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**Exhibition to showcase photographers who deal with
concepts of time, duration, and cycles**

Keeping Time:

Cycle and Duration in Contemporary Photography

November 7, 2008 – January 25, 2009

Curated by Leslie K. Brown, PRC Curator

Opening reception, Thursday, November 6, 5:30-7:30pm

Boston, MA. The Photographic Resource Center—a non-profit gallery, education, and resource center—is pleased to present a group exhibition of contemporary photographers who deal with concepts of time, duration, and cycles—human, celestial, and photographic—in their work. From its beginnings, photography has been lauded as nature capturing itself and as a medium and a method with which to stop, preserve, and contemplate time.

In creating their work, each photographer in *Keeping Time* uses a different idea or aesthetic means to capture time and bookend their exposures. For example, some artists create rules or use outside activities to dictate when the shutter is open and closed. (Concomitant with this, a number of the artists in the exhibition incorporate, and often welcome, elements of chance in their work.) Others follow important celestial markers, like equinoxes, or human markers, like birthdays or conversations to determine their time frames. Referencing earlier motion and time studies, several artists alter their cameras or construct new forms of light recording devices.

Time itself is both an experience and a construct. Our understanding and conception of it has changed over time and place. “Standard time” and “daylight savings time” came into being as a result of needing to coordinate schedules and to take advantage of more daylight. Today, new developments in physics and astronomy challenge our traditional conceptions of time, space, and light. From the “music of the spheres” to “seasonal affective disorder,” there is no doubt that humans are affected by time and natural rhythms. As time seems to pass by faster and faster, these artists grant us a chance to look to the sky and slow down. *Keeping Time* aims to unite various projects that attempt to make sense of and keep time. More information, including an essay, selected images, and links, will be posted online soon at prcboston.org/keepingtime.htm.

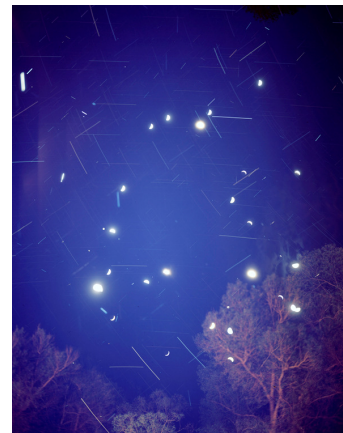
ABOUT THE ART AND ARTISTS

Stuart Allen (San Antonio, TX)

In his series "Light Maps," Stuart Allen investigates the color of light by exploiting a difference in the manner in which our eyes and cameras perceive light. By disabling the automatic white balance feature of his digital camera, he records the changing color of ambient daylight. Allen places a piece of white sailcloth in front of the lens and creates exposures at predetermined timeframes. Cropped and assembled in strips, the images create modified panoramas; information at the bottom of each print conveys the time of day, interval captured, and longitude/latitude coordinates. With his work, Allen reminds us that cameras can often tell us something about our environment (and by extension, our perception and conception of it) that we wouldn't otherwise see. With a diverse background that includes training in architecture and a BFA, Allen has been an artist-in-residence and commissioned public artist at several institutions.

Erika Blumenfeld (Marfa, TX)

Through a variety of hand-crafted, “light recording” devices, Erika Blumenfeld documents light at daily and seasonal intervals. In “Moving Light: Spring 2005,” Blumenfeld documented the 93 days between the vernal equinox and the summer solstice. Holding her recording device up towards her source of light, the sun, she took a 2-second exposure every night at 6:17pm. The resulting transparencies were scanned and morphed into a looped video with the timing based on her heartbeat. Through her work, Blumenfeld hopes to offer us an opportunity to reconsider phenomena that we experience everyday. Originally from the Boston area, Blumenfeld holds a BFA from Parsons School of Design. Nationally and internationally exhibited, she has held numerous residencies and was awarded a Guggenheim Fellowship in 2008.



Sharon Harper (Cambridge, MA), *Moon Studies and Star Scratches, No. 9, June 4 - 30, 2005, Clearmont, Wyoming, 15, 30, 20, 8, 5, 1, 5, 2, 1 minute exposures; 15, 8, 10, 14 second exposures, Digital C-print from 4x5 transparency, 50 x 40 inches, Courtesy of the artist and Galerie Roepke, Cologne*



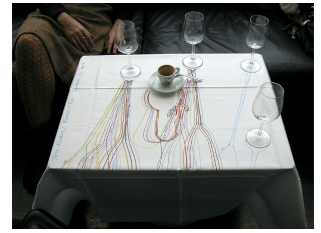
Stuart Allen, DETAIL of *Sunset - One Photograph Every Minute / 29° 29' 57" N 98° 28' 19" W / 4 - 11 - 2007, 2007/2008, Archival inkjet print, 22 x 36 inches, Courtesy of the artist and PDNB Gallery, Dallas, TX;*



Erika Blumenfeld, *Moving Light: Spring 2005, Projected Installation, 1:35, looped, silent, DVD, Dimensions variable, Edition of 8, Courtesy of artist*

Rebecca Cummins (Seattle, WA)

In addition to rainbow machines, periscope silver goblets, and camera obscura installations, other sculptural and photographic projects by Rebecca Cummins record the movement of shadows. In "Café Gnomonics," she brings her own tablecloth to a variety of international locations, traces the shadows cast by bottles and glasses, and documents the outcome. (Gnomonics is the art or science of constructing sundials; the gnomon is the shadow caster or time indicator.) The result is a physical manifestation of the duration of human acts of conversation or consumption. Internationally shown and commissioned, Cummins is an Associate Professor at the University of Washington, Seattle and recently participated in the Biennial of Seville, Spain and the Shanghai Biennial, China.



