

Travel & Arts

SECTION G

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Josh



Make'l



David



These images, including the untitled one above, by Douglas McCulloh and Jacques Garnier are part of the exhibit, "On the Beach," at the Southeast Museum of Photography in Daytona Beach through Jan. 21.

Southeast Museum of Photography photo

ON THE BEACH

If You Go

WHAT: "On the Beach: Chance Portraits From Two Shores," by Douglas McCulloh and Jacques Garnier.

WHEN: Through Jan. 19; regular hours are 10 a.m. to 4 p.m. Tuesday, Thursday and Friday; 11 a.m. to 7 p.m. Wednesday; 1 to 5 p.m. Saturday and Sunday. Closed Dec. 24 through Jan. 2.

WHERE: Southeast Museum of Photography, Building 100, Daytona Beach Community College, 1200 W. International Speedway Blvd., Daytona Beach.

ADMISSION: Free; for more information, visit smponline.org or call (386) 506-4475.

Exhibit looks through lens at surf culture

By **LAURA STEWART**
FINE ARTS WRITER

DAYTONA BEACH — The faces in "On the Beach," the colorful new exhibit at the Southeast Museum of Photography, are surprisingly fascinating.

Those faces are, after all, just what the show's title suggests: people on the beach, photographed in Florida and California by Douglas McCulloh and Jacques Garnier. The artists set up shop on the sand and invited passers-by to pose.

It was a brilliantly simple concept, and one that provided remarkable results — one face, one suggestive expression, one revealing pose at a time. The limber couple in a seemingly casual action portrait display

the muscular gymnastics of their balletic surfing performances as she arcs for a telling split second over his uplifting arm. Tiny surfboards dangle from the ears of Donna, explaining the source of her leathery skin.

David, sky-blue eyes reflecting the bliss of eons of blue skies and mellow living, must have grown his gnarly stubble on the beach, while Dr. Bill's dark sunglasses reflect the beach — and the lights the photographers set up on the sand. Lured by the chance to immortalize themselves beside the surf, Corwin and Jefferson lean into one another. His face crudely seamed by old scars, one boy grins at the camera; the other, small and dark, glares at anyone looking too long or curiously at his friend's damaged face.

McCulloh and Garnier gave their viewers nothing but the images and names, but it's more than enough. They tell vivid stories about the beach and its people, and about those of us who are given the unusual freedom to stare. Quick, random and yet infinitely less guarded than posed portraits, their beach shots reveal, conceal and spark the imagination. Brittany wants to be known by what she shows: her flowery bikini top, covering muscles toned by surfing, is the main focus — as is the snake slithering down her taut torso.

SEE BEACH, PAGE 2G

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BEACH

CONTINUED FROM PAGE 1G

Casey and David mimic muscleman poses, but their mutual awareness of how much is revealed by their minimal Speedos made them cringe slightly under the photographers' lights. Megan is defiant as she flaunts her youthful curves, her bikini bottom visible beneath unzipped short-shorts. But her overt sensuality is both enhanced and contradicted by her glasses — Jackie-O models that look like Chanel, but practically scream "I'm Lolita!"

Just as provocative, but also painfully demure, is the pose Ashlyn chooses. Her nails are carefully polished, her makeup perfect and her bellybutton

piercing adorned with a bright jewel. But surely, at the last moment, the child-woman closed her arms protectively over her torso, her body language contradicting her otherwise worldly, flirtatious appearance.

In the end, the ultimate image shows not the child who posed

but his gleeful choice of disguise. Like Luke, the boy hiding behind a smiley-face beach ball, Make'l flaunts his fashion statement and, at the same time, masks his real face. Instead he gives viewers his dream image: a chubby little boy in big, pink bunny glasses.