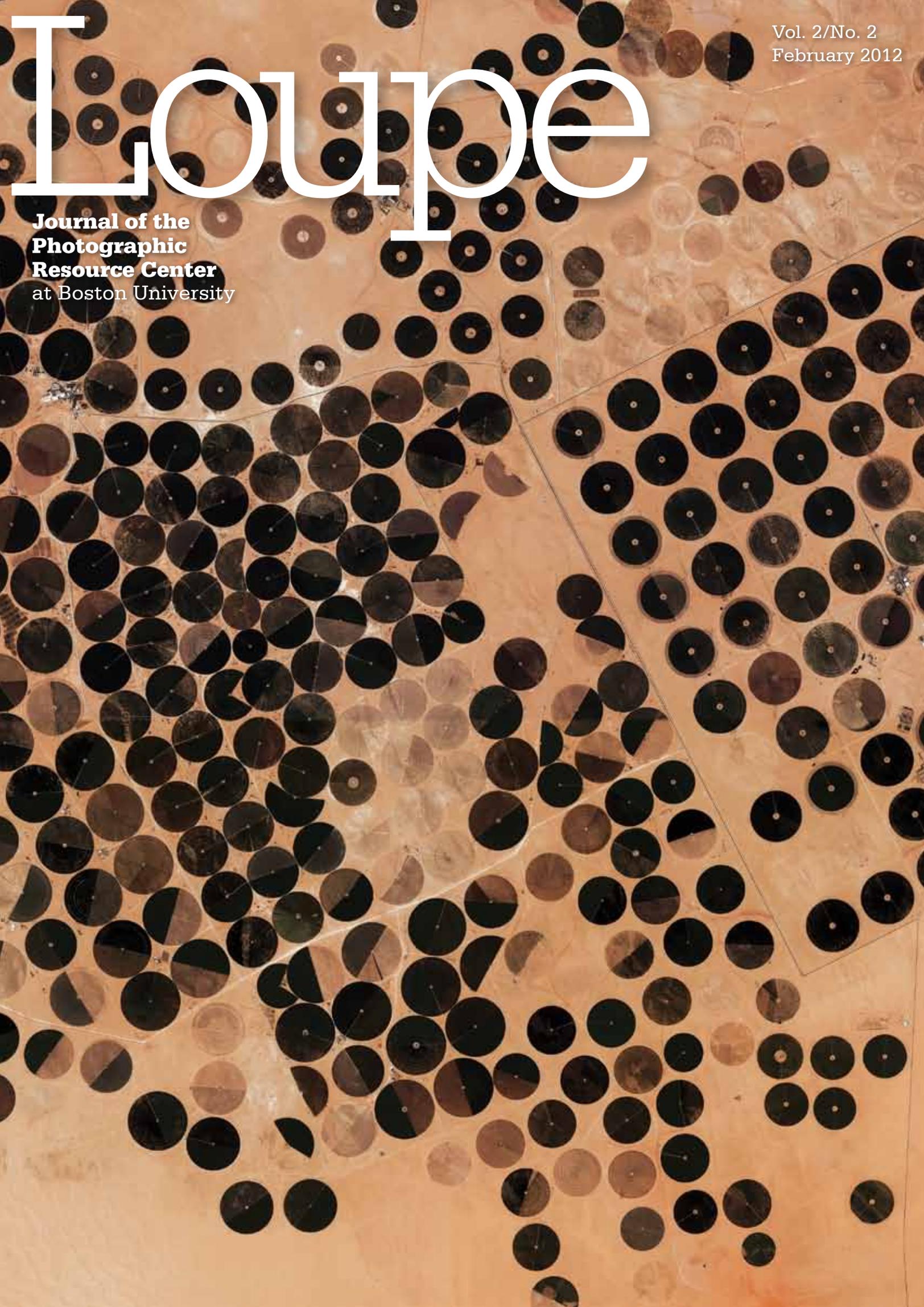


Vol. 2/No. 2
February 2012

Loupe

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



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at Boston University

Vol. 2/No. 2, February 2012

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Christoph Engel, *Untitled (Circle Irrigation 081028)*, 2008.

From the Publisher

The three photographers presented in this issue—Agnieszka Sosnowska, Tom Young, and Christoph Engel—could not be more different in their approach to the creative medium of photography. By design, that is our goal with *Loupe* and with the PRC—exploring all aspects of the medium, centered on, but not limited to, the creative arts.

Photography is a vast field and creative photography is only a small subset. But even in this subset, numerous areas of specialty exist. Sosnowska flirts with documentary but her subjects are posed; therefore, her work does not easily fit into the traditional definition. Young's work, of the three, is closest to the fine arts tradition using collage, layering, suggestion, and evocation. Engel's work is strikingly beautiful but also the most conceptual. His images, captured by Google Earth, question our fundamental notions of creative photography, authorship, and the role of technology in the arts.

At the PRC we often ask ourselves, "What is photography?" We pose no answers here, only further explorations into the question. Some purists have looked to other terminology such as lens-based or light-based media. These useful terms help to further distill the essence of what differentiates photography from print making, drawing, painting, and sculpture. The PRC is proud to offer a big tent to all practitioners and enthusiasts of this light-based and lens-based medium, but we are content to continue using the term photography.

Thanks to the relatively recent phenomena of incorporating a camera into almost every mobile phone manufactured globally in the last five years, the PRC can be confident that the number of practitioners continues to expand exponentially. Some of the more thoughtful and creative users, while pushing the envelope of the cell phone camera, look for a guide through this vast field (some would say minefield). At the PRC, we look forward to continuing to provide insight, analysis, and presentation of this medium we call photography as the global community continues its love affair with a process started by Niépce and Daguerre, and popularized by Eastman and Jobs.

Glenn Ruga

PRC Executive Director & Loupe Publisher

Agnieszka Sosno

Home

By documenting these individuals, I hope to reveal a way of life that will not be forgotten.

—Agnieszka Sosnowska

“**I** live on a farm in East Iceland where the landscape and the weather are infinitely changing. Nature is a constant to my existence. I document how people, nature, and the animal world are intertwined. Within these worlds, age, and decay create a surreal world of rituals that to many may appear frightening or threatening. The rituals of farming and hunting are slow and labor intensive. By all standards they are not economically rewarding. What drives people to live completely off the land?

For years I have been visiting farmers and creating a visual inventory of their lifestyle. I use the camera as a tool to record a way of life that for many may seem lost. Fishing, hunting, planting, and gathering are considered pastimes for many—things to do while on vacation or hobbies. We live in time when the instantaneous has become the norm. Fast is never fast enough. The pace of farming is a slow evolution, dictated by nature, the economy, and sheer will. Farmers' efforts are both noble and risky. Nature, diseases, and politics affect their efforts.

—Agnieszka Sosnowska

Agnieszka Sosnowska's photographs serve as the antithesis to what has become the norm in contemporary photography—boring portraiture of uninspired people in uninspired environments. The style she developed while on a Fulbright Scholarship in her native Poland in 1996-1997—photographing rural artisans—carries through today, but this time not as an outsider. She documents farm life, students, and most often herself. Rather than finding her subjects, she invents situations using props from her world to create compelling photographs.

