

Vol. 4/No. 1
October 2013

Loupe

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



Canon EOS 70D

The New Game-Changer

Up to
7.0
Frames
Per Sec

WiFi
CERTIFIED

EOS Movie
FULL HD

20.2 MEGA
PIXELS
CMOS

Dual Pixel CMOS **AF**



Changing the way users capture still images and video with a DSLR camera, Canon proudly introduces the EOS 70D – a trailblazing powerhouse featuring a revolutionary autofocus technology that unlocks the potential of Live View: Dual Pixel CMOS AF. This game-changing technology allows the EOS 70D to capture video in Live View with smooth and precise autofocus similar to that of a camcorder, complete with the superb image quality that is a hallmark of EOS cameras.

Built-in wireless technology and the EOS Remote app further enhance shooting versatility, as well as enable easy sharing on your iOS® or Android™ smartphone. Brilliant image quality is provided by the EOS 70D's 20.2 Megapixel CMOS (APS-C) sensor, a first for an EOS camera with an APS-C sized sensor. A powerful DIGIC 5+ Image Processor supports continuous shooting up to 7.0 frames per second, as well as an extended ISO range of 100–12800 (H: 25600) that allows shooting in a wide variety of lighting conditions.



PHOTO & VIDEO
Hunt's EST. 1889
www.huntsphoto.com

Loupe

Journal of the
Photographic
Resource Center

at Boston University

Vol. 4/No. 1, October 2013

Contents

Richard Renaldi: Touching Strangers.....	2
For this moving and provocative series, Richard Renaldi re-invents the genre of portraiture by bringing together strangers for “honest moments of contact,” which he then photographs.	
Lindsay Morris: You Are You.....	10
In her vibrant photographs, Lindsay Morris captures the youthful ebullience of gender non-conforming and transgender biological boys freely exploring their identities at a camp organized by their families.	
Michael Joseph: Close Strangers.....	18
As a reaction to the digital era, Michael Joseph photographs strangers up close in an attempt to narrow the social distance between himself and others and to present detailed and authentic portraits.	
New Approaches to Portraiture	24
Vivian Keulards, Natan Dvir, and Jen Davis by Francine Weiss, Ph.D.	
From the Gallery and Center Weighted	26
by Erin Wederbrook Yuskaitis	

COVER PHOTOGRAPH

Richard Renaldi, *Bill & Travis, New York, New York*, from the series *Touching Strangers*, 2012.

From the Editor

This fall we had two exciting exhibitions in the PRC gallery, which focused on portraiture. *Framed: Identity and the Photographic Portrait* showcased the work of three important photographers, who have taken unique approaches to the genre of portraiture: Caleb Cole, Myra Greene, and Lorenzo Triburgo. In our members' gallery, we featured *Collier Heights* by Lydia A. Harris, which included portraits of the residents of the historically African American neighborhood of Collier Heights in Atlanta, as well as photographs of the interiors of their homes. In conjunction with these exhibitions, October's *Loupe* focuses on portraiture.

For this issue, I am pleased to feature the work of Richard Renaldi, Lindsay Morris, and Michael Joseph, all of whom are making significant contributions to photographic portraiture. Richard Renaldi and Michael Joseph, coincidentally, both photograph strangers, though with different approaches and results. Focusing on a camp for gender nonconforming and transgender biological boys, Lindsay Morris makes portraits of children exploring their identities. As I consider these three artists, I am also reminded of the different ways in which photographers now share their work with curators and critics. I first saw Morris' work as a portfolio reviewer this past spring at Photolucida in Portland, Oregon; I discovered Joseph's work in June at the Griffin Museum of Photography and Photographic Resource Center's New England Portfolio Reviews (NEPR); and though I was familiar with Renaldi's other projects, *Touching Strangers* came to my attention by way of Kickstarter.

In addition to the outstanding portfolios of these three artists, this issue also includes a longer essay on portraiture, which showcases three bright and rising stars: Vivian Keulards, Natan Dvir, and Jen Davis. I am excited to share their work and hope you enjoy it as much as I do.

I would like to thank the artists for their participation and my colleague, Laura Norris, for her work as *Loupe* Production Editor.

As this issue goes to press, the PRC is in the stages of planning for the PRC 2013 Gala, which promises to be a great event. We hope to see you there on November 2, 2013! As always, I welcome your feedback on *Loupe*. Please send comments to: fweiss@prcboston.org.

Francine Weiss

Curator & Editor, Loupe

Richard Renaldi

Touching Strangers

With his series *Touching Strangers*, Richard Renaldi aspired to re-invent the genre of portraiture. Traveling around the country, Renaldi photographs strangers with his 8 x 10 inch view camera—a “grand camera” for a grand project, he explains. The process is challenging, arduous, and rewarding. Renaldi finds and approaches his first portrait subject in a public place. After the person agrees to be in the portrait, Renaldi must quickly “cast” a second and/or third person whom he finds in the same location, and without losing the interest of the first. He then instructs his portrait subjects to touch in some way for the photograph, a process involving negotiation as the photographer pushes his subjects outside of their comfort zones. By giving some direction to his subjects, Renaldi prevents them from assuming the conventional portrait poses they have unconsciously learned.

