

in the loupe

February | March 2010
Volume 34, Number 1

prc

THE NEWSLETTER FOR THE PHOTOGRAPHIC RESOURCE CENTER AT BOSTON UNIVERSITY





The Kennedys | Portrait of a Family Photographs by Richard Avedon

April 17 – July 18, 2010

An intimate, behind-the-scenes look at the legendary first family through the lens of renowned photographer Richard Avedon.

John F. Kennedy and Jacqueline Bouvier Kennedy. Courtesy National Museum of American History, Smithsonian Institution. Photograph by Richard Avedon.

Created by the National Museum of American History and organized for travel by the Smithsonian Institution Traveling Exhibition Service (SITES). Supported by the Rudolf Eickemeyer Jr. Fund and Collins Design, an imprint of HarperCollins Publishers. The exhibition and national tour are sponsored by The History Channel.

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THE PRC MISSION

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.

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GENERAL INFORMATION

Photographic Resource Center at Boston University
832 Commonwealth Avenue, Boston, MA 02215

Tel 617-975-0600 prc@bu.edu
Fax 617-975-0606 prcboston.org

HOURS

Tuesday – Friday: 10 – 6pm
Saturday – Sunday: 12 – 5pm
Closed Mondays

ADMISSION

Adults: \$3, Students (with ID) and seniors \$2
Free: members, children under 18, institutional members, BU students, faculty and staff, as well as groups with appointments. Thursdays and the last weekend of the month are also free.

PUBLIC TRANSPORTATION

Take the Green Line "B" train to the BU West, four stops west of Kenmore Square.



COVER IMAGE

Julie Blackmon, Green Velvet from the series Domestic Vacations. Image courtesy of the Artist and Robert Klein Gallery.

PRINTING

DS Graphics, Lowell, Massachusetts



LETTER FROM THE EDITOR

As the staff and the board of directors were reevaluating our communication strategy at the PRC, we thought long and hard about whether we should continue to print in the loupe. We considered the plusses and minuses and ultimately determined that with the success of our Fall 2009 issue, and the overwhelming response we received from the 2009 Leopold Godowsky Jr. Color Photography Awards, it made sense to us to continue to print this quarterly publication, and continue to print it in color. Now I know what you're saying, "Where's the color?" Don't worry, this issue just happens to be black & white heavy, so keep your eyes open for an enhanced in the loupe this year, with new content and sections created by the PRC staff and some created by you, our members.

2010 will bring new and exciting programming that continues to make the PRC an important, vital institution in the Boston community and beyond. We started 2010 off with a bang with SHOW: a MIDNIGHT film, burlesque show and book signing by local photographer Henry Horenstein at the Coolidge Corner Theater and the seminar Looking at Photographs: The History of Photographic Processes with Gus Kayafas. Other events to look out for during the year are a year-long exhibition of work by photographer Lori Nix at our satellite gallery at The Center for Theoretical Physics at MIT, upcoming lectures by Julie Blackmon and Kenro Izu, the ever-popular PhotoSLAM!, and the PRC / Griffin Museum Portfolio Review Event in May!

2010 MARKS THE 25TH ANNIVERSARY OF THE PRC GALLERY

Although the PRC has been around since 1976, the first few years it existed without an exhibition space. To mark the 25th anniversary of the gallery, we plan to provide our members with new exhibitions, including the highly popular 2010 Student Exhibition in February and the members juried exhibition EXPOSURE in April. Later this year, we will continue the celebration by exhibiting the work of PRC founder Chris Enos and early supporter of the PRC Carl Chiarenza as they present New Works!

GOODBYE, MR. FITTS ... HELLO, MR. RUGA

It seems like every time you open an issue of in the loupe, a different staff member has moved on. It's like the changing of the guard. In the case of the PRC, all changes are positive changes. Jim Fitts, our bow-tie-wearing Executive Director left the organization effective November 30, 2009. We want to thank Mr. Fitts for three years of leadership and numerous years as a member of the Board of Directors. We wish you the best in your future endeavors. On January 11th, The PRC Board of Directors voted to appoint Glenn Ruga of Concord, Massachusetts to be our new Executive Director. Ruga comes from a diverse background in photography, graphic design, non-profit management, and international development. Welcome, Glenn!

2010 ANNUAL APPEAL

As members of this institution, I urge you to support the 2010 PRC Annual Appeal. Letters were mailed out in December and contributions can still be made online at www.firstgiving.org/prcannualfund2010. Every dollar you donate supports the programming we provide all year long!

Cheers!

JASON LANDRY, Programs and Operations Manager

ANNOUNCEMENTS

AUCTION WRAP-UP AND THANK-YOU

On Saturday, October 24th, 2009, over 200 people attended the 2009 PRC Benefit, our largest fundraising event of the year. The event boasted nearly 150 contemporary and vintage photographs by both emerging artists and established art stars, including prints by such varied photographers as Minor White, Alessandra Sanguinetti, William Wegman, and Gordon Parks. Each year the auction raises funds essential to supporting the PRC's wide-ranging photographic events, and this year was no different. Funds raised during the 2009 auction will allow us to present the exhibitions and educational programming that define the PRC's important role within the photography community. In celebration of our success in 2009, the PRC staff and the board of directors would like to thank all of the donors, artists, volunteers, and auction attendees. We hope to see you at the next PRC Benefit Auction in October of 2010!

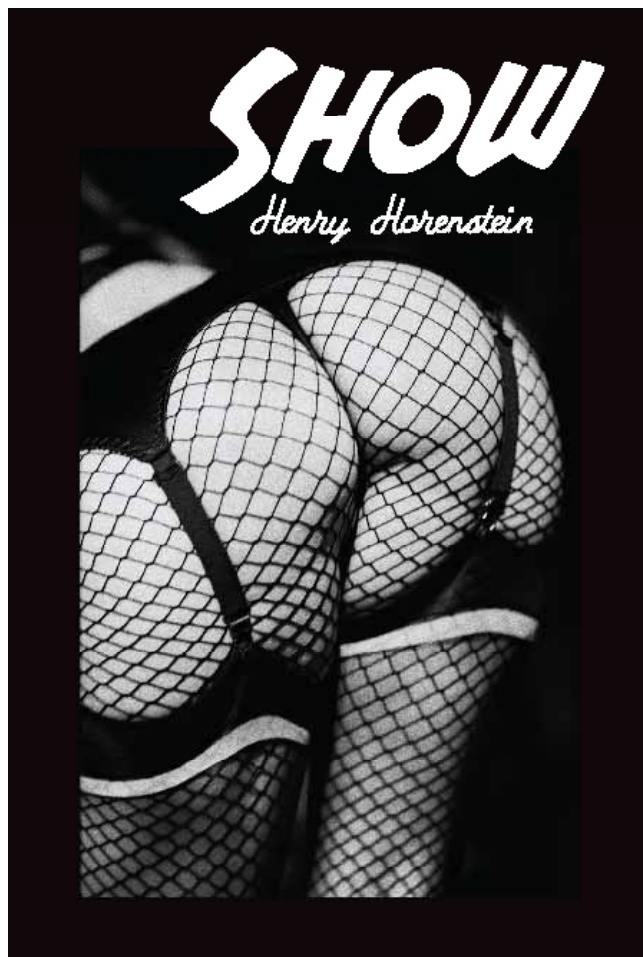
CALL FOR ENTRIES FOR THE MEMBER PHOTOSLAM!

