

Vol. 1/No. 3  
June 2011

# Loupe

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



# We've Got Your Nikon.



The ENTIRE Nikon line is available at Hunt's Photo and Video.

PHOTO & VIDEO  
**Hunt's** EST. 1955

[www.huntsphotoandvideo.com](http://www.huntsphotoandvideo.com)

**CAMBRIDGE • 617-576-0969**  
99 Mt. Auburn St. (Harvard Sq.)  
Mon-Fri, 9a-8p; Sat, 10a-6p; Sun, 12p-5p

**HADLEY • 413-585-9430**  
379 Russell St., Rte. 9E  
Mon-Fri, 9a-8p; Sat, 9a-7p; Sun, 12p-5p

**MANCHESTER • 603-606-3322**  
4 Vinton St., (Corner of 366 So. Willow St.)  
Mon-Sat, 9a-8p; Sun, 11a-5p

**BOSTON • 617-778-2222**  
520 Commonwealth Ave., (Kenmore Sq.)  
Mon-Fri, 9a-8p; Sat, 10a-6p; Sun, 11a-5p

**PROVIDENCE • 401-751-5190**  
86 Point St.  
Mon-Fri, 8:30a-7p; Sat, 10a-6p; Sun, 11a-5p

**SO. PORTLAND • 207-773-9555**  
220 Maine Mall Rd.  
Mon-Sat, 10a-8p; Sun, 12p-5p

**MELROSE • 781-662-8822**  
100 Main St.  
Mon-Sat, 8a-8p; Sun, 11a-5p

**Nikon Authorized Dealer**

All Nikon products include Nikon Inc. USA limited warranty. ©2010 Nikon Inc.



At the heart of the image™

[nikonusa.com](http://nikonusa.com)

# Loupe

Journal of the  
Photographic  
Resource Center

at Boston University

Vol. 1/No. 3 June 2011

## Contents

<b>Katherine Turczan:</b> Brezhnev's Daughters .....	2
Portraits of young Ukrainian women by a 2011 Guggenheim Fellowship recipient	
<b>Lisa Kessler:</b> Seeing Pink .....	8
A visual catalogue of the color pink and its manifestations	
<b>Mona Miri:</b> Modified Landscapes .....	16
Eco-sensitive photographs that evoke the damages done in industrial, urban settings	
<b>Retrospect:</b> Ivan Massar .....	24
Photojournalist Ivan Massar discusses his midcentury portraits of steelworkers	
<b>Center Weighted</b> .....	27
Student Exhibition, Jeff Jacobson and David Strick, Ed Kashi, Barbara Bosworth, Karin Rosenthal, and new PRC President	

**COVER PHOTOGRAPH**  
Katherine Turczan, *Katja*,  
(detail).

## From the Editor

“**H**ow do you keep up with all the new photography being done today?” A Boston-area collector asked me this question recently. It’s a question that gets asked a lot, actually. And it is germane; we gatekeepers are expected to know more about the topic than anyone, which in the case of art means the work being done now. The simple, truthful answer is—you don’t. No one can. Even attempting to define “new photography” gets tricky. New photography in galleries? In China? In schools (like, 21 of them from around New England in our student exhibition this spring)? New journalism/portraiture/landscape/alternative process/toy camera? How do you define “new”? And each version has its teeming masses, yearning to be seen.

As an editor and curator, I have ample opportunities to acquaint myself with new photography. I have participated in no less than five review events since beginning my job in Boston last May. They have taken place in New Orleans, Philadelphia, Portland (OR), Atlanta, and monthly at the PRC in the reviews I do for members. Before this issue goes to press I will do two more in the Boston/Cambridge area, one the New England Portfolio Reviews co-sponsored by the PRC, the Griffin Museum of Photography, and Northeastern University. These events are all built around face-to-face encounters, usually twenty minutes apiece, and at least six per day. Some, like PhotoNOLA in New Orleans and Photolucida in Oregon, are multiple-day events, with a dozen or so scheduled meetings per day plus extras at a reviewer’s discretion.

And then there are juried competitions, which eliminate face-time and replace it with screen-time, as most are now carried out with electronic submissions (though a cast of dozens of student volunteers shuffled several hundred prints at the Shoreline Arts Alliance’s annual *Images* competition in Guilford, CT earlier this year). As I write this, I am halfway done with the Massachusetts Cultural Council photography fellowship panel—337 applicants presenting 1,685 images for three jurors’ consideration. The PRC’s *EXPOSURE 2011* will have been decided by the time this issue of *Loupe* goes to press; Whitney Johnson will have selected 10 exhibiting photographers from 170 online submissions.

Continued on page 32.

# Katherine Turcza

## Brezhnev's Daughters

“**T**he working title of this project refers to what women call themselves in Dniprodzerzhynsk, Ukraine, the birthplace of Leonid Brezhnev and the industrial heartland of Ukraine. The women say that they are Brezhnev's children because they have inherited the future of the failing land and their father has abandoned them.

*“Dniprodzerzhynsk is about eight hours from Kiev along the Dnieper River, the heart of Ukraine's mining and manufacturing production. This area is like many cities in the east, an industrial wasteland with factory stacks ablaze filling the skyline. The landscape takes on the quality of a bad Hollywood movie about the apocalypse. The industry in these towns is a double-edged sword; one that contaminates and sickens yet employs most of its people. This is where Ukraine's working poor live.*

*“In these parts of Ukraine it is very prestigious to work in the sex industry. The industry offers economic opportunity to many women other than what the factories can provide. Their sexuality is their strength and they use it as a form of emancipation to support their families. They are very proud of this. Many young women work as welders during the day for pay that is not sufficient to feed their families, while at night they pole dance. Brezhnev's Daughters is a portrait of these women in the industrial south who are faced with these complex choices.”*

—Katherine Turczan

Katherine Turczan knows these women. As an American-born child of Ukrainians, she feels unusually familiar with the plight of the young women she has photographed in this recent series. There are too many people for too few jobs; there is insufficient work of substance to retain imaginative young Ukrainians who hunger for the worlds they encounter on the internet, the worlds of developed nations where, it seems, opportunities are boundless.