In *The Hunt*, a reindeer carcass hangs from barn rafters, a woman approaches the upside-down carcass with a tray of knives, and a man, barely visible in the background, sharpens a hunting knife with steel. Sosnowska's most arresting photograph, *My*

Belt, is a self portrait taken outdoors on the Icelandic plains with a rifle slung over her shoulder and four dead game birds hanging from her belt. She explains this fabricated situation, reenacting a hunting expedition of her husband. Sosnowska's body of work is a compelling portrait of rural Iceland and the vision of a woman committed to exploring the reaches of traditional agricultural societies.

—Glenn Ruga

About the Artist

Sosnowska grew up in Dorchester, Massachusetts and as a child spent many summers visiting farms of extended family members in Poland. Her early connection to a rural lifestyle influenced many memories as an adult.

Sosnowska received a BFA in Photography in 1995 from Massachusetts College of Art + Design studying large format techniques with Nick Nixon, Barbara Bosworth, Laura McPhee, and Frank Gohlke. In 1999, she earned an MFA in Studio Teaching from Boston University. In 1996, she traveled to her native Poland to complete a Fulbright Fellowship to document the Tatra highlanders. Sosnowska completed an American-Scandinavian Fellowship in Iceland by documenting farmers in 2005. She has since immigrated to Iceland where she lives on a farm with her husband and teaches in a local school.

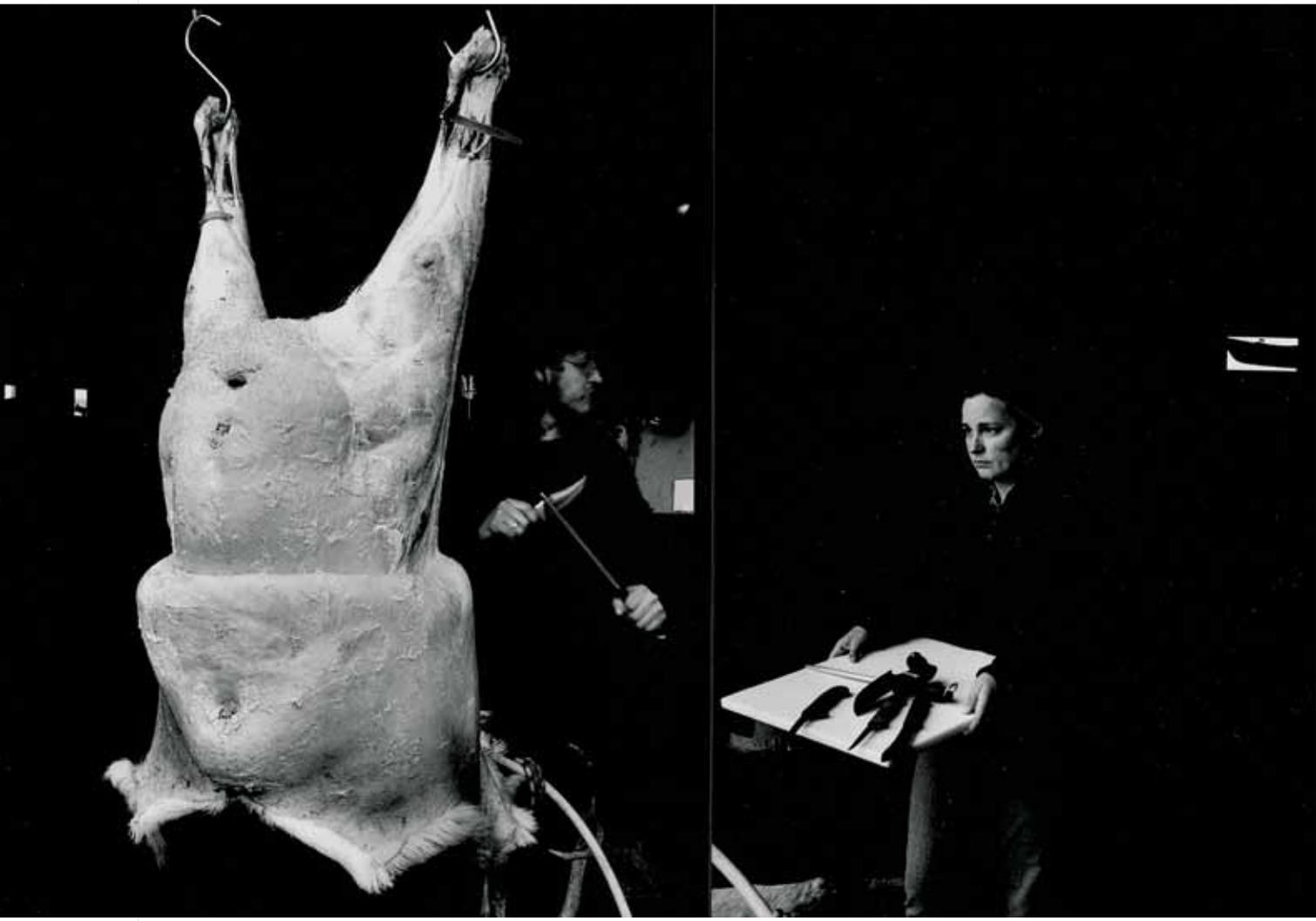
Her work has been exhibited at the Center for Fine Art Photography (Denver, CO); Wall Space Gallery (Santa Barbara, CA); Castell Gallery (Asheville, NC); Vermont Photo Place Gallery (Middlebury, VT); Academy of Fine Arts (Warsaw, Poland); and Gallerí Bláskjár (Egilsstaðir, Iceland) among others. Her awards include first prize in black and white from the Worldwide Photography Gala Awards (New York, NY). www.sosphotographs.com



My Belt, Héraðsandur, Iceland, 2011.

Agnieszka Sosnowska's images are selenium-toned silver gelatin prints on Ilford Multigrade warmtone paper. She uses a 4 x 5 Graflex camera shooting primarily with Tri-X 320 film.

Agnieszka Sosnowska



The Hunt, Kleppjárnsstaðir, Iceland, 2009.



Rúnar Reloading, Kleppjárnsstaðir, Iceland, 2010.



Self Portrait with Humpback Whale, Stapavik, Iceland, 2011.



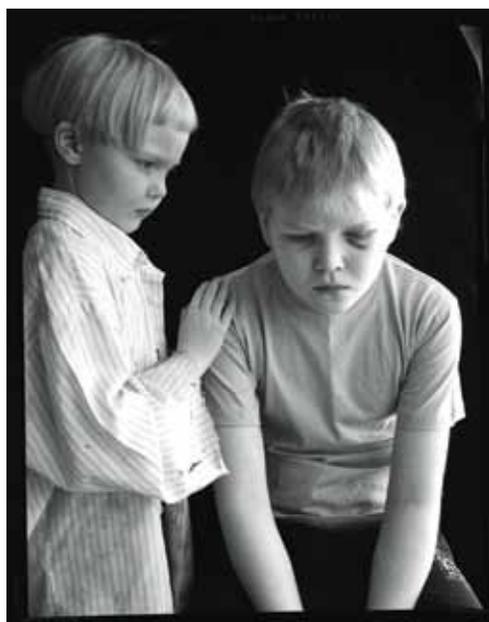
The Hayride, Hróarstunga, Iceland, 2011.



Repairing the Wall, Brúarasskólli, Iceland, 2010.