DEADLINE FOR SUBMISSIONS: February 26

EVENT: Thursday, March 4th, 6 – 7:30pm

LOCATION: The Wonder Bar, 186 Harvard Ave, Allston, MA,
www.wonderbarboston.com

Clear your schedules, photo enthusiasts—it's time for another PRC PhotoSLAM! The PhotoSLAM is a digital slide show of ALL submitted photographs—a showcase of the talent within the PRC membership. YOU choose the work to show; YOU bring your friends and narrate your entries the day of the slam; and YOU make as much noise as you can to help select the winners. Submit your photos via CD or email by February 26th to prc@bu.edu, attention PhotoSLAM! We are only accepting submissions in digital format. Limit 5 images. Images must be jpegs (labeled last name and number—e.g. Smith1.jpg), 150 dpi, no larger than 1000 pixels in either direction. All entries should include the artist's name, phone number, email, image information (title, year, media, etc.), and a brief description of the work or series. The PRC PhotoSLAM is a great chance to get feedback on new work or show your favorites, catch up with old friends or network with new ones, win fun prizes, and see the images that other PRC members are passionate about. Let your work be seen! October of 2010!



BURLESQUE SHOW—WERE YOU THERE?

In support of long-time PRC friend Henry Horenstein's latest monograph, *SHOW*, the Photographic Resource Center (PRC) at Boston University in collaboration with the Coolidge Corner Theater presented a documentary film, book signing, and live burlesque show event on January 23, 2010. The show began at midnight with a preview of *Mr. Showbiz: The Murray Hill Story* by William A. Anderson, Henry Horenstein, and Hillary Spera, a film about NYC Comedian and Drag Persona Murray Hill (who also wrote the introduction to *SHOW!*). Next, the live burlesque portion of the event showcased some of the performers featured in Horenstein's monograph, as well as a variety of hot local drag, burlesque, and cabaret acts. The evening concluded with Horenstein signing copies of *SHOW*, a book of photographs about the myriad worlds of burlesque, drag, fetish, and sideshow, published in a limited edition by Pond Press. Horenstein's exhibition of images from *SHOW* is currently on display at Walker Contemporary, 450 Harrison Ave. in the South End, through Feb. 27, in association with Robert Klein Gallery.

EXPOSE YOURSELF—MEMBERS ADVERTISE IN IN THE LOUPE!

Starting in this issue of the Photographic Resource Center's quarterly publication in the loupe, photographers who are members of the PRC will have the opportunity to place an advertisement of their work in the back section of the periodical. This is a great opportunity to promote your personal work and broaden your exposure to over 2,000 photographers, collectors, gallery owners and museum professionals. Deadline for ad space in the next issue of in the loupe will be March 1, 2010. For information on rates or further questions, contact: Jason Landry, Programs and Operations Manager—jlandry@prcboston.org

PRC/WHITNEY BIENNIAL TIES

The PRC is proud to announce that 2009 Leopold Godowsky Jr. Color Photography Award winner, Curtis Mann, has been selected to take part in the prestigious 2010 Whitney Biennial. Congratulations, Curtis!

BLURB DISCOUNT FOR PRC MEMBERS



Have you ever considered creating your own photo book? Our friends at BLURB are offering PRC Members \$10 off of a book created by the purchaser. The \$10 discount code is eduCreateQ31.

This offer expires on May 30, 2010 and can only be used once per customer.

PRC PORTFOLIO

The PRC portfolio is currently on display at the DeCordova Sculpture Park and Museum through October 2010. The exhibition, Out of the Box: Photography Portfolios from the Permanent Collection, was curated by former PRC Curator Leslie K. Brown.

SOCIAL NETWORKING SITES—FACEBOOK, TWITTER, YOUTUBE, FLICKR, PRC BLOG

Social Networking has become an important tool for many individuals and organizations around the world. The PRC utilizes these sites listed below in order to keep our members up to date on events, lectures, seminars and other PRC related initiatives. Please become a fan or join our groups today!

FACEBOOK: [Photographic Resource Center \(PRC\)](#)

TWITTER: www.twitter.com/prcboston

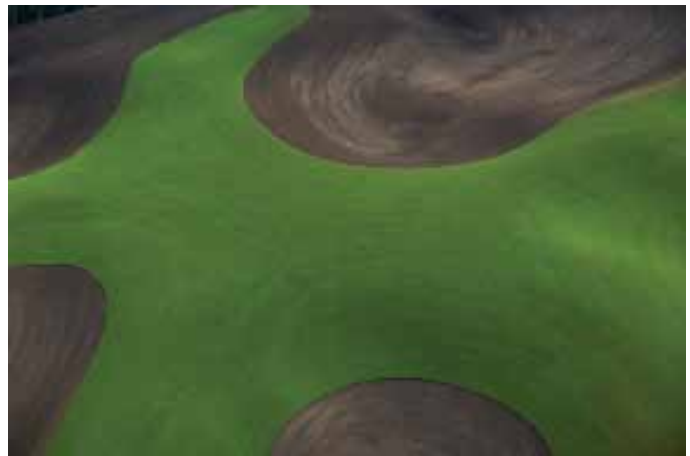
YOUTUBE: www.youtube.com/prcboston

FLICKR: www.flickr.com/photos/prcboston

PRC BLOG: www.bostonphotographyfocus.org

MONTHLY CRITIQUES WITH PRC GUEST REVIEWERS

The PRC will be offering our members an opportunity to have their work reviewed in a free 20-minute session by a new guest reviewer each month. Photographer and educator Neal Rantoul will be reviewing portfolios on Monday, February 22, 2010 from Noon until 4pm. (The PRC will begin taking reservations for this session starting Wednesday, February 17th at 10am sharp at 617-975-0600).



NEAL RANTOUL, NEAR PULLMAN, WASHINGTON, 2009





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STEPHEN DiRADO, GREER SHOWING OFF HER ARBUS AT SALON, WORCESTER, MA, MARCH 31, 2009

The Magic of Salon

By Stephen DiRado

For at least eighteen or so years my kitchen table has been home to a salon. What started out for a modest group to decompress after a long day of teaching, eventually evolved into a mix of creative people—the famous, the not so famous and patrons seeking community, friendship, and conversation. It is part of the fabric of my life and a ritual savored by all of us.

Once a week, around 9pm a loyal group of about fifteen people (ranging in age from their mid 20s to late 70s) set up chairs and in the truest definition of Salon engage in stimulating conversations about art, life and politics. Throughout the evening another five or ten people casually stroll in and find a place to sit or stand; occupying a room designed to hold a dozen people at best.

The house rules are simple; rich or poor, leave your ego at the door and contribute something to the table: a bottle, chips or a sampling of cheese

will do. There is no agenda and you are welcome to come to hold court—observe, participate, and or anything in between.

As I look back over the years, I'm amazed at the collection of humanity that has graced this table. In the early years, it used to be primarily photographers and a few patrons of the arts. Over time, the guest list expanded to include; painters, sculptors, art historians, musicians, cultural leaders, bohemians, foreigners, journalists, photojournalists, science and humanities professors, theater directors,

television/movie directors, actors, a playwright or two—and a quirky scientist. In the truest definition of Salon we are enriched by stimulating conversation, sometimes driven by art or creativity, other times sports or food. New friendships form, collaborations come about, personal relationships evolve.

Cameras are frequent guests at Salon. They attempt to record poignant moments. Because as we all know, nothing stays the same forever. Everything eventually ends.

