experience the world around them and how they make meaning of it. I spend time inventing stories for them: narratives of isolation, of questioning and searching, of desire, and of confusion.

The images in *Other People's Clothes* are a product of my exploration of private moments of expectation, a visual expression of my experiences stepping into the shoes of the types of people I see on a daily basis. Each photograph in the series is a constructed scene that begins with an outfit or piece of clothing (either bought, found, or borrowed), then a person that I imagine to fill those clothes, and finally a location where that person can play out a silent moment alone. This moment is the time right before something changes, the holding in of a breath and waiting, the preparing of oneself for what is to come. Though I am the physical subject of these images, they are not traditional self-portraits. They are portraits of people I have never met but with whom I feel familiar, as well as documents of the process wherein I try on the transitional moments of others' lives in order to better understand my own.

calebcolephoto.com

Biography

Born in Indianapolis and currently residing in Boston, Caleb Cole is a former altar server, scout, and 4-H Grand Champion in Gift Wrapping. His mother instilled in him a love of garage sales and thrift stores, where he developed a fascination with the junk that people leave behind. Cole is a 2013 Hearst 8 x 10 Biennial winner, 2013 and 2010 Magenta Foundation Flash Forward U.S. Winner, 2011 St. Botolph Club Foundation Emerging Artist Award winner, 2009 Artadia Award winner, and a 2009 Photolucida Critical Mass finalist, among others. He regularly exhibits nationally and has had solo exhibitions at the Drift Gallery (Portsmouth, NH), ACRE Gallery (Chicago, IL), Gallery Kayafas (Boston, MA), and Good Citizen Gallery (St. Louis, MO). He has shown his work in group exhibitions in Massachusetts at the deCordova Sculpture Park and Museum (Lincoln), SOWA Galleries (Boston), Boston Art Center, Danforth Museum of Art (Framingham), Museum of Fine Arts Boston, New England School of Photography (Boston), Cushing-Martin Gallery at Stonehill College (Easton), and Childs Gallery (Boston) to name a few. Outside of Boston, he has participated in group shows at the Indianapolis Art Center (IN), The University Galleries at Texas State University (San Marcos), David Winton Bell Gallery at Brown University (Providence, RI), Milwaukee Art Institute (WI), San Francisco Art Institute (CA), Freedman Gallery at Albright College (Reading, PA), Grunwald Gallery of Art (Indianapolis, IN), Formani Gallery (Brooklyn, NY), and Photographic Center Northwest (Seattle, WA). Cole was featured in *Boston Magazine* (*HOME*) as an emerging photographer who is "shaking up New England's visual arts scene." He is represented in Boston by Gallery Kayafas.

LORENZO TRIBURGO

Artist Statement

Transportraits

For *Transportraits*, I have created a series of unlikely heroic portraits that examine representations of American masculinity, using transgendered men set against a created environment. Following the path of 19th century portrait and landscape artists such as John Singer Sargent and Alfred Jacob Miller, I simultaneously reference classic and contemporary photographic portraiture and consider the origination of American male identity.

For this project I created oil-painted landscapes using instructions from Bob Ross' *The Joy of Painting*. The backdrop sets the stage for a series of portraits focusing on a population that is rarely celebrated in a laudable manner. The photographs represent my personal relationship to gender and photography, drawing a parallel between the (mis)perception of the "photographic record" devoid of social construct and gender as an unchanging truth. In *Transportraits* I invite the viewer to question the construct of portraiture (and masculinity) while simultaneously depicting a sincere heroism.

triburgo.com

Biography

Lorenzo Triburgo is an accomplished artist, commercial photographer, and photography instructor. He is a native New Yorker who currently resides in Portland, Oregon. He holds a B.A. from New York University in Photography and Gender Studies and earned an M.F.A. degree in Photography and Related Media in 2005 from the School of Visual Arts in New York. Triburgo examines identity and representation through the creation of landscape oil paintings as backdrops for photographic portraits of transgendered men, captured on medium-format film. Triburgo consistently confronts the overlapping ideas of American identity, what is truly real, and photography's critical role in framing and constructing our understanding of notions of identity and reality. Triburgo's photographs have been exhibited in Los Angeles, New York, Seattle, Philadelphia, and abroad. He has work in the permanent collection at the Portland Art Museum in Oregon, has been awarded the Aaron Siskind Grant, and has been written about in various web and print journals including *The Fine Art Issue of PDN*, *Lenscratch*, *The Huffington Post*, and *Slate.com*.