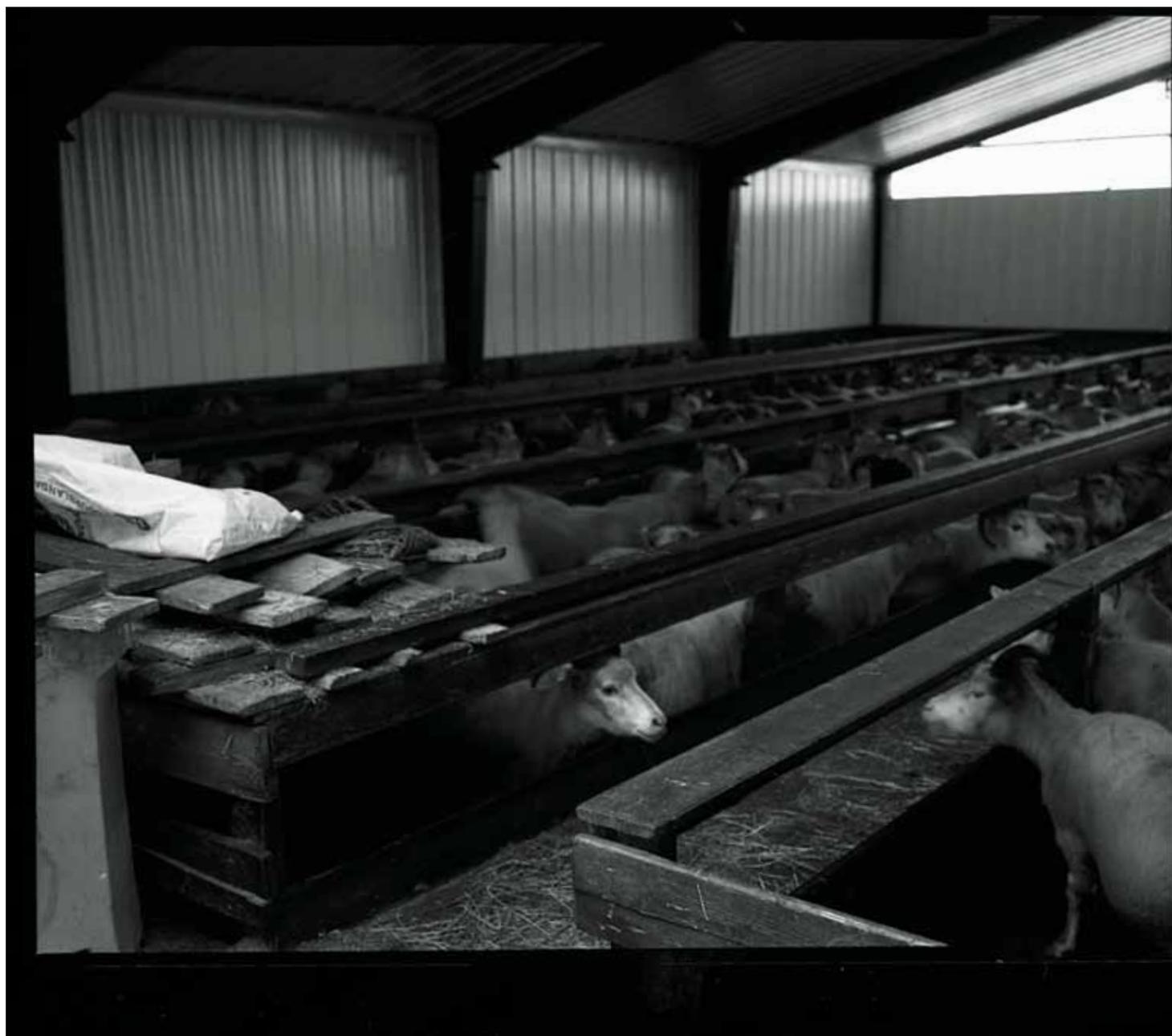


Forey's Braids, Brúarasskólli, Iceland, 2011.



Birta Checking on Dvallon, Brúarasskólli, Iceland, 2011.

Agnieszka Sosnowska



Birthing Season, Ekra, Iceland, 2011.



*Álfgerður Playing House,
Brúarasskólli, Iceland, 2009.*



Lara's Owl, Brúarasskólli, Iceland, 2011.

Tom Young

Timeline

“**M**y earliest memory of vision took place when I was ten years old. I went through a medical procedure that left my eyes fully bandaged for weeks. I remember two things about that experience: without sight, my other senses changed greatly, and the darkness became simultaneously familiar and fearful.

“In *Timeline*, I am interested in that early experience of the physical power of light as it relates to calendar and memory—the marking of time as a way to plan forward and a way to look back. Visually, a calendar also becomes marks on a page whose points of reference are abstraction, a kind of considered randomness.

“I photograph in the forest or abandoned places where I am isolated from the stimulation of human interaction, places where I sense something of weight has occurred and lingers. I am interested in spaces that are both empty and at the same time alive with suggestion and presence. I am wonderfully out of time. These images are then woven together with photographs of family and events ranging from my wife’s pregnancy to the struggle with life-threatening illness. *Timeline* then becomes a narrative that fuses past and present and marks a period of time, at once fleeting and monumental, where time seems to fold in on itself.”

—Tom Young

Memory, history, family, the body, health, mystery, decay, abandonment, and above all, light, are the elements that comprise Tom Young’s very rich, complex, and visually exciting photo collages. Looking at Young’s work, one wonders if his life-long career in photography is focused on finding his way back to the weeks as a ten-year-old when the darkness and loneliness of blindness surrounded him. In *Prayer Meeting*, mounds of whiteness (snow?) sit at

the center of a decaying old stone building. Below are smaller medical-like images of human torsos (Tom and his wife) bookending a photo of a desk with a phone and window curtain with vertebrae-like supports. At the top is a human head with cornrows of hair bent over as in prayer, a discarded baby carriage, and a mound of earthen debris. A literal narrative this is not, but strong emotional feelings of mystery are evident in this image and the 30 others that *Timeline* includes.

