

Vol. 3/No. 3
June 2013

Loupe

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



MFA in Photography

The Art Institute of Boston (AIB) MFA in Photography program led by artist and photographer Christopher James, featuring a strong and talented core faculty, and a major collaborative Visiting Artist component, is seeking dynamic and talented artists to join our Fall 2014 class.

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MFA class orientation, by Rebecca Welsh, September 2012

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Encouraging awareness and sparking debate, New York-based photographer Suzanne Opton presented large yet intimate portraits of the heads of soldiers home between wars in Afghanistan and Iraq on billboards and banners in various American cities.

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From the Gallery and Center Weighted 26-27

From the Editor

This issue of *Loupe* focuses on public art. Curators like myself take great care in planning exhibitions for indoor spaces, but there is also a great deal of art appearing outside of the gallery. June's *Loupe* showcases projects by artists whose vision has taken their work outside of the confines of the gallery or museum. Reaching broader audiences, these artists encourage public discourses about art, culture, society, and politics. As our guest writer, Janelle Lynch, illustrates in her thoughtful essay (on page 24), public art also introduces the possibility of new experiences and discoveries in the everyday environment.

This issue not only distinguishes itself as the first *Loupe* dedicated to public art (in the strict sense), but also as the issue that completes three years of its new design concept, developed and launched in October 2010 by Publisher Glenn Ruga in collaboration with then Curator George Slade. Glenn and George believed that, in the digital age, there was still a demand from readers, artists, and advertisers for a hard copy version of the publication and that this endeavor was still economically viable. As public art signifies a departure from the usual work featured in *Loupe*, it presented new design challenges. We hope that you will understand that the reproductions here can only suggest the nature and impact of the original public art projects.

We are honored to feature the work of artists JR, Mary Beth Meehan, and Suzanne Opton and thank them for their participation. I would especially like to thank Publisher Glenn Ruga for his useful suggestions for the issue, as well as Nick Capasso, Director of the Fitchburg Art Museum, and Mary Tinti, the Associate Curator, for their recommendations of artists and resources on public art. I would also like to express gratitude to Agence VU, our essayist Janelle Lynch, and the PRC's Communications & Membership Associate, Laura Norris, for her assistance with proofreading and design.

With this issue I aim to inspire our readers to think "big," both literally and figuratively. We hope you enjoy reading this issue as much as we enjoyed working on it. As always, we welcome your feedback. Please send comments on this issue to fweiss@prcboston.org.

Francine Weiss

Curator & Editor, *Loupe*

COVER PHOTOGRAPH

Suzanne Opton, *Soldier: Bosniacki – 364 Days in Iraq*.

Mary Beth Meehan

City of Champions

A Cape Verdean man in a white mask and food service uniform working in a salad dressing factory, a Haitian bride in a white dress fanning herself on her wedding day, an older white woman standing at a table with a single candle in her home—these are some of the people in Mary Beth Meehan's banners displayed on a building at the corner of Crescent and Main Streets in downtown Brockton, Massachusetts.

Photography has long been recognized for its ability to give visibility to unacknowledged individuals and groups. It is in this spirit that Rhode Island-based photographer Mary Beth Meehan used the camera to document the shifting demographic of her hometown of Brockton. Growing up, Meehan was surrounded by the children and grandchildren of European immigrants drawn to the city by the busy shoe factories. Much has changed since then: with the collapse of the manufacturing industry in the past half century, Brockton was left in ruins. Since Meehan left in the 1980s, the city also experienced a new wave of immigration. Families from Haiti, Africa, Cape Verde, and Latin America, along with African Americans, joined the previous generations of immigrants in Brockton. Meehan observed a lack of tolerance and understanding from older residents, which was only exacerbated by their willful avoidance of "others." By creating banner-portraits of the diverse residents of Brockton and placing them on public buildings and structures downtown, Meehan made her subjects so visible that they were impossible to ignore or avoid. In this manner, she challenged misconceptions about both the city and its people.

The idea for *City of Champions* came to the photographer during a conversation with Jill Wiley of the Brockton Cultural Council, which gave Meehan funding in 2010. Realizing the idea presented new obstacles, however. It was not working on the large

scale that proved challenging but rather selecting the right images for the project. And then there was the task of getting permission from city hall and landlords to display her banners on public buildings. To Meehan's surprise, the built environment and people were interconnected: her project became as much about the foreclosed and abandoned public buildings as it was about the residents suffering from the impact of the economic recession. Unexpectedly, these abandoned places often became the available spaces for the display of Meehan's work. In 2012, Meehan displayed twelve banners in downtown Brockton.