Had she been born in Ukraine, Turczan senses that her life course, which has included travel and graduate study in photography at Yale, might well have taken her down the paths her subjects have followed. Over time and numerous visits to Ukraine, Turczan has photographed women, from nuns to adolescents hanging out in parks, and now these women, who perform as dancers and escorts in the city that was home to the General Secretary of the Communist Party and the Chairman of the Presidium of the Supreme Soviet of the Soviet Union (and, in 1936, renamed in honor of Felix Dzerzhynsky, the founder of the Bolshevik secret police, the Cheka).

Katherine Turczan was born in Montclair, New Jersey, in 1965. She received her B.F.A. at Cooper Union School of Art & Sciences, and an M.F.A. from Yale University. She lives in Minneapolis, Minnesota, and is a professor at the Minneapolis College of Art and Design.

**For additional content on *Brezhnev's Daughters*, see [www.prcboston.org/loupe](http://www.prcboston.org/loupe)**

Katherin Turczan's photographs are made with an 8 x 10-inch view camera and printed on gelatin silver paper.

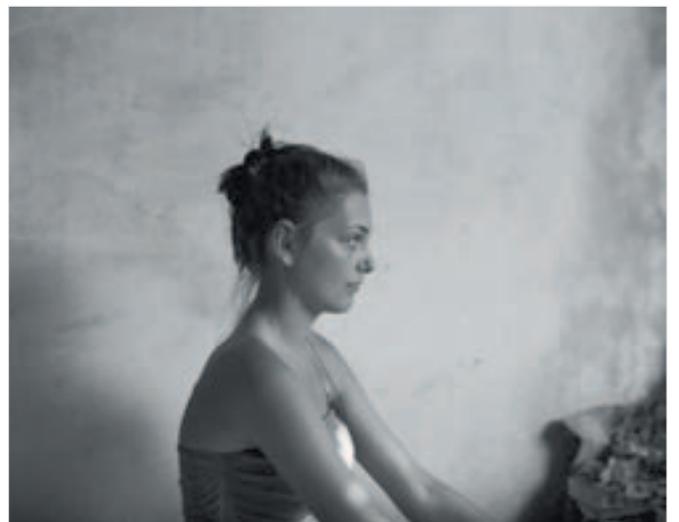


Natasha

# Katherine Turczan



*Tanya*



*Liana*



*Rusalka*



*Hair Girl*



*Svetlana*



*Natasha*

# Lisa Kessler

## Seeing Pink: The Idea of the Color Pink

“**S**eeing Pink is an exploration into the idea of the color pink in America. The documentary photographs interpret the myriad connotations we attach to pink, a color burdened by dogma. This work explores that dogma and turns it on its head.

*“Pink is the color of love and sweetness and vulnerability, but also of power, eccentricity, and pornography. Pink is rare in nature and not one of the colors of the rainbow. In our culture, the color pink is often an emblem of the artificial.*

*“Pink is a gender marker, symbolizing everything that is female, from delicate pink baby clothes to breast cancer awareness. The gender associations are so strong that many people assume it is genetic for girls to like pink and dangerous for boys to do so.*

*“Surprisingly, assigning color to gender is a 20th century phenomenon. Pink was initially considered more of a boy’s color, a watered-down version of the fierce color red, and blue was more for girls.*

*“By the 1930s, pink was associated with girls. The Nazis chose to mark homosexual prisoners with a pink triangle; in the 1970s gays re-appropriated that badge as a symbol of pride. Armed with the social constructs that attach the color to femininity and to homosexuality, pink has been used in prisons and locker rooms to humiliate men.*

*“Pink is both vulnerable and transgressive. In one high school, pink is excluded to avoid bullying. In another, students don pink shirts to confront the bullies.*

*“Feminists challenge gender markers of all types, including color, for confining girls and women to preconceptions of what is female. The confinement is loosening. Declaring “we are all pink inside,” the founders of Code Pink tapped into the embracing energy of the color to name their peace organization.*

*“These documentary photographs examine our notions of what is real and what is fake, what is*

*biologically determined and what is socially created. Pink is simply a color, but it is also an idea, one that confines and liberates, and ultimately holds a mirror to our culture.”*

—Lisa Kessler

The deceptions of color in photography are far subtler than those practiced by Tri-X and its binary siblings. Because the images it produces are closer to what we remember seeing, the emotional effects of color can be muted in our appreciation for the things we see. In fact, color is like smell; hues and scents bypass our cognitive brain and go straight to our intuitions and instincts. And memories.

By concentrating her efforts on the symbolic power of the color pink, Lisa Kessler finds numerous ways to provoke responses. Or was the response provoked by those who chose pink in the first place, within the scenes she has recorded?

Kessler sought pink occasions wherever her travels took her. She has compiled film and sound clips (remember “blush” and “bashful” as the colors of Julia Roberts’ wedding in *Steel Magnolias*?), text references, and other pink citations in popular culture to buttress her images. What evolves is a socio-cultural typology, a multi-dimensional catalogue of impression and practice, every image charged by a color that is both soothing and disruptive.

Lisa Kessler was born in Brooklyn, NY, in 1962. She now lives in Boston. A regular attendee at PRC events, Kessler was invited to show her still/video work *Heart in the Wound* in the 2006 PRC exhibition *Document*.