The popularity and traction of *Touching Strangers* suggests that, at its core, the series fulfills a desire or need that many of us have. With the loss of physical contact and intimacy that comes with the rise of the Internet and other technologies, *Touching Strangers* restores some of what is lost while reminding us of our humanity. Although a growing sense of alienation in the digital age is not exclusive to America, *Touching Strangers* is about American culture and society. Renaldi’s subjects reflect the diversity of America, and the photographer has them transcend apparent racial, ethnic, economic, and religious boundaries.

Touching Strangers also engages with the much-debated idea of photographic truth. Renaldi’s photographs show “honest moments of contact” in which the artist explains, “there is a tension of fiction and truth.” Viewers participate in the fiction because they feel initially inclined to create their

own narratives for the photographs. The provocative, tender, and enigmatic gestures and poses of Renaldi’s portrait subjects complicate these narratives. Above all, Renaldi aims to show that intellect and emotion in art need not be mutually exclusive. *Touching Strangers* is, indeed, a brilliant and meaningful synthesis of these two perceived dichotomies.

Richard Renaldi received his B.A. in photography from New York University. He has exhibited his work in solo shows at Wessel and O’Connor Fine Art (New Hope, PA), Third Floor Gallery (Cardiff, Wales), Fotografins Hus (Stockholm, Sweden), Fondation d’entreprise Hermès and Yossi Milo Gallery (both New York City), Sol Mednick Gallery (Philadelphia, PA), Robert Morat Gallery (Hamburg, Germany), Jackson Fine Art (Atlanta, GA), Nicolaysen Art Museum and Discovery Center (Casper, WY), Western Project (Los Angeles, CA), and Debs & Co. (New York City). He has had group shows at Gallery 339 (Philadelphia, PA), Lianzhou International Photo Festival (China), Pavillon Populaire (Montpellier, France), Tucson Museum of Art (AZ), Galleria Contemporaneo (Venice, Italy), The Cleveland Institute of Art (OH), Randall Scott Gallery (Brooklyn, NY), and Kathleen Cullen Fine Arts, Michael Mazzeo Gallery, Derek Eller, and the International Center of Photography (all in New York City). *Touching Strangers* was featured in the *Sunday New York Times* and will be published as a book by Aperture in May 2014. A resident of New York City, Renaldi is represented by Jackson Fine Art and Robert Morat Galerie (Hamburg, Germany).

www.renaldi.com

— Francine Weiss, Ph.D.



Elaine & Arly, New York, New York, 2012.

Richard Renaldi



ABOVE: *Chris & Amaira, Chicago, Illinois, 2013.*

LEFT: *Tari, Shawn, & Summer, Los Angeles, California, 2012.*





Heather & Johnny, San Francisco, California, 2012.