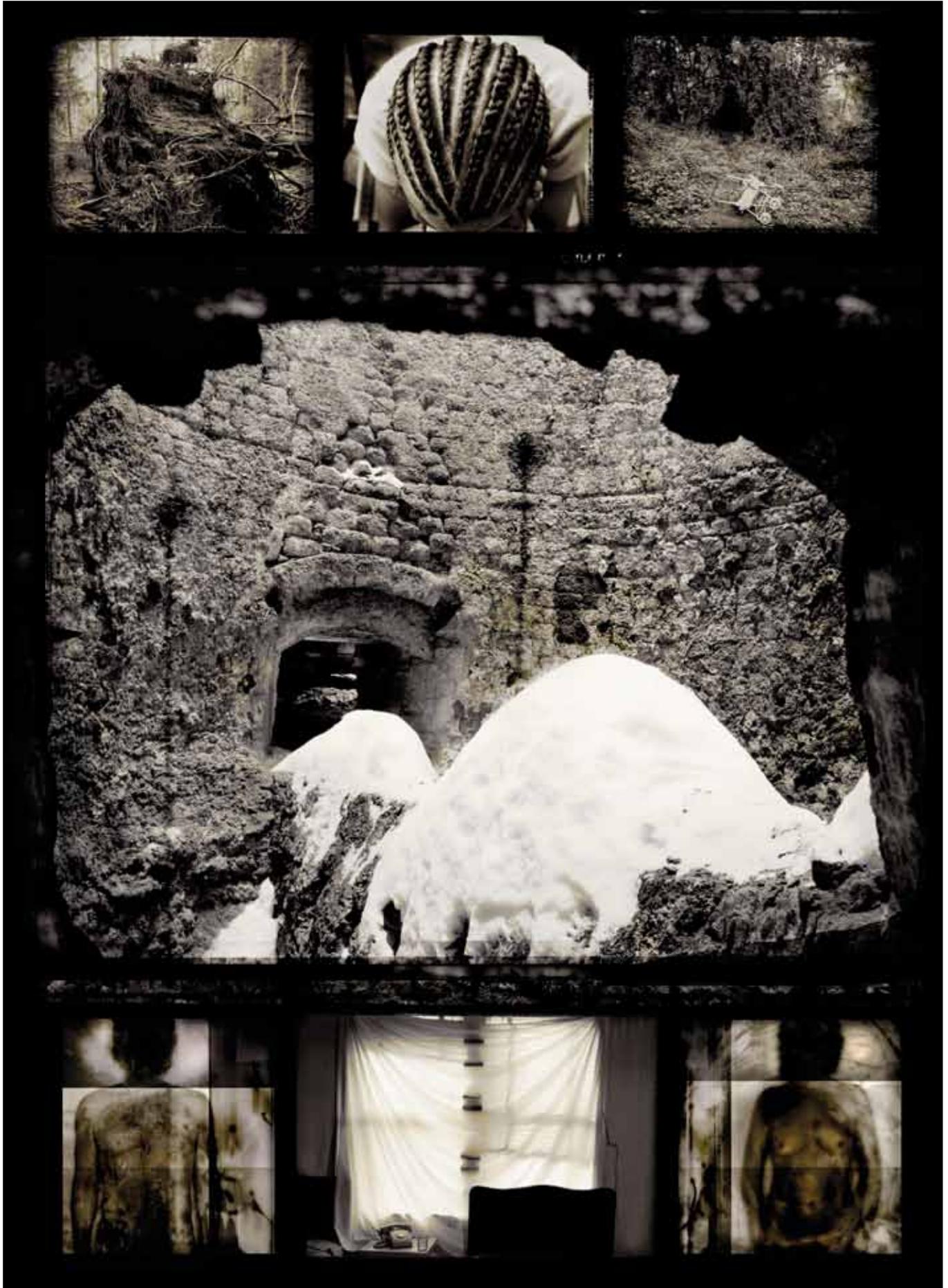
—Glenn Ruga

About the Artist

Tom Young received his MFA in photography from the Rhode Island School of Design in 1977. He is a professor emeritus at Greenfield Community College and a visiting professor at both the Massachusetts College of Art + Design and Amherst College. He has been awarded an Artist Fellowship from the National Endowment for the Arts and five Artist Fellowships from the Massachusetts Cultural Council (the most recent in 2007). His new book of photographs, *Timeline*, will be published in the fall of 2012. His work is included in numerous permanent collections including the Corcoran Museum of Art (Washington, DC); the Bibliotheque National (Paris, France); The Tokyo Metropolitan Museum of Photography (Japan); Fogg Museum (Cambridge, MA); High Museum of Art (Atlanta, Georgia); and at the Museum of Fine Art (Houston, Texas). Young’s work has been exhibited internationally, including the International Center of Photography (New York, NY); the Frans Hals Museum (Haarlem, Netherlands); the Kunsthalle Museum (Hamburg, Germany); and the National Museum of Fine Arts at the Smithsonian Institution (Washington, DC). In collaboration with John Willis, Young authored the book *Recycled Realities* published by the Center for American Places. www.tomyoungphoto.com



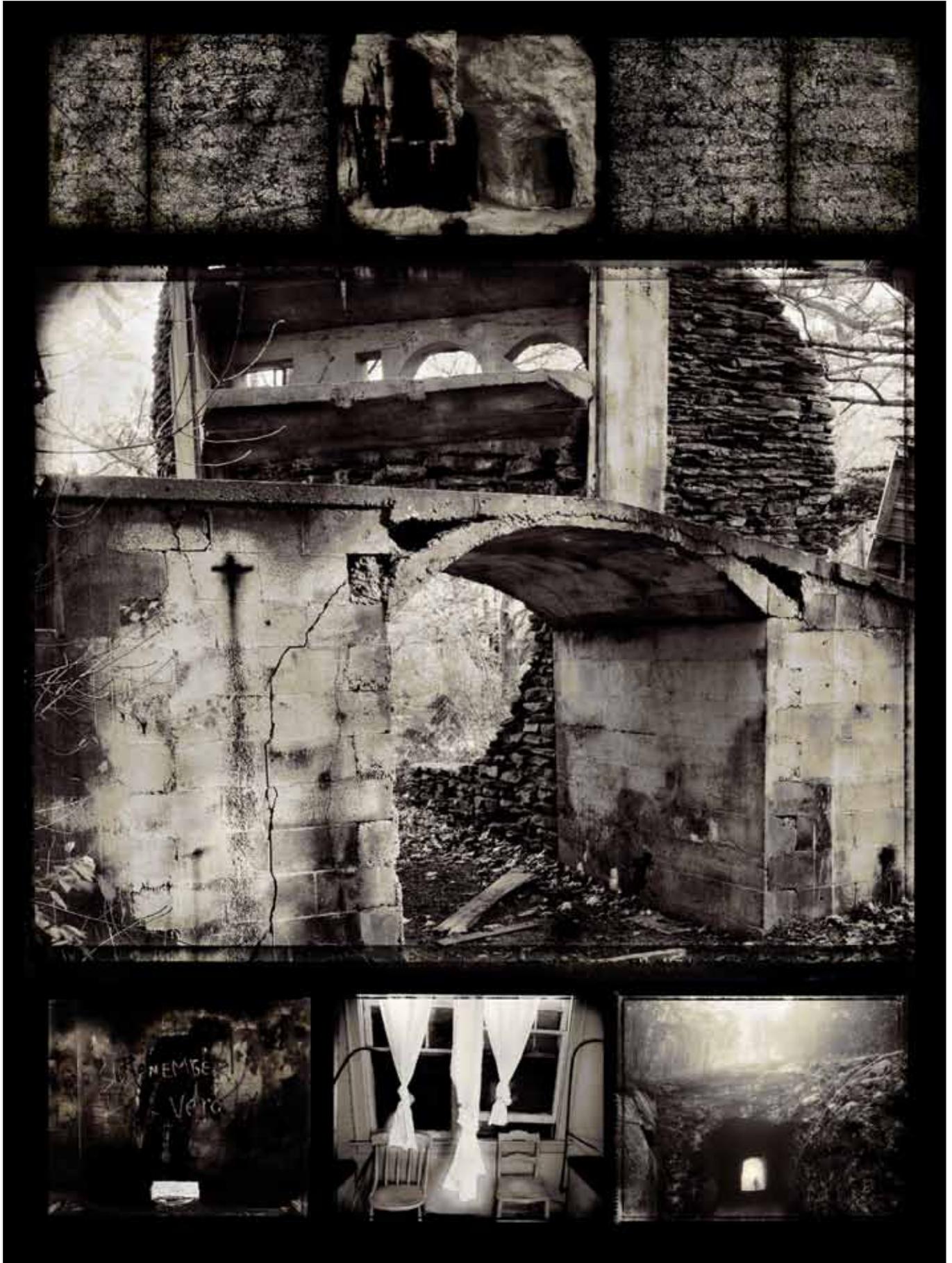
Stream Bed, 2010.