EXHIBITIONS

2010 PRC STUDENT EXHIBITION

February 12 – April 4, 2010

Opening reception, Thursday, February 11, 5:30 – 7:30pm

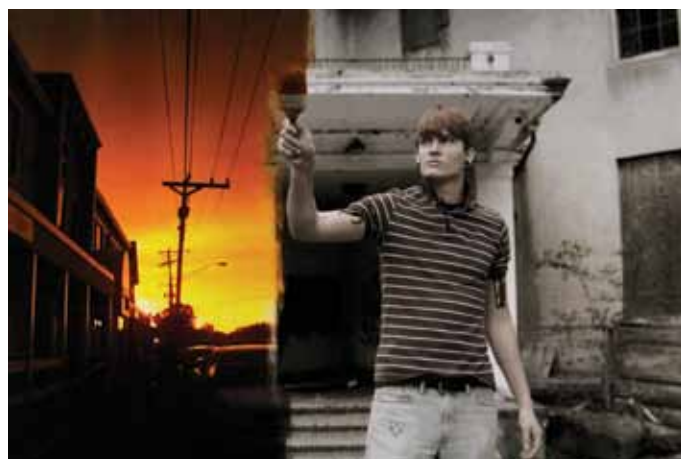
This eagerly anticipated exhibition features work juried by the Institutional Member schools of the PRC. They include: The Art Institute of Boston at Lesley University, Boston College, Boston University, Center for Digital Imaging Arts at Boston University, Endicott College, Emerson College, Fitchburg State College, Hallmark Institute of Photography, Massachusetts College of Art and Design, Massachusetts Institute of Technology, Newbury College, New England Institute of Art, New England School of Photography, Northeastern University, School of the Museum of Fine Arts, Boston, Rhode Island School of Design, Simmons College, University of Massachusetts at Lowell, and Wellesley College.



BETHANY KREVAT, CONCATENATION, 2009, 9 X 9 INCHES, ARCHIVAL INKJET PRINT, NEW ENGLAND INSTITUTE OF ART



NORA CHOVANEC, VICKY'S KITCHEN, ST. JAMES, NE, 13 X 9 INCHES, ARCHIVAL INKJET PRINT, FIFTH YEAR STUDENT, SCHOOL OF THE MUSEUM OF FINE ARTS



PETER RUOKIS, UNTITLED, 2009, ARCHIVAL INKJET PRINT, PHOTOGRAPHY, SENIOR, FITCHBURG STATE COLLEGE

EXPOSURE: THE 2010 PRC ANNUAL

JURIED EXHIBITION

April 23 – June 20, 2010

Opening reception, Thursday, April 22, 5:30 – 7:30pm

Each year, the PRC is pleased to host a juried exhibition with a nationally renowned juror. This year, we are happy to have Mia Fineman, Senior Research Associate from the Department of Photographs at the Metropolitan Museum of Art. This prestigious competition is a great opportunity

to view new work as well as see topics in which contemporary minds are engaged. With only about a dozen artists selected from close to 300 entries, the PRC Juried Exhibition is a highly competitive and revered program. All winners exhibit several images each in the PRC gallery.

MFA

AT

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SPRING LECTURES

LECTURE: Julie Blackmon

March 11, 2010, 7pm

\$10 Members/\$15 Non-members/\$5 Full-time students
Free for students of institutional member schools
BU Photonics Center (PHO-206), 8 St. Mary's St, Boston, MA

Please join us on Thursday, March 11th, 2010 for a lecture by photographer Julie Blackmon. Blackmon lives and works in Springfield, Missouri. She is the recipient of numerous awards including the Critical Mass Book Award in 2006, PDN's "30" in 2007, and American Photo's Emerging Photographer in 2008. Her monograph, *Domestic Vacations* was published by Radius Books in 2008. Blackmon is included in numerous collections including The George Eastman House, Museum of Contemporary Photography, Chicago, Museum of Fine Arts, Houston and numerous private collections. Blackmon appeared in the exhibition *Group Portrait* at the PRC in 2005, one of her first exhibitions.

Please join us on Friday, March 12th from 5:30 – 7:30pm for the opening reception of her exhibition at the Robert Klein Gallery, 38 Newbury Street, Boston, MA.



JULIE BLACKMON, THE POWER OF NOW



KENRO IZU, ANGKOR #246, BAYON, CAMBODIA, 1996

LECTURE: Kenro Izu

April 15, 2010, 7pm

\$10 Members/\$15 Non-members/\$5 Full-time students
Free for students of institutional member schools
BU Sargent College (Sar 101), 635 Commonwealth Ave, Boston, MA

Please join us on Thursday, April 15th, 2010 for a lecture by photographer Kenro Izu. Izu moved to New York in the 1970s and soon after opened a photography studio. It was during his 1979 trip to Egypt that he became deeply moved by the sacred sites that motivated him to begin his series of sacred places around the world. His images are platinum contact prints shot with his custom-made 14x20 large format camera.

Izu has received numerous awards including the prestigious National Endowment of the Arts Award in 1984 and a Guggenheim Fellowship in 2002. He has published nine monographs including *Light Over Ancient Angkor*, *Sacred Places*, *Kenro Izu: Blue*, and *Bhutan*. His most recent monograph *Kenro Izu: A 30 Year Retrospective* is due out in February 2010.

Izu's images from Bhutan will be on display at the Fitchburg Art Museum from January 24 – March 21, 2010.



Guest accommodations are generously provided by the Hotel Commonwealth, official hotel sponsor of the Photographic Resource Center's Lecture Series

MIT GALLERY

Now in its third year, The PRC Gallery at the Center for Theoretical Physics at MIT is pleased to be exhibiting the work of photographer Lori Nix. Eight images were selected for this exhibition from her series *The City and Some Other Place*, which will be on display through 2010.

The PRC would like to thank the staff of MIT's Center for Theoretical Physics and the Miller Block Gallery for their support of the exhibition. The gallery is located at 77 Massachusetts Ave, 6-304 in Cambridge, MA.

We will be having an opening reception with Lori Nix on Friday, February 19th from 5:00 to 6:30pm at MIT. We hope to see you there.



JOHN CHERVINSKY: STUDIO VISIT



JOHN CHERVINSKY IN HIS HOME STUDIO, JANUARY 2010, PHOTOGRAPH BY JASON LANDRY

JASON LANDRY: At what point did you decide to take your work as an engineer and scientist and turn it into art?

JOHN CHERVINSKY: In the 1980s, I used photography as a way to create subject matter for painting. But once the photography habit took hold, I dropped painting and haven't stopped.

I began creating work in my home studio around 2001. I bought a view camera and began experimenting with engineering diagrams on chalkboards and incorporating objects, and here we are.

To be honest, this particular project came about during a hard time in my life. I had recently lost a very close friend and it was not too long after 9/11 happened and I had a lot of big questions swirling through my mind—amongst them our relationship to technology. We as humans are far better off than we have ever been. We're better fed, we're better educated, and we're healthier, but that doesn't mean we should not have a degree of skepticism in terms of how technology is used and it having the potential to dehumanize us.

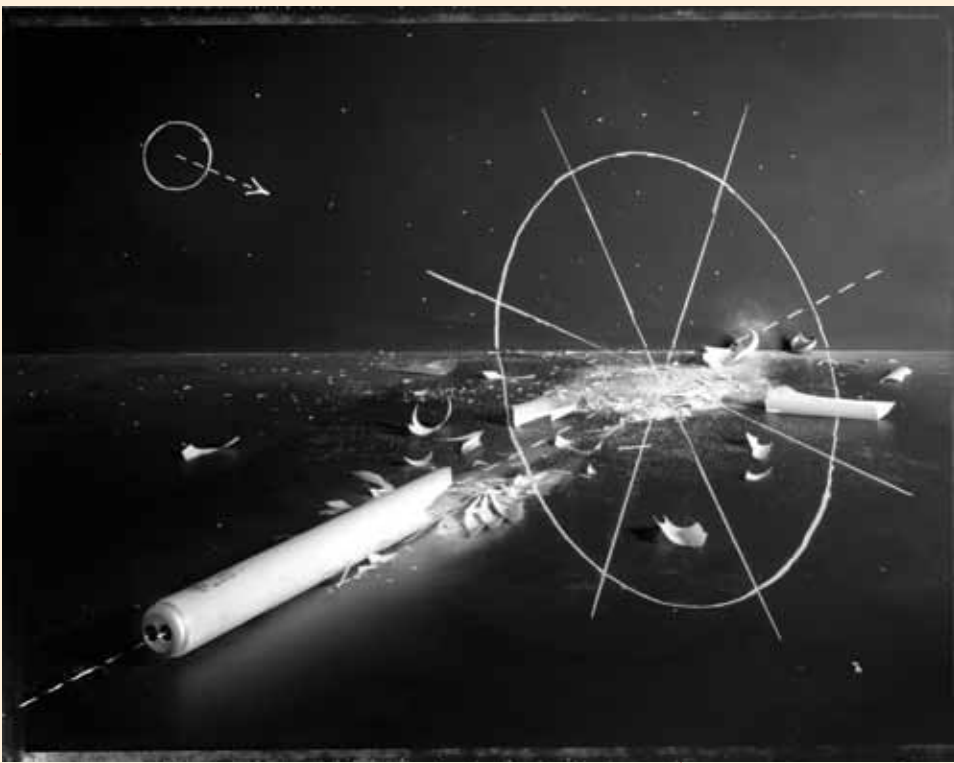
JL: It is well known that perspective and visual perception play a key roll in your photographs. Since the human senses are over stimulated on a daily basis, do you feel that we have a hard time determining what reality is anymore?