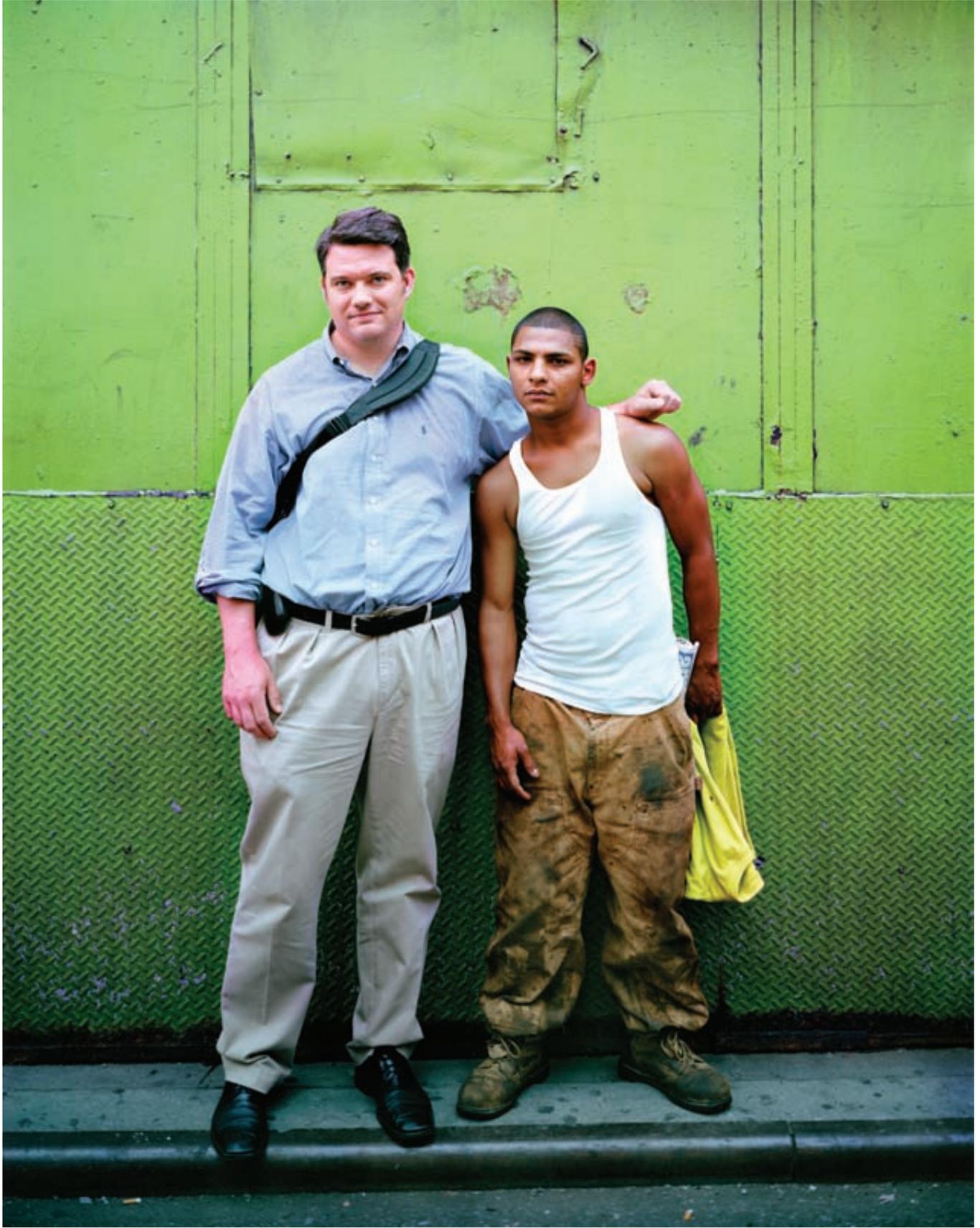
Richard Renaldi



ABOVE: *Alfredo & Jessica, Queens, New York, 2011.*

RIGHT: *Sonia, Zach, Raekwon, & Antonio, Tampa, Florida, 2011.*





Alex & Carlos, New York, New York, 2007.



Vincent & Charles, Los Angeles, California, 2012.



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.

P | E | M Peabody
Essex
Museum

161 Essex St. | Salem, MA | 978-745-9500 | pem.org

Lindsay Morris

You Are You

Three years ago, artist Lindsay Morris began photographing a camp for gender non-conforming and transgender biological boys. Organized by the children's parents in a different location each year, the camp provides a safe and liberating environment in which the children can explore their own identities and fully express their interpretations of femininity in the company of each other, their parents, and siblings. Morris aptly renames this camp, "You Are You" to protect the privacy of the children. What comes across immediately in Morris' photographs is the unadulterated jubilation and sheer abandon of the children (consider, for instance, the gesture of the child in the photograph, *In Between*)—an idea further underscored by the vibrant and joyful colors in Morris' images.

Morris' portraits of the children, alone and in groups, wearing dresses, applying make-up, and performing in talent and fashion shows for their parents, illustrate the celebration and self-acceptance encouraged by the camp. Details like small feet trying to right themselves in oversized high heels or the hands of a father zipping up the back of his child's dress are the small and touching visual poems that communicate tenderness, youth, and vulnerability. The movement and gestures of the children in many of the photographs not only suggests the exuberance of youth but also the fleeting sense of time, which begs the question: "What will happen to these children once camp is over and they return to their everyday lives?"

Morris' photographs at least provide one answer to this question. With *You Are You*, Morris aims to change that everyday experience and the world surrounding camp. *You Are You* is meant to encourage awareness, tolerance, and respect for LGBT youth, who are not only frequently bullied but are two to three times more likely to commit suicide. Accord-

ing to the artist, *You Are You* ". . . is an opportunity for the viewer to experience the tolerance and affirmation that vitalizes these kids in a setting of acceptance. As this rare group of parents stands united in embracing these children, most schools are only in the initial stages of developing the comprehensive anti-bullying/harassment policies that will be instrumental in protecting them."

Morris earned her B.F.A. at the University of Michigan School of Art in Ann Arbor and studied at the School of the Art Institute of Chicago. For ten years, she designed a responsibly manufactured line of women's clothing in Nepal, India, China, and New York, after which she returned to full-time work in photography. She has exhibited her photographs at the Catherine Edelman Gallery (Chicago, IL), San Diego Art Institute (CA), Art Movement (London, England), and throughout New York State at Robin Rice Gallery (New York City), Sara Nightingale Gallery (Shelter Island), Richard J. Demato Gallery (Sag Harbor), Ashwagh Hall Gallery (Easthampton), Smithtown Township Arts Council (St. James), and Parrish Art Museum (Southampton). Morris' work was recently selected for *Slideluck* (Woodstock, NY and Portland, OR). She is also a Critical Mass Finalist and a nominee for the Julia Margaret Cameron Award. Over the past two years, her work has been featured in various publications including *Elle*, *Marie Claire* (France), *Internazionale* (Italy), *Haaretz* (Israel), *GEO* (Germany), *Sunday Life Australia*, *PDN*, *The New York Times Magazine* and recently online in *Behold* (Slate.com) and *Fraction Magazine*. Morris is currently developing *You Are You* as a book. She resides in Sag Harbor, NY, where she works as the photo editor and photographer for *Edible East End Magazine*.

www.lindsaycmorris.com

— Francine Weiss, Ph.D.



Profile, 2012.



ABOVE: *Meadow*, 2012.

NEXT PAGE: *Portrait #2 on Yellow Box*, 2010.



