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THE PRC IS PLEASED TO ANNOUNCE TWO CONCURRENT FALL EXHIBITIONS:

***Framed: Identity and the Photographic Portrait***  
***Caleb Cole, Myra Greene, Lorenzo Triburgo***

**Exhibition:** September 3 – October 12, 2013

**Opening Reception:** Thursday, September 12, 6:30 – 8:00 pm

**Location:** PRC Gallery, 832 Commonwealth Avenue, Boston



Lorenzo Triburgo, *Ocean Breeze (Seven)* from the series *Transportsraits*, Archival Pigment Print, 2009

Portraiture has been a part of photographic representation as early the announcement of photography's invention in the 1830s. With the rise of the profession of photography and establishment of portrait studios by John Plumbe and Albert Sands Southworth and Josiah Hawes (known as "Southworth and Hawes") in the 1840s, Boston, in particular, distinguished itself as a leader in the field of studio portraiture. Though not limited to artists practicing in Boston, *Framed* returns to the popular subject of portraiture and features contemporary photographic portraits.

Portraiture has developed rapidly and significantly in the past seventy years. As a means of exploring issues of identity, contemporary artists have been using photography to examine aspects of themselves and others. In the age of the Internet, avatars, online personalities and profiles, as well as obsessive online documentation of one's activities and characteristics, identity has become more fluid, pluralistic, multifaceted, detailed and yet, at times, illusive and elusive. The artists featured in *Framed* rely on photography's promise to present "truth" or "reality" to explore, reveal and conceal aspects of the complex subject of identity. In some cases, the artists rely on photography's promise to present "reality" to create and

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<< authenticate fictitious identities or role-playing. In other cases, the artists use themselves or others to reveal and interrogate aspects of identity. *Framed* is not an exhaustive exhibition on identity, but rather a showcase of three fresh and ambitious approaches to portraiture. Overall, the artists in this exhibition challenge our beliefs and assumptions about identity and the photographic portrait.

In his cinematic and tableaux-style self-portraits for the series *Other People's Clothes*, **Caleb Cole** assumes the identities of other people through the use of costumes, props, and staging. Strangely familiar to us, the characters in his photographs are both types and people we feel we intimately know. Photographing her friends, artist **Myra Greene** shifts from explorations of her own identity as an African American to the examination of the under-considered and less-scrutinized issues of whiteness and white identity in her series *My White Friends*. For *Transportraits*, **Lorenzo Triburgo** photographs transgender men, whom he poses before the backdrop of a landscape, which he has painted himself. Recalling art historical traditions of portraiture and popular photography, Triburgo gives further visibility to the transgender community while interrogating the fixed nature of gender identity.

## ***Collier Heights: Lydia A. Harris***

**Exhibition:** September 3 – October 12, 2013

**Opening Reception:** Thursday, September 12, 6:30 – 8:00 pm

**Location:** PRC Gallery, 832 Commonwealth Avenue, Boston



Lydia A. Harris, *Mrs. Glover* from the series *Collier Heights*, Archival Pigment Print, 2013

For the past four years, Lydia A. Harris has been photographing Collier Heights, a neighborhood in Atlanta, Georgia that was developed, financed, designed, and constructed in the 1950s and 1960s predominantly by and for African Americans. This exhibition features Harris' portraits of the Collier Heights residents and photographs of the interiors of their homes. Harris' intimate portraits show the proud homeowners of Collier Heights, from the original residents to the second and third generation residents and newcomers. Through photographs of the interiors of the residents' homes, Harris reveals not only the individual personalities of residents, but also the popular design styles of the 1950s and 1960s. More broadly, Harris' photographs of rooms reflect the social, historical, and cultural uses of space. The prevalence of elaborate

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<< bars and recreational rooms in Harris' photographs, for instance, reflects the nation's history of segregation; unable to socialize in public spaces, many of the original residents of Collier Heights created rooms at home for entertaining. Harris's poignant documentary photographs, in the words of the artist, "tell a story of the Collier Heights community—the interconnected lives, from the beginning when the residents had few other choices of where to live to the present when their neighborhood has been recognized for its architecture and the tight knit bonds among its residents."

***For high resolution images from both exhibitions, please go to:***

[http://www.bostonphotographyfocus.org/ftp/Framed\\_CollierHeights\\_Press.zip](http://www.bostonphotographyfocus.org/ftp/Framed_CollierHeights_Press.zip)

**About the Photographic Resource Center at Boston University**

Founded in 1976, the Photographic Resource Center (PRC) at Boston University is an independent 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. The PRC presents exhibitions, fosters education, develops resources, and facilitates community interaction for local, regional, and national audiences. Cited by the Boston Globe as "one-stop shopping for the photo buff," the PRC's gallery hosts several exhibitions each year, emphasizing new ideas and trends in contemporary photography. Ranging from provocative theme-based exhibitions to the highly anticipated juried and student exhibitions, the PRC expands our understanding of the human experience through its stewardship of the photographic arts.

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

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