With a B.A. in English from Amherst College and an M.A. in photojournalism from the University of Missouri, Meehan has been focusing on photographing her own communities. Her work has appeared in *The New York Times*, *The Washington Post*, *The Boston Globe*, and the French publication *6Mois*. Meehan has received awards from Pictures of the Year International and The National Conference for Community and Justice and has two Pulitzer Prize nominations. A committed teacher, Meehan worked with Brockton students to help them create their own banners, also on public display. Her current project focuses on children and immigration.

City of Champions engendered feelings of pride and inspired debate. In the end, the reception was mostly positive. As the "first multi-ethnic, multi-generational portrayal of the city," *City of Champions* not only references the name that the city was given for its boxing victories but also suggests that Brockton still endures as a city of champions even during difficult times.

For more information about the artist and *City of Champions*, please visit: www.marybethmeehan.com and www.cityofchampionsproject.com.

— Francine Weiss, Ph.D.



TOP: A photograph of a young boxer is installed on the building owned by “Tuxedos by Merian,” a third-generation tuxedo rental and former bridal shop that has stood on Main Street in Brockton since the 1950s. It is placed next to a banner installed by the Merians honoring Brockton’s native boxers, Rocky Marciano and “Marvelous” Marvin Hagler who gave the city its nickname—“City of Champions.”

LEFT: Turon Andrade, whose parents are from Cape Verde, takes up the mantle of boxing made famous by Brockton natives Rocky Marciano and Marvin Hagler. He works out at the Petronelli Brothers Gym, where Hagler also trained.

Mary Beth Meehan



TOP: Two photographs of residents from Brockton's largest immigrant groups —Haiti and Cape Verde—are installed together at the corner of Main and Crescent Streets, Brockton.

ABOVE LEFT: Ludgy Michel, who was born in Haiti, prepares for her wedding day at her family's home in Brockton.

ABOVE RIGHT: Pedro daGraca, from Cape Verde, works at Cindy's Kitchen, a salad dressing factory in Brockton.

RIGHT: Facing Main Street is a photograph of native Brocktonian Carolyn Mathers, wife of one of the city's most prominent retired judges. She is photographed in her home, on the more prosperous west side of the city, where Brockton's past economic glory is still visible.



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Mary Beth Meehan





LEFT: A photograph of Melissa Cruz, Brockton High School student and clarinetist in the marching band, is the biggest banner in the installation, at 20-feet wide, and faces City Hall Plaza. Melissa's parents are from the Dominican Republic.

TOP: A portrait of Nancy deSouza is installed on the exterior of Messiah Baptist Church, on Legion Parkway, in Brockton. While Legion Parkway was once a storied thoroughfare, it has since passed through decades of decay. It is now on the upswing, with new businesses sprouting in the area.

BOTTOM: Nancy DeSouza poses for a portrait on Main Street. Nancy's family is from Cape Verde.

Mary Beth Meehan



TOP: A photograph of Ashleigh Bruns is installed at 1 North Main Street, on the Brockton Community Access building, the city's community cable television station.

LEFT: Ashleigh Bruns poses with a bouquet of spring flowers, which she and her friends plucked from City Hall Plaza.



TOSHIO SHIBATA

CONSTRUCTED LANDSCAPES

April 20–December 2013

at the Peabody Essex Museum

One of Japan's preeminent landscape photographers, Toshio Shibata is known for exploring the delicate balance between human-made structures and nature.

Okawa Village, Tosa County, Kochi Prefecture, 2007.

All works are by Toshio Shibata, © Toshio Shibata and appear courtesy of the artist; Gallery Luisotti, Santa Monica; and Laurence Miller Gallery, New York. Black and white works are gelatin silver prints, color works are color coupler prints.

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JR

28 Millimeters & The Wrinkles of the City

International artist JR may be elusive, but his artwork is anything but that. Creating and “pasting” large-scale photographic images around the world, JR cleverly transforms staircases, walls, bridges, buildings, and even rooftops into photographic installations and exhibitions; yet his identity remains a mystery. Wearing sunglasses and using a moniker based on his initials, JR keeps the focus on the art and away from its creator.

JR reveals little about himself, except that he grew up in the Parisian suburbs to parents born abroad. He began as a graffiti artist and became a photographer when he serendipitously found a camera left behind in the Paris Métro as a teenager. For his first photography project, he documented graffiti artists on the subway, later returning to paste the photographs in the locations where they were taken. He does not consider himself a “street artist,” but rather an artist or “photographeur,” and he credits his ancestry—North African, Eastern European, and Spanish—with his ability to feel comfortable anywhere in the world. This quality enables him to travel seamlessly from country-to-country to display his large portraits, sometimes with permission, sometimes without, and often in places deemed dangerous by others. As he states on his website, “JR owns the biggest art gallery in the world.”