Lindsay Morris



ABOVE: *In Between*, 2012.

RIGHT: *The Show*, 2011.





Free, 2012.



Strapless, 2012.

PRACTICE BASED,
LOW-RESIDENCY

MFA

Photography

at the New Hampshire Institute of Art-Sharon Arts Campus in Sharon & Peterborough, NH



Our low-residency MFA in Photography Program promotes students' exploration of traditional and contemporary photographic methodologies and is designed to stimulate and encourage their individual creative concepts and vision.

For application and admission information, please contact:

Jason Landry
Director, MFA in
Photography Program
New Hampshire
Institute of Art
jasonlandry@nhia.edu
603-836-2522

Sharon Arts Center OF THE

NEW HAMPSHIRE
INSTITUTE of ART

www.nhiamfa.com/photography/

The MFA was approved by National Association of Schools of Art and Design (NASAD) and New England Association of Schools and Colleges (NEASC) in 2012.

PHOTO: TIME KEEPER, 2010. COURTESY STEPHEN SHEFFIELD, NHIA MFA IN PHOTOGRAPHY VISITING ARTIST

Michael Joseph

Close Strangers

While so many photographers are inclined to make portraits of people whom they know intimately, Michael Joseph creates intimate portraits of people whom he does not. Finding strangers on the street, Joseph approaches each one individually and asks to make his/her portrait. He photographs each person in the public place where he finds him/her. For Joseph, the shared public space where he makes each portrait is a common ground, both literally and figuratively. As they overcome their inhibitions, Joseph and his subjects tacitly accept the initial awkwardness and vulnerability that comes with the photographic process and the interaction of two strangers. Joseph aims to capture what Henri Cartier-Bresson called the “decisive moment,” only for Joseph it is the moment when he focuses his camera on a stranger and a new expression surfaces. Ultimately, the process yields stunning and revealing portraits.

But why embark on a project photographing strangers so intimately? For Joseph, it is a means of connecting with people—a rejoinder to the lack of direct interaction that comes with the prevailing use of devices and screens to communicate with one another in this digital age. Relentlessly close and unflinchingly real, Joseph’s portraits present people with a higher degree of authenticity than typical portraits; Joseph suggests that this, too, is a reaction to the digital era, which is rife with self-consciously created profile pictures. It is perhaps also a response to advertising and commercial imagery, which presents models in a state of photoshopped perfection. In *Close Strangers*, Joseph instead strives to show faces that are “raw” and honest.

Joseph’s portrait subjects come from various walks of life. They include circus workers, railway kids, clothing designers, filmmakers, musicians, veterans, business owners, artists, church attendants, ex-cons, recovering addicts, homeless people,

psychics, and prostitutes. Though we do not know who they are, we read their faces in the hopes of constructing their personal narratives. Tattoos, marks of youth and signs of age, scars, hair styles, and expressions hint at the identities and experiences of each person in *Close Strangers*. Joseph’s use of black and white makes these details even more apparent. Describing his subjects, Joseph explains, “Some of the people were shy and uncomfortable. Others found validation and self worth in the process. All had the courage to be open and imperfect.” His is a process of seeing each portrait subject and making a direct and intimate connection with the person.

A graduate of University of Pennsylvania with a major in communications and minors in fine art and chemistry, Michael Joseph pursued a career in dentistry. He has tried drawing, painting, sculpture, and printmaking and felt most at home when he picked up a camera several years ago. A root canal specialist, he describes himself humorously as the “person no one wants to meet”; the camera is his way of reaching out to people who may not reach out to him. Intrigued by human interaction and street life, Joseph has a keen interest in documentary photography, as well as street photography. For the past five years, he has taken workshops at the New England School of Photography. A resident of Boston, Joseph is currently exhibiting his work in group shows at the Danforth Art Museum (Framingham, MA) and Panopticon Gallery (Boston, MA).

www.michaeljosephphotographics.com

— Francine Weiss, Ph.D.



LJ, New Orleans, LA, 2012.

Michael Joseph



Knuckles, Las Vegas, NV, 2011.



Emily, Boston, MA, 2012.



Pat Grout, Revere, MA, 2012.



Sophie, Austin, TX, 2013.

New Approaches to Portraiture

Vivian Keulards, Natan Dvir, and Jen Davis

by Francine Weiss, Ph.D.

In the early stages of photographic portraiture, daguerreotypists prided themselves in their ability to represent “truth” and realism in portrait photographs (as nineteenth-century Boston photographer Albert Sands Southworth once said, there should be “no departure from truth in the delineation and representation of beauty, and expression, and character” in photographic portraits).¹ A hundred years later, critic Roland Barthes complicated the idea that one could represent a singular “truth” in portrait photographs. Describing his role as the subject of a photographic portrait, he wrote: “In front of the lens, I am at the same time: the one I think I am, the one I want others to think I am, the one the photographer thinks I am, and the one he makes use of to exhibit his art.”² Barthes allowed for the possibility that the portrait subject has multiple selves.