JC: Yes, definitely—but has that not always been the case? We tend to form opinions or points of view based on a fairly small number of inputs. The best we can do is look at reality from many different perspectives.

JL: What is the ideal formula for a productive studio session?

JC: Time and quiet. All of the technical things can be controlled.

JL: Are there any items or tools in your studio that are 'a must' in order to create your images?



JOHN CHERVINSKY, ABSTRACT IMPLOSIONISM

JC: I work in a very idiosyncratic manner. In the past I used natural lighting, which would mean I'd have to wait until the sun came up to shoot. I do not use anything fancy. I've used mirrors to reflect back on to objects so that there are not too many shadows. I feel most things can be accomplished with just a little bit of ingenuity.

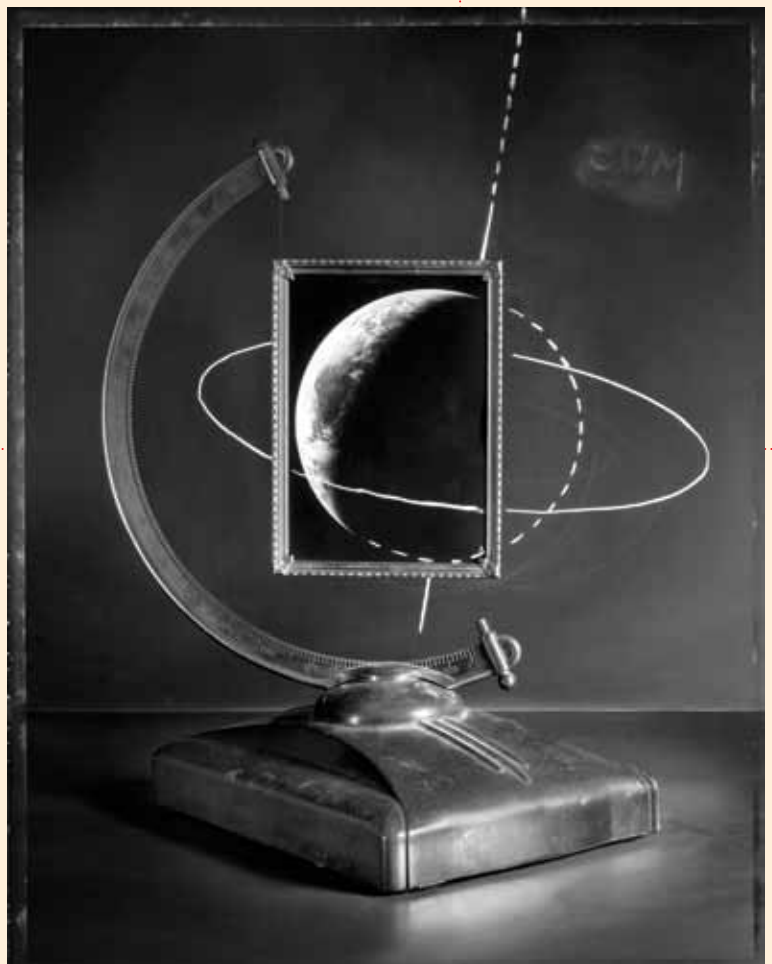
JL: I often hear that it's hard to make time to create new work when you are working a full-time job elsewhere. Do you schedule specific time or days when you come into the studio?

JC: Before I left my full-time job, it was virtually impossible to get anything done. I am currently working a three-day work week at the Rowland Institute at Harvard, a place that was founded in 1980 by Dr. Edwin Land, the creator of Polaroid. This gives me the time to work in my studio on Monday and Tuesdays and whatever I can sneak in on the weekends.

JL: Are you working on any new images?

JC: I'm working on a handful of projects that have not yet come to fruition, but I am trying.

John's images first appeared at the PRC in the 2003 Members Exhibition and he was the inaugural photographer to appear at the PRC / MIT gallery at The Center for Theoretical Physics in 2007. More of John's images can be seen on his website, WWW.CHERVINSKY.ORG.



JOHN CHERVINSKY, SUM OF THE PARTS



JOHN O'REILLY RECLINER AND SPANISH DOG, 1991/1992, GELATIN SILVER PRINT,
5½ X 9½ INCHES — \$2,000 LEVEL



BARBARA BOSWORTH SQUAM LAKE, 2003, GELATIN SILVER PRINT,
14½ X 18½ INCHES — \$2,000 LEVEL



OLIVIA PARKER BLEEDING HEART, 2007, PIGMENT PRINT, 13¾ X 20⅙ INCHES
— \$2,000 LEVEL



JUDY HABERL AMBER, 2007, C-PRINT,
23¾ X 15⅝ INCHES — \$1,000 LEVEL

A Photography Collecting Opportunity: PRINTS FROM PAST PRC PRINT PROGRAMS ARCHIVE

The PRC is pleased to offer a selection of photographs from past Print Programs. The PRC's Print Program archive dates back to 1988 and contains limited edition, vintage prints by over 20 celebrated photographers. The Print Program is a great opportunity for a new or experienced collector to start or enhance their photography collection while supporting one of Boston's premier cultural organizations.

Images from past Print Programs are already housed in numerous prestigious private, public, and corporate collections. Browse all images online at prcboston.org/printprogramarchive.htm.

Works are available for viewing with advanced notice at the gallery and proceeds benefit the PRC. To purchase a print, please call 617.975.0600 or email prc@bu.edu.

FULL LIST OF AVAILABLE PRINTS A plus (+) indicates 5 or fewer prints are left in the edition prcboston.org/printprogramarchive.htm

PATRON: \$2,000 LEVEL

Barbara Bosworth +
Frank Gohlke
Nicholas Kahn &
Richard Selesnick
Henry Horenstein
György Kepes
David Levinthal +
Arno Rafael Minkinen
John O'Reilly +
Olivia Parker
Ernest Withers +

BENEFACTOR: \$1,000 LEVEL

Pelle Cass
Judy Haberl
Rodger Kingston
Karin Rosenthal
Michael Stipe
Paul Wainwright

CONTRIBUTOR: \$500 LEVEL

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Kevin Bubriski +
Tony Decaneas +
Jesseca Ferguson +
Tracy Figura +
Jim Fitts +
Pamela Ellis Hawkes +
Michael Jacobson
Lou Jones +
Eric Lewandowski +
Salvador Lutteroth
Anne Rearick
Lissa Rivera

The PRC Print Program is made possible by various printers and galleries as well as the generosity of the participating PRC Print Program artists.