JR has worked on many photographic projects, nearly all of which engage with contemporary social and political issues. Named after the wide-angle lens he used, his project *28 Millimeters* has three parts: *Portrait of a Generation* (2004-2006), *Face 2 Face* (2007), and *Women Are Heroes* (2008-2010). Exhibited in the aftermath of the riots in the Parisian suburbs, *Portrait of a Generation* consisted of close-up portraits of the young residents making humorous faces to counter perceptions of them as threatening. For *Face 2 Face*, the largest illegal

photography exhibition at the time, JR pasted monumental portraits of Israelis and Palestinians with the same jobs, making faces or laughing, on either side of the Separation Wall and in several towns. Recognizing the daily struggles of women in some of the most poverty-stricken, conflict-ridden areas of the world, JR photographed women in Sierra Leone, Liberia, Sudan, Kenya, Brazil, India, and Cambodia for *Women Are Heroes*. In Kenya, he covered two thousand square meters (or 21,528 square feet) of rooftops with portraits of the women living there (made of vinyl, these photographs also waterproofed their homes). In Rio de Janeiro, JR pasted photographs of the women residents on the sides of their homes, directing their gazes toward the wealthier center of Rio.

JR’s current projects include *The Wrinkles of the City* and *Inside Out* (begun in 2008 and 2011 respectively). For the former, JR displays portraits of older people in cities like Los Angeles, where they contrast with a popular culture enamored with youth, beauty, and cosmetic surgery. A global collaborative project, *Inside Out* encourages people to submit portraits of themselves and receive prints to paste up in their communities.

JR has exhibited his work at the Musée Rath (Geneva, Switzerland), TATE Modern (London, England), Museum of Contemporary Art San Diego, Museum of Contemporary Art (Los Angeles) Musée de L’Eysée/Festival Images (Vevey, Switzerland), 18 Gallery-Magda Danysz (Shanghai, China), and throughout Germany and France. His work was featured in the 2007 Venice Biennale, and in 2011, at the age of twenty-eight, he won UNESCO and TED prizes. His first film, *Women Are Heroes* was an Official Selection of the Cannes Film Festival in 2010. For more information about JR’s projects, please visit: www.jr-art.net.

— Francine Weiss, Ph.D.







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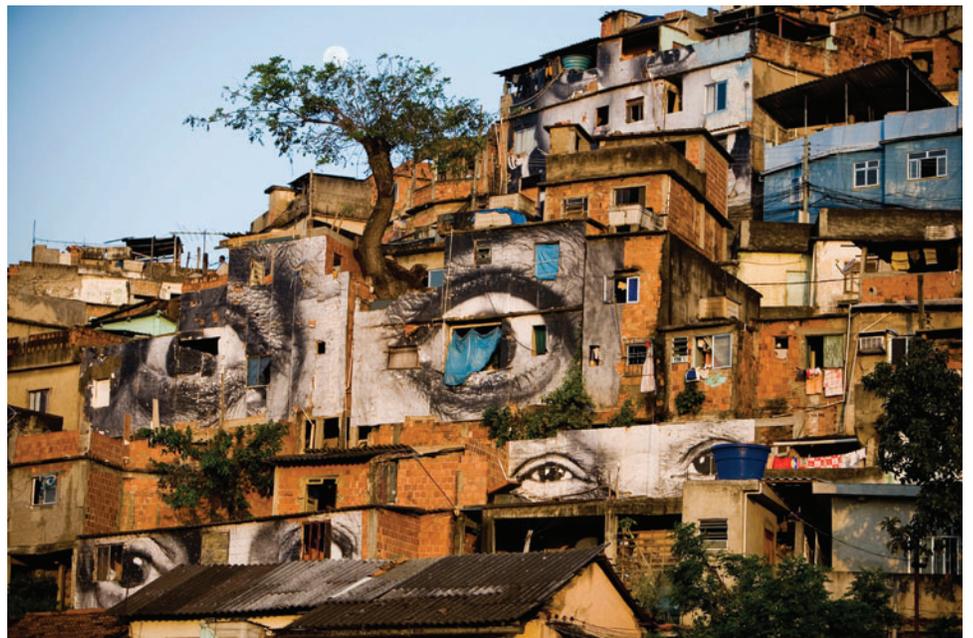




PREVIOUS SPREAD: *The Wrinkles of the City*, Los Angeles, Carl in Silverlake, horizontal, USA, 2011, © JR, 2011.