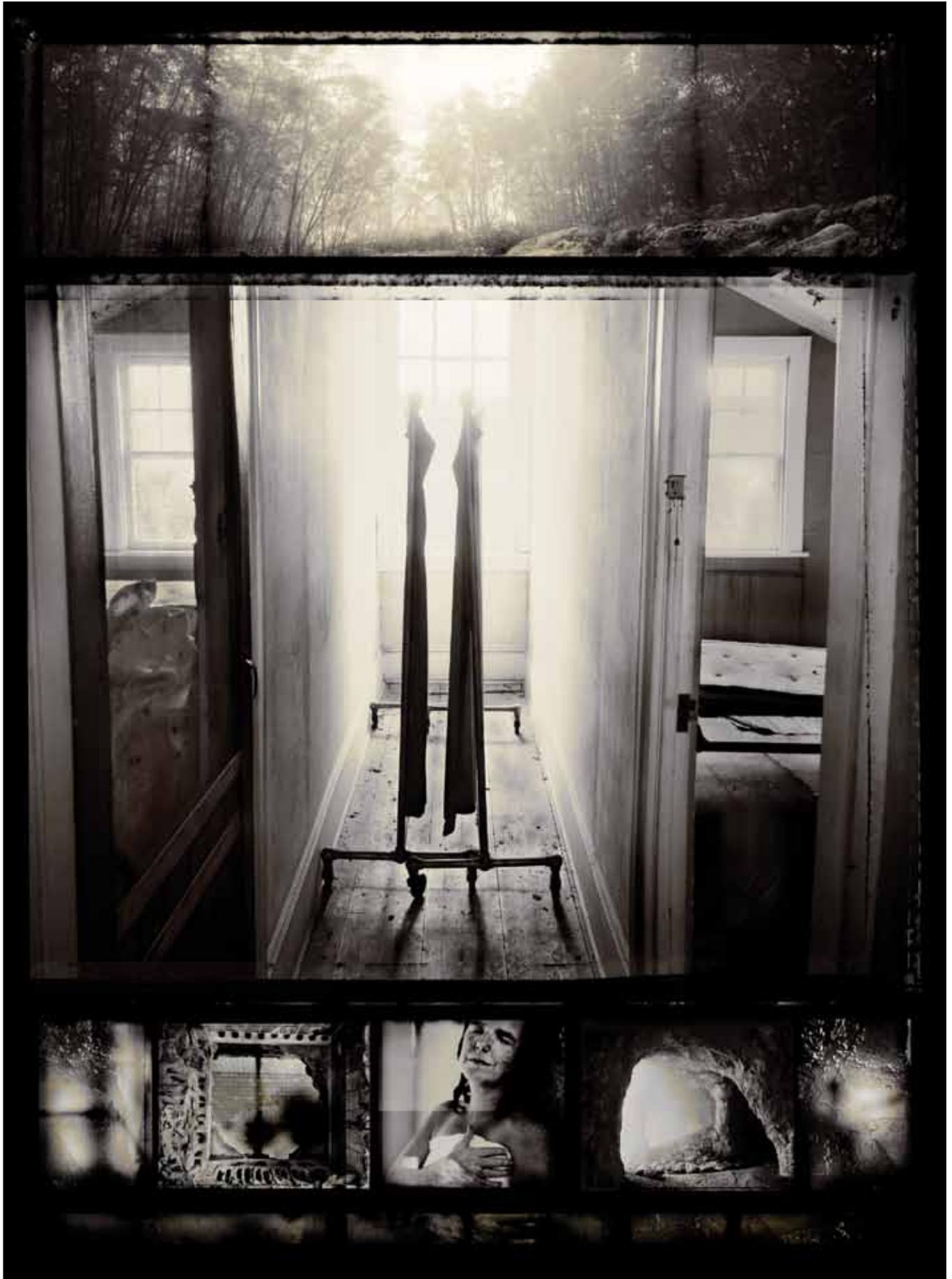
Prayer Meeting, 2008.



Curtains, 2008.



Passage, 2009.



Surgery, 2008.



Transparency, 2011.



Holding Tight, 2010.

Christoph Engel

Superficies

“**T**hese works are digital collages comprised of many hundreds of individual photos. The source materials are images freely available through Google Earth. Using this method, I challenge my position as photographer and author. Furthermore, the photographs lack concrete temporal references. The image material shown by Google Earth is taken at different points in time. This juxtaposition of different temporalities within a single picture undermines the apparently documentary character of the photographic image. Furthermore, I consciously leave out any concrete, comprehensible reference to place. In the tension between picture and representation, the artist engages in a creative recasting of the image surface. The Superficies series not only unmasks landscape as a human construction and as artificially planned nature, the images themselves reveal that they are also constructed.

—Christoph Engel

In 1935, German critical theorist Walter Benjamin wrote in his seminal essay *The Work of Art in the Age of Mechanical Reproduction*:

“...for the first time in world history, mechanical reproduction emancipates the work of art from its parasitical dependence on ritual... Instead of being based on ritual, it begins to be based on another practice—politics.”

Fast forward 76 years to German photographer Christoph Engel—an accomplished emerging artist with numerous exhibitions, publications, and awards—now electronically stitching together satellite images taken by computers, which have no other purpose other than to accurately capture digital data. Engel turns this resulting artifice into stunningly beautiful and complex images with layer

upon layer of political and cultural theory seeping out of every pixel.

Marxist critics such as Benjamin are obsessed with the base and superstructure analysis of human existence. The base is our relationship to capital upon which everything else—superstructure—is founded.

Engel, an artist of modest means, takes control of high tech satellites, multi-billion dollar corporations, and the surface of the earth to call into question everything we know about art, photography, value, originality, aesthetics, and beauty. Clearly he is brushing up against all of the qualities that make a work of art in the age of mechanical reproduction so mysterious and wonderful.

—Glenn Ruga

About the Artist

Christoph Engel lives and works in Karlsruhe and Essen, Germany. He studied photography and typography at the University of Applied Sciences in Dortmund, Germany. Since 2006, Engel has been working as a freelance photographer and book designer. Since that time he has also been teaching photography and book design, among other subjects, at the Institute for Art History and is a guest lecturer at the Institute for Visual Media at the University of Karlsruhe. In 2009, he became a lecturer in Typeface and Image at Folkwang University of Arts, Essen. Photographic works by Engel are represented in distinct private and public collections and have been exhibited recently in Berlin, Stockholm, New York City, Washington D.C., and Atlanta.

www.christoph-engel.de



Untitled (Highway 081002), 2008.

Christoph Engel's images are exhibited as 43 x 51 inch archival pigment prints on cotton rag paper or as diptychs consisting of two 70 x 43 inch prints.



Untitled (City 090511), 2009.



Untitled (Ships 091201), 2009.



Untitled (Rail 101201), 2010.



Untitled (Aircraft 091130), 2009.

New England PORTFOLIO REVIEWS

Griffin Museum of Photography / Photographic Resource Center



PRC Executive Director Glenn Ruga reviewing a portfolio during the 2011 New England Portfolio Reviews. Photo by Gustav Hoiland.

The New England Portfolio Reviews is an opportunity for emerging and established photographers to meet with curators, teachers, gallerists, and other image professionals. The Reviews will serve individuals who are just embarking on their careers and those who have several years of experience and are hoping to reach new audiences by initiating connections with leading figures in the busy New England photography world.

May 11–12, 2012

Boston University, Boston, MA

For more information and to register, visit

www.newenglandportfolioreviews.com



Spring 2012 Programs

Exhibitions

Global Health in Focus:
Photographs by Kristen Ashburn, Dominic Chavez, and David Rochkind
February 9 – March 24

Willard Traub: Recovery
February 9 – March 24

2012 Student Exhibition
April 12 – May 5

“What I want to say is ...”
Presented by Take 5 Foundation
May 22 – 26

Exposure 2012
June 5 – July 18

Visit the PRC website for complete details on these and other programs
www.prcboston.org

Lectures

Vicki Goldberg
Wednesday, Feb. 22, 6:30 pm

Why Global Health Matters
Wednesday, March 7, 6:00 pm

Peter Vanderwarker
Thursday, March 22, 6:30 pm

Satellite Sentinel Project
Wednesday, April 18, 6:30 pm

Shelby Lee Adams
Wednesday, May 2, 6:30 pm

Workshops

Peter Vanderwarker
Saturday - Sunday, March 24-25

Harvey Stein
Sat., April 21, 9:00 am – 5:00 pm

Neal Rantoul
Sat., June 9, 9:00 am – 5:00 pm

Nights at the PRC
6:00 - 8:00 pm

Landscape Night, January 25
Guest Host: Janelle Lynch

Women in Photography Night, February 29
Guest Host: Lisa Kessler

Doc Night, March 21
Guest Host: Dominic Chavez

Tech Night, April 25

Large Format Night, May 30
Guest Host & Lead Presenter:
Chris Churchill

Alt Night, June 20
Guest Host & Lead Presenter:
Jesseca Ferguson

New England Portfolio Reviews

May 11-12
Boston University



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By Erin Wederbrook Yuskaitis

7 Turkish Artists: Mike Mandel & Chantal Zakari



A glimpse of *7 Turkish Artists*. Photograph by Courtney Allen.

From September 13 – November 12, 2012, the image of Mustafa Kemal Atatürk took over the PRC Gallery in a multi-sensory, multi-media visual feast of an installation by Mike Mandel and Chantal Zakari. The artists—one American, one Turkish—presented their twelve-year project as an exhibition after the successful launch of their artists' book, *The State of Ata*, published last year by Distributed Art Publishers, Inc. While the book is over 250 pages, the exhibition had to be contained within the 140 linear feet of the gallery. As a result, Mandel and Zakari imagined the exhibition as a completely different experience: a “group” show, featuring much more than mere photographic prints. In addition to photography, *7 Turkish Artists* also featured painting, sculpture, videography, found objects, newspapers, and book text. Due to the variety of visual strategies, Mandel and Zakari played on the viewer's initial assumption that an installation of that diversity and magnitude must be a group show, hence the title.

Mandel and Zakari truly provided a compelling exploration of how Atatürk's image is used in modern Turkey and what that says about a society that is both secular and religious. The exhibition offered a culturally and intellectually enriching journey to the viewer, a site-specific foray into a complex project conducted by a very creative couple, a show that Mark Feeney from *The Boston Globe* called “unusually intelligent and ambitious.”

Threefold: Selections from the Indie Photobook Library

Concurrent with *7 Turkish Artists*, the PRC displayed 43 books selected by three curators—Larissa Leclair, Shane Lavalette, and George Slade—from the recently established Indie Photobook Library (iPL). This exhibition, the first feature-length show for the iPL, included an incredibly vast assortment of photobooks, placing special focus on craft and construction, content and form. From Ryan

Spencer Reed's haunting *Detroit Forsaken* to the intimate *See You Soon* by Maxwell Anderson, *Threefold* offered pure jewels to bibliophiles and photography enthusiasts alike. The interactive aspect of this show caused quite a stir in the gallery; art students in particular flocked to *Threefold*, excited by the fact that they could touch these photobooks, flip through them at their leisure, discuss them with their friends, and glean inspiration from them. This exhibition clearly demonstrated that self-publishing offers photographers a “viable connection to their audience,” as stated by Leclair, iPL's founder.



An aerial view of *Threefold*, with George Slade's selection on the left, Larissa Leclair's in the middle, and Shane Lavalette's on the right. Photograph by Shane Godfrey.

On Wednesday, September 21, 2011, over 120 people attended the opening reception for *7 Turkish Artists* and *Threefold*, which featured brief gallery talks by Mike Mandel, Chantal Zakari, and Larissa Leclair. Several featured photographers in *Threefold* attended, as did the three curators, in addition to PRC friends, supporters, board members, volunteers, and staff, coming together on a warm fall evening.



Artists Chantal Zakari and Mike Mandel discuss their work at the opening reception, with PRC Volunteer Cornelius Howland, Installation Technician Vinnie Marasa, and Executive Director Glenn Ruga. Photograph by Dave Finks.



iPL founder Larissa Leclair and photographer Ian J. Whitmore showcase one of his four books on display in *Threefold*. Photograph by Dave Finks.

Janelle Lynch: Los Jardines de México



Janelle Lynch discusses *Bertha* in her Akna series. Photograph by Helena Goessens.

From November 29, 2011 – January 28, 2012, Janelle Lynch's elegant explorations of Mexican "gardens" provided visitors to the PRC Gallery with a welcome respite from the hustle and bustle of the holiday season. The gardens or landscapes featured in the exhibition included a desolate and abandoned playground overtaken by nature, the juxtaposition of wild plant life and urban architecture, a nature preserve in the Chiapas mountain range, and an overgrown common grave. Her work broadly addressed the life cycle—of plants and humans—and the undeniable beauty found in every facet of existence. Lynch's images simultaneously capture and emit the utter silence and stillness of each space, revealing a solitude to the viewer that she herself must have felt while shooting. While each print

poignantly examines loss, each piece also remains surprisingly accessible, allowing the viewer to feel fully present within these gardens. Each series is deliberate and analytical while also poetic and beautiful. A tender sense of hope emerges from her graceful study of death.

On Thursday, December 1, 2011, a group of forty people attended Lynch's artist's talk, during which she led the audience through the gallery space, discussing each series. Articulate and graceful, the artist took great joy in sharing her work with others, providing a more intimate understanding of her project. The attendees proved talkative, asking many questions about her creative and technical processes. *Los Jardines de México*—also the name of Lynch's book published this year by Radius Books—served as a calm contrast to the intensity of *7 Turkish Artists*, although both shows encouraged pensive consideration and reflection.

Gallery Guides, Virtual Tours, and Exhibiting Artist Books

Did you miss an exhibition? Do you want to remember the details of a show you did attend? The PRC is now posting exhibition gallery guides online and "virtual tours" of each show on our Flickr site. Find details on our website under Past Exhibitions. We are also selling our exhibiting artists' books in our new Bookshop at the PRC. To purchase *The State of Ata* by Mike Mandel and Chantal Zakari or *Los Jardines de México* by Janelle Lynch, please stop by the PRC or call Laura Norris, Bookshop Manager, at 617.975.0600.



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.

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Julie Kukharensko, *Membership & Administration Manager*
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SUBMISSIONS TO LOUPE

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.





PRC Volunteers Elizabeth Mather, Valerie Enriquez, and Stacey Hetherington give white glove treatment to works by Marie Cosindas, Henry Horenstein, and Lydia Panas. Photograph by Robert Hunt.

PRC 2011 Benefit Auction

On Saturday, October 15, more than 300 guests gathered inside 808 Gallery at Boston University to support New England's premiere nonprofit photography center by attending and participating in the PRC 2011 Benefit Auction. The outpouring of enthusiasm and the high level of attendance was more than we anticipated (as evidenced by the fact that

"I think things went exceptionally smoothly, which bespeaks a lot of tireless planning on the part of the staff. The work was hung and lit well, probably the best I have seen at any auction. A job very well done. Bravo!"

Karin Rosenthal
Auction Committee Member

we ran out of food!) but sincerely appreciated. Due to the contributions of 120 artists, ten collectors, and several galleries, the 2011 event offered 140 auction items, from breathtaking photographic prints to package deals, such as a



Two models work the crowd by showing off Gillian Wright's stunning collection, *Las Mujeres*. Photograph by Robert Hunt.

special dinner with photographer Laura McPhee and gallery owner Joseph Carroll. Thanks to the generosity of everyone involved, the PRC raised nearly \$90,000 to fund much of our programming and operating expenses! We were also able to give \$13,000 back to the artists from the sales of their work!

For the first time this year, the live and silent auctions were split into two separate events to allow for more focus and attention to be placed on the work during the live auction and to encourage a lively party and celebration later in the evening. In addition to incredible photography, this year we also included new

special features to provide another layer of entertainment and to embrace multiple art forms: two fashion presentations by recent MassArt graduates, Gillian Wright and Nataliya Yermolenko, and an installation of a 10' x 14' triptych by TRIIBE from their *In Search of Eden* project. Moreover, two nights before the auction, we offered our first workshop on collecting, providing attendees with a greater understanding of the photography market and the proper tools to become a thoughtful photography collector. Alice Zimet and Karen Haas led this fun, social workshop that focused on the PRC's auction pieces and helped directly connect us to our collecting audience.

With heartfelt gratitude, we'd like to extend our most sincere thanks to the contributing artists and collectors, the participating galleries, all the attendees and purchasers, our incredible and dedicated volunteers, our quick and creative installation techni-

cian Vinnie Marasa, and our charismatic and charming auctioneer, Stuart Whitehurst. We hope you enjoyed yourself at the auction, and if you missed it, please plan on attending the PRC 2012 Benefit Auction!

Library Project

For the past year, the PRC has undergone the daunting process of re-cataloging one-third of the entire Aaron Siskind Library. Our devoted volunteer librarian, Stefanie Maclin, put in countless hours of blood, sweat, and tears researching and locating correct catalog numbers, re-tagging books with new numbers, and seeing the project through to its completion. In September, the library closed temporarily to allow time for re-shelving the books according to the new catalog numbers. Special thanks to Stefanie and additional volunteers Valerie Enriquez, Hank Hauptmann, David Mattox, Matt Miller, and Stephanie Robb for finishing the re-shelving in record time! Our collection of almost 5,000 monographs, surveys, critical histories, and other photography-related publications and periodicals serves as one of our greatest resources, and we continue to honor Aaron Siskind's legacy by finding more ways to educate the public through our library.

If you are a library sciences student and are interested in an internship or volunteering at the PRC, please contact Julie Kukharensko at jkukharensko@prcboston.org.

Wildly Popular Nights at the PRC

In 2010, the PRC started a new program called Nights at the PRC, which are free, informally structured evenings involving an open sharing of images and insights about particular topics in contemporary photographic practice. The goal of this program is to foster a sense of community with PRC members, students, and photography enthusiasts by encouraging supportive dialogue and feedback. People who want to present their work simply sign up ahead of time by calling the PRC, and anyone can show up to watch and to participate. During the fall, Nights at the PRC grew exponentially in popularity, with attendance figures ranging from an intimate group of ten to an exuberant crowd of sixty!

These Nights have always focused on specific subject matter, but this past season we began offering Nights that reinforce themes from our other programs, such as our lectures, workshops, or exhibits. This tactic promotes more intensive examination into topics like street or night photography. In addition, we also began inviting guest hosts to lend their expertise and guide the discussions. Most recently we held Street Night hosted by Stella Johnson, Book Night hosted by Neal Rantoul, Night Night hosted by Christian Waeber, and Site Night hosted by Glenn Ruga, PRC Executive Director. These pillars in the Boston photography community gave of their time on Wednesday evenings to



Dave Finks discusses his street photography work with the crowd at Street Night. Photograph by Bethany Hanks.

share their passions with the PRC, which, in turn, afforded everyone more meaningful, up-close-and-personal interactions.

We will continue the trend of reinforcing our programming themes and inviting guest hosts to our Nights at the PRC. Check out our spring schedule on page 31 and get more details on our website. Come see for yourself what everyone is raving about!

Exciting Fall Lectures



Lynne Saville discusses a bewitching image from her book *Night Shift*. Photograph by Helena Goessens.

During the fall, three esteemed photographers presented lectures as part of the PRC's Master Lecture Series. In September, Magnum photographer Constantine Manos, who also offered a five day workshop earlier in the month, discussed a fascinating lifetime of photography, from his very early black and whites in Greece and at Tanglewood to his more

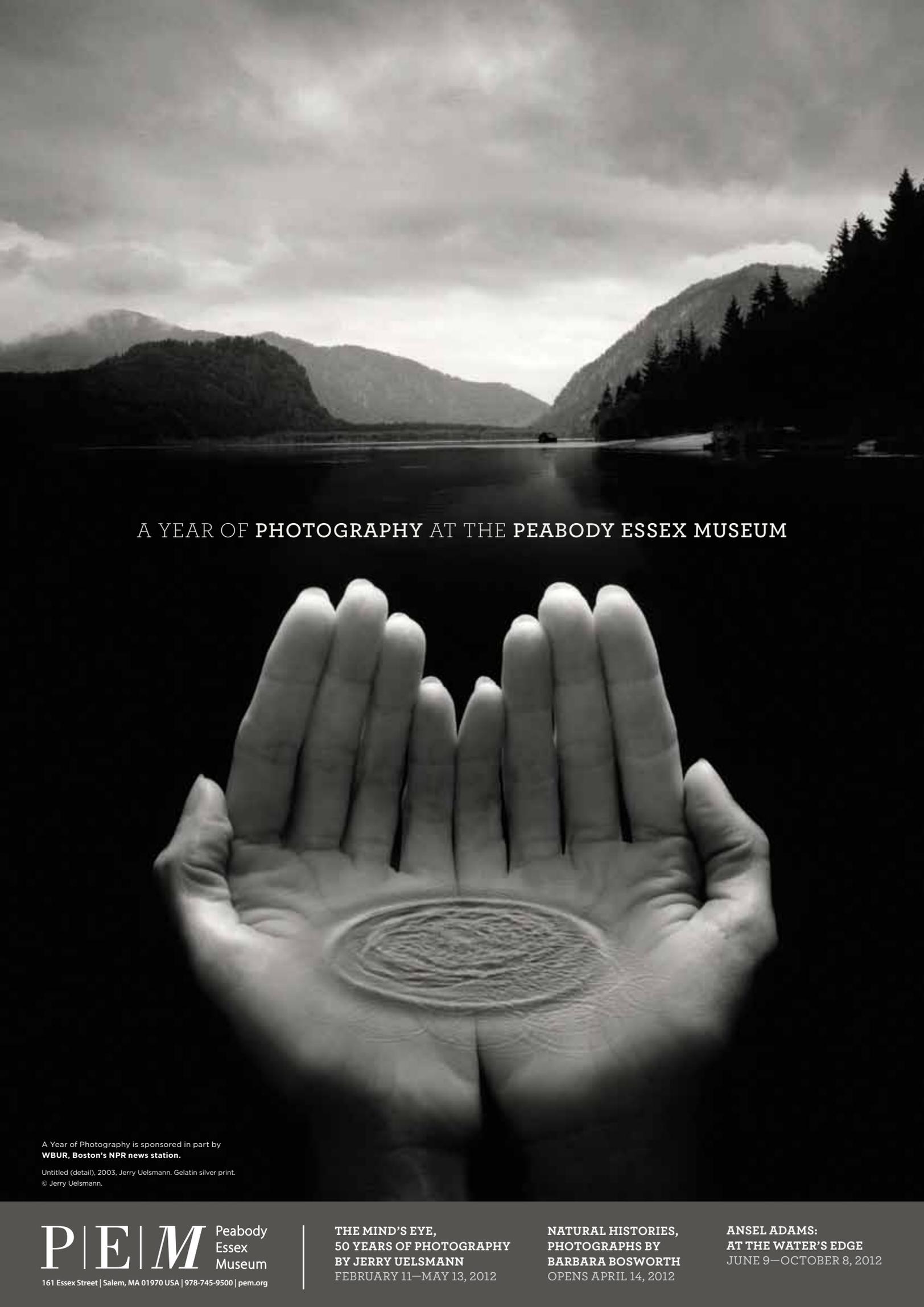
recent color images. San Francisco-based photographer Catherine Wagner demonstrated her innovative approach to exhibiting her work and shared her large-scale public projects with the audience in October. Lynn Saville's talk in November focused on night photography, particularly her recent project, *Night Shift*, and her current project, *Vacancy*, both of which feature urban environments in the magical hours between dusk and dawn. Each speaker provided an enormous amount of inspiration to the audiences, and each talk was well-attended, especially considering the horribly wet weather during the first two. Thirteen art students from the Maine College of Art even drove two hours to Boston to attend Wagner's lecture!



Attendees gather around Constantine Manos during his five day workshop exclusively for the PRC, "All the World is a Stage: Costa's Boston." Photograph by Paris Visone.

The "New" PRC Continues its Mission

As the PRC moves into a new year, we wish to stress our dedication to our members and supporters during this ongoing journey of serving as a vital forum for the exploration and interpretation of new work, ideas, and methods in photography. We strive to offer innovative but useful education opportunities while also presenting unique and interesting exhibitions. In order to ensure that we continue to meet your needs, we held several feedback sessions in the fall, meeting with photographers, educators, gallerists, and Institutional Members in small groups to discuss what you like, what you don't like, and what you hope to see in the future. We take your suggestions seriously. The PRC board is also currently working on a strategic plan to steer the organization successfully into its 37th year. By the time this issue of *Loupe* is published, the PRC hopes to have announced a revised mission statement and strategic plan. As the "new" PRC continues onward and upward, we thank you for your continued support and we hope you enjoy the ride.



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Untitled (detail), 2003, Jerry Uelsmann. Gelatin silver print.
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Ghost in the landscape II
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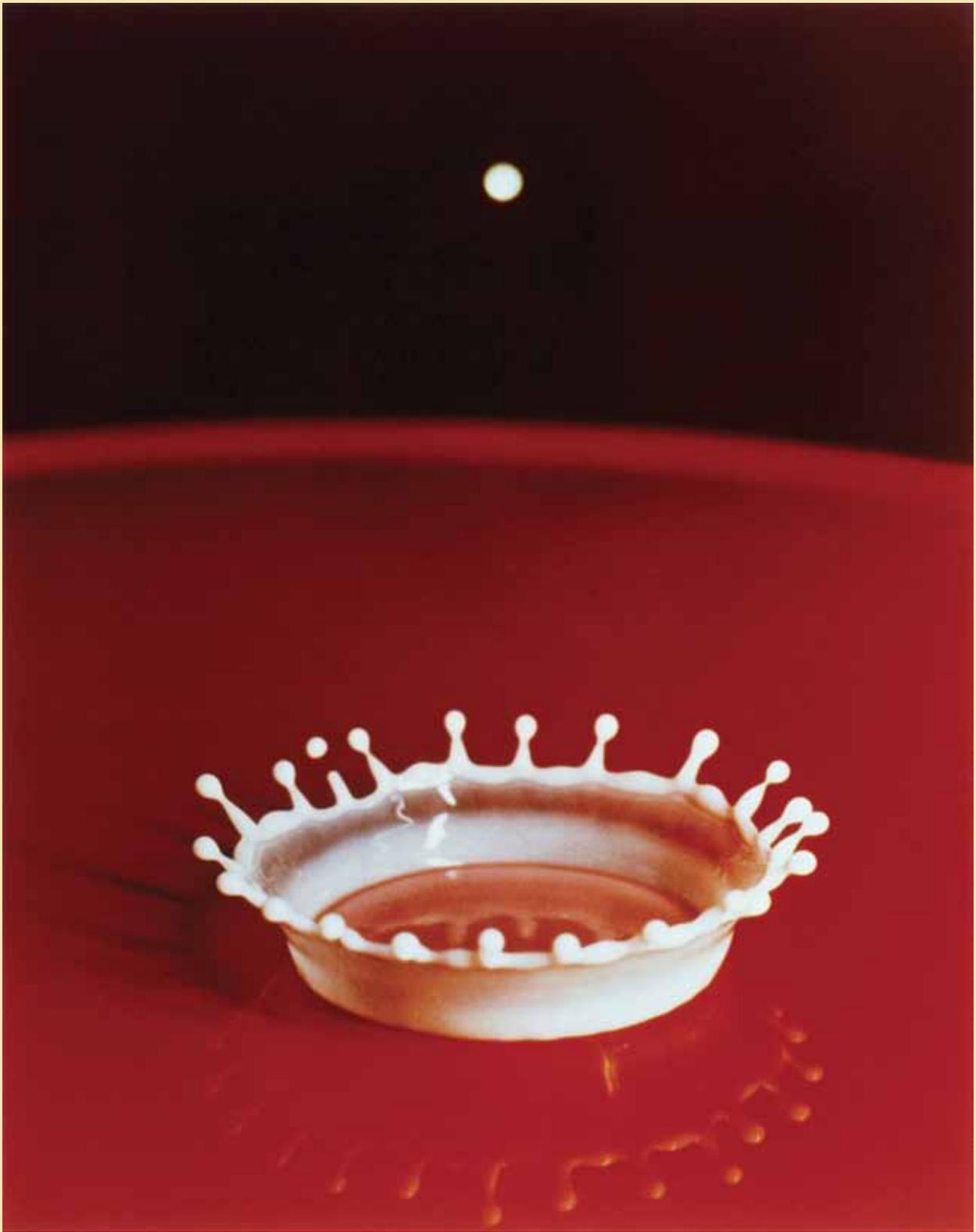
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