

A photograph of two young women standing in a field of tall grass. The woman on the left is wearing a light grey t-shirt and blue jeans, looking down with her hands clasped. The woman on the right is wearing a bright pink t-shirt and blue jeans, looking directly at the camera with a serious expression. She is wearing large hoop earrings, a black choker, and a watch.

Loupe

Vol. 2/No. 1
October 2011

**Journal of the
Photographic
Resource Center**
at Boston University

PHOTOGRAPHY EXHIBITIONS

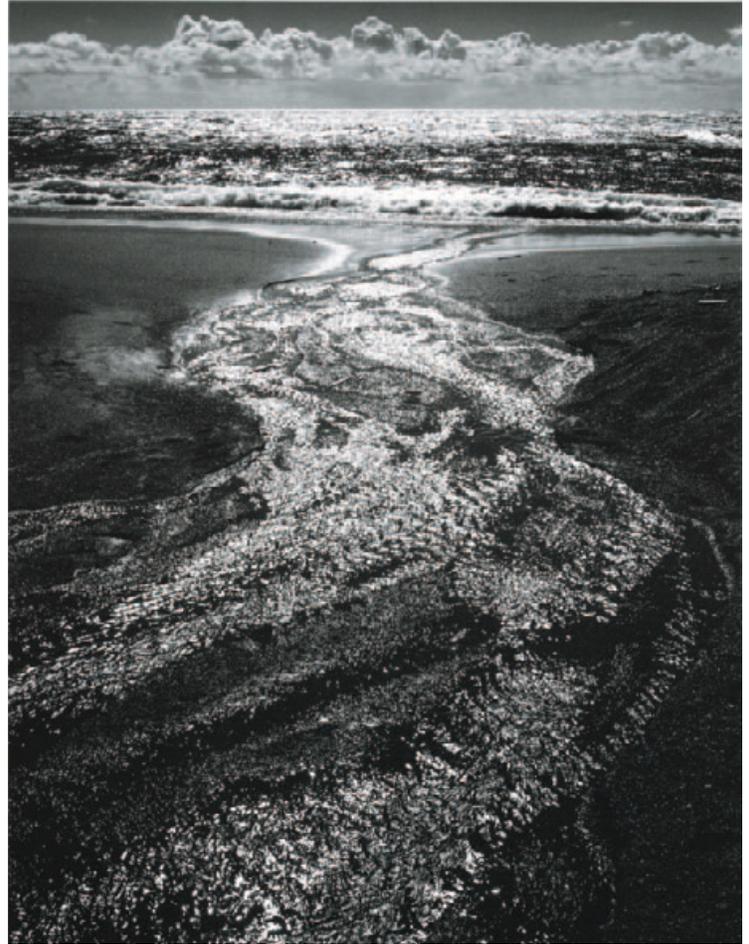
at the Peabody Essex Museum

The Peabody Essex Museum holds one of the world's largest photography collections, including more than a half-million rare and vintage images representing nearly every format and process since the advent of photography. PEM's lineup of exhibitions provides a fresh perspective on photography's contributions to our global and visual culture.



**THE MIND'S EYE,
50 YEARS OF PHOTOGRAPHY BY JERRY UELSMANN
FEBRUARY 11—MAY 13, 2012**

Surreal, funny and provocative, Jerry Uelsmann's photographs are icons of American photo history. His technique of fabricating photographs from unrelated negatives to create imaginary scenes established him as a leading light of nonliteral photography. This retrospective combines Uelsmann's celebrated works with many never-before-seen pieces.



**ANSEL ADAMS:
AT THE WATER'S EDGE
JUNE 16—OCTOBER 7, 2012**

Ansel Adams recognized the shoreline as a place where elemental forces meet. His photographs of beaches, bays, tidal pools, clouds and waterfalls create a body of work that is steely and muscular, full of energy and dynamism. The exhibition features a vital but underappreciated aspect of Adams' modernist art — depictions of water and its effects on the landscape.

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COVER PHOTOGRAPH

Lydia Panas, *Asha and Oksana W.*, 2005 (detail)

From the Publisher

This issue of *Loupe* begins our second year of publishing with a new format and editorial concept. Most of the feedback we received has been overwhelmingly positive! There have also been some well-placed questions about our overarching goals with *Loupe* and how we choose the photographers to feature. Simply stated, the goal of *Loupe* is to support the mission of the PRC: “The PRC ... serves as a vital forum for the exploration and interpretation of new work, ideas, and methods in photography and related media.” We select photographers whom we feel exemplify this mission while making sure that each issue includes at least one New England-based photographer. The three photographers showcased in this issue of *Loupe*, David Taylor, Lydia Panas, and Frank Ward, meet these criteria and exemplify a long and rigorous commitment to photography. Additionally they all teach photography and have connections to New England.

The mission of the PRC is dynamic and must evolve with the world around us. Currently, the PRC is undergoing a board-driven strategic planning process to refine, and possibly redefine, our mission. As a first step in assessing our organization, we are meeting with our key constituencies—photographers, educators, gallerists, and students—to better understand who we serve and what their needs are. The result of this ongoing discussion will certainly impact future issues of *Loupe*.