TO START A FIRE, 2009, TONED GELATIN SILVER PRINT



AMY, FISH BROOK, 2009, TONED GELATIN SILVER PRINT

PHOTOGRAPHER: ADAM KATSEFF

WEBSITE: WWW.ADAMKATSEFFPHOTOGRAPHY.COM

STATEMENT

Were we asleep in our bed or coiled at the feet of the great oak? In your arms, I am never sure. Sometimes we lay in a tent, sometimes in a hollowed out tree, sometimes in open air on spruce boughs. We wake in a world that I truly believe in, and it is morning when I leave you to travel the forest in broad circles.

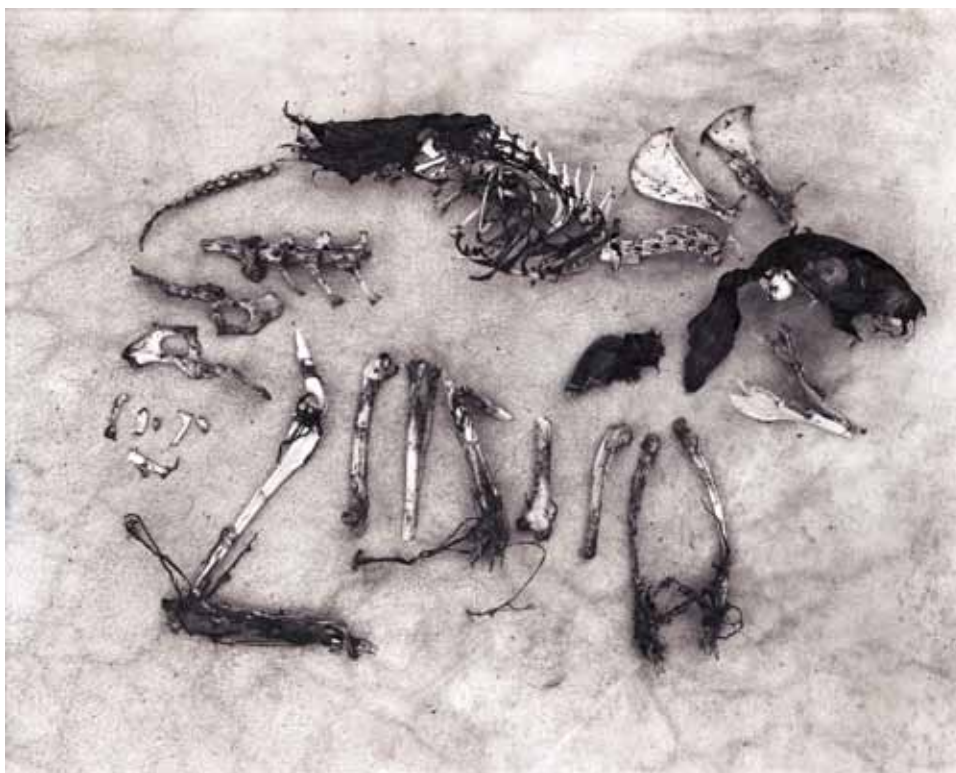
I travel by river in my canoe; a place to hold the objects that I cherish. I carry them around with me; my rabbit jaw with all the teeth. The wool blanket, the feathers, the lantern, the bones, the things to make a fire. Paddling dark water I am bear-hearted, as swift as deer with otter-grace. Here I live not to make the bone into a tool, but to leave the bone a bone.

I am borne home in the river; I would never show you a paved road.

We meet on consecrated ground, my native girl, my poem by heart. Sitting in tall grass I tell you all about my cherished places; the vernal pool, wetland under the orange sky, the black brook. I tell you how I rolled headlong down cursive hills, piled white stones and danced in circles, falling often. Always listening, you blow gently into my hand, set fire where my heart has turned to wood. You are my only companion.

We close our eyes and turn the yard to wild-wood; open them to see the houses disappear. One by one the cities sink into their roots. From everywhere the singing of high-throated peepers, trilling out the legends of our father's fathers. I'm sure I did not dream it, as I watch the old world fall into vignette, and let the forest blind me through your untamed hair.

[continued]



A RABBIT, 2009, TONED GELATIN SILVER PRINT



LARIX LARICINA, 2009, TONED GELATIN SILVER PRINT



WINTER WOOD, 2009, TONED GELATIN SILVER PRINT



CANDLESTICK, 2008, TONED GELATIN SILVER PRINT

INTERVIEW



ROGER BALLEEN, FROM THE MONOGRAPH BOARDING HOUSE, COURTESY OF THE ARTIST AND GAGOSIAN GALLERY

An Interview with Roger Ballen

By JASON LANDRY, November 18, 2009

JASON LANDRY: How did you go from being a geologist and mining consultant to a photographer?

ROGER BALLEEN: I was a photographer before I was involved in the geology business. My mother worked at Magnum in the 1960s and started one of the first photography galleries in the states. So, I've been involved in photography, one way or the other, since I was a young boy. I first started taking serious pictures around 1968 and have been doing that for now over forty years. I decided quite early on that I didn't want to be a professional photographer. I didn't want to make a living taking pictures. Photography for me was a

very personal exercise and I really wasn't interested in the type of assignments that commercial photographers were doing. So I decided that I wanted to do something that involved work in the outdoors and decided that being a geologist fitted my needs. I'm very lucky in a sense that geology supported this habit for thirty years before I started to make a living out of it.

JL: There is a real primitive aspect of the human condition that is drawn out through the images in your monograph *Boarding House*. David Travis talks about it in the introduction to the book. Do you compose the images in your mind prior to photographing them, or do you react to each individual scenario?

RB: This is a very complex question. I think that at the end of the day, you only see what you are ready to see. I don't think that I could be doing what I am doing; say five years ago, so ultimately what I am doing is an imaginative creative exercise working in a particular place that I call the boarding house. On one hand, photography is about light reflecting from the physical objects. On the other hand, it's about how you integrate the world and the space around you to create meaning in the pictures. It is an interactive process, but ultimately it is about the way I see and think.

JL: How do the inhabitants react to you being there?

RB: I've gotten to know the inhabitants very well and I've been in very strange places for many years so I think I've felt the sixth sense on how to work with people in these places. The people were very, very pleased that I came into the boarding house to photograph. I think they enjoyed posing, they enjoyed working with me, and they enjoyed talking to me. Things like this don't work out well unless they're interactive and ultimately don't work out well like other things in life if both sides don't benefit, so it never was a one-way street.

JL: Are you more interested in the objects that are in the boarding house or the people?

RB: I wouldn't say either; I think I'm interested in creating a holistic photograph. A photograph that reflects a certain level of depth of meaning and an ability to express my own style, whether that involves using animals or objects or people, it isn't really that relevant. For many, many years most of my photographs had people in them. Somewhere around 2003, the faces disappeared. There have always been traces of people in the photographs. It's quite interesting by removing the faces, the other aspects of the photograph have a lot more space to breath and they come forth in a much more integrated way than if there is a strong facial presence of a subject. There were always many aspects in those photographs I really never looked at, and now they are being looked at because there isn't a particular face in the photograph.



ROGER BALLEEN, FROM THE MONOGRAPH BOARDING HOUSE, COURTESY OF THE ARTIST AND GAGOSIAN GALLERY

JL: Do you find any aspects of your work that connect with the South African culture?

RB: The boarding house obviously had certain aspects of South African culture in it. For example, there were witch doctors and other mixes of African cultures in it. There are other cultures such as white cultures, Indian cultures, but when you look at South African culture, it is more or less of a melting pot of cultures like the United States. My goal wasn't to necessarily represent South African cultures or to portray it, my goal ultimately was to make visual statements that had universal sensibility and aesthetic to them. It isn't really

necessary to know anything about South African culture to feel or have impact from these images.

JL: Have there been any challenges in translating your images to book form?