**For additional content on *Seeing Pink*, see [www.prcboston.org/loupe](http://www.prcboston.org/loupe)**



*Baby Shower, Massachusetts, 2009*



*The Nutcrackers, Massachusetts, 2009*



*Mohawk, Massachusetts, 2007*



*Impeach, Maine, 2007*



*Rodeo, Nevada, 2009*



*John's Bike, California, 2008*



*Bar Pink Elephant, California, 2008*

*Ring Bearer, Massachusetts, 2009*



*Love Ranch, New Mexico, 2008*



*Team for Breast Cancer Awareness, Rhode Island, 2009*



*Truck with Angel, Massachusetts, 2007*

# Mona Miri

## Modified Landscapes

“ **T**his series of photographs was made in urban and industrial landscapes in the San Francisco Bayview area, mostly the China and India Basins. These sites are major areas of development, mostly occupied by construction companies producing resources (like cement) and distributing various construction materials. The sites stretch a few miles towards the end of Bayview.

*“Near the India Basin is Hunters Point. Pacific Gas and Electric ran a power plant in Hunters Point for 75 years until closing it in 2006. Both the industrial history of the site and its new applications within the plans of urban developers have environmental consequences.*

*“Presently, the world is more conscientious about the importance of a safer and greener planet for all our inhabitants. It is and will be necessary to consider sustainable outlets and the consequences of our actions in order to minimize the harmful results.*

*“My technique and vision are to portray the likely future of changing atmospheres and landscapes if we proceed with the harmful routes we have taken in our surroundings. I have utilized HDR and film in these photographs, made in 2007 and 2008. I implement earth tones in my palette and selectively desaturate parts of my images. With my work I try to suggest the environmental transformations and humanitarian challenges we will confront in the years to come.*

—Mona Miri

**For additional content on *Modified Landscapes* see [www.prcboston.org/loupe](http://www.prcboston.org/loupe)**

Mona Miri's prints are 30 x 30-inch inkjet prints on Hahnemühle Fine Art Bamboo paper, matted with recycled cardboard and framed in sustainably-grown bamboo.

Photography has always been a capital-intensive medium. In order to remain abreast of progress, artists must consider new gear, new formulae, new chemical evolutions in service of recording vision. Planned obsolescence, light-tight enclosures for film and paper, jars of chemicals, and exhausted batteries make for substantial piles of waste. (Nowadays, add enlargers, developer trays, print washers, and safelights to those piles.)

Mona Miri has grown up a citizen of multiple worlds. She feels herself alien to both urban and rural environments; she knows that when she is in one she misses the other. But the desire to unite her worlds has given her a compelling sense of disconnectedness. Her photographic work explores the contrasts between old and new ways of using space. She is powerfully cognizant of cultural forces that restrict openness and tolerance.

Her hope as a photographic artist and a citizen of the world is to bring efficient, green practices into her realm. She has designed several prototypes of a bamboo portfolio book that reflects her desire to walk lightly. She makes photographs to call attention to the carelessness that we must address as we move across the planet. Our lives are short; art and earth are long.

Mona Miri was born in Tabriz, Iran, in 1979. Her family moved to Boston in 1991. She attended School Within a School at Brookline High School; she currently lives in Brookline. She reports that as a student at AIB in the late 1990s she spent significant amounts of time in the PRC library, absorbing images by Adams, Kenna, and Sugimoto among others in her researches. Miri's work *Down Under the Overpass* (facing page) was selected for *Earth Through a Lens*, an annual juried exhibition in Palm Springs, California.



*Down Under The Overpass, 2007-2008*



*Granite View, 2007-2008*



*New Office Buildings at 3rd, 2007-2008*



*Vantage Point*, 2007-2008



*Condos at 3rd, 2007-2008*



{salt}

# STORYTELLERS WANTED.

[ PHOTOGRAPHY + WRITING + RADIO + MULTIMEDIA ]

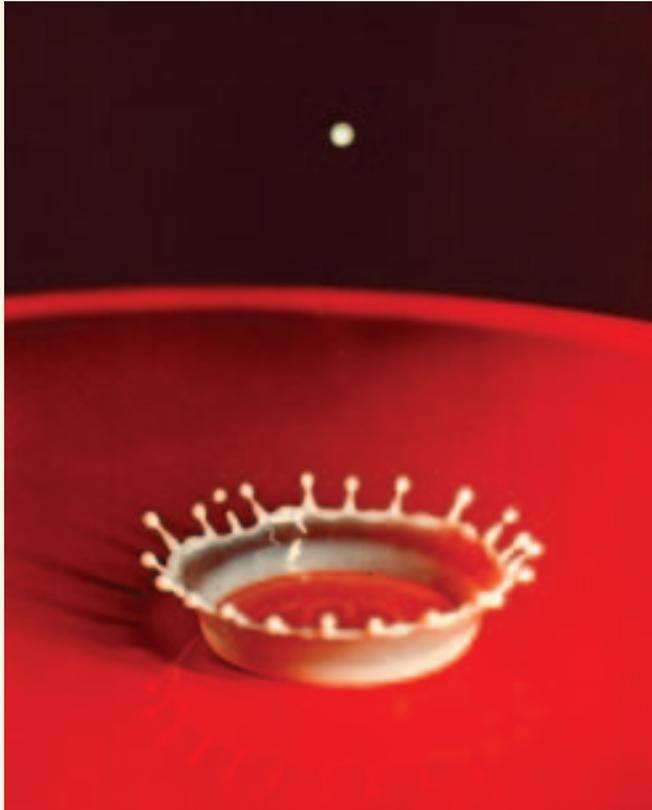


“ If you’re **PASSIONATE ABOUT DOCUMENTARY PHOTOGRAPHY**, Salt is the perfect place to **DEDICATE YOURSELF TO THE CRAFT.** ”