A major change with this issue of *Loupe*, and with the PRC, is that George Slade, founding editor of *Loupe* and PRC Curator, has left Boston to return to his native Minnesota. As a result, we have invited Jennifer Uhrhane to guest edit this issue. Jennifer is a photographer and independent art consultant based in the Boston area who most recently guest-curated the *Lucien Aigner: Photo/Story* exhibition at deCordova Sculpture Park and Museum. She also organized with former PRC Curator, Leslie K. Brown, the 2005 and 2009 *Leopold Godowsky, Jr. Color Photography Awards* at the PRC.

Continued on page 37.

David Taylor

Working the Line

“**F**or the last four years, I have been photographing along the US-Mexico border between El Paso/Juarez and San Diego/Tijuana. The project is organized around an effort to document all of the monuments that mark the international boundary west of the Rio Grande. The rigorous endeavor to reach all of the approximately 276 obelisks, which were installed between 1891 and 1895, has inevitably led to encounters with migrants, smugglers, Border Patrol agents, minutemen, and local residents of the borderlands.

“The southwest border is a territory in transition. During the period of my work, the United States Border Patrol has doubled in size and the federal government has constructed over 600 miles of pedestrian fencing and vehicle barriers. The border is currently under constant surveillance with a variety of low-tech and high-tech apparatus. To date, the Border Patrol has attained “operational control” in many areas; however, people and drugs continue to cross. Much of that traffic occurs in the most remote and dangerous areas of the southwest desert.

“In total, the resulting pictures are intended to offer a view into locations and situations that we generally do not access and to portray a highly complex physical, social, and political topography.”

—David Taylor

Shown here is a selection of markers and barriers from David Taylor’s larger body of work, *Working the Line*, which depicts those patrolling, living, and crossing at the border, as well as the border landscape, its demarcations, and structures.

One important aspect of the monuments that Taylor photographs is their familiar shape, one of great significance to the average American. The best-known obelisk in the United States is the Washington Monument in Washington, DC, completed in

1884. How fitting that this monument marks our governmental center, also a site of the ongoing immigration debate.

The similarity between these two kinds of obelisks ends with their common form, however. While Washington’s symbolizes greatness and independence, and receives hundreds of thousands of admiring tourists every year, Taylor’s boundary markers attempt to command the same respect, but fail. Their affixed plaques commemorate the treaties that created the borderlines and warn that “the destruction or displacement of [them] is a misdemeanor punishable by the United States or Mexico,” yet they have been shot at, defaced by graffiti and decorations, placed in desolate or unattractive locations, and left to crumble due to lack of maintenance, harsh weather, and/or poor construction. Diminutive in stature, the border monuments yet remain as unnecessary relics, overlooked but for the fact that the more efficient, modern fences wind their way immediately around them.

—Jennifer Uhrhane

About the artist

David Taylor was born in Beaufort, SC, in 1965, and lives in Las Cruces, NM. He earned a BFA in Studio Art from Tufts University/School of the Museum of Fine Arts in 1989 and an MFA in Visual Design from the University of Oregon in 1994. He is a Professor of Photography at New Mexico State University (Las Cruces, NM). Taylor received a 2008 John Simon Guggenheim Memorial Foundation Fellowship to support *Working the Line* and Radius Books released a monograph of the same name in 2010. For more images and information, please visit the artist’s website: www.dtaylorphoto.com.

David Taylor’s photographs are digitally captured with a medium format camera back and exhibited as 29 1/2 x 36 3/8-inch archival inkjet prints mounted on Dibond aluminum.



US/Mexico border near El Paso/Juarez, 2007.



Border Monument No. 137, N 31° 27.385' W 111° 27.687', 2009.



Top: Border Monument No. 245, N 32° 34.420' W 116° 39.528', 2009.

Left: Border Monument No. 258 (San Diego/Tijuana), N 32° 32.072' W 117° 07.369', 2009.





Border Monument No. 106, N 31° 19.978'
W 110° 27.515', 2009.



Border Monument No. 204, N 32° 29.045' W 114° 46.801', 2009.



Border Fence (under construction), Cañón el Padre, 2009.

Lydia Panas

The Mark of Abel

“**O**ur earliest relationships factor considerably in determining whom we turn out to be.

“For three years, in hot and cold weather, I invited families of various forms to stand before my lens. I asked them not because I knew what to expect, but because I was curious to see what would happen. These groups and occasional individuals stood graciously before me. I watched how they arranged themselves, and then began to photograph them with my view camera. Nothing in this series was deliberate or planned.

“In these pictures of family relationships, the details matter most. Although they portray engaging people, verdant landscapes and beautiful light, the photographs also provide more subtle clues for understanding the nature of my work.

“These images depict specific people, but they go beyond portraits to explore universal questions of how we see ourselves and what we feel. The pictures ask that we look deeper than the surface for what lies underneath: that complex part of our own personalities we often don’t see.”

—Lydia Panas

The more one looks at Lydia Panas’s photographs, the more one realizes what a nuanced version of the contemporary portrait they are. Though this work could have been another series of blankly staring faces, instead it is a quiet and careful observation of human behavior and feelings. Among numerous photographers working in the so-called deadpan aesthetic, Panas stands out for her subjects that are *not* unemotional or detached. Where other portraits quickly betray their emptiness, Panas’s draw in and sustain the viewer because of their layered content and striking beauty. She also includes a significant portion of her subjects’ bodies, as physicality is an important component of the work.