Rebecca Cummins, *Solstice Lunch with Lee, Tate Modern, London: A recording of shadows recorded intermittently over lunch (noon - 1:30 pm), December 22, 2003*, Archival inkjet print, 16 x 22 inches, Courtesy of the artist

Chris McCaw (San Francisco, CA)

About five years ago, Chris McCaw fell asleep during an all-night exposure. The light of the rising sun caused the film to reverse, a process called solarization, and day appeared as night. Today, after years of thought and experimentation, McCaw has developed a different version of the process—he uses special military reconnaissance lenses and handmade large cameras to overexpose vintage paper. The resulting one-of-a-kind paper negatives show the effects of the sun literally tracing time and burning it into the paper. His favorite part of the process is watching smoke come out of the camera and a scent recalling roasted marshmallows emanating from the burning gelatin. McCaw holds a BFA from the Academy of Art in San Francisco, CA. The recipient of two grants from the Andy Warhol Foundation, his work has recently been acquired by the Metropolitan Museum of Art and the Victoria and Albert Museum.



Chris McCaw (San Francisco, CA), *Sunburned GSP #219*, (Santa Cruz Mountains/Random), 2008, 14 x 11 inches, Unique gelatin silver paper negative, Courtesy of the artist and Michael Mazzeo Gallery, NYC

Sharon Harper (Cambridge, MA)

Using the camera as a transformative agent, Sharon Harper questions conventions of photography. In her series "Moon Studies and Star Scratches," she accumulates several exposures, made often in several different places, onto one single sheet of film. Her titles read like notes of a conceptual artist or scientist. Evoking another aspect of time, Harper often shifts or changes the camera's position to paint the film's surface with light millions of years old. For Harper, this work also draws upon and alludes to the sublime in terms of space, time, and subject. Currently an Assistant Professor at Harvard University, Harper holds an MFA from the School of Visual Arts. Shown internationally, she has held residencies at the Banff Centre in Canada and the UCross Foundation in Wyoming.



Matthew Pillsbury (New York, NY), *Desperate Housewives, Balboa Park Inn, The Orient Express Room, San Diego, Sunday, August 14th, 2005, 10 - 11pm*, Archival pigment ink print, 30 x 40 inches, Courtesy of the artist and Bonni Benrubi Gallery, NYC

Matthew Pillsbury (New York, NY)

In his series "Screen Lives," Matthew Pillsbury captures people experiencing a variety of media via long exposures. Using only available light, Pillsbury leaves the shutter open for the duration of an entire event—a cell phone conversation, movie, video game, or late night television show. A typical title captures the duration and topic of the exposure and hints at an experience gained, or, depending on how you look at it, time lost. Pillsbury earned his MFA in photography from the School of Visual Arts in 2004. Collected in over 25 public and private collections, Pillsbury was awarded the 2007 HSBC Photography Foundation Award.

Byron Wolfe (Chico, CA)

Every day between Byron Wolfe's thirty-fifth and thirty-sixth birthdays, he tried to make one compelling photograph of an ordinary moment. At the end of every day, he reviewed the images, selected one, and wrote a caption. On display in the gallery will be a suite of small framed prints arranged according to the four seasons. *Everyday: A Yearlong Photo Diary* was published by Chronicle Books in 2007. Wolfe earned his MFA from Arizona State University and is currently an Associate Professor at California State University at Chico. Among many awards and honors, Wolfe was selected for the 2004 Santa Fe Prize for Photography. Wolfe has been frequent and long-time collaborator with Mark Klett.



Byron Wolfe (Chico, CA), *From our favorite tree (the Weeping Santa Rosa), July 3, 2002*, from the series "Everyday: A Yearlong Photo Diary," June 2002 - June 2003, 48 framed photographs with text (12 from each season), Archival inkjet prints, 8 3/4 x 8 3/4 inches, Courtesy of the artist and Etherton Gallery, Tucson, AZ

UPCOMING LECTURES:

LECTURE: Paul Fusco, Thursday, November 13, 7pm;

MEMBER EVENT: Explore the BPL's Photo Collection & Digital Studio,

Thursday, November 20, 6-8pm; **LECTURE/BOOKSIGNING:** *Animalia*

with Henry Horenstein, Tuesday, December 2, 7pm; **LECTURE:** Larry Fink, Thursday, December 11, 7pm.

The Hotel Commonwealth is the official hotel sponsor of the Photographic Resource Center's Lecture Series



FOR MORE INFORMATION AND IMAGES CONTACT:

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ABOUT THE PRC: Founded in 1976, the PRC is an independent non-profit organization located on the campus of Boston University. Consistently cited by the press as an important voice in photography, the PRC provides its members and the public with thought-provoking exhibitions, distinctive education and outreach programs, wide-ranging resources, and unique special events. It is supported by grants from the Massachusetts Cultural Council, numerous private foundations and individuals, and the ongoing generosity of its members. **LOCATION AND HOURS:** Photographic Resource Center, 832 Commonwealth Avenue, Boston, MA 02215. 617.975.0600 (t), 617.975.0606 (f), www.prcboston.org, prc@bu.edu MBTA: B Green Line, BU West T-stop. **HOURS:** Tuesday through Friday, 10 to 6pm; Thursdays, 10 to 8pm; Saturday and Sunday, 12 to 5pm. **ADMISSION:** \$3/general public, \$2/students and seniors and FREE to all Institutional Member Schools. In addition, the PRC is FREE to all on Thursdays and on the last weekend of every month. The PRC is always FREE to members, children under 18, BU students, faculty, and staff, as well as all school groups with appointments. The PRC is accessible.