**DAVID FOSTER // PHOTO ALUM**

INQUIRE WITHIN. ---> [www.salt.edu](http://www.salt.edu)

fall + spring semesters // financial aid available // grad + undergrad credit



Milk Drop Coronet, 1957, Dye Transfer print, 1984. @ Harold Edgerton

## The Atelier at **Palm Press**

# 35 Years!

*Thousands of artists, institutions, and collectors have been served by Palm Press, Inc. during the past 35 years. More than 50 portfolios have been published, hundreds of exhibits prepared, and nearly 200 young men and women have grown and contributed as interns and employees.*

*What a delight – thank you all!*

*We have expanded our facilities and services and invite your inquiry.*

23 Bradford Street  
Concord, MA 01742  
978.371.1727  
[www.palmpress.com](http://www.palmpress.com)



# artscope

New England's Culture Magazine

As New England's Culture Magazine, artscope brings you completely current visual art exhibition reviews and previews, as well as coverage of theater, film, dance, music, happenings, open studios and more.

We strive to inform and entertain our readers through high quality content and production, while increasing awareness of New England's cultural offerings in enthusiasts and collectors.

To subscribe to artscope magazine and artscope email blast!, go to [www.artscopemagazine.com](http://www.artscopemagazine.com).

For media kits and advertising opportunities, call us at 617-639-5771 or email Kaveh at [info@artscopemagazine.com](mailto:info@artscopemagazine.com).

### Ivan Massar

Interview conducted by Howard and Kathy Bossen

*In June 2010 Howard and Kathy Bossen conducted an extensive interview with Ivan Massar at his home in Concord, Massachusetts as part of the research for Molten Light: The Intertwined History of Steel and Photography, an exhibition and book project currently under development. The primary reason for the interview was to explore Massar's role in the Jones and Laughlin (J&L) photography project headed by the legendary Roy Stryker. J&L hired Stryker to create a photographic record of its massive steel enterprise in a similar way to the photographic projects he orchestrated for the Farm Security Administration during the Great Depression and Standard Oil and the Pittsburgh Photographic Library after World War II. This excerpt from the 16,000-word interview concentrates on Massar's steel photography and his interactions with Stryker.*

*Born in 1924, Ivan Massar learned photography in the navy during World War II. Seeing hundreds killed in kamikaze attacks on the aircraft carrier he served on, he became a pacifist. After the war he went to California to study photography before moving to Europe.*

**IVAN MASSAR:** I went to Paris in '49 and '50. For two years, I lived in Paris. I had a room that cost \$15 a month, on the sixth floor. What a wonderful, lovely view, across from Notre Dame on the Left Bank. During those two years, I had my first three publications in *Life*, *Look*, and *Paris Match*. I went to Hungary, behind the Iron Curtain; and I went to Yugoslavia, when they first opened it up for tourists; and I went to Spain.

When I came back from Paris I worked on a newspaper in Hamilton, Ohio for a year. I thought I needed the discipline of a daily deadline. I mean I just wandered in Europe for days. And that's why the pictures were so good in Paris. I needed two or three days to make a picture. You don't have that time, usually. And that's why Cartier-Bresson was so good. He had money and he could just wander and really think and look and take his time, and that really makes the difference.



I promised myself I'd stay there one year. One year to the day after, I quit. I picked up, drove to New York, spent a year in New York. Had one half-day job for Bell Labs the day they gave blood. I went down and photographed all these people, employees laying out on beds giving blood, for their little magazine. But that was the only job in a year.

After a year in New York, living in the Village, I got a call from my best friend, Leonard, in Pittsburgh. He said, "Roy Stryker's been there doing a thing on the renaissance of Pittsburgh. And it's rumored he's going to go from here and do something for the steel mills. You really ought to come here and see Roy." So on the basis of that—I was starving in New York—I packed up everything, drove to Pittsburgh and went to see Roy. And he said, "Well, you know, I'm trying to give my old timers work, Arthur Rothstein and

Russell Lee. I don't have anything right now. Maybe in the future, but I can't promise you anything." And a few days later he called. He said, "Russell Lee is coming up from Texas, going to spend two weeks and photograph. He'll go into the mills and do some big-camera work. But he doesn't have a car and he needs an assistant. Do you have a car?" I had an MG. And he said, "Well, you can be his assistant and drive him back and forth to Aliquippa and to the various mills." I thought, I'll get to know Roy and I'll get to know Russell.

But after that ended, probably less than a week later, Roy called and said, "I'd like you to go into the mill next week for three days and see what we get." And I said, "Wonderful, Mr. Stryker. What sort of thing do you want?" He said, "I have no idea. I want to see what you see." Boy, I left there, I was in seventh heaven! He wants to see what I see. No one had ever told me that before.

After my first shoot Roy said "You know, everyone goes in there and they photograph all this great process, and we forget there are people in there managing all these things." And he said, "You like people and you see—you've got these people who are working in the mills." He loved these portraits. And he said, "You know, it's people, in the end, that are doing all this." He said, "That guy's standing proudly there. This is his work." We called these editorial portraits, people with their work. "The faces who make steel."

**HOWARD BOSSEN:** Stryker had a reputation of putting together rather elaborate shooting scripts for his photographers. You were saying that he said, "Go out and shoot." Did he continue with that? Or did he start giving you specific assignments?

**IM:** The ones I got consisted of a lot of questions. The script I would get would be, What time do they have dinner? Are they all there for dinner? Is this a rule for the family? And do they go to church together on Sunday morning? I got pictures of them going to church. He asked questions, which were to be answered possibly by pictures, or to get me thinking about which direction to go. But I would never call it a list of things, as much as a thing to start thinking about and directions to think about a project.