Panas explores emotional states of being through photographing families, mostly by examining body language: how they position themselves with each other. She provides almost no direction and allows her subjects to choose how they want to be photographed. Because of this, they appear unguarded and at ease in front of the camera. While the environmental setting echoes this naturalness in their gestures, it also adds lush elements of light and color.

These physical interactions of related people raise countless questions and reveal a complicated dynamic. Are they blood relatives or a different kind of family unit? How did he choose with whom to be pictured? Why is she alone? Notice who shoves hands in his pockets, or who reaches out to touch someone. Look at how much space they maintain around themselves. If one looks at another, does she/he return the gaze? What do these glances communicate about personal relationships?

—Jennifer Uhrhane

About the artist

Lydia Panas was born in Philadelphia, PA, in 1958, and lives in Kutztown, PA. She completed a BA in Psychology at Boston College in 1980, a BFA in Photography at the School of Visual Arts in 1984, a Studio Program Fellowship at the Whitney Museum of American Art Independent Study Program in 1986, and an MA in Photography at New York University/International Center of Photography in 1989. Panas teaches at the Baum School of Art/Lehigh Carbon Community College (Allentown, PA) and is an Artist-Teacher for the Vermont College of Fine Arts MFA Visual Arts Program (Montpelier, VT). Kehrer Verlag will release a monograph of *The Mark of Abel*, featuring essays by Maile Meloy and former PRC Curator George Slade, in Fall 2011. For more images and information on the book, please visit the artist’s website: www.lydiapanas.com.



In Her Voice, 2007.

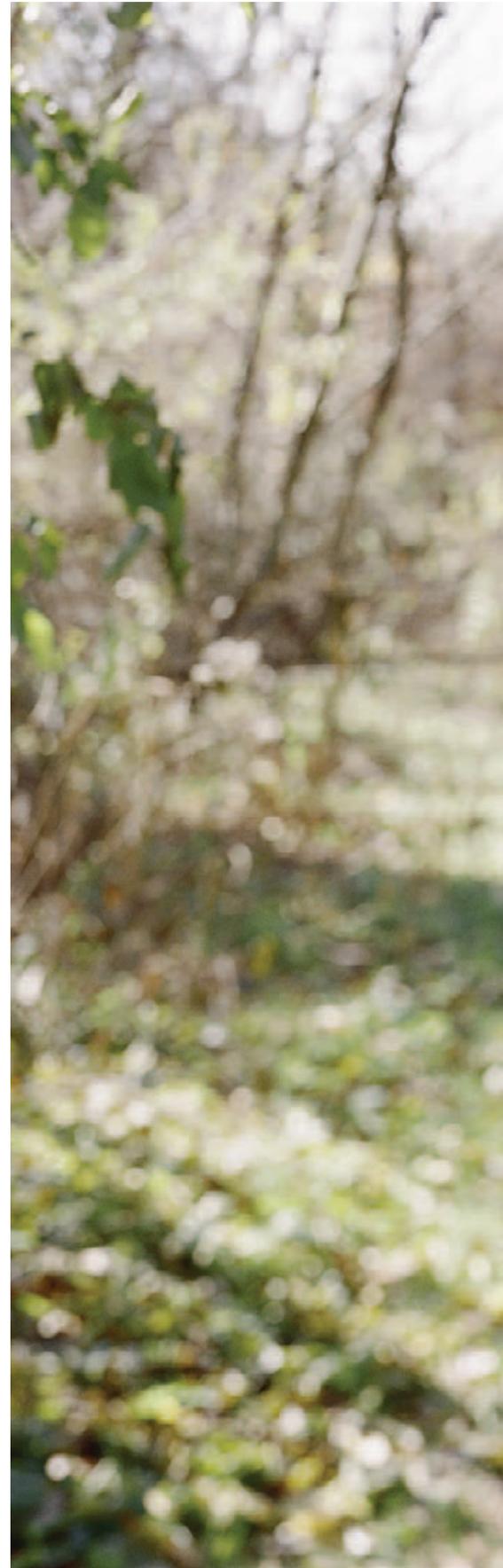
Lydia Panas uses a large format camera and color negative film. Her photographs are exhibited as 32 x 40-inch chromogenic prints.



A Suspended Moment, 2006.



Lalik Brothers, 2008.



Turning to the Phoenix, 2006.