Today, portrait photography is even more complex. We live in a snapshot culture, and the popularity of cell phone photography, Instagram, and Facebook has meant a virtual deluge of images, many of which are portraits (and most of which are made by amateur photographers). The revolutionary impact of these developments on photographers today was best summed up by Alec Soth in a 2009 interview in *Big Red & Shiny*: “In a world where the 2 billionth photograph has been uploaded to Flickr, which looks like an Eggleston picture! How do you deal with making photographs with tens of thousands of photographs being uploaded to Facebook every

second, how do you manage that? How do you contribute to that? What’s the point? It’s a real struggle.”³ Soth articulates the challenge to photographers today—how does one distinguish his/her work from the billions of available images? It requires innovation, originality, and an awareness of what was and is out there now. With over 170 years of photographic portraiture behind us, it never ceases to amaze me how much innovative work I still see as a curator. This article showcases the fresh and compelling projects of three portrait photographers.

Vivian Keulards: Elusive Beauty

For her series *Elusive Beauty*, Dutch photographer Vivian Keulards tackles the less explored subject of red heads, specifically children. Keulards finds her young subjects in the Netherlands and United States and photographs them in environments that make them stand out. Posing in front of abandoned homes, inside sleek cars, in magical topiary

gardens and forests, the children in Keulards’ photographs appear otherworldly—either as an extension of the metaphorical landscape or as the dominant and bright feature within it. By using intense colors and constructing striking compositions, Keulards creates captivating images.

This project is not only aesthetic, however. It is also social. As the artist notes, red heads have historically been bullied, discriminated against, and negatively stereotyped. A rare group, they constitute only one to two percent of the population. According to the artist, “I desperately want to show that red hair is admirable and desirable, instead of a reason to be treated differently.” It is not easy to walk the fine line between exceptionalism and fetishism, but Keulards does a masterful job of presenting her subjects as individual and powerful, beautiful and worthy of celebrating.

Born and raised in the Netherlands, Vivian Keulards recently moved back there after three years



Vivian Keulards, *Lauren*, 2012, from the series *Elusive Beauty*, archival inkjet print, © Vivian Keulards, 2012.

of living in Evergreen, Colorado. She earned an M.A. in Communication Science at KUN University in the Netherlands and attended the Photo Academy of Amsterdam. In 2012, Keulards was a Critical Mass Finalist and her work was featured in *New Photography*, which showcases the work of one-hundred emerging Dutch photographers. In addition to a solo show at the Colorado Photographic Arts Center in Denver, Keulards has exhibited her work in group shows at the Month of Photography Denver (CO), Ogden Museum (New Orleans, LA), Rayko (San Francisco, CA), *The Art of Photography Show* (San Diego, CA), The Camden Palace Hotel (Cork, Ireland), The Center for Fine Art Photography (Fort Collins, CO), Philadelphia Photo Arts Center (PA), Flash Gallery (Denver, CO), De Winkelhaak (Antwerpen, Belgium), PhotoPlace Gallery (Middlebury, VT), and throughout the Netherlands at FotoFestival Naarden, Gallery Pouloueff (Naarden), Foto 21 (Bredevoort), Fotogalerie (Rotterdam), Fotogalerie (Groningen), Fotogram (Amsterdam), Fotomuseum (Den Haag), and Orde van Advocaten (Arnhem). She has work in several permanent collections including the Museum of Fine Arts, Houston (TX).
www.viviankeulards.nl

Natan Dvir: Eighteen

Born and raised in Israel, Natan Dvir is intimately familiar with the history of the Israeli-Palestinian conflict. For his series *Eighteen*, he has photographed teenagers from a segment of the Israeli population less familiar to him—the Arab people who remained in Israel after it was



Natan Dvir, *Mohammed, Nazareth*, 2009, from the series *Eighteen*, digital chromagenic print on archival paper, © Natan Dvir (Anastasia Photo gallery), 2009.

established in 1948. At the pivotal age of eighteen, all of Dvir's subjects have completed school, become legal adults, and become eligible to vote. Unlike their Jewish peers, however, most of them do not join the military. Nevertheless, they have been affected by the politics and history of where they live. As a Jewish person from Israel, Dvir hopes to foster more understanding by challenging the misconceptions and stereotypes about the Arab population in Israel.

Becoming acquainted with his subjects, Dvir photographs them inside their homes. His "intimate environmental portraits" are, as he points out, "an inside view by one who is typically regarded as an outsider." The rooms in which Dvir photographs his subjects reveal something of their identities and lives. A narrative from each subject, transcribed by Dvir, accompanies each portrait. In the accompanying narrative for *Mohammed, Nazareth*, the teenager explains that he was injured in a car accident and subsequently caught up in a demonstration against Israel's war in Gaza. Accused of throwing stones at the police, he was arrested, placed in

jail, and not allowed to observe his own religious practices. For Mohammed his home has become a prison: after a month in prison, he was placed under house detention with an electronic bracelet that permits him to leave his house only on Mondays and Thursdays.