MYRA GREENE

Artist Statement

My White Friends

My White Friends explores the challenges of describing whiteness and assumptions about social circles. For this body of photographs I ask those close to me who identify as white about the qualities of their racial identity. These color inkjet prints depict confidants, mentors, and peers who have shaped my understanding of identity even though we have different racial profiles. The viewer's reading of the images goes past a person's physical traits and struggles to convey the peculiarity and power of whiteness.

The analysis of whiteness exists in the balance between the portrait and the surroundings of the image. In some images personal environments suggest traditional arenas of whiteness, dictated by a sense of wealth and power, while other public spaces are neutral. The sitters' gestures vary from ease to vulnerability and their gaze shifts from evasive to confrontational. The entirety of this project forces me, my friends, and the viewer to examine friendships, unearth stereotypes, and question interpretations of this loaded term.

myragreene.com

Biography

Myra Greene was born in New York City and received her B.F.A. from Washington University in St. Louis and her M.F.A. in photography from the University of New Mexico. She currently resides in Chicago, IL, where she is an Associate Professor of Photography at Columbia College Chicago. She received an Illinois Arts Council Fellowship in Photography and has completed residencies at Light Work in Syracuse, NY and the Center for Photography at Woodstock, NY (2004).

Greene's work has been featured in national exhibitions in galleries and museums including the Williams College Museum of Art (Williamstown, MA), Art Museum of the Americas (Washington, D.C.), Museum of the African Diaspora (San Francisco, CA), Yuma Art Center Museum (Yuma, AZ), Wadsworth Museum (Hartford, CT), The New York Public Library (New York City), Spelman College Museum of Fine Art (Atlanta, GA), and the Sculpture Center in New York City. Her work is in permanent collections at the Museum of Contemporary Photography (Chicago, IL), Museum of Fine Arts, Houston (TX), National Gallery of Art (Washington, D.C.), Nelson-Atkins Museum of Art (Kansas City, KS), and The New York Public Library.

LYDIA A. HARRIS

For the past four years, Lydia A. Harris has been photographing the Collier Heights neighborhood of Atlanta, Georgia. This exhibition features a selection of the portraits she made of the Collier Heights residents, as well as the photographs she took of the interiors of their homes; with these images, Harris presents a social, cultural, and architectural history of the area. In addition to her informative artist statement, Harris has provided insightful information from and about her photographic subjects throughout the show.

—Francine Weiss, Ph.D., *Curator*

Artist Statement

Collier Heights

Collier Heights is a neighborhood of single family homes in Atlanta, Georgia that was developed, financed, designed, and constructed in the 1950s and 1960s predominantly by and for African Americans. The goal back then was to create a haven for the increasing African American population that could afford to purchase their own homes. The current goal is to gain recognition for the neighborhood's architectural and historic value. In 2009 the neighborhood of over 1,700 homes obtained National Historic Register designation in a step towards that goal.

At that time, a friend of mine introduced me to the neighborhood and while attending a Community Association meeting I volunteered to document their homes to help them go further and obtain a Local Historic District Designation. I asked, in exchange, if I could also make portraits of people who lived there.

As an outsider, I was not surprised to be met with suspicion during my first few attempts to make appointments for portraits. However, as I revisit the neighborhood every few months with my "old fashioned" 4 x 5 inch camera, people hear about the project and want to become a part of it. As the months pass, I learn more about the community—how involved they were with the Civil Rights Movement of the 1960s, how close knit they are, and how hard they have worked to create and keep their community safe, peaceful, and beautiful.