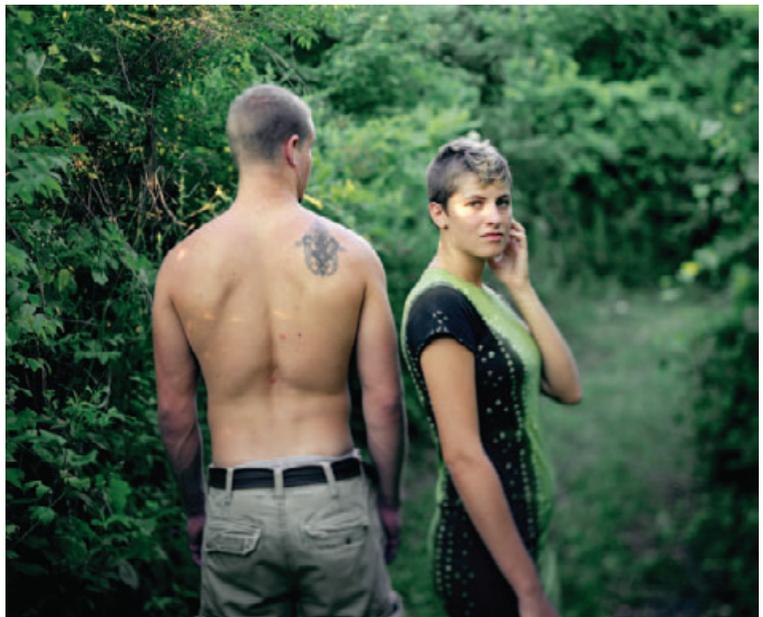




Family, 2008.



Booz Boys, 2008.



Tony and Maddie, 2007.



Invincible, 2007.



Portrait of a Young Man, 2008.



Mallory, 2006.

Frank Ward

The Drunken Bicycle Travels in the Former Soviet Union

“**I** photograph in the Former Soviet Union (FSU). In Russia, Ukraine, Uzbekistan, Tajikistan, Turkmenistan 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 Siberian town squares, men sell rides on a drunken bicycle, a conventional bike outfitted with a reverse steering gear. If one turns the handlebars right, the front wheel turns left. The operator demonstrates how easy it is and awards 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 influenced by it.

“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 accusing me of stealing strategic military secrets because I photographed 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.”

—Frank Ward

With his camera, Frank Ward traverses the landscapes and cityscapes of this expansive geopolitical area, and captures the bits and pieces of incongruity that describe the overall, current situation of the Former Soviet Union in transition. During successive trips, Ward records these visual contrasts—old majestic churches and street graffiti, a fashion shopping bag on rural fencing, a stylish young woman in front of a bare wooden building, an imposing apartment block nestled in an otherworldly landscape—with the right balance of irony and wit that never condescends or pokes fun. He just shows us what he finds.

—Jennifer Uhrhane

About the artist

Frank Ward was born in Taunton, MA, in 1949, and lives in Ashfield, MA. He earned a BA in Educational Media from the University of Massachusetts in 1971 and an MFA in Photography from Bard College in 1990. Ward is a Professor of Visual Art at Holyoke Community College (Holyoke, MA) and a member of the international press agency, Zuma. In 2011, the Massachusetts Cultural Council awarded him an Artist Fellowship for Photography, and Haley's Press published *Lost in Siberia*, with essays by his wife, Vivian Leskes. The artist blogs about photography at The Coruscating Camera. For more images and information, please visit his web pages at www.photoeye.com/gallery and www.socialdocumentary.net.

Frank Ward's photographs are digitally captured and exhibited as 22 x 34-inch archival inkjet prints on Canson Baryta or Platine paper.



Guard of the Eternal Flame II, Irkutsk, Siberia, 2008.



Putin Carpet, Irkutsk, Siberia, 2010.



Subway, Moscow, Russia, 2008.



Apartment, Ukraine, 2005.



Cinema Café, Vladivostok, Russia, 2008.



Woman by the Road, Irkutsk, Siberia, 2008.



Plastic Bag, Khorog, Tajikistan, 2009.



Riverfront View, Angara River, Irkutsk, Siberia, 2010.

photograph

September/October 2011 \$5



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Julia Margaret Cameron, "A Beautiful Vision" Julia Duckworth, 1872. Courtesy Hans P. Kraus, Jr., New York

Cities of the Dead

The Ancestral Cemeteries
of Kyrgyzstan

Photographs by
Margaret Morton

September 16 – December 30, 2011

Wolk Gallery

School of Architecture + Planning
Massachusetts Institute of Technology
77 Massachusetts Avenue, Room 7-338
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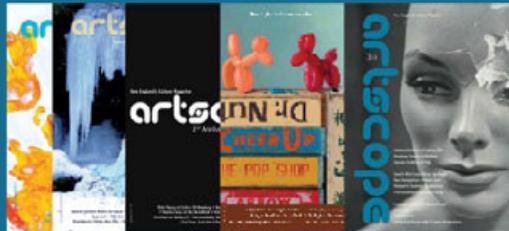




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EXPOSURE 2011

The 16th Annual PRC Juried Exhibition

July 11 – August 20, 2011

Juror Whitney Johnson, Director of Photography at *The New Yorker*, selected work by ten contemporary photographers from across North America to comprise the sixteenth iteration of the PRC's highly anticipated annual juried exhibition. She made her selection from an original pool of 170 submissions.

The artists featured in EXPOSURE 2011 take a strong interest in the human condition. Probing portraits, vibrant social interactions, historically-inflected landscapes, and provocative situations are all present in Johnson's selections. The placement of each project encourages the viewer to find connections between the artists' subjects. Although the show encompasses wildly different stylistic approaches, each project flirts with documentary photography, shedding light on the human experience in unique ways. However, the photographers seem more intent on introspection, discovery, and questioning than pointing out conditions in need of change.

—George Slade

Note: The artists' statements and biographies have been edited for publication in *Loupe*. To read the complete text, visit the PRC website at www.prcboston.org/exposure2011.htm.