Natan Dvir earned his B.A. and M.B.A. from Tel Aviv University and his M.F.A. from the School of Visual Arts in New York, after which he joined the faculty of the International Center for Photography. He has had solo exhibitions at the Anastasia Photo Gallery and Columbia University/Barnard College Hillel (both New York City), Southeast Museum of Photography (Daytona, FL), Rose Green Gallery (Cleveland, OH), Espacio Multiarte Sigen (Buenos Aires, Argentina), Central European House of Photography (Bratislava, Slovakia), War Photo Museum (Dubrovnik, Croatia), Blue Sky Gallery (Portland, OR), Houston Center for Photography (TX), and Museum of Contemporary Israeli Art (Ramat Gan, Israel). He has participated in group exhibitions at the Paul Bardwell Contemporary Gallery (Medellin, Colombia), Portland Art Museum (OR), ICN Space (London, UK),

Continued on page 28.

By Erin Wederbrook Yuskaitis



Several of the Take 5 Foundation program students at the reception for *Take a Walk in My Shoes*. Photo by Helena Goessens.

Gallery Exhibitions

Take a Walk in My Shoes

Early this summer, before diving headfirst into *Exposure 2013*, the PRC hosted a mini-exhibition presented by the Take 5 Foundation for the second year. *Take a Walk in My Shoes*, curated by PRC Program & Exhibition Manager Erin Wederbrook Yuskaitis and Take 5 Foundation President Brenda Bancel, featured the work of seven middle school children from Epiphany School in Dorchester. Five of the children were new Take 5 students while two alumni returned to the program. Bancel, a PRC member, reprised her role as the year-long photography instructor of these students, encouraging them to make their mark on the art world through the lens. Each student learned to develop his or her own creative voice with the camera while sharing with others what it's like to be a teenager in today's world. The resulting exhibition provided an exquisite view into the minds of seven completely different students, including a short film on gun violence, gorgeous abstract prints of street lights as seen through a car windshield, a heartwarming typology of stuffed animals, and a photographic collage of teen life.

Exposure 2013

From June 4 – July 27, *Exposure 2013* occupied the PRC's gallery for the 18th year. Karen E. Haas, the Lane Curator of Photographs at the Museum of Fine Arts, Boston served as this year's juror, choosing work that best represented the range of photographic images submitted but also capturing the boundary blurring of traditional genres. From a submission pool of 211 photographers, Haas selected the following eight photographers:

- Christine Collins** (Roslindale, MA)
The Keepers
- Keiko Hiromi** (Dorchester, MA)
Jacques Cabaret
- Dave Jordano** (Chicago, IL)
Detroit: Unbroken Down
- Thomas Ladd** (North Easton, MA)
Sheep Pasture Gardens
- William Rugen** (Seattle, WA)
New Botanicals
- Bryan Schutmaat** (Brooklyn, NY)
Grays the Mountain Sends
- Tara Sellios** (Somerville, MA)
Impulses
- Frank Ward** (Williamsburg, MA)
The Drunken Bicycle – Travels in the Former Soviet Union

The utter diversity in this year's juried exhibition, while all color photography, demonstrated the breadth of today's photography world and the level of innovation constantly finding its way to gallery and museum walls. For more information about each artist and project, to view the virtual tour of this exciting exhibition, to download the exhibition guide, and to read the reviews from the *Boston Globe* and the *MetroWest Daily News*, please go to www.prcboston.org/exposure.



Exposure 2013, with a glimpse of work by, from left to right, Thomas Ladd, Frank Ward, William Rugen, and Christine Collins. Photo by Mike Murowchick.



Glenn Ruga, former PRC Executive Director, addresses the crowd at Treasures from the PRC Vault. Photograph by Helena Goessens.

Summer Programs

We held two Nights at the PRC this summer before taking a hiatus in July and August, typically reserved as planning months while most people are away on summer vacations. Assignment/Pin-Up Night took place on May 15 with an intimate group of regular PRC members and some new faces. This informal, mix-and-mingle style Night at the PRC featured a gallery pin-up of small prints created as a result of a themed “assignment” issued one month before the event. Each assignment participant brought a maximum of 5 prints no larger than 11 x 14 inches to pin up on the gallery walls for the Night. The assignment: to interpret the following quote in a personal way.

“In photography, the smallest thing can be a great subject. The little human detail can become a leitmotiv.”

—Henri Cartier-Bresson

Our presenters each provided a new way to focus on human details, and the audience of curious photo enthusiasts engaged in a meaningful discussion of every print.

Urban Landscape Night, hosted by Phillip Jones on June 26, included presenters interested in

cityscapes, urban environments, and/or metropolis as subject matter. A large group of almost forty attendees gathered in the gallery to view work that showcased the myriad ways an urban environment can be interpreted. Jones, a well-known urban photographer based in Atlanta and Boston, wrote a thoughtful response to all of the presenters’ work, which we included on our blog: <http://www.bostonphotographyfocus.org/?p=4152>. Check it out!

Ernesto Bazan offered the last workshop for the PRC before the start

of the fall season. His sequencing and editing workshop took place over a weekend in June, focusing on the idea that every serious photographer must have a defined, well-produced body of work in order to be considered for publication or exhibition. This internationally acclaimed photographer provided guidance on a number of important issues: sometimes strong images must be culled to clarify the overall intent of a body of work; weak and repetitive images must be removed so they don’t dilute the effect of stronger images; and above all, the photographer’s vision must be highly developed. Attendees also received specific editing and sequencing feedback on their own work from Bazan and the class at large.



Ernesto Bazan, right, discusses sequencing with his workshop attendees. Photo by Bimal Nepal.