I knew how to make portraits by existing light. It made the lights pretty in the mills and around these places. No flash. I never use flash. And just capture



some of these faces that I'm seeing. And from the beginning, he loved it. And in the process of getting faces, I would get back enough to show where they are.

**HB:** What kind of interaction did you have with the steelworkers? They're not doing the work at the moment; they're posing.

**IM:** I would interrupt them and talk with them and talk about how long they'd been there and did they like that work. And they usually said, Yes, I love this work. They got pretty well paid, compared to other people. The steelworkers liked what they did and they were proud of what they did.

**HB:** I presume, since this was a J&L project, that you had fairly good access. But did they put on controls of any kind?

**IM:** I would have the name of the foreman of each place. So then people saw me, "I hear you're making pictures in here." And I'd say, "Yeah. Mr. Smith knows exactly—Homer knows exactly what I'm doing here and it's through him. It's for J&L." I would be stopped now and then, but we had quite good access. A lot of the foremen were trained to stop anyone from making pictures, because you could show processes and things that they didn't want to reveal. I was never told don't take pictures of that.

**KATHY BOSSEN:** Did they ever ask to look at what you did before you published them?

**IM:** No. No, it all went to Roy Stryker. Stryker'd then go and talk with J&L and show them these pictures. As far as I know, they didn't eliminate anything. We had pretty free access, as long as Stryker stayed there. And then it just terminated.

Roy said, "You know, more and more people are using color. I want you to go out and experiment with color." So I learned to do color in the steel mills. I hadn't done any color before. You know, Red [Clyde "Red" Hare, another photographer who worked on the J&L project.—HB] and I, everyone's doing black and white. Everything we did was black and white. I don't know if we'd ever had a roll of color in our cameras. So we went out and bought some rolls of color and went in there and started to look at color, and there's where we learned to use color photography.

I was penniless and a struggling, aspiring photographer until I went to see Roy Stryker. And then after this, it opened up all sorts of markets in New York.

Black Star called—I'd been to see Black Star three or four years before, when I came back from Europe. I showed them a lot of pictures. And they said, "Well, you've got some good pictures. You've got a good eye. But you've got a lot of single pictures. Go make stories; we might be able to sell them. We don't have anything right now." That was the end of it. After this, they called me in Pittsburgh and said, "Would you be interested in going to Houston, Texas on a three-year contract?" A monthly advance; a thousand dollars at that time, which was big money.

I knew nothing about Houston or Texas. And so I picked up and moved. I found a girl at Carnegie Tech, in the meantime. Got married, moved to Texas, had two kids in Texas. We moved out of there before they were old enough to know they were Texan.

It was right in the middle of the whole segregation business and I got a lot of jobs from *Life*. I came down with MS. I was really busy with Black Star. And they don't know what causes MS. I had had it for twenty-five years; never stopped working. It sure slowed me down, but I learned to cope with it and to take a break in the middle of the day and take a nap. And I finally, about ten years ago, had a total remission of MS.

I worked for Black Star from '54. I got involved in all the Civil Rights things and I made the march from Selma to Montgomery with Martin Luther King. That was a fifty-mile march, with MS. I found out how long they're going to march each day; they're going to walk about eight miles a day. I thought that's nothing! You know, they'd walk for a while and sit down and rest and it was an easy march. Those pictures have sold all over. King and Coretta marching out front, singing.

I've been freelance all that time. I never got rich but I did okay. And as I tell people, when I left for work in the morning, I left with a smile on my face. I just loved what I did. I love photography. And every job was different. And some were more challenging than others, but it's photography. And I came back with the pictures people wanted.

---

Howard Bossen is a professor of journalism at Michigan State University and an adjunct curator at the MSU Museum. He is the author of two books: *Luke Swank: Modernist Photographer* and *Henry Holmes Smith: Man of Light*. Kathy Bossen, a retired educator, works on *Molten Light* as a research assistant and intellectual muse.

Photographs accompanying this text by Ivan Massar provided by the artist.



2011 PRC Student Exhibition.

## Showing the Institutional Members

The 2011 PRC Student Exhibition, which was up in the gallery in April and May, showcased 21 degree- and certificate-granting programs from Boston and the surrounding area (from Providence to Portland, from Turners Falls and Fitchburg to Beverly). The show has grown over the past several years, reflecting the geometric growth of photography's popularity and the concurrent institutional desire to provide related programming.

This year's exhibition sought to represent photography at the organizations that have joined the PRC as Institutional Members. Each of the 21 participating schools selected work and presentation methods that best represented their interests. The resulting exhibition included over 170 individual pieces, including a projection, prints on silk, artist books, and a massively oversized view of executed serial killer John Wayne Gacy's last meal, recreated for our inspection (fried food and strawberries, anyone?). There were also three monitors, providing surveys of

work by students at Hallmark, RISD, and BU College of Communication.

Special thanks are due to the faculty and staff contacts at each school. We arranged meetings with each of them to discuss the exhibition's revised format, and each provided information about their program to situate their unique offerings within the wealth of photographic education in the region. The show, too, enlightened viewers as to the character of each program; photography, we are pleased to say, remains as multi-faceted and broadly applicable as ever.

### Karin Rosenthal at MIT

Photographer Karin Rosenthal, a Watertown resident and longtime member of the PRC, must have known that she was destined to show her work at MIT's Center for Theoretical Physics. As she was in the process of hanging her show there (in a PRC-curated installation on view until next February), a faculty member looking over her shoulder observed that the myriad optical phenomena



Photograph by Karin Rosenthal on view at MIT.

occurring in Karin's photograph were perfect illustrations of his own specialized area of physics. Which, as it turns out, is what Karin has long claimed about her work—that in its reflections and refractions of light and image, in its playful representation of figure, shadow, and ground, her photography describes conceptual terrain as much as physical space.