Award Selections

Best in Show

Tealia Ellis Ritter

Honorable Mentions

Isa Leshko

To be featured in November NEO.

Agnieszka Sosnowska

To be featured in Loupe.

Tealia Ellis Ritter

The Live Creature and Ethereal Things

Selected as Best in Show by juror Whitney Johnson



***My Dream is to be Famous*, 2007, Archival Piezo Print.**

Tealia Ellis Ritter's interests lie in exploring the ways in which people choose to present themselves and their environment when they know they are going to be on display. Stylistically, the images are inspired by European society portraits, which, like a Facebook page, present idealized versions of the individual and convey a sense of the sitter as part of a tableau created to be examined. There exists the person we are and the person we want to be, self-presentation often dealing more with aspirations than reality. Ellis Ritter gives each subject the opportunity to write down a dream. These statements allow for a parallel declaration to be made solely by the subjects.

Tealia Ellis Ritter was born in Illinois in 1978. She was given her first camera at the age of six by her father. After attending Columbia College Chicago, where she completed her BA in Fine Art Photography, she earned her MFA at the University of Iowa with a major in fine art photography and a minor in printmaking. Her work has been exhibited internationally, most recently at the Corcoran Gallery of Art (Washington, DC); Catherine Edelman Gallery (Chicago, IL), Taschen (New York, NY), Flash Forward 2009 with the Magenta Foundation (Flash Forward Festival), Humble Arts Foundation (New York, NY); the Griffin Museum of Photography (Winchester, MA), The Photographic Center Northwest (Seattle, WA), and in the multimedia project *Pause to Begin*. She now lives and works in the Chicago area with her husband Dave and their son, Finn.

Steven Beckly

Single Rooms



Andrew's Motel, Room 107, 2010, Digital C-Print.



Andrew's Motel, Room 204, 2010, Digital C-Print.

Steven Beckly's *Single Rooms* series explores the interdependent relationship between home and identity, stemming from experiences of inhabiting separate spaces simultaneously. What results is an awareness of apparent divisions in identity and accompanying feelings of uneasiness, instability, and impermanence.

Rented rooms in motels, hotels, and inns are used as the settings for the photographs. Subjects are given a few hours to inhabit their rooms and encouraged to draw inspiration from their environments for a character to portray.

Steven Beckly is a photo-based artist living and working in Toronto, Canada. He was recently selected winner of Magenta Foundation's Flash Forward 2011: Emerging Photographers. His work has been exhibited nationally and internationally, at Gallery 44 Centre for Contemporary Photography (Toronto), Newspace Center for Photography (Portland, OR), The Photographic Center Northwest (Seattle, WA), and the University of the Arts (Philadelphia).

Eliot Dudik

Road Ends in Water



Oregon Road, 2010, Archival Pigment Print.



Anthony, North Edisto River, 2010, Archival Pigment Print.

The main highway that bisects South Carolina's "low-country" is being widened to accommodate commerce, tourists, and urban refugees. Not only are many homes, some historic, disappearing before the tracked blades of expansion, but the new thoroughfare encourages greater disregard for the charm and culture of the basin harbors.

In this collection of images, Eliot Dudik pays tribute to the modest souls of this region for their acceptance of the ebb and flow of the often incomprehensible vagaries of existence.

Eliot Dudik is a fine art photographer working in a large format documentary style. Dudik graduated from the College of Charleston in 2007, receiving a BS in Anthropology and a BA in Art History. He earned his MFA in Photography at the Savannah College of Art and Design in 2010. Dudik currently resides in Savannah, Georgia; however, he will soon relocate to Columbia, South Carolina to begin teaching as an adjunct photography professor at the University of South Carolina in the fall of 2011. His first monograph, *Road Ends in Water*, was published in 2010.

Elizabeth Libert

Libert and Company



The Libert Family, Cambridge, 2010, Archival Inkjet Print.

Elizabeth Libert has reversed the lens of her camera so that it lands on herself, family, and friends. The result portrays the joys and failures of intimate relationships, including her relationship with the camera.

Libert & Company is a photographic study of an affluent New England family that Libert knows well—her own. This body of work addresses her ambivalent attitude toward her privileged background and attempts to portray familial characters of this wealthy circle in a way that captures a certain wavering insecurity of the photographer.

Elizabeth Libert is a native of the Boston area and graduated from Amherst College in 2005. She completed the Post-Baccalaureate program at the School of the Museum of Fine Arts in 2008 and her MFA at the School of Visual Arts in 2010. Her master's thesis project, *Libert & Company*, has been exhibited in group shows nationally. Libert was recently named a winner of the Magenta Foundation's Flash Forward 2011: Emerging Photographers. Her work has been featured in blogs such as the *New Yorker Photo Booth*, Jen Bekman's *Hey, Hot Shot!*, and Aline Smithson's *Lenscratch*, and will be published in Peter Hay Halpert Fine Art's upcoming book, *Identities Now: Contemporary Portrait Photography*.

Dina Litovsky

Untag This Photo



Untitled, 2010, Digital C-Print.



Untitled, 2010, Digital C-Print.