ABOVE: *28 Millimeters, Women Are Heroes*, Action dans la Favela Morro da Providência, Ilsa, Rio de Janeiro, Brésil, 2008, © JR, 2008.

RIGHT: *28 Millimeters, Women Are Heroes*, Action dans la Favela Morro da Providência, Arbre, Lune, Horizontale, Rio de Janeiro, 2008, © JR, 2008.



RIGHT: *28 Millimeters, Women Are Heroes*, Action dans la Favela Morro da Providência, Escalier, Rio de Janeiro, Brésil, 2008, © JR, 2008.



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28 Millimeters, *Women Are Heroes*, Action dans la Favela Morro da Providência, Maria de Fatima, Day View, Rio de Janeiro, Brésil, 2008, © JR, 2008.

Suzanne Opton

The Soldier Billboard Project

Suzanne Opton's simple and haunting portraits for *The Soldier Billboard Project* create a dynamic tension between the public and private. Placed in public spaces—on billboards along highways, banners between buildings, and posters in subway stations—Opton's large photographic images show young American soldiers between tours in Afghanistan and Iraq, all volunteers that Opton found at Fort Drum in New York. Using her 4 x 5 camera Opton asked each soldier to place his or her head on a table and photographed them without further direction. Opton tried to capture that moment when their minds wandered and their faces revealed their experiences. By focusing on the soldiers' resting heads and excluding other details like their uniforms and gear, Opton emphasizes their individuality and humanity; the soldiers become sons, daughters, sisters, and fathers. As close-ups, the images are strikingly intimate (as if the soldiers lie in bed across from the viewer). While this type of engagement is direct and personal, Opton also aimed to present a "vulnerable picture of the culture."

The New York-based photographer first conceived of *The Soldier Billboard Project* during her residency at Light Work in Syracuse. Motivated by the desire to introduce her topic to a broader audience, Opton considered placing her photographs in the public sphere: "It was an issue that needed to get outside the gallery," she explains. In essence, she was capitalizing on what critic Walter Benjamin once called the "exhibition value" of a work of art, which is at the expense of the "cult value" that a work of art possesses in a museum—a worthwhile trade-off; in the public realm, Opton's work encouraged awareness and sparked debate.

Placing works in public spaces poses obvious logistical and political challenges, however. As the project developed, curator and collaborator Susan Reynolds became instrumental in establishing partnerships with local arts organizations and siting

photographs on billboards around the country. Deemed controversial, Opton's work was sometimes met with opposition from potential sponsors and partners. Light Work and CEPA Gallery in Buffalo initially sponsored the project, and CrossCurrents Foundation, The Fledgling Fund, The Nathan Cummings Foundation, and NYFA, as well as private donors, then provided funding and support. Opton exhibited some of these photographs as part of her *Soldiers* series at Light Work (Syracuse, NY), CEPA Gallery (Buffalo, NY), Peter Hay Halbert Fine Art (New York), Blue Sky Gallery (Portland, OR), Michener Museum (Doylestown, PA), and the Musée de l'Elysée (Lausanne, Switzerland) in 2006. *The Soldier Billboard Project* appeared in Denver during the Democratic National Convention, and also in Houston, Atlanta, Columbus, Troy, and Washington D.C. from 2008-2010. CBS Outdoor, which owned billboards in Minnesota, canceled the project in Minneapolis, where it was to appear during the Republican National Convention.

A Guggenheim Fellowship recipient in 2009, Opton has received many grants and fellowships. She earned a B.A. from Smith College in philosophy and teaches photography at the International Center for Photography. Her work resides in many of the major collections in the United States and abroad, including the Brooklyn Museum of Art, Cleveland Museum of Art, Smithsonian American Art Museum, Portland Art Museum (OR), Yale University Art Gallery, Musée de l'Elysée, and the Bibliothèque Nationale de France. She recently exhibited *Many Wars*, a series of portraits of American veterans from the past seventy years of conflicts, at the Chrysler Museum (Norfolk, VA). Both series appear in her book *Soldier/Many Wars* published by DECODE Books (2011).

For more information about the artist and *The Soldier Billboard Project*, please visit www.suzanneopton.com and www.soldiersface.com.

— Francine Weiss, Ph.D.