As I prepare to make each portrait, I learn the stories of individuals and their families. I meet original residents from the 1950s and 1960s, second and third generations who have moved back into the neighborhood along with newcomers, both black and white. Collectively as a series of portraits, I mean to tell a story of the Collier Heights community—their interconnected lives, from the beginning when they had few other choices of where to live to the present when their neighborhood is recognized for its architecture and the tight knit bonds among its residents.

My latest forays into the neighborhood have included audio and video recordings that I will use to make a documentary in order to enhance the depth and breadth of their stories.

Biography

An award-winning photographer, Lydia A. Harris has shown her work in a solo exhibition at the Firehouse Center for the Arts Gallery in Newburyport, MA in September 2012. In addition, she has exhibited her work in the The Light Factory's Fourth Juried Annule (Charlotte, NC) and the University of Maine Museum of Art Photo National 2011 (Bangor, ME), where one of her photographs earned her the Director's Purchase award and was collected by the Museum. One of her images won best in show at the Newburyport Art Association's 15th Regional Show in 2012. The PRC featured Harris' work in an online exhibition for Northeast Exposure Online in 2011.

Harris received a Professional Certificate in Photography from Maine Media College in 2010, and is currently pursuing an M.F.A. at the School at the Museum of Fine Arts, Boston. Originally trained as a microbiologist, she holds a B.A. from the University of Maine and an M.A. from the University of Maryland.

lydiaharrisphotography.com

LYDIA A. HARRIS

Label Text for *Collier Heights*

"We'll, you know what the situation was back in those days—Georgia, Alabama, and Mississippi were three of the worst states in the country, and I had no desire to ever come down here and see it. But I came ahead and I was surprised by what I really found."

—Mr. Evans

Mr. Evans came from Hampton University in Virginia to Atlanta in 1954 to work at The Atlanta World, the only all black daily newspaper at the time, as a Linotype operator. He and his wife Elsa moved to Collier Heights in 1956. In the words of Mr. Evans, "It's a wonderful area and neighborhood and people take care of their property pretty well and I'm proud of it."



Dr. Shropshire and his wife, also a doctor, started building their house in January of 1957 and moved in on August 31, 1957. According to Dr. Shropshire, segregation in the South meant African American families had to entertain friends and members of their social and professional organizations in their homes: "Well, recreation rooms in the basement were a necessity when we built. You didn't have civil rights, you couldn't go to the restaurants. If you gonna have a party, you probably have to go to a barn and have your party there And without a doubt— all my clubs and all my wife's clubs— back in '57, '58, and '59 — this was where they wanna come."

—Mr. Shropshire



Ms. Hayes moved into the neighborhood in 2009. She moved into her great aunt's home and is one of several second and third generation residents who have returned to Collier Heights. The mailbox, installed fifty years ago, still has her great uncle's name, Joe W. Johnson, prominently affixed to the top.



"To see our people build homes in an area where they owned the homes and were actually buying the land and building the homes was a sign of hope and definitely a sign of change."

—Mrs. Glover

In 1952, when she was four or five, Juanita Glover and her family moved to Hightower Road (now Hamilton E. Holmes Drive), which was on the outskirts of Collier Heights. She and her siblings walked the seven miles to the mostly black William J. Scott Elementary School passing the predominantly White Carry Parks Elementary School on the way. While walking to school she watched the houses of Collier heights being built. She now is happy to own one if those "well-built all brick" houses.



"Well, I've been in it (civil rights) all of my life because my grandfather A.D. Williams was a social activist also He is responsible for the building of Booker T. Washington High School, the first high school for Blacks."

—Mrs. Farris

Mrs. Farris and her husband bought their land in Collier Heights over 30 years ago from Citizens Trust Bank, one of the few lending institutions that would do business with African Americans at the time. She grew up in The Fourth Ward and learned about the Collier Heights because her father, "Daddy King," moved around the corner on Dale Creek Road. According to Mrs. Farris, "When my brother, Martin, was taken from us, Vice President Nixon paid a visit to my father on Dale Creek and said 'oh, I think this is what you call a split-level.'"