Dina Litovsky's *Untag This Photo* is an exploration of how public behavior and personal representation have been influenced by the accessibility of electronic media, specifically digital cameras, iPhones, and networking sites. Self-representation of women has reached a curious state, one where women are in control of their image, but at the same time participate more than ever in their own objectification. The women photographed are not just permitting but actually performing for the camera. It connects them—the virtual exhibitionists—to a vast anonymous audience.

Dina Litovsky examines social performances and group interactions in both public and private spaces. Litovsky was born in the Ukraine and moved to New York in 1991. She received her BS in Psychology from New York University and her MFA in Photography, Video & Related Media from the School of Visual Arts. Litovsky's photographs have won prizes including Review Santa Fe; Smithsonian Magazine Annual Award; and International Photography Awards. She has been published in *The New York Times Style Magazine*, *Fodors Travel Guide*, *Bite! Magazine*, *New Yorker Photobooth*, *Lenscratch*, and *dvafoto*.

Rania Matar

A Girl in Her Room



Bisan 16, Bethlehem West Bank, 2009, Archival Pigment Print.



Siena 17, Brookline, 2009, Archival Pigment Print.

Rania Matar's series, *A Girl and Her Room*, is about teenage girls and young women, both in the United States and the Middle East, at a transitional time of their lives and alone in the privacy of their bedroom. Matar spends time with each girl which results in a photography session that is an intimate collaboration of discovering a person on the cusp of becoming an adult but desperately holding on to the child she barely outgrew.

Rania Matar, born and raised in Lebanon, moved to the United States in 1984. Originally trained as an architect in Beirut, she eventually studied photography at New England School of Photography and with Magnum photographer Constantine Manos. She is a professor of photography at the Massachusetts College of Art + Design, and during the summer, she teaches photography to teenage girls in refugee camps in Lebanon. Matar's work has won numerous awards including the 2011 Griffin Museum of Photography Legacy Award, the Massachusetts Cultural Council artist fellowship grant, and first prize at the Danforth Museum of Art's juried exhibit *Off the Wall*. Her first book, *Ordinary Lives* (Quantuck Lane Press), was released in 2009. Her second book, *A Girl and Her Room* (Umbrage Editions), is due in the spring of 2012.

Mary Beth Meehan

Undocumented



Guatemala—Providence, Rhode Island, 2010, Ultrachrome Print.

Undocumented is made in the Massachusetts and Rhode Island homes of undocumented immigrants who, for legal and political reasons, must remain invisible. Mary Beth Meehan enters the home of a person who is afraid to be identified and uses photography to make him or her somehow *seen*, creating the possibility for intimacy and empathy on the part of the viewer.

Mary Beth Meehan is a Providence-based photographer whose current projects deal with immigration, culture, and community. Her goal is to create a connection with the people of those communities whose identities are often obscured by economics, politics, or race. Meehan's work has been exhibited and published widely, including in *The New York Times*, *The Boston Globe*, and *The Washington Post*. She has been honored by Pictures of the Year International and The National Conference for Community and Justice, and was nominated twice for the Pulitzer Prize. She is currently working on a project entitled *City of Champions: A Portrait of Brockton, Massachusetts*, which responds to her changing, post-industrial hometown. That work received a grant from the Massachusetts Foundation for the Humanities to support its installation as a large-scale public banner project in downtown Brockton. Meehan teaches Documentary Photography at the Massachusetts College of Art + Design and is director of the Documenting Cultural Communities program at the International Charter School in Pawtucket, Rhode Island.

Monika Merva

The City of Children



Sirens, 2004, Lambda Print.

The City of Children documents a government-run housing program for runaways and at-risk teens in Fot, Hungary. It was founded in the 1950s, a period when the Hungarian social welfare system emphasized collective solutions to private problems. Having often visited the City of Children, Monika Merva became increasingly impressed by its quiet power and beauty. At first glance the viewer might simply see the people photographed as very different, but after a longer look, the commonality of life experiences is apparent.

Monika Merva received her BA in Philosophy from Northeastern University in 1992. She received her MFA in Photography from Savannah College of Art & Design in 1997. Her photographs have been featured in *The New Yorker*, *Details*, and *New York Times Magazine*. Her work is in the collections of the Bibliotheque Nationale de France, Brooklyn Museum, George Eastman House, Museum of Fine Arts (Houston, TX), and the Johnson & Johnson Corporate Art Collection. Kehrer Verlag published her first monograph, *The City of Children*, in May 2011. Merva lives in Brooklyn with her husband, daughter, and pet rabbit.

Dana Mueller

The Devil's Den



Site of Pickett's Charge, Gettysburg, Adams County, Pennsylvania, 2009, Archival Pigment Print.

In *The Devil's Den*, Dana Mueller focuses on former prisoner-of-war camps and the surrounding areas where German prisoners were put to work by the U.S. military in Pennsylvania, Maryland and parts of the American south.

Mueller finds irony in the activities of these German soldiers—both high-ranking Nazi officers and foot soldiers—who took care of the American soil. This benign work stands in complete contrast to the horrific actions by Nazis and German soldiers in Eastern Europe during the same time. When photographing these landscapes, Mueller wanted to visually evoke the dualities that have characterized the German people over centuries, a people that are capable of both tremendous progress and destruction.