RB: At the end of the day, each picture should have its own meaning. I think the most important thing is that each image should be strong. Each image came from the same mother, per say, so there should be some link in a book some way or another. There are always issues on how big to make the book, or how one picture will go with the next, but there is a cinematic

quality to it, one picture following the other. Ultimately it is about each individual picture.

JL: Do you have any plans to transition your work from black and white to color?

RB: ZERO plans! I don't like color at all. So I do not have any interest in working in color. I'm quite satisfied with how I work. I get good pictures. Why change things? You're only asking for trouble.

TEN

sexiest photos

What do you think of when you hear the term, “sexy”? While having dinner at Eastern Standard inside the Hotel Commonwealth after our fall 2009 lecture with Keith Carter, the topic of the sexiest photos in the history of photography came up. After Keith ran through a few of his favorites, he suggested that we contact Julie Blackmon, an upcoming lecturer at the PRC, for her top ten. Here is the final list for your enjoyment.

JULIE BLACKMON'S TOP TEN SEXIEST PHOTOGRAPHS

- PAULO VENTURA, image from the series Winter Stories
E.J. BELLOCO, Plate 11, Striped Stockings, 1912
HELEN LEVITT, New York (kids with laundry), 1972
TODD HIDO, #4078 from the series Landscapes
CLARENCE TALBOT (an old family photo from a friend)
KEITH CARTER, Pool, 2003, from the series Opera Nuda
ROBERT AND SHANA PARKEHARRISON, The Scribe, 2006, from the series Gray Dawn
JEFF WALL, After 'Invisible Man' by Ralph Ellison, the Prologue, 1999 – 2000
WEE GEE, Kids playing by water hydrant, NYC, 1937
GARY WINOGRAND, Central Park Zoo, New York City, 1967

CLOCKWISE FROM TOP LEFT: KEITH CARTER, POOL; E.J. BELLOCO, PLATE 11;
ROBERT AND SHANA PARKEHARRISON, THE SCRIBE



KEITH CARTER'S TOP TEN SEXIEST PHOTOGRAPHS

- ALFRED STIEGLITZ, Georgia O'Keefe, A Portrait, 1918
E.J. BELLOCO, Plate. 69, Woman with Mask on Couch, Storyville Portrait
EUGENE ATGET, Versailles, 1904
HELMUT NEWTON, David Lynch and Isabella Rossellini
IRVING PENN, Nude 119, New York, 1949 – 50
JULIE BLACKMON, Night Windows
PIERRE-LOUISE PIERSON, The Countess of Castiglione, c. 1863/66
NADAR, Marie Laurent, from behind, c. 1856
PEDRO MEYER, The Breakfast, Rosi Mendoza and friend, 1975
EDWARD STEICHEN, Heavy Roses, 1914

TOP LEFT: JULIE BLACKMON, NIGHT WINDOWS; LEFT: E.J. BELLOCO, PLATE 69,
WOMAN WITH MASK ON COUCH, STORYVILLE PORTRAIT

The PRC Portfolio

A rare photography collecting opportunity.

The Photographic Resource Center at Boston University presents a portfolio of 16 photographers who have long-term connections with this vital 33-year-old institution.



The photographers included in the portfolio are Barbara Bosworth, Jim Dow, Lalla Essaydi, Ralph Gibson, Frank Gohlke, Emmet Gowin, David Hilliard, Henry Horenstein, Jocelyn Lee, Laura McPhee, Susan Meiselas, Arno Rafael Minkkinen, Abelardo Morell, Robert and Shana ParkeHarrison, Patti Smith, and Sage Sohler.

The portfolio was produced in a trade edition of thirty-five signed and numbered prints enclosed in a custom clamshell case measuring 20 x 24 inches.

Copies are held in the public collections of the Addison Gallery of American Art, Center for Creative Photography, DeCordova Sculpture Park and Museum, George Eastman House International Museum of Photography and Film, Harvard Art Museum/Fogg Art Museum, and the RISD Museum as well as a number of prestigious private collections.

The portfolio is offered for the price of \$25,000.00. The complete portfolio can be seen at www.prcboston.org. For more information or to place an order, call 617-975-0600.



The Photographic Resource Center 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.
Image credits: Lalla Essaydi, *Les Femmes du Maroc* #43, 2006. Abelardo Morell, *Metropolitan Opera: Romeo and Juliet*, 2005. Sage Sohler, *British Redcoat Re-enactor, Battle of Concord and Lexington, Lexington, MA*, 2002.

LISTINGS

Aldrich Contemporary Art Museum

Chad Kleitsch: White Box—Photographs of the Unseen Museum (thru Mar 14). Tue – Sun, 12 – 5.
258 Main Street, Ridgefield, CT 06877.
203-438-4519. www.aldrichart.org

Anderson Gallery at Bridgewater State College

Russian Photography from the Collection of Lawrence Doherty (Feb 22 – Mar 19). Mon – Fri 8 – 4.
40 School Street, Bridgewater, MA 02325.
www.bridgew.edu/art/gallery

Barbara Krakow Gallery

In, Out, Under and With. Tue – Sat, 10 – 5:30.
10 Newbury Street, Boston, MA 02116.
617-262-4490. www.barbarakrakovgallery.com

Boston Center for the Arts

Amalgam (thru Mar 7); Different Kind of Monster (thru Mar 7). Wed and Sun 12 – 5, Thurs – Sat 12 – 9. Mills Gallery, 551 Tremont St, Boston, MA 02116. 617-426-8835. www.bcaonline.org

Bromfield Gallery

Daniel Feldman: Out of the Ground (Feb 3 – 27). Wed – Sat 12 – 5. 450 Harrison Ave, Boston, MA 02118. 617-451-3605. www.bromfieldgallery.com

Brookline Arts Center

Deanna Christo: Color Photography...Mostly Flowers (thru Feb 26). Mon – Fri, 9 – 4:30.
86 Monmouth Street, Brookline, MA 02446.
617-566-5715. www.brooklineartscenter.com

Chazan Gallery at Wheeler

A Group Show. (Feb 19 – Mar 18) Tues – Sat 12 – 5, Sun 3 – 5. 228 Angell Street, Providence, RI 02906.
401-421-9230. www.wheelergallery.org

Colby-Sawyer College

Interior Life: Meggan Gould, Joseph O. Holmes, Tarrah Krajnak, Cara Phillips, Beth Riemer, Peter Riesett, and Eugen Sakhnenko (thru Feb 20). Mon – Fri 10 – 7. Marian Graves Mugar Art Gallery, Colby-Sawyer College, 541 Main Street, New London, N.H. 03257. 603-526-3000.
www.colby-sawyer.edu/news/interiorlife.html

DeCordova Sculpture Park and Museum

The DeCordova Biennial 2010 (thru Apr 11). Mon – Thurs 9:30am – 9:30pm, Fri – Sat 9:30 – 5:30, Sun 10:30 – 5:30. 51 Sandy Pond Road, Lincoln, MA. 781-259-8355. www.decordova.org

Fort Point Arts Community Gallery

Interactivity: Interpassivity (thru Mar 5). Mon – Wed 9am – 3:30pm, Thurs – Fri 9am – 10pm, Sat 5pm – 10pm. 300 Summer Street M1, Boston, MA 02210. 617-423-4299.
www.fortpointarts.org

Fitchburg Art Museum

Paul Caponigro: Stonehenge (thru Mar 21) and Kenro Izu's Bhutan: Sacred Within (thru Mar 21). Tue – Sun, 12 – 4. 185 Elm Street, Fitchburg, MA 01420. 978-345-4207.
www.fitchburgartmuseum.org

Gallery Kayafas

Pelle Cass: Selected People (thru Feb 27); Sandi Haber Fifield: Things Coming Together (thru Feb 27); Jess T. Dugan: Coupled (Mar 4 – Apr 10); Rick Ashley: Prom Pictures (Mar 4 – Apr 10). 450 Harrison Ave #37, Boston, MA 02118.
617-482-0411. www.gallerykayafas.com

