

## PHOTOGRAPHY REVIEW

# 67 views of photography and its vast variousness

The Photographic Resource Center's 'Your Work Here' offers as many views of the medium as the show has participants

By [Mark Feeney](#) Globe Staff, Updated December 20, 2023, 10:42 a.m.



Sean Sullivan, "1957 Chevrolet Corvette," 2018. SEAN K. SULLIVAN



Doug Johnson, "Dawn," 1972. DOUG JOHNSON

CAMBRIDGE — The Photographic Resource Center's annual "Your Work Here" exhibition operates on a simple working principle. Any PRC member gets to submit a photograph they've taken and those submissions are what the show consists of.

"Your Work Here 2023: A PRC Members Exhibition" runs at Lesley University's VanDernoot Gallery through Jan. 20. It's not the only current show organized by member submission. The Griffin Museum of Photography's "Winter Solstice" runs through Jan. 7.

Sixty-seven PRC members are participating. That means there are 67 perspectives or visions at work. That randomness isn't incidental. It's the point, and that gets at what may be the greatest strength of photography as a medium: its capacity to engage with the vast variousness of the external world (sometimes the internal world, too). "Your Work Here" predicates itself on that variousness.

Most of the photographs were taken this year, but not all. The earliest, Doug Johnson's "Dawn," dates to 1973. "Dawn" stands out by being black and white (most "Work" photos

are in color) and, whether intentionally or not, pleasingly allusive. It chimes with Imogen Cunningham's ["The Unmade Bed."](#)

Some other images here can also be seen to nod to predecessors. The enchanted tonalities of Bruce Hamilton's ["Peaceful Paddle"](#) are kin to those in Joel Meyerowitz's landmark collection ["Cape Light."](#) Jennifer Erbe's ["Linger,"](#) with its black-and-white view of two forks, recalls André Kertész's [classic solo view](#) of said implement. Within the show, "Linger" also connects, both kitchen-wise and very handsome-wise, with Judith Aronson's ["Eggs, Spoon, Plate."](#)



Heidi Straube, "The Bath," 2014. HEIDI STRAUBE

"Dawn," showing a bed in morning light, has its own in-the-show connection, with Heidi Straube's "The Bath," which shows an old-fashioned tub lit to almost spectral effect. Making connections like this is part of the fun "Your Work Here" offers, and one imagines it was part of the fun — and challenge — for the PRC's creative director, [Jessica Burko](#), in hanging the show.



Kay Mathew, "North Beach," 2018. KAY MATHEW

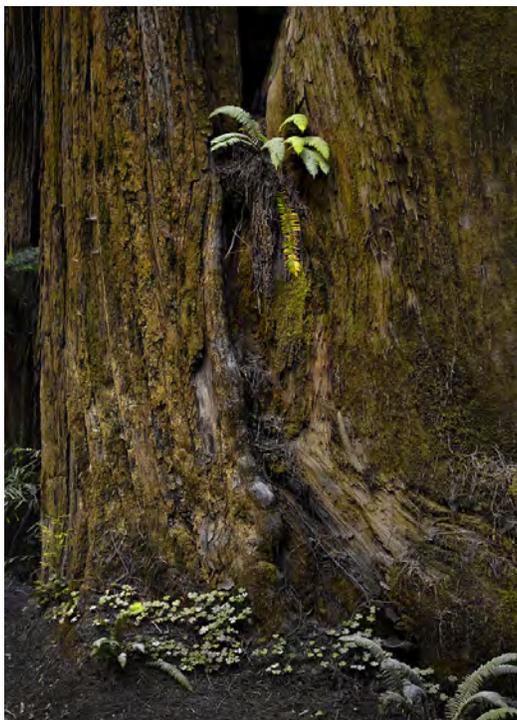
An announcement of connectivity comes with the very first photograph (assuming a visitor goes through the gallery clockwise). Several patrons of a cafe fill the foreground of Kay Mathew's "North Beach." Filling the background is a wall covered with several dozen photographs. So it's a photograph about photographs. There's also a jukebox in the picture; and, really, seeing a jukebox is almost (almost) as good listening to one.