Jeff Jacobson and David Strick in dialogue, March 8, 2010.

Directions to Karin's exhibition in the Center for Theoretical Physics can be found on the PRC web site.

### Jacobson and Strick Exchange Views

In a captivating program staged on Mardi Gras (Tuesday, March 8), Jeff Jacobson and David Strick teamed up to give something extra in their public program—a dialogue between two masters about work and life in the image world. For those who have seen Jeff's work, the whirl of images he has made during an almost 40-year career is evidence of a singular creative vision. David Strick, a photographer of Hollywood's social landscape and a member of a family of directors and writers, became enmeshed in Jeff's world during the time Jacobson and his family lived in Los Angeles (while Jeff's wife Marnie was pursuing her acting career).

As the Mardi Gras audience discovered, Jeff and David are witty, smart, and quick. And not afraid to be controversial; both come from radical roots, and have social consciences that guide their photographs and their lives. Having witnessed both organized silliness and random chaos, these two photographers carry an ongoing tolerance for the absurd and surreal that made their conversation a special treat.



Ed Kashi signs copies of his books during lecture on March 31.

### Kashi on New Media

In a Master Lecture Series event on March 31, and in the small, in-depth seminar he gave two days later, Ed Kashi impressed PRC audiences with his energetic spirit and commitment to telling stories using the most effective tools at his command. No one who heard him can deny his passion for using images to draw attention to international issues of human neglect and misbehavior and to seek change. Kashi has found ways to incorporate photographs into multimedia packages in ways that resemble film, but nonetheless rely on our enduring perceptions of the still image. The hybrid form he espouses seems determined to reach further and deeper than traditional still photographs have in terms of message and audience.

### PRC Board Member Hosts Reception to Showcase New Portfolio by Barbara Bosworth

PRC Board member Eric Almquist and his wife Nanny hosted a reception at their home in Belmont on April 20th to showcase a new portfolio, *Elsewhere*, by photographer Barbara Bosworth and writer D'Anne Bodman. Nearly 30 people attended the event including other PRC Board members and other invited guests.

Bosworth is a long time friend of the PRC. Her work is in the PRC Portfolio, published in 2008. She served on the Host Committee for the PRC's 35 Anniversary Gala in November 2010 and will be a visiting artist in our new summer youth program, ChallengeTHIS, scheduled to begin this July.

The reception was also a fundraiser for the PRC. A very generous and anonymous donor matched portfolio and print sales with an equal donation to the PRC.

*Elsewhere* is Bosworth's first serious work using digital techniques, mining years of large format analog color negatives to find eleven that were scanned for this volume and digitally printed by Singer Editions. The text accompanying the photographs is by D'Anne Bodman, who Bosworth has collaborated with previously on an earlier project, *Chasing the Light*, printed by Meridian Press.

### Vittorio Mezzano to Take Helm as New PRC Board President Cathy England Steps Down after Four Years



Janet Lill and Vittorio Mezzano at PRC Gala,

After serving for four years, Cathy England is stepping down as President of the PRC Board of Directors after a very active and productive tenure.

Under her leadership, in 2008 the PRC produced the magnificent PRC Portfolio, bringing together the work on 17 leading American artists in one portfolio. Sales of this portfolio have been a significant source of support for PRC programs. Also under Cathy's tenure, the PRC conducted very successful auctions in 2008 and 2009, and a Gala in 2010 to celebrate the PRC's 35th anniversary. In 2010, Cathy

chaired the search committee to find a new Executive Director after Jim Fitts stepped down in November 2009. Glenn Ruga, the new PRC Executive Director started in February 2010, working very closely with Cathy as he focused on financial sustainability and membership outreach and retention.

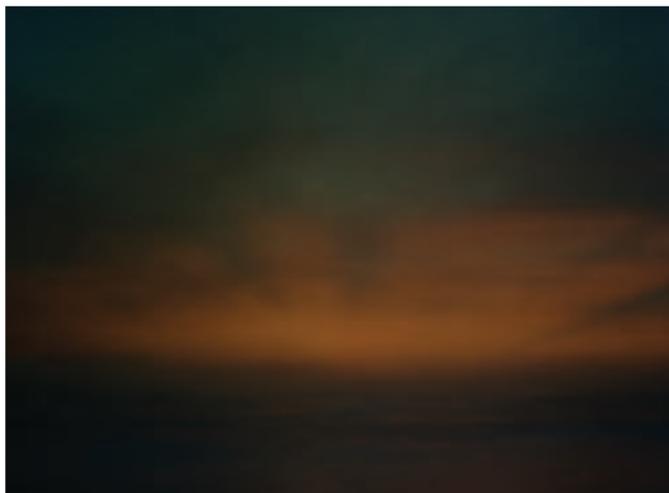
Cathy and her foundation, the Lois & Richard England Family Foundation, have been a leading benefactor of the PRC and are providing major support for the PRC 2011 exhibition program.

Vittorio Mezzano, originally from Vercelli, Italy, joined the PRC Board in September 2010. Vittorio is a business manager for Hewlett Packard Corporation and is a passionate collector and practitioner of photography. He has a very keen sense of strategic management, a skill developed while working with HP and other IT corporations, and will help the PRC continue to focus its

resources to best serve the community of photographers, curators, collectors, students, and others in New England who look to the PRC as the region's leading organization supporting creative photography.

As Mezzano transitions into the position of President on July 1, one of his first tasks will be chairing a strategic planning committee to evaluate from top to bottom all of the assumptions of the PRC and help to clarify its core mission so that the organization can achieve its mission.

Mezzano lives in Cambridge with his wife Janet Lill.



Print from Barbara Bosworth's portfolio, *Elsewhere*.