Gallery Seven

FLOR-ILLUSIONS: Photographs by Vera Kaufman & Robert Moll (Feb 20 – Mar 27) Tues – Fri 10 – 6, Sat 10 – 5. 978-897-9777. 7 Nason Street, Maynard, MA 01754. www.gallerysevenmaynard.com

Garner Center at

New England School of Photography

Nicole Hatanaka (thru Feb 12); Eva Timothy (Feb 17 – Mar 19); Michael Hintlian (Mar 22 – Apr 23). Mon – Fri, 9 – 5. 537 Commonwealth Avenue, Boston, MA 02215. 617-437-1868.
www.nesop.com

Griffin Museum of Photography

Karen Glaser: Dark Sharks/Light Rays (thru Mar 28); Lazlo Layton: Cabinet of Curiosities & Pictorial Zoology (thru Mar 28); Elliot Ross: Animal (thru Mar 28). Tue – Wed, 11 – 5; Thu, 11 – 7; Fri, 11 – 4; Sat – Sun, 12 – 4. 67 Shore Road, Winchester, MA 01890. 781-729-1158. www.griffinmuseum.org

Griffin Museum of Photography at

Aberjona River Gallery

Glenna Evans: Glimpses of Memory (thru March 28). Sun – Sat, 11 – 5. 184 Swanton St., Winchester, MA 01890. 781-729-9370.
www.griffinmuseum.org

Griffin Museum of Photography at

Digital Silver Imaging

Jonathan Spath: Photographs of Stone: and the Math Within (thru March 28). Mon – Fri, 10 – 5:30. 464 Common St. #236, Belmont, MA 02478.
617-489-0035. www.griffinmuseum.org

Griffin Museum of Photography at

The Stoneham Theater

Ellen Rennard: The Downs at Albuquerque (thru Feb 28). Tue – Sat 1 – 6 and open to audiences before each performance and during intermission. 395 Main Street, Stoneham, MA 02180. 781-729-1158. www.griffinmuseum.org

Hallmark Institute of Photography

Art + Space: Collected Work from Local Artists (Feb 5 – Feb 28); William Wegman: Out of the Box (Mar 5 – May 2). Fri-Sun 1 – 5. The Gallery at Hallmark. Colle Opera House, 85 Avenue A, Turners Falls, MA 01376. 413-863-0085.
www.gallery.hallmark.edu

Harvard Museum of Natural History

Amy Stein: Domesticated (thru Apr 18). Daily 9 – 5. 26 Oxford Street, Cambridge, Massachusetts, just past Harvard Yard. 617-495-3045.
www.hmnh.harvard.edu

Howard Yezerski Gallery

Gary Schneider: Drawn from Life (thru Feb 9); Boston: Combat Zone 1967 – 1978 (Feb 12 – Mar 16). Tue – Sat, 10 – 5:30.
460 Harrison Avenue, Boston. 617-262-0550.
www.howardyezerskigallery.com

Institute of Contemporary Art

Roni Horn AKA Roni Horn (Feb 19 – June 13). Tue, Wed, Sat, Sun, 10 – 5; Thu – Fri, 10 – 9. 100 Northern Avenue, Boston, MA 02210.
617-478-3100. www.icaboston.org

Jewitt Art Gallery at Wellesley College

Look at Me (thru Feb 25). Mon – Fri 10 – 5, Sat – Sun 12 – 5. 106 Central Street, Wellesley, MA 02481. 781-283-2056. jewittgallery.wordpress.com

JP to Me

JP to ME 2010... from Emeralds to Jewels (thru Feb 13). The Parker Room, The Footlight Club, 7 Eliot Street, Jamaica Plain, MA. jptome.com

KHAKI Gallery

John Martino: Enjoy Your Visit! (thru Feb 27); Maya Dreilinger: American Expressions (thru Feb 27). Elisabeth Jerome Applbaum: Night Light (Mar 2 – Mar 30). Tues – Sat 1 – 6. 460 Harrison Ave, Boston, MA 02118. 617-423-0105.
www.khakigallery.net

La Galeria at Villa Victoria Center for the Arts

LINDA HIRSCH: CUBA~Hilos de Esperanza y Renovación/Threads of Hope & Renewal (thru Feb 27). 85 West Newton Street, Boston, MA 02118.
617-927-1737. www.VillaVictoriaArts.org

Marblehead Art Association

Fran Gardino: Down by the Riverside (Feb 6 – Feb 28). Tues – Sun 12 – 5. 8 Hooper St., Marblehead, MA 01945. 781-631-2608
www.marbleheadarts.org

MIT LIST Visual Arts Center

Virtuoso Illusion: Cross-dressing and the New Media Avant-Garde (Feb 5 – Apr 4). Tue, Wed, Fri, Sat, Sun 12 – 6; Thu 12 – 8. 20 Ames Street Building E15, Atrium Level, Cambridge, MA 02139.
617-253-4680. listart.mit.edu

Montserrat Gallery

America Now (Feb 5 – Apr 10). Mon – Fri 10 – 5, Thu 10 – 8, Sat 12 – 5. 23 Essex Street, Beverly, MA 01915. 978-921-4242 x3. www.montserrat.edu

The New England Institute of Art

re[frame] (thru Mar 1). Mon – Sun 9am – 7pm. 303 Boylston Street, Brookline, MA 02445. 800-903-4425. www.artinstitutes.edu/boston

Open Door Gallery at VSA Arts

Gordon Sasaki: NY Portraits (thru Apr 30). The Nonprofit Center, 89 South Street, Suite 101, Boston, MA 02111. 617-350-7713. www.vsamass.org

Panopticon Gallery of Photography

"Our Lives Begin to End the Day We Become Silent About Things That Matter"—An Exhibition about Dr. Martin Luther King Jr. and Black History (thru Mar 9); Sight of Sound (Mar 11 – May 18). Tue – Sat, 11 – 6pm. 502c Commonwealth Avenue, Boston, MA 02215. 617-267-8929. www.panopt.com

Peabody Essex Museum

Valérie Belin: Made Up (thru Feb 7). Daily, 10 – 5pm. 161 Essex Street, Salem, MA 01970. 978-745-9500. www.pem.org

Photographic Resource Center

2010 PRC Student Exhibition (Feb 12 – Apr 4). Tue – Fri 10 – 6; Sat and Sun 12 – 5, closed Mondays. 617-975-0600. 832 Commonwealth Ave, Boston, MA 02215. www.prcboston.org

PRC Gallery at The Center for Theoretical Physics at MIT

Lori Nix (Jan 1 – Nov 1, 2010). Opening Reception with artist, Friday, February 19, 5 – 6:30pm. 617-975-0600. 77 Massachusetts Ave, 6-304, Cambridge, MA 02139. www.prcboston.org

PHOTOSTOP Gallery

Lia Rothstein: Auschwitz—Birkenau 2009 (Feb 5 – Mar 6) and Cynthia Beth Rubin: Memories & Wanderings (Feb 5 – Mar 6). Wed. – Sat. 2 – 8pm; first Fridays and opening nights 2 – 9pm. 802-698-0320. Suite 150, Tip Top Media Arts Bldg., 85 N. Main St., White River Jct., VT 05001. www.photostopvt.com

Portland Museum of Art

New Acquisitions 2009: In Black and White (thru Feb 21); Objects of Wonder: Four Centuries of Still Life from the Norton Museum of Art (opens Feb 4). Tue, Thu, Sat, Sun, 10 – 5; Fri, 10 – 9. 7 Congress Square, Portland, ME 04101. 207-775-6148. www.portlandmuseum.org