An audience member takes a closer look at a print by Yorgos Efthymiadis at Urban Landscape Night. Photo by Fredo Gonzalez.

New Approaches to Portraiture

Continued from page 25.

Blanton Museum of Art (Austin, TX), Santa Barbara Museum of Art (CA), VII Gallery (New York City), The Company's Garden (Cape Town, South Africa), Rayko Photo Center (San Francisco, CA), Photo Center NW (Seattle, WA), and Museum of Contemporary Art (Cleveland, OH). His work is in permanent collections at the Museum of Fine Arts, Houston (TX), Portland Art Museum, Santa Barbara Museum of Art, Southeast Museum of Photography, Worcester Art Museum (MA), Museum of the City of New York, Tel Aviv Museum of Art (Israel) to name a few. His photographs have also appeared in numerous publications. Based in New York City, Dvir is represented by Polaris Images and Anastasia Photo (both in New York City).

www.natandvir.com

Jen Davis: Self-Portraits

Jen Davis received her B.A. from Columbia College in Chicago and M.F.A. from Yale University. For the past eleven years, she has been working on a series of self-portraits that deal with beauty, identity, and body image. Addressing the cultural preoccupation with thinness, Jen Davis photographs her most intimate and vulnerable moments. While some of her photographs depict reconstructed experiences, others show her fantasies about the intimacy, love, and desire that come with a physical relationship. More recently, her work has begun to include self-portraits that show her dramatic weight loss from lapband surgery. In the words of the artist, "Through the act of photographing I invite the viewer into the past eleven years of my private life, exploring the vulnerabilities that I carry associated with a life-long

struggle with my body, feelings of isolation, the battle to recognize beauty, a quest for intimacy, and sense of acceptance through the camera's eye."

Davis has had solo exhibitions at Le Laboratoire de la Création (Paris, France), Braenderigaarden Centre of Contemporary Art (Viborg, Denmark), Indianapolis

Spain), Musée de l'Eysée (Lausanne, Switzerland), Galleria Contemporaneo (Venice, Italy), The Center for Photography at Woodstock (NY), Museum of Fine Arts Boston (MA), Milwaukee Art Museum (WI), and many others. In addition, Davis has work in several permanent collections, such as Akron Art Museum (OH),



Jen Davis, *Untitled No. 43*, 2011, from the series *Self-Portraits*, archival pigment print, Courtesy of the Artist and Lee Marks Fine Art and ClampArt.

Museum of Contemporary Art (IN), Photo Passage at Harbourfront Center (Toronto, Canada), Texas Women's University (Denton, TX), and Schneider Gallery (Chicago, IL). Her group exhibitions include shows at the Tanja Wagner Gallery (Berlin, Germany), Daegu Photo Biennial (Korea), Randall Scott Projects (Washington DC), Ampersand Gallery (Portland, OR), Light Work Gallery (Syracuse, NY), Decker Gallery at the Maryland College Institute of Art (Baltimore, MD), Center for Contemporary Art (Prishtina, Kosova), Gallery 339 (Philadelphia, PA), Museum of Fine Arts, Houston (TX), Virginia Museum of Fine Arts (Richmond, VA), Aperture Gallery (New York City), Preus Museum (Horten, Norway), Ludwig Museum (Budapest, Hungary), Espai Cultural Caja Madrid (Barcelona,

Art Institute of Chicago (IL), Cleveland Museum of Art (OH), Library of Congress (Washington DC), Museum of Contemporary Photography (Chicago, IL), Museum of Fine Arts, Boston, and the Museum of Fine Arts, Houston. Jen Davis resides in New York City and is represented by Lee Marks Fine Art (Shelbyville, IN) and ClampArt (New York City).

www.jendavisphoto.com

¹ Albert S. Southworth, "An Address to the National Photographic Association of the United States," *Philadelphia Photographer VIII* (October 1871): 320.

² Roland Barthes, *Camera Lucida: Reflections on Photography*, Trans. Richard Howard (New York: Hill and Wang, 1980) 13.

³ Ben Sloat, Interview with Alec Soth. *Big Red & Shiny*, Web, 17 Nov. 2009. See <<http://www.bigredandshiny.com>>.

REALITY CHECK

September 9 - December 7, 2013
Sandra & David Bakalar Gallery

Matthew Brandt Christina Seely
Daniel Gordon Aqela Strassheim
Stephen Mallon Gastón Ugalde
Chris McCaw

Artist talk: **Matthew Brandt**
Wednesday, October 30, 6:00PM, Tower Auditorium

MASSART
MASSACHUSETTS COLLEGE
OF ART AND DESIGN

BAKALAR & PAINE GALLERIES
621 HUNTINGTON AVENUE BOSTON, MA 02115 USA

FREE AND OPEN TO THE PUBLIC
MASSART.EDU/GALLERIES



PANOPTICON IMAGING INC.