# 2011 BENEFIT AUCTION

**Saturday,  
October 15, 2011**

808 Gallery at Boston University  
808 Commonwealth Avenue  
Boston, MA 02215

## Get Ready for the 2011 PRC Benefit Auction!

This year's PRC Benefit Auction will be the most enjoyable and successful event ever. It will meet your needs as artists and collectors and our needs to gain support for all of our programs — exhibitions, Master Lecture Series, workshops, *Loupe*—and all the other programs that you have come to associate with New England's most dynamic center for creative photography.

### Live Auction

Doors open at 5:30 p.m.  
Auction begins at 7 p.m.  
Ticket Price: \$100  
Includes dinner buffet, open bar, and admission to silent auction

### Silent Auction

Doors open at 8:15 p.m.  
Ticket Price: \$25 members /  
\$35 non-members  
Includes wine, beer, appetizers, & dessert

### Auction Preview

October 7-15, 2011  
808 Gallery at Boston University

### Auctioneer

Stuart Whitehurst  
Vice President and Director of Rare Books & Manuscripts of Skinner Inc.

### To Submit Work to the Auction

The deadline for entries is June 30, 2011.  
See [www.prcboston.org/auction](http://www.prcboston.org/auction) for more information.

We welcome all artists to participate and submit work for review. Please note that submissions will be juried by the auction committee and artists will be notified in August if their work is selected for the auction.

[www.prcboston.org/auction](http://www.prcboston.org/auction)

## PANOPTICON IMAGING, INC.

Your *Digital & Darkroom* Imaging Specialists

5 Pond Park Road, Hingham, MA 02043  
[www.PanopticonImaging.com](http://www.PanopticonImaging.com)  
781.740.1300

*The staff at Panopticon Imaging has been providing quality printing and matting & framing to artists for 30 years.*



Jacque's Starburst 1



Tasmanian Devils

**Panopticon Gallery exhibit June 8 - July 12, 2011**  
**Opening reception June 8, 5:30 - 7:50 p.m.**

Photographs by Larry Pratt courtesy of Panopticon Gallery, Boston, MA



SANDS CREATIVE GROUP

WE DO **COLOR.**  
BIG OR SMALL.

Using the latest printers in artistic reproduction, we are able to heighten the look of your artwork. Scanning either original art or mastering digital artwork, Sands Creative Group can maximize the color and quality reproduction of your special piece. Choose from a variety of stocks and sizes, and work with our art professionals who understand the needs of artists and their audiences in a competitive market.

- Large Format Giclee Printing
- Color/Black and White Printing
- Email and Web Marketing
- Specialized Graphic Design
- Promotional Items

**Sands Creative Group**

870 Commonwealth Avenue (lower-level), Boston, MA  
BU West T-stop, Green Line • 617-536-6660  
[www.sandscreativegroup.com](http://www.sandscreativegroup.com)



SANDS CREATIVE GROUP



# DIGITAL SILVER IMAGING

*The Art of Black & White in a Digital World*



© www.fonysweet.com

Confederate Cemetery - Charleston, SC 2011

**REAL Black & White Silver Gelatin Prints from Digital Files**

11 Brighton St. Belmont, MA 02478 617-489-0035 [www.digitalsilverimaging.com](http://www.digitalsilverimaging.com)

**Join Us!**



## **New England's Photography Center: A Wealth of Resources**

The Photographic Resource Center at Boston University (PRC) is New England's premier organization promoting new work and ideas in photography and related media. Both makers and viewers look to the PRC as a critical showcase of contemporary photography.

The PRC's goal is to serve the creative, educational, and professional needs of photographers, collectors, curators, students, and others interested in photography with our exhibitions, lectures, workshops, library, website, and this magazine.

To find out more or to join online:

**[www.prcboston.org](http://www.prcboston.org)**



**Photographic  
Resource Center**

at Boston University

**Editorial. Continued from page 1.**

There are, in short, a lot of photographers seeking exposure today, more than anyone can track. Some are doing outstanding, innovative work. Every time I view an accumulation of photographs, whether slowly through prints and conversations or more quickly through electronic portfolios, I find new wonders that maintain my faith in the endless invention and vision possible with photography. The medium, the language of photography, and the creative intelligence of photographers enthrall me. Thank you for bringing me your work, all who have and all who will—you help me stay current. I always look forward to what I see next.

—George Slade

## PRC Fall Calendar June – October 2011

### June

**6.1 – 6.30:** Lori Waselchuk, *Grace Before Dying* traveling exhibition at Concord Free Public Library. Panel/reception in Concord, MA, June 8.

**6.20:** Jim Dow lecture and book signing.

**6.21:** Summer Night at PRC.

### July

**7.21 - 8.21:** *EXPOSURE 2011*. The 16th Annual PRC Juried Exhibition, juried by Whitney Johnson. Reception July 21.

### August

**8.25 – 8.27:** Night Photography Workshop with Lynn Saville

### September

**9.13 – 11.13:** *Mike Mandel and Chantal Zakari: Seven Turkish Artists* and The Indie Photobook Library exhibitions. Reception September 21.

**9.15:** Constantine Manos lecture and book signing.

### October

**10.7 – 10.14:** PRC Benefit Auction Preview, 808 Gallery at Boston University.

**10.15:** 2011 PRC Benefit Auction.

**10.19:** Catherine Wagner lecture, 7 p.m.

**10.27:** *Seven Turkish Artists* panel discussion.

**For more information, visit [www.prcboston.org](http://www.prcboston.org).**



#### MISSION

The Photographic Resource Center (PRC) at Boston University is an independent, 501(c)(3) accredited non-profit organization that serves as a vital forum for the exploration and interpretation of new work, ideas, and methods in photography and related media.