Or, regarding connectivity, consider the letter B. Begin with Straube's bathtub. Add the quite-charming bird found in Paula Aguilera's "[Lilac Breasted Roller.](#)" Also add butterfly, in Glen Scheffer's "[Wings,](#)" butterfly wings being the kind we see a child wearing. Include boxing glove, along with the young man wearing it, in Kelly Conlin's "[Ready.](#)" Another B: the ballyard in Michael Hall's "[Fenway.](#)" Except there's a twist: The emphasis in this aerial shot is on the greenspace of that name which shares the same neighborhood as the place where the Red Sox play. As for Sophia Koevary's "[Balloon Baby,](#)" the B's are self-explanatory.



Moving from B to C, colorful cars are to be found in David Ricci's "Pileup" (toy cars, though, Matchbox-size, which adds to the already-considerable sense of fun) and Sean Sullivan's "1957 Chevrolet Corvette." The vibrancy of said vehicle's orange-red interior isn't so much a matter of chromatic documentation as vehicular imperative: Floor it!

David Ricci, "Pileup," 2023. DAVID RICCI



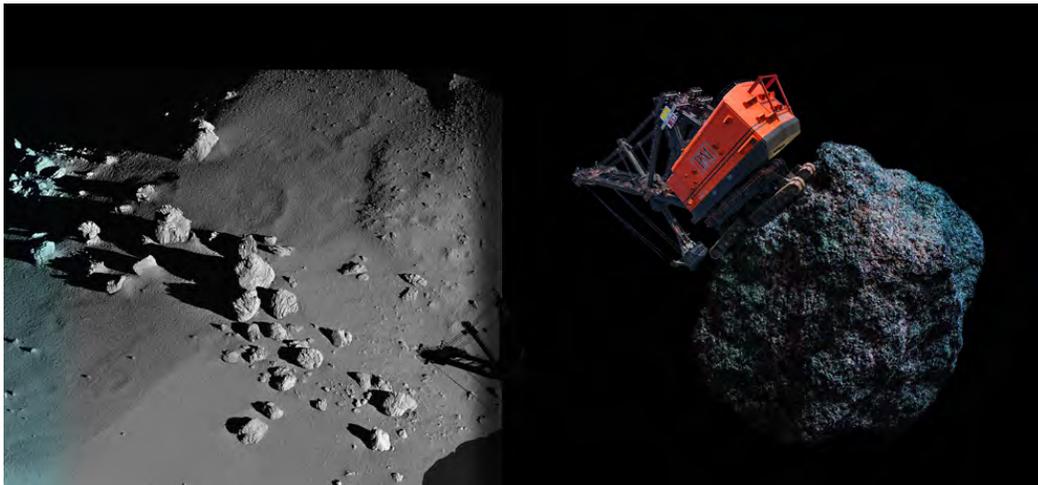
Trees are another sub-category, and one Burko has further fun with. Frank Armstrong's "Redwood National Park, California" faces Bruce Myren's "[Privately Owned American Elm,](#)" Parrish Dobson's "The Oldest Apple Tree on the Island," and Porter Gifford's "[Beech Bark Orthography.](#)" On another wall, Robert Morin's "Fish Shack Shingles, Menemsha" is not only a very pleasing study in grain and texture. Its (literal) woodenness pays ex post facto tribute to arboriculture.

Frank Armstrong, "Redwood National Park, California," 2023. FRANK ARMSTRONG



Robert Morin, "Fish Shack Shingles, Menemsha,"  
2023 ROBERT MORIN

With all due respect to the other 65 photographers, the prize for best title has two contenders. Jeffrey Heyne, with "Hapi Region of Comet 67P with Mine Excavator and Copper Ore," which could be the title of a Sun Ra composition; and R. Lee Post, with "Within: Curiosities in Rust." Not only is that verbally arresting. It's symmetrical, too. Don't be distracted by that colon. It's preposition/noun/preposition/noun.



Jeffrey Heyne, "Hapi Region of Comet 67P with Mine Excavator and Copper Ore," 2021. JEFFREY HEYNE



R. Lee Post, "R Within: Curiosities in Rust," 2021. R. LEE POST



The man in Steve Dunwell's "Sample Weaver" might be seen as a stand-in for visitors to "Your Work Here 2023." He looks at the machinery he's operating and his handwork so intently. It's an intentness worth bringing to bear here, too.

Steve Dunwell, "Sample Weaver," 1973. STEVE DUNWELL

## **YOUR WORK HERE 2023: A PRC Members Exhibition**

At VanDernoot Gallery, Lesley University, 1815 Massachusetts Ave.,  
Cambridge, through Jan. 20. 617-975-0600, [prcboston.org](http://prcboston.org)

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