Mrs. Farris continues to work at Spelman College and after sixty years and still finds working with young people inspiring.



LYDIA A. HARRIS

Mr. Knox has never worked for anyone. He has owned a grocery store and coin laundry and has been in the real estate business and is now in the funeral business. Mrs. Knox graduated from the Grady Nursing School and attended the Medical College of Virginia in Richmond, the closest school accepting African Americans in 1952 in public health. Describing her subsequent career in public housing, Mrs. Knox explained, "It was a good feeling to be able to help someone, especially someone who is struggling and trying to make it in life."

When this photograph was taken, the Knoxes had just celebrated Mother's Day at the Commerce Club, a very old private club where previously the only African Americans that were allowed served as cooks and domestics.



Dr. Harvey B. Smith was born at 105 Chestnut Street in Atlanta. After moving to Albany, Georgia with his family in the sixth grade he moved back to Chestnut Street to live with his grandmother until he finished his undergraduate degree at Morehouse College in 1943. He went to Dental school at Howard University in Washington, D.C. because there was no dental school in the South that would accept African Americans. He had a practice on Auburn Avenue in Atlanta when he built his house in 1957. A Student at Georgia Tech designed his house, which was one of the first houses in Woodlawn Heights— a subdivision of Collier Heights. He has a photograph in his livingroom of Lena Horne and Martin Luther King, Jr. with his wife and daughter because of a function that music promoter and entrepreneur B.B. Beamon had arranged.



B. Philpot moved to Atlanta because he got tired of living in the country. Collier Heights still had cows in farm fields when he moved in. For forty-five years he worked building engines and saving money on his father's advice. At ninety-one, he says the "best part of being in the neighborhood is that people are really nice."

Framed Checklist



Caleb Cole
February is Dental Month from the series *Other People's Clothes*
Archival Inkjet Print, 2008/2013
2/12, Signed verso on mount
Courtesy of the artist and Gallery Kayafas



Caleb Cole
Man in Parking Garage from the series *Other People's Clothes*
Archival Inkjet Print, 2008/2010
1/12, Signed verso on mount
Courtesy of the artist and Gallery Kayafas



Caleb Cole
Rainy Day from the series *Other People's Clothes*
Archival Inkjet Print, 2012/2013
1/12, Signed verso on mount
Courtesy of the artist and Gallery Kayafas



Caleb Cole
Refinement and Elegance from the series *Other People's Clothes*
Archival Inkjet Print, 2010/2013
2/12, Signed verso on mount
Courtesy of the artist and Gallery Kayafas



Caleb Cole
The Birdcage Veil from the series *Other People's Clothes*
Archival Inkjet Print, 2010/2013
1/12, Signed verso on mount
Courtesy of the artist and Gallery Kayafas



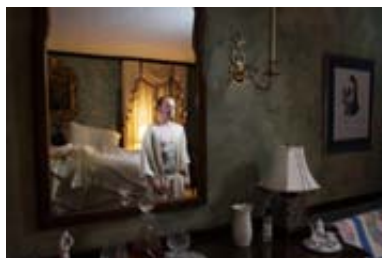
Caleb Cole
The Cowboy from the series *Other People's Clothes*
Archival Inkjet Print, 2010/2013
1/12, Signed verso on mount
Courtesy of the artist and Gallery Kayafas



Caleb Cole
The Filling Station from the series *Other People's Clothes*
Archival Inkjet Print, 2010/2013
1/12, Signed verso on mount
Courtesy of the artist and Gallery Kayafas



Caleb Cole
The Last Page from the series *Other People's Clothes*
Archival Inkjet Print, 2008/2013
4/12, Signed verso on mount
Courtesy of the artist and Gallery Kayafas