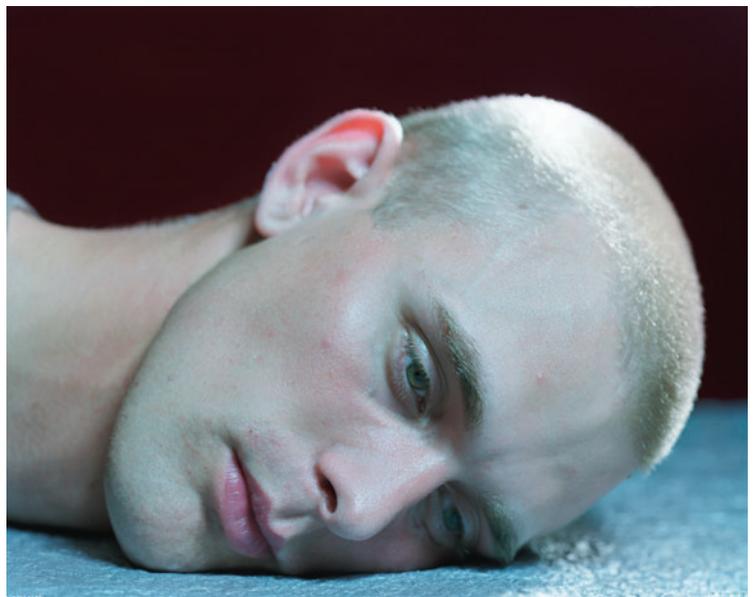


ABOVE: *Soldier: Morris – 100 Days in Iraq.*

LEFT: *Billboard Soldier Morris, Syracuse, NY, 2006.*







LEFT: *Soldier: Kitchen – 366 Days in Iraq.*

TOP: *Soldier: Diaz – Length of Service Undisclosed.*

BOTTOM: *Soldier: Birkholz – 353 Days in Iraq, 205 Days in Afghanistan (killed in America).*





LEFT: *Soldier: L. Jefferson – Length of Service Undisclosed.*

TOP: *Soldier: Crumm – 294 Days in Afghanistan.*

BOTTOM: *Billboard Soldier Crumm, Houston, 2008.*

Public Art: Its History and

by Janelle Lynch

Public art can be a gift, like a handwritten letter from an important friend that appears unexpectedly. It can provoke thought, feeling, memory, and joy. Its essence can linger long after it is tucked into your memory. Like all art—even a letter—public art has the power to move the beholder. But because it's in the public realm, it has a unique impact. It reaches people in the course of their daily lives, often those who would not typically go into a traditional arts venue.

With its roots in the architecture and architectural sculpture of ancient Greek and Roman cities, public art has proliferated in the United States since the early twentieth century. It has expanded in form from monuments, memorials, and murals, to include graffiti, interactive installations, digital film, performance and, especially with the advent of new printing technologies, photography.

Its function has evolved, too. While historically, public art has been used to assert the power of the ruling class or religion, reinforce political agendas, and inspire loyalty, today its function has become more egalitarian. It is employed to foster dialog, build community and, as Cynthia Deng wrote in *A History of Public Art in the US*, to “promote urban recovery, attract investment or cultural tourism, add to the value of land, increase the use of open spaces, and humanize the environment.”

Janelle Lynch is a photographer, teacher, and freelance writer. She is also a 2012–2013 Fellow at The Writers' Institute, CUNY Graduate Center.

Blue Falling

At 35 x 72 feet, *Blue Falling* is successful in many of those regards. A site-specific photography project by the New York-based artist Ryan McGinley, it was commissioned by Friends of the High Line, High Line Art. *Blue Falling* depicts a cerulean blue-silhouetted young man free-falling or floating against a lighter shade of sky or sea. On view from April 1-30, 2013, it hovers above 10th Avenue at 18th Street in New York City's Chelsea neighborhood. It can be seen from all around—a taxi-cab, office desk, or kitchen counter. Like McGinley's photographic work in general, shown in museums, galleries, and books, it celebrates the beauty of youth and freedom. Days after seeing it, it lingers in mind.

“It's poetic and peaceful, even as part of this busy environment,” Alexandra Macedo, a Parisian graphic designer said as we looked up at McGinley's image, which sits above a ParkFast lot whose owner, Edison Companies, donated the billboard to Friends of the High Line.

Lori Libby, a local building manager who was leaving the parking lot said: “People have been asking me if I've seen it and what it's about. It's like a New York curiosity. On these billboards I'm expecting advertising or somebody trying to sell me something. I'm not used to seeing artwork up there.”