T 781.740.1300
540 Union Street
Rockland, MA 02370

panopticonimaging.com
mail@panopticonimaging.com



© Brian Kaplan



© Stephen Sheffield



© Geer Muldowney

Professional Art Reproduction • Archival Silver Gelatin Prints
Giclée Printing • Digital Restorations • Custom Framing

LEOPOLD GODOWSKY, JR. COLOR PHOTOGRAPHY AWARDS



2014 Leopold Godowsky, Jr. Color Photography Awards

January 21 – March 22, 2014, PRC Gallery, 832 Commonwealth Avenue

The Leopold Godowsky, Jr. Color Photography Awards honor the co-inventor of Kodachrome film. Established by the Godowsky family in 1987 and held every four years, the awards recognize "achieved excellence in color photography."

Focusing on emerging and under-recognized artists and new approaches to color photography, the 2014 Godowsky Color Awards were granted on the basis of the strength and originality of the photographic work. The 2014 awards were international and open to artists working in any form of color photography.

Though Kodachrome was discontinued shortly before the previous Godowsky Color Awards in 2009, the PRC recognizes the legacy of Godowsky and celebrates the diverse and innovative approaches to color photography today.

www.prcboston.org/godowsky2014

First Place

Louie Palu (District of Columbia, USA)

Nominated by: Alison Nordström, George Eastman House

Honorable Mentions

Aaron Blum (PA, USA)

Nominated by: Adam Ryan, Carnegie Museum of Art

Alejandro Cartagena (Mexico)

Nominated by: Becky Senf, Center for Creative Photography

Bastienne Schmidt (NY, USA)

Nominated by: Kevin Miller, Southeast Museum of Photography

Bastienne Schmidt, *The Red Dress, Sagaponack*, from the series *Home Stills*, 2008.



MISSION

The Photographic Resource Center is a vital forum for the exploration, interpretation, and celebration of new work, ideas, and methods in photography. We inspire our members and the broader community with thought-provoking exhibits, educational programs, and resources that support the advancement of the photographic arts.

BOARD OF DIRECTORS

Vittorio Mezzano, *President*
Jack Kadis, *Treasurer*
Lynne Allen
Susan Bradley
John Bunzick
Cathy England
Peter Fiedler
Alan Geismer
Denise Gilardone

Rick Grossman
Chehalis Hegner
Andrew Kessler
Susan Lapidis
Gary Leopold
Fern Nesson
Olivia Parker
Kim Sichel
Peter Vanderwarker

STAFF

Glenn Ruga, *former Executive Director*
Francine Weiss, *Curator & Loupe Editor*
Laura Norris, *Membership & Communications Manager*

INTERNS – Summer/Fall 2013

Carolyn Bick, *Boston University*
Mike Murowchick, *Boston University*
Kaleigh Rusgrove, *Endicott College*

ADVERTISING INQUIRIES

Please contact Laura Norris,
lnorris@prcboston.org or 617-975-0600.

LOUPE EDITOR

Francine Weiss

LOUPE PUBLISHER

Glenn Ruga

LOUPE COPY/PRODUCTION EDITOR

Laura Norris

Printed by Quad Graphics

ISSN 2156-7050
Volume 4, Number 1
October 2013

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 www.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: \$5.00 plus postage. Please contact the PRC for more details.

©2013. All rights reserved. No reproduction of any sort without permission.

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* Editor, Photographic Resource Center, 832 Commonwealth Ave., Boston, MA 02215. Submissions will not be returned nor necessarily acknowledged, but they are appreciated.



©Alicia Savage

Silver Gelatin Prints up to **48" Wide** from your **Digital Files**

Our new laser exposure unit and one-of-a-kind processor can now make **BIG**, silver gelatin, black & white prints up to 48x96+."

Our Services and Products

- Gelatin Silver Black & White Prints
- Fine Art **COLOR** Inkjet Prints
- High Resolution Scanning and Retouching
- Affordable Matting and Framing



Fine art photographer Stephen Tourlentes with his 30x40 silver gelatin print.

DIGITAL SILVER IMAGING
www.digitalsilverimaging.com



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



SANDS CREATIVE GROUP



STANHOPE FRAMERS

Boston's framing experts since 1972



Quality • Selection • Service
www.StanhopeFramers.com

Union Square
55 Bow Street, Somerville, MA
617-666-2000

Back Bay
411 Marlborough Street, Boston, MA
617-262-0787

We celebrate
the pioneers
who use a lens
to show us
the world in a
different way.



Putnam salutes the Photographic Resource Center
and its support for those with a vision.





Photographic Resource Center
at Boston University

Standard Mail
US Postage
PAID
Boston, MA
Permit No.
1839



Ultimate Image Quality

View the *ENTIRE* Nikon lineup at...

PHOTO & VIDEO
Hunt's EST. 1989

**8 LOCATIONS - THE LARGEST SELECTION OF
PHOTO, VIDEO & DIGITAL IN NEW ENGLAND**

www.huntsphoto.com

Nikon Authorized Dealer

All Nikon products include Nikon Inc. USA limited warranty. ©2013 Nikon Inc.

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

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

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

PROVIDENCE • 401-751-5190
NEW LOCATION! 571 North Main St. (University
Marketplace) Mon-Sat, 9a-8p; Sun, 11a-6p

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

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

HANOVER • 781-312-1166
NEW LOCATION! 1207 Washington Street (Route 53)
Mon-Sat, 9a-8p; Sun, 11a-5p



At the heart of the image™

nikonusa.com