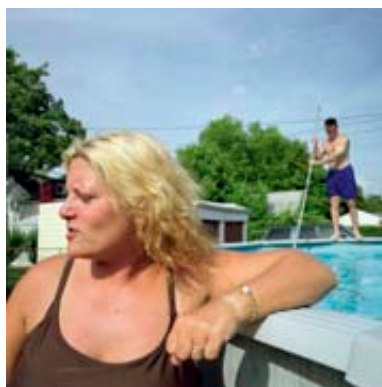
Caleb Cole
The Silk Pajamas from the series *Other People's Clothes*
Archival Inkjet Print, 2007/2010
2/12, Signed verso on mount
Courtesy of the artist and Gallery Kayafas



Caleb Cole
Upstairs from the series *Other People's Clothes*
Archival Inkjet Print, 2012/2013
1/12, Signed verso on mount
Courtesy of the artist and Gallery Kayafas



Myra Greene
RD, Rochester, New York
from the series *My White Friends*
Archival Inkjet Print, 2009/2013
1/3, Not signed



Myra Greene
AG, Rochester, New York
from the series *My White Friends*
Archival Inkjet Print, 2007/2013
1/3, Not signed



Myra Greene
MG, Chicago, Illinois
from the series *My White Friends*
Archival Inkjet Print, 2009/2013
1/3, Not signed



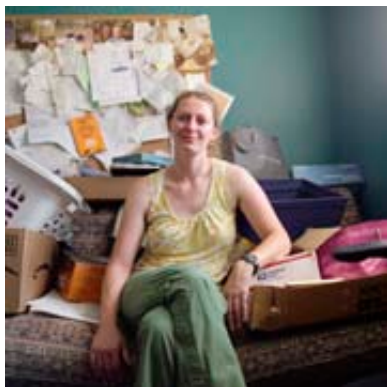
Myra Greene
TS, Rochester, New York
from the series *My White Friends*
Archival Inkjet Print, 2008/2013
1/3, Not signed



Myra Greene
KJ, Canandaigua, New York
from the series *My White Friends*
Archival Inkjet Print, 2007/2013
1/3, Not signed



Myra Greene
The Ws, Chicago, Illinois
from the series *My White Friends*
Archival Inkjet Print, 2008/2013
1/3, Not signed



Myra Greene
RL, Livermore, California
from the series *My White Friends*
Archival Inkjet Print, 2008/2013
1/3, Not signed



Lorenzo Triburgo
Winter Woods (Dani)
from the series *Transportraits*
Archival Pigment Print,
2009/2013
Exhibition Print, Edition of 10,
Signed verso



Myra Greene
DN, Chicago, Illinois
from the series *My White Friends*
Archival Inkjet Print, 2009/2013
1/3, Not signed



Lorenzo Triburgo
Autumn Images (Maxxwell)
from the series *Transportraits*
Archival Pigment Print,
2010/2013
Exhibition Print, Edition of 10,
Signed verso



Myra Greene
JR, Bellevue, Pennsylvania
from the series *My White Friends*
Archival Inkjet Print, 2012/2013
1/3, Not signed



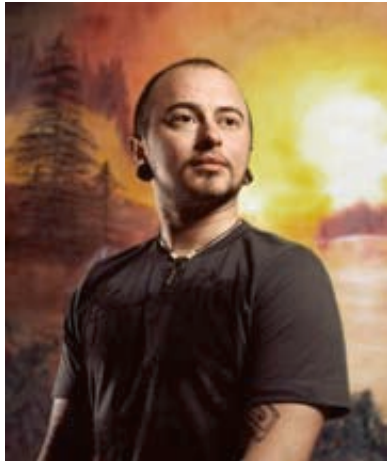
Lorenzo Triburgo
Valley Waterfall (Erin)
from the series *Transportraits*
Archival Pigment Print,
2009/2013
Exhibition Print, Edition of 10,
Signed verso