Indeed, the surprise of seeing *Blue Falling* on a billboard suggests a shift in the use of public visual space—toward an occasional note of pure aesthetics to break the monotony of pure consumerism.

But that thought alone raises the question of practical economics, and

it is only fair to ask: what supports the High Line Art and what future does it have?

Funding for public art has radically changed in the last century. Between 1933 and 1943, under President Franklin D. Roosevelt's New Deal Federal Art Project, the Treasury began two art programs: the Temporary Relief Art Project and the Section of Fine Arts. Both brought art—mostly murals—into everyday life in places like post offices and libraries. In addition, New Deal photographers working for the Farm Security Administration, such as Walker Evans and Dorothea Lange, created visual documents that explored the complex changes in twentieth-century America.

Those programs set a precedent for governmental funding. Today, government arts grants originate primarily from the National Endowment for the Arts (NEA), legislative appropriations to the nation's state arts agencies, and local governments. But public funding streams have declined in the past decade making individual giving, public-private partnerships, and corporate support even more critical to the future of public art.

In the case of the High Line Art program, the New York State Council for the Arts (NYSCA), a government agency, is an important sponsor. When I interviewed Lisa Robb, the NYSCA's executive director, she emphasized the need to maintain its funding of public art especially in a time of austerity: “Public art is free and available to communities in which it is presented. It brings art into everyday life, stimulates conversation, encourages awareness of the

“Public art brings art into everyday life, stimulates conversation, encourages awareness of the environment in which it is presented, and reaches people where they live, work, and recreate.”



Ryan McGinley, *Blue Falling*, 2013. Part of HIGH LINE BILLBOARD. Installation view, Edison ParkFast, 10th Avenue at 18th Street, New York. Photo by Timothy Schenck. Courtesy of Friends of the High Line.

environment in which it is presented, and reaches people where they live, work, and recreate.”

The Fence

Across the East River in Brooklyn, Sam Barzilay, United Photo Industries Creative Director, is preparing for the second annual Photoville, a free photography festival that will run from September 19-29, 2013. For ten weeks beginning in June, it will feature *THE FENCE*, a one thousand-foot-long photographic installation in Brooklyn Bridge Park, a reprise of a popular installation shown last year.

Photoville partnered, for the first time, with Boston's Flash Forward Festival, held in that city at the Fairmont Battery Wharf from May 16-19; a version of *THE FENCE* was

displayed along the Rose Fitzgerald Kennedy Greenway on the streets above Boston's Big Dig.

Unlike McGinley's image, which is site-specific, *THE FENCE* shows work that wasn't made as public art, but Barzilay said, "I do not believe that there should be a distinction between work that is intended for indoor or outdoor viewing. Photography is a beautifully versatile language that can adapt and thrive in many environments—in books, galleries, online, and yes, outdoors. That does not mean that every project belongs in a public setting—in the same way that not every body of work belongs in the form of a book. The challenge is to identify those works that would benefit the most from this type of 'unconventional'



THE FENCE, 2012. Courtesy of Photoville.

viewing experience and allow those projects to shine through.”

While High Line Art is curated and does not presently accept submissions, *THE FENCE* is a juried competition. Photographers of all levels are invited to submit bodies of work that capture the spirit of “community” and fit into one or more of the com-

Continued on page 28.

By Erin Wederbrook Yuskaitis



Work by Mark Osterman and France Scully Osterman featured in *The Doors of Perception*. Photo by Shane Godfrey.

This spring marked an extremely busy exhibition season for the PRC. As someone passionate about and intrigued by alternative processes (and a Ph.D. in the history of photography), the PRC's Curator Francine Weiss explored contemporary photographers who put a 21st century spin on historical processes in **The Doors of Perception**. The show featured extraordinary work by Jerry Spagnoli, Jesseca Ferguson, Ron Cowie, Scott McMahon, Mark Osterman and France Scully Osterman, and Gretjen Helene. These artists, an interesting blend of emerging and highly established photographers, utilize a diverse range of processes including daguerreotype, pinhole photography, cyanotype, platinum printing, tintype, ambrotype, and liquid emulsion. Hugely popular with students, curators, art historians, and photo enthusiasts during its eight week run from February 5 to March 23, this show also received a visit from a delightful group of seniors from Springhouse Senior Center, who made a special trip specifically to view the exhibition after reading Mark Feeney's review in *The Boston Globe*.