Dana Mueller's work has addressed exile, German identity, memory, history, and landscape. She was born and raised in Thuringia, East Germany, until the fall of the Berlin Wall. She received her MFA in Photography from the Massachusetts College of Art + Design. She is an Adjunct Professor in Photography and Art History at the Art Institute of Boston at Lesley University. Mueller is the recipient of the 2008 Next Perspective 2nd Place—HotShoe International, UK and the 2007 St. Botolph Club Foundation Grant. Her work has been exhibited at Rick Wester Fine Art (New York, NY), Humble Arts Foundation (New York, NY), Photographic Resource Center (Boston, MA), St. Botolph Club (Boston, MA), Bridge ARTFair (Miami, FL), and North East Space (New Haven, CT) among others. Recent publications include *Artscope*, *One, One Thousand*, *Conscientious*, and *The New York Photo Review*.

Jason Reblando

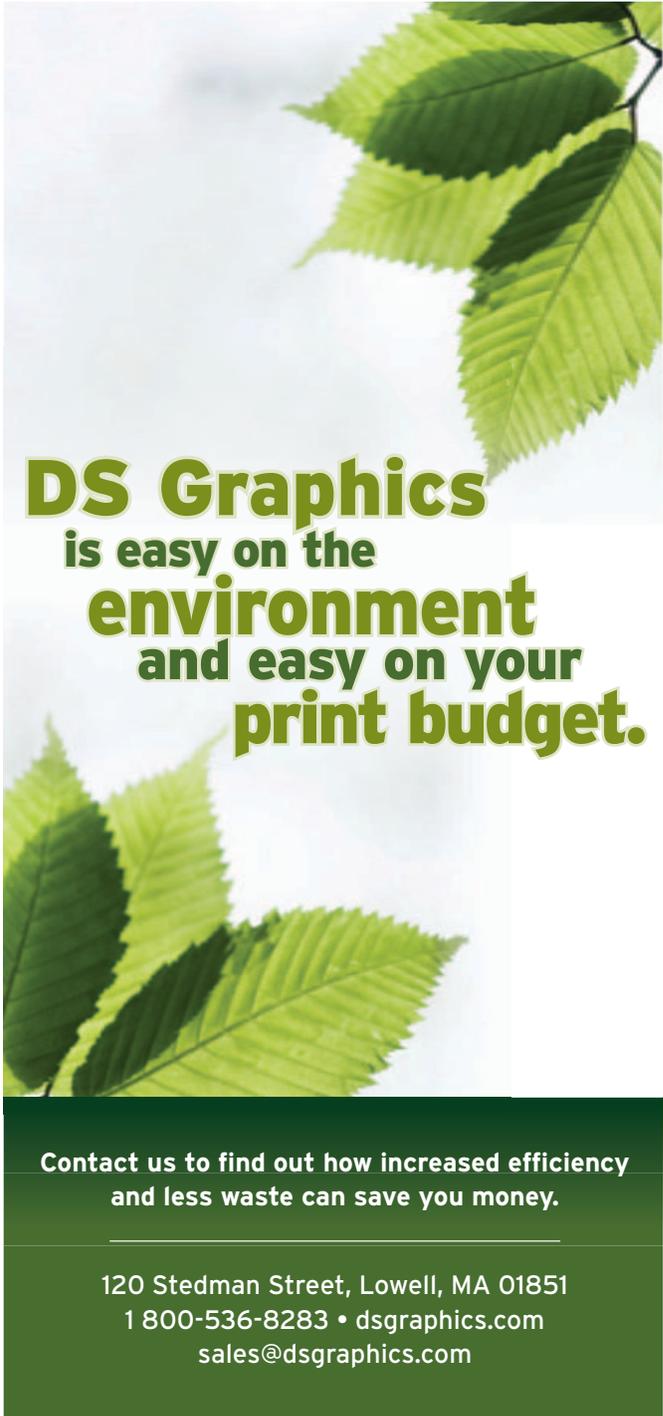
New Deal Utopias



Disney Garages, Greendale, Wisconsin, 2010, Archival Inkjet Print.

Jason Reblando's *New Deal Utopias* examines Franklin Roosevelt's idealistic vision to resettle displaced farmers and poor urban dwellers in model cities. These "Greenbelt Towns"—Greenbelt, Maryland; Greenhills, Ohio; and Greendale, Wisconsin—were testing grounds for a new American way of life. The towns were planned communities that embodied the hope that American citizens would meet the challenges of the Great Depression in a spirit of cooperation. Greenbelt residents would also be able to enjoy open green spaces and fresh air. In the 1930s, the program was critiqued as "socialistic" and "communistic" by forces hostile to New Deal policies. Reblando's photographs are an opportunity to engage with an overlooked expression of the New Deal as we continue to grapple with the complexities of housing, nature, and government involvement in contemporary American life.

Jason Reblando received his BA in Sociology from Boston College and his MFA in Photography from Columbia College Chicago. He is a recipient of an Illinois Arts Council Artist Fellowship Award, a City of Chicago CAAP Grant, and a Columbia College Follett Fellowship. His photographs have been published in *Camera Austria*, *PDNedu*, and *Bloomberg BusinessWeek*. His photographs have been exhibited at the Singapore International Photo Festival; the Houston Center for Photography; the Light Factory (Charlotte, NC), RayKo Gallery (San Francisco, CA), and the Minnesota Center for Photography. Reblando's work was also selected for the Philadelphia Museum of Art Photography Portfolio by Tina Barney and Melissa Harris of *Aperture*. His work is included in the collections of the Museum of Contemporary Photography (Chicago, IL), the Milwaukee Art Museum, and the Philadelphia Museum of Art.