#### BOARD OF DIRECTORS

Cathy England, <i>President</i>	David Karp
Les Nanberg, <i>Treasurer</i>	Andrew Kessler
Joseph Bernardi, <i>Secretary</i>	Gary Leopold
Lynne Allen	Susan Lewinnek
Eric Almquist	Vittorio Mezzano
Peter Fiedler	Olivia Parker
Alan Geismer	Neal Rantoul
Rick Grossman	Kim Sichel

#### STAFF

Glenn Ruga, *Executive Director*  
George Slade, *Programs Manager/Curator*  
Julie Kukharensko, *Membership & Administration Manager*  
Laura Norris, *Administrative Assistant*

#### INTERNS AND VOLUNTEERS – (Spring 2011)

Courtney Allen, *Boston University*  
Jacquelyn Canevari, *Boston University*  
Alissa Darsa, *Ithaca College*  
Todd Danforth, *Art Institute of Boston at Lesley University*  
Stephanie Maclin, *Volunteer Librarian*

#### LOUPE PUBLISHER/ART DIRECTOR

Glenn Ruga

#### EDITOR

George Slade

Printed by DS Graphics, Lowell, MA

ISSN 2156-7050

Volume 1, Number 3

June 2011

Published thrice yearly  
(October, February, and June) by  
Photographic Resource Center at Boston University  
832 Commonwealth Avenue  
Boston, MA 02215

T: 617-975-0600 info@prcboston.org

F: 617-975-0606 prcboston.org

*Loupe* is available as a benefit of PRC membership. It is also available to libraries and institutions on a subscription basis. Individual copies: \$7.50 plus postage. Please contact the PRC for more details.

©2011. All rights reserved. No reproduction of any sort without permission.

#### SUBMISSIONS TO LOUPE

Please do not send physical materials to the editor unless so requested. Initial queries may be sent by email to [gslade@prcboston.org](mailto:gslade@prcboston.org). Due to potential volume of submissions, responses may not be immediate, personal, or substantial.

#### ADVERTISING INQUIRIES

Please contact Glenn Ruga,  
[gruga@prcboston.org](mailto:gruga@prcboston.org) or 617-975-0600.



[massculturalcouncil.org](http://massculturalcouncil.org)

# MPIX ROCKS!

I love Mpix because of their professional prints, great selection of products, and easy ordering. Fast turnaround and GREAT customer service make Mpix my lab of choice. Try them for yourself!



## LINDA BLACKWELL

Children's Photographer  
McAllen, TX  
[www.mpix.com/LindaBlackwell](http://www.mpix.com/LindaBlackwell)



## LINDA'S FAVORITES

### SQUARE PRINTS

"I love the squares! My signature product is a 20x20 square print of children's faces. I have these on display in my studio, and they ALWAYS get noticed!"



### STANDOUTS

"I LOVE Mpix standouts... they really make an image into something a little out of the ordinary. And they are perfect for beach images. Hang them on a wall or just place on a shelf by itself."

# Mpix

Shoot Today. Upload Tonight. We Ship Tomorrow.



Photographic Resource Center

at Boston University  
832 Commonwealth Avenue  
Boston, MA 02215

Nonprofit Org  
U.S. Postage  
**PAID**  
Permit 57  
Lowell MA

# ROBERT KLEIN GALLERY



© Julie Blackmon, Queen, 2010

franco fontana  
 robert frank  
 mario giacomelli  
 len gittleman  
 lewis hine  
 horst p. horst  
 paul ickovic  
 lotte jacobi  
 jacques henri lartigue  
 yousuf karsh  
 william klein  
 herman leonard  
 randal levenson  
 helen levitt  
 o. winston link  
 constantine manos  
 helmut newton  
 paul outerbridge  
 irving penn  
 eliot porter  
 man ray  
 herb ritts  
 sebastiao salgado  
 august sander  
 charles sheeler  
 aaron siskind  
 ralph steiner  
 alfred stieglitz  
 paul strand  
 george tice  
 jerry uelsmann  
 todd webb  
 brett weston  
 edward weston

## CONTEMPORARY

roger ballen  
 james balog  
 tom baril  
 jeffrey becom  
 julie blackmon  
 alvin booth  
 jeff brouws  
 wendy burton  
 andrew bush  
 elena dorfman  
 john dugdale  
 beth yarnelle edwards  
 larry fink  
 david fokos  
 sally gall  
 lajos geenen  
 stanley greenberg  
 cig harvey  
 beatrice helg  
 chip hooper  
 kenro izu  
 bill jacobson

michael kenna  
 laura letinsky  
 michael light  
 chema madoz  
 didier massard  
 dirk mcdonnell  
 d.w. mellor  
 arno rafael minkkinen  
 luis gonzalez palma  
 laura paresky  
 olivia parker  
 howard schatz  
 victor schrager  
 tomio seike  
 robert j. steinberg  
 david stephenson  
 jock sturges  
 paulette tavormina  
 gregory vershbow  
 alex webb  
 terri weifenbach  
 masao yamamoto

## 20th CENTURY

berenice abbott  
 ansel adams  
 jesse alexander  
 diane arbus  
 eugene atget  
 ilse bing  
 karl blossfeldt  
 bill brandt  
 brassai  
 harry callahan  
 henri cartier-bresson  
 carl chiarenza  
 lucien clergue  
 mark cohen  
 marie cosindas  
 bruce cratsley  
 judy dater  
 bruce davidson  
 robert doisneau  
 alfred eisenstaedt  
 elliotterwitt  
 walker evans

## 19th CENTURY

charles aubry  
 edward baldus  
 antonio beato  
 bisson freres  
 edward sheriff curtis  
 eugene cuvelier  
 louis declercq  
 edouard durandelle  
 frederick evans  
 john beasley greene  
 gustave le gray  
 eadweard muybridge  
 charles negre  
 carleton watkins