The first satellite exhibition of the spring semester, **The Space in Between**, initially appeared in the PRC Gallery in November 2012 before traveling to the Atlantic Wharf Gallery in the Fort Point Channel area of downtown Boston from January 28 – March 22. Featuring work by Daniel Feldman, Stefanie Klavens, and Lynn Saville, the new configuration of this exhibition drew compelling parallels between all three artists by displaying aesthetically and conceptually interesting groupings of the work. We appreciate our partnership with Boston Properties to make this satellite exhibition and outreach opportunity happen in style!

Unconventional Inventions: Innovative, Unusual, and Alternative Approaches to Photography served as the PRC's second satellite exhibition of the spring from March 11 – April 26 at Endicott College's Carol Grillo Gallery in the Manninen Center for the Arts. This juried exhibition celebrated photography's wonderful eccentricities by featuring the work of creative artists who push the medium's

boundaries: David Emmitt Adams, Jessica Burko, Christoph Engel, Donna Hamil Talman, Angelina Kidd, Liz Lee, and Andrew Neumann. From a submission pool of 115 photographers, Jurors Christopher James, Francine Weiss, and Howard Yezerski selected these seven artists who use new processes and techniques, integrate photography with other media or new technologies, or experiment with scale or frame. Zach Hoffman, a graduate student at the Art Institute of Boston and PRC intern, served as the associate curator, working very closely with Kathleen Moore, Coordinator of Visual Arts at Endicott College. As a long-time Institutional Member of the PRC, Endicott College was the perfect location for a cutting-edge photography exhibition.

To round out the exciting season, the **PRC 2013 Student Exhibition** filled the walls of the gallery from April 11 – May 4. Featuring 127 works of art from eighteen different photography programs in the Boston metro area, this year's student show demonstrated the incredible work being produced by these institutions. In addition to



A glimpse of *Unconventional Inventions*, the satellite exhibit at Endicott College. Photograph by Zach Hoffman.

celebrating the PRC's Institutional Membership program, this perennial favorite recognizes student work in a professional setting. Thanks to our generous sponsors this year, X-Rite and Mac-on-Campus, award winners selected by Juror Neal Rantoul were presented with gift certificates at an award ceremony the night of the opening reception.

The *Student Exhibition* award winners are as follows:

Best of Show

Kevin Sweeney, *Emerson College*

Image Award

Allie Richards, *Simmons College*

Honorable Mentions

Jasmin Bleu Pellegrino, *Boston University, College of Communication*

Holly Rike, *New England School of Photography*

Tori Roy, *Rhode Island School of Design*

Niklas Weikert, *Art Institute of Boston*



PRC Executive Director Glenn Ruga and Brenda Hipsher of Mac-on-Campus present certificates to this year's *Student Exhibition* award winners. Photo by Helena Goessens.

New Collectors Focus Program

This spring the PRC implemented a new outreach program geared toward photography collectors and art enthusiasts interested in beginning or building a photography collection. The Collectors Focus creates a community of collectors and encourages dialogue and networking opportunities with other participants specifically about issues of importance to this audience, in addition to making connections with local galleries, museums, and major photography players. We hope to visit each photography gallery in Boston as well as the major art museums over

the next few years. We kicked off the new program with an evening at Howard Yezerski Gallery with photographer Karl Baden, who discussed his new work in the series *Roadside Attractions*. Gallery owner Howard Yezerski and gallery director Margaret Rew also discussed the dealer perspective on collecting, fostering an interesting conversation amongst the attendees about major issues of concern, establishing relationships with galleries, and artists' perspectives on collecting. The second event took place at the PRC to highlight *The Doors of Perception* exhibition, led by Curator Francine Weiss. She explored the show's

themes with the audience and addressed the specific concerns of collecting alternative process works. Featured artists Ron Cowie and Gretjen Helene discussed their work in the show as the special guests for the evening. We look forward to refining this program for the fall, and we hope to see many new faces!

Spring Programs Recap

The past semester's programming included a variety of lectures, workshops, and Nights

to capture so much more than what is simply in the frame. In April renowned photojournalists Alan Chin and Joseph Rodriguez presented their recent projects individually and then engaged the audience in a discussion about the role photographers play in capturing social issues through new media. Chin showed work from the Egyptian Revolution in 2011 and discussed how he covered it for the alternative news site BagNewsNotes.com and for *Newsweek*. Rodriguez recently launched the website



Abe Morell discusses his *Money* series to a large crowd in Morse Auditorium. Photo by Renee Ricciardi.

at the PRC, a variety that has come to define the PRC's educational outreach. In March Neal Rantoul, a well-known Boston-based photographer and educator, provided a brief overview of his early work while focusing more substantially on newer work produced in the past decade. From images taken inside Cabela's stores to his breathtaking series on wheat, he delighted the audience with his crisp, precise images that always seem

ReleaseFromDarkness.org, a website using both still images and multimedia, chronicling the life of Jesse De La Cruz. Later in the month, Abelardo Morell enraptured an audience of almost 200 people by sharing a lifetime of photography through funny stories, personal insights, and images that varied from his famous camera obscura to his newer cliché verres. The creative genius of this luminary was evident in

Continued on next page.