Lorenzo Triburgo
Desert Glow (Simon Adriane)
 from the series *Transportraits*
 Archival Pigment Print,
 2010/2013
 Exhibition Print, Edition of 10,
 Signed verso



Lorenzo Triburgo
Ocean Breeze (Seven)
 from the series *Transportraits*
 Archival Pigment Print,
 2009/2013
 Exhibition Print, Edition of 10,
 Signed verso



Lorenzo Triburgo
Fisherman's Paradise (Chaz)
 from the series *Transportraits*
 Archival Pigment Print,
 2009/2013
 Exhibition Print, Edition of 10,
 Signed verso



Lorenzo Triburgo
Ocean Sunset (Max)
 from the series *Transportraits*
 Archival Pigment Print,
 2009/2013
 Exhibition Print, Edition of 10,
 Signed verso



Lorenzo Triburgo
Island Paradise (Xavier)
 from the series *Transportraits*
 Archival Pigment Print,
 2012/2013
 Exhibition Print, Edition of 10,
 Signed verso



Lorenzo Triburgo
Rowboat on the Beach (Tash)
 from the series *Transportraits*
 Archival Pigment Print,
 2011/2013
 Exhibition Print, Edition of 10,
 Signed verso



Lorenzo Triburgo
Mountain Exhibition (Ponyboy)
 from the series *Transportraits*
 Archival Pigment Print,
 2010/2013
 Exhibition Print, Edition of 10,
 Signed verso



Lorenzo Triburgo
Two Seasons (Andrew)
 from the series *Transportraits*
 Archival Pigment Print,
 2011/2013
 Exhibition Print, Edition of 10,
 Signed verso

Collier Heights Checklist



Lydia A. Harris
"Water Every Wednesday" from the series *Collier Heights*
Archival Pigment Print,
2012/2013
1/10, Signed verso



Lydia A. Harris
Trophy Room from the series *Collier Heights*
Archival Pigment Print,
2012/2013
1/10, Signed verso



Lydia A. Harris
The Knoxes from the series *Collier Heights*
Archival Pigment Print,
2012/2013
1/10, Signed verso



Lydia A. Harris
"Our Children Have Exceeded What We Have Done" from the series *Collier Heights*
Archival Pigment Print,
2013/2013
1/10, Signed verso



Lydia A. Harris
"Never Thought of Leaving Atlanta" from the series *Collier Heights*
Archival Pigment Print,
2013/2013
1/10, Signed verso



Lydia A. Harris
Mr. Evans from the series *Collier Heights*
Archival Pigment Print,
2012/2013
1/10, Signed verso



Lydia A. Harris
Dr. Smith from the series *Collier Heights*
Archival Pigment Print,
2013/2013
1/10, Signed verso



Lydia A. Harris
Mrs. Farris from the series *Collier Heights*
Archival Pigment Print,
2013/2013
1/10, Signed verso



Lydia A. Harris
Mrs. Glover from the series *Collier Heights*
Archival Pigment Print,
2013/2013
1/10, Signed verso



Lydia A. Harris
Ms. Hayes from the series *Collier Heights*
Archival Pigment Print,
2012/2013
1/10, Signed verso



Lydia A. Harris
Philpot from the series *Collier Heights*
Archival Pigment Print,
2012/2013
1/10, Signed verso



Lydia A. Harris
"Built in 1957" from the series *Collier Heights*
Archival Pigment Print,
2012/2013
1/10, Signed verso



Lydia A. Harris
"A Recreation Room Was a Necessity" from the series *Collier Heights*
Archival Pigment Print,
2012/2013
1/10, Signed verso



Lydia A. Harris
The Shropshires from the series *Collier Heights*
Archival Pigment Print,
2012/2013
1/10, Signed verso



Lydia A. Harris
"It's Still a Very Good Community" from the series *Collier Heights*
Archival Pigment Print,
2013/2013
1/10, Signed verso



Lydia A. Harris
"Built it for My Wife" from the series *Collier Heights*
Archival Pigment Print,
2013/2013
1/10, Signed verso



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