Real Art Ways Center for Contemporary Culture

Rockstone and Bootheel: Contemporary West Indian Art (thru Mar 14). Tue – Thu, Sun, 2 – 9:30; Fri – Sat, 2 – 11. 56 Arbor Street, Hartford, CT 06106. 860-232-1006. www.realartways.org

The Rose Art Museum at Brandeis University

The Rose at Brandeis: Works from the Collection (thru May 23). Tue – Sun, 12 – 5. 415 South Street, Waltham, MA 02454. 781-736-3434. www.brandeis.edu/rose

Space Gallery

Free For All 2 (thru Feb 18). Wed – Fri 12 – 6 or by appointment. 538 Congress Street, Portland, ME 04101. 207-828-5600. www.space538.org

Spheris Gallery

Spaces: A Photographic Exhibition (Mar 6 – Apr 13). Tue – Fri 10 – 5, Sat 11 – 6. 59 South Main Street, Hanover, NH 03755. 603-640-6155. www.spherisgallery.com

Tufts University Art Gallery

Questions without Answers: A Photographic Prism, 1985 – 2010, Photographs by VII (thru Apr 4). Tisch Gallery, Aidekman Arts Center, 40R Talbot Avenue, Medford, MA 02155. 617-627-3518. www.ase.tufts.edu

UMASS Lowell: University Gallery

Lost in Pittsburgh: Photographs by ZsuZsi Matolcsy (thru Feb 19); Jeffu Warmouth: Food Court (Mar 1 – Apr 2). Mon – Thurs 11 – 4, Fri – Sat by appt. McGauvran Student Union, First Floor, 71 Wilder Street, Lowell, MA 01854. 978-934-3491. www.uml.edu/dept/art/galleries

University of New Haven

Kevin Van Aelst: Recent Works (thru Feb 26). Seton Art Gallery, Dodds Hall, 300 Boston Post Road, West Haven, CT 06516. 203-931-6065. <http://www.newhaven.edu/18391>

Vermont Center for Photography

Four Days: North American Indian Days on the Blackfeet Reservation, Browning, Montana. Photos by Evie Lovett and text by Suzanne Kingsbury. 49 Flat Street, Brattleboro, VT 05301. www.vcphoto.org

Walker Contemporary

in association with Robert Klein Gallery
Henry Horenstein: SHOW (thru Feb 27). 450 Harrison Ave, Boston, MA 02118. 617-695-0211. www.walkercontemporary.com

Westport Arts Center

Jazz Photographs by Jazz Bassist Milt Hinton (thru Feb 28). 51 Riverside Ave, Westport, CT 06880. 203-222-7070. www.westportartscenter.org

Worcester Art Museum

Who Shot Rock & Roll, A Photographic History, 1955 to the Present (Mar 5 – May 30). 55 Salisbury Street, Worcester, MA 01609. 508-799-4406. www.worcesterart.org

CALL FOR ENTRIES

Exhibit A

Early Deadline: February 1

Final Deadline: June 1

Exhibit A is an international competition that aims to showcase exceptional new talent. Juried by leading editors, curators, gallery owners, creative directors, and art directors, Exhibit A sees that emerging photographers are publicly recognized in the presence of known and respected art buyers, curators, galleries, magazines, and advertising agencies from around the world. www.exhibitacomp.com

Gallery Seven

Theme: Black and White Photography in the Digital Age

Deadline: February 13, 2010

The competition is open to all artist 18 years or older living in MA. All work must be black and white and can be either ink jet prints or gelatin silver prints from digital files. As this show is about the beauty and rich tonality that can be achieved through digital black and white, jurying will be from the actual prints. www.gallerysevenmaynard.com/prospectus

Center for Fine Art Photography

Deadline: February 16, 2010

Juror: Amber Terranova—Photo Editor for Photo District News

The Center is looking for images that not only describe how Red looks, but describe what Red mean, how it feels, and who it describes. With selection for this exhibition, artists and their work will be seen by an international audience of collectors, curators, art consultants and others who appreciate the fine art of photography. Cash prizes and an online exhibition of selected work. www.c4fap.org/cfe/2009Red/index.asp

23rd Annual McNeese National Works on Paper Exhibition

Deadline: February 19, 2010

Juror: Peter Frank

\$20 entry fee. \$3,000 will be available for the purchase of works for the permanent collection of McNeese State University. www.mcneeseartonline.org

2010 Canteen Awards in Photography

Deadline: February 28, 2010

Judges: Arnold Lehman, Matthew Porter, JJ Sulin, Betsey Bell

Prizes: First place: \$500 + your portfolio published in Canteen Six, posted on our website, and featured in our contest show at powerHouse Arena. Three runners-up: \$100 + your work post-

ed on our website and featured in our contest show at powerHouse Arena. Canteen's goal is to be as transparent as possible about our selection process. See our Rules & Regulations for details. Questions? Write to contest@canteenmag.com.

Lumix Multimedia Award

Deadline: February 28, 2010

Young photographers up to the age of 35 can submit multimedia projects with a clearly journalistic approach. A selection of the best entries will be shown during The 2nd Lumix Festival for Young Photojournalism 2010 on large screens. The best multimedia production selected receives the Lumix Multimedia Award including 5,000 euros, and the ceremony will be held Saturday, June 19, 2010. To find out more, visit: www.fotofestival-hannover.de/bewerbung.html

Red Bull Illume Quest 2009

Deadline: February 28, 2010

Action and adventure sports images and images that capture the culture and lifestyle surrounding sports. A panel of about 40 esteemed photo editors from international top publications will judge the 250 semi-finalists. To find out more, visit: www.redbullillume.com

Getty Images Grants for Good

Deadline: March 1, 2010

Nonprofits need imagery to tell their stories effectively, which is why our Grants for Good provide two grants of \$15,000 annually, to cover photographer, filmmaker and agency costs as they create compelling new imagery for the nonprofit of their choice.

Grants recipients may use the entire award to offset shoot expenses, or choose to donate all or part of it directly to their charity and contribute their own time and resources. The photographer and the nonprofit as well as the communications agency involved will be showcased to the media and to our customers. Jurors: Christopher Phillips, ICP; Lesley Martin, Aperture Foundation; and Dennis Freedman, W Magazine. To find out more, visit: imagery.gettyimages.com/getty_images_grants/overview.aspx

Gasp Gallery

Deadline: March 1, 2010

Gasp Gallery is currently accepting submissions from emerging artists in the Boston area. The artwork should be of 2D or 3D that would be appropriate for a storefront window space. The work will be displayed in an installation type setting in the store section of the gallery space.

For more information contact the Gallery Engine at 617-418-4308. www.g-a-s-p.net

2010 – 2011 Solo Photography Exhibitions

Deadline: March 17, 2010

The SRO Photo Gallery, at the Texas Tech School of Art, annually hosts a competition to fill seven to eight photographic art solo exhibition slots. With a history providing emerging artists solo exhibitions, SRO Photo Gallery seeks strong portfolios of creative photographic art in all styles, techniques, and aesthetic approaches. Consistency in the work as well as creative vision is important in the selection process. Entries must be postmarked by March 17, 2010. There is no entry fee. More information may be found at www.srophotoartgallery.org

Communication Arts 51st Annual Juried Photography Competition

Deadline: March 26, 2010

Enter the most prestigious photography competition in the world. If selected, your award-winning work will be beautifully reproduced in the 2010 Photography Annual and on the Communication Arts website, assuring a prominent place on the industry's premier stage. Enter online: www.commarts.com/competitions.

Griffin Museum of Photography 16th Juried Exhibition

Deadline: March 31, 2010

Juror: Dr. Jörg Colberg of Conscientious blog

Entrants must become members of the Griffin Museum of Photography at the time of submission. Membership applications can be found online or by mailing a SASE to the Griffin Museum of Photography. www.griffinmuseum.org

PhotoPlace Gallery Open 2010

Deadline: April 12, 2010

PhotoPlace Gallery