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COMMUNICATIONS
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These pages contain an overview of exhibitions, lectures, and other programs at the PRC since our last issue of *Loupe*.

Documentary Night, June 2010

Zoe Perry-Wood discussing her work with Glenn Ruga, Ritch Winokur, Kerry Hook, Doug Adams, and Andrew McFarland. Documentary Night is one of our monthly Nights at the PRC programs, that invite photographers to share their work in an informal setting with other participants.



Dave Finks

EXPOSURE 2011, July 2011

Dana Mueller and Jason Reblando, two exhibitors in the PRC juried exhibition, conversing in front of Elizabeth Libert's series, *Libert & Company*. This is the 16th annual PRC juried exhibition. Ten finalists were selected from a pool of 170 photographers by juror Whitney Johnson, Director of Photography at *The New Yorker*.



Barbara Trachtenberg

ChallengeTHIS: Possibilities in Photography, July 2011

Barbara Bosworth (right), visiting artist at the PRC's summer youth photography intensive, sharing her work with high school students.



Sejal Patel

**Grace Before Dying reception,
May 2011**

Lori Waselchuk, photographer of *Grace Before Dying* exhibition at the PRC and Concord Public Library, greeting guests in front of one of her pieces in the PRC Gallery. The exhibit documents a prisoner-run hospice program at Angola State Prison in Louisiana.



David Ostman

**2011 PRC Student Exhibition reception,
April 2011**

More than 150 students from 21 PRC member institutions exhibited their work at the PRC. This yearly exhibit draws over 450 people to the opening reception.



David Ostman

Jim Dow lecture, June 2011

Jim Dow signing copies of *American Studies* following his lecture to a full house as part of the PRC Master Lecture Series.



Jane Messinger

If you like the smell of stop bath in the morning, then you need to be at

The Photographica Show

Here are some other very good reasons that you should come to the show

- Photographica is a great place to buy vintage working analog photography gear to equip your studio or to find that missing piece of equipment for your system at a very good price. There will be some new digital equipment for sale as well.
- See & handle more large format wooden and metal cameras and well as medium format cameras, lenses, backs, and finders at all price points for sale in one place in all of New England.
- Show dealers are always interested in buying the analog photography equipment that you're no longer using.
- **Quote** "Worth going to for anyone just starting out or equipping a studio."
- View **Photographica -The Movie** at <http://www.phsne.org/lastshow.html>.
- **More information & directions can be found at** www.phsne.org/show.html.

Saturday, November 5, 2011 – 9:00 A.M. to 4:00 P.M.

Sunday, November 6, 2011 – 9:00 A.M. to 3:00 P.M.

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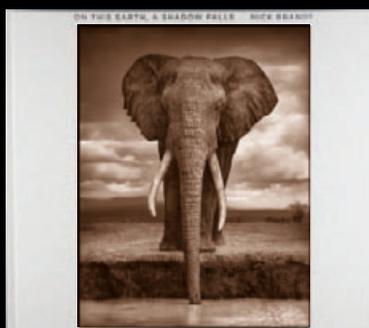


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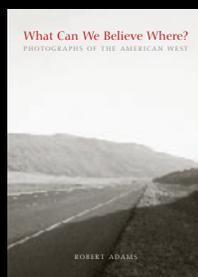
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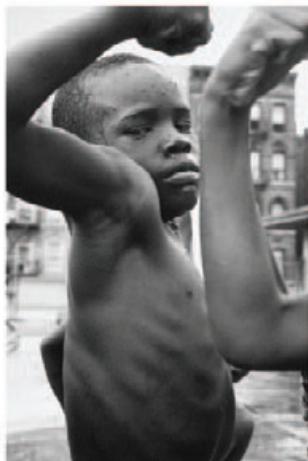
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Richard Ross
Stephen Strom

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From the Publisher

Continued from page 1.

We are proud to showcase the three artists you will see featured in this issue. We only wish we had more pages available to present their work! Each artist has a very powerful and personal vision on three very different themes. Deeply grounded in subject-based photography, they communicate a unique vision of the human experience.

This issue of *Loupe* is also our special auction edition to be distributed at the PRC 2011 Benefit Auction on October 15. I want to take this opportunity to thank all the photographers, galleries, and collectors who have donated work to the auction and everyone else who has contributed to the event. I hope that the night of October 15 turns out to be a very rewarding evening for everyone!

Glenn Ruga

PRC Executive Director & Loupe Publisher

PS. Feedback on *Loupe* is always welcome. Please email your comments to gruga@prcboston.org.

7 Turkish Artists
Mike Mandel and Chantal Zakari
Threefold: Selections from the Indie Photobook Library

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To submit work for consideration in *Loupe*, please mail a CD or 8 x 10 prints with a letter, artist statement, and biography to *Loupe* Publisher, Photographic Resource Center, 832 Commonwealth Ave., Boston, MA 02215. Submissions will not be returned nor necessarily acknowledged, but they are appreciated.



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