Neal Rantoul signs a book for fellow photographer Karl Baden. Photo by Jessica Durant.

Center Weighted

Continued from page 27.

every single slide.

Our workshop program included a marketing seminar with Mary Virginia Swanson in February during which she included tips and strategies on how to “find your audience” by presenting yourself and your work to industry professionals in an effective manner. This half-day seminar attracted 46 attendees who were all eager to hear from one of the most respected consultants in the photo business. Additionally, we offered our second extended workshop, an eight-week intensive master class that provides more sustained interaction with the instructor. This spring, Boston-based photographer and educator Lisa Kessler led “Vision and Voice” for ten intermediate-advanced students who focused specifically on articulating one’s vision and honing one’s individual voice by producing fine art or documentary projects. The class met weekly on Mondays in the PRC

Gallery, finding inspiration from the work on the walls, outside on Commonwealth Avenue, and in the PRC’s Aaron Siskind Library.

We continued our ever-popular Nights at the PRC program with Unconventional Night in March and Nudes Night in April. Unconventional Night showcased presenters who push the boundaries of the medium, using alternative or new processes and techniques, integrating photography with other arts or new technologies, in celebration of *Unconventional Inventions*, PRC’s satellite exhibit at Endicott College. Artists and photo enthusiasts interested in unusual work attended this event, which Francine Weiss, the PRC’s Curator, hosted. Nudes Night, hosted by Karin Rosenthal, included presenters who used the nude body as subject. Rosenthal’s nudes have been published and exhibited internationally and are represented in sixteen museum collections. Both Nights received sizeable crowds of



Amy Giese presents her work at Unconventional Night. Photo by Marisol Marquez.

over thirty people eager to view and comment on their contemporaries’ work. Our Nights remain an incredible opportunity to network, share, and build community in the photo world.

New PRC Resources

Don’t live near Boston but wish you could attend our lectures? The PRC is pleased to announce that we are now filming the lectures and panel discussions in our Master Lecture Series. These films will be available on our website and our Vimeo account two weeks after each lecture. In addition, the PRC is now creating an extensive exhibition guide for each gallery show,

available as a PDF on our website. These guides will include artwork checklists with thumbnail images and information about each piece, exhibition commentary by the curator, artist statements and bios, and any additional text that may have been included in the exhibition space. We encourage photographers, students, art historians, and curators to utilize these exhibition guides. Please contact us if you require assistance with finding the materials you need.

Public Art

Continued from page 25.

petition categories: home, streets, people, creatures, or play.

In 2012, *THE FENCE* drew more than one million visitors during its ten-week run at Brooklyn Bridge Park. Alejandra Carles-Tolrá, a Boston-based photographer from Barcelona, participated in last year’s exhibition with *A Place Like Home*, images of Puerto Rican families living in Boston’s Mission Hill neigh-

borhood. Like McGinley’s work, they explore themes of identity.

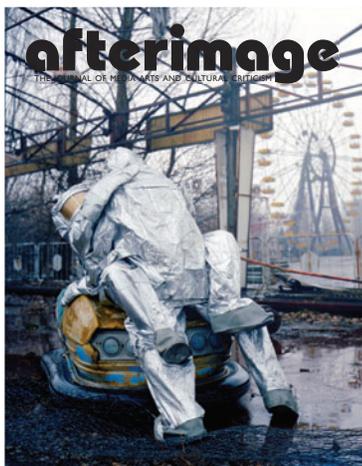
The number of people who saw *THE FENCE* is about the same as the entire population of Carles-Tolrá’s native Barcelona, and the notion thrilled her. She described herself as, “overwhelmed, but in a wonderful way.”

To be sure, just as many will see McGinley’s *Blue Falling*. Public art democratizes the art experience. Landon Nordeman, a New York-

based artist, whose photographs from *A Life on the Beach* were also shown on *THE FENCE*, captured the essence of McGinley’s work and the goal of public art: “The public display transforms the life of a photograph and gives it the chance to exist in the world on its own without context or preconception. Don’t we all want to live that way? Shouldn’t our photographs get that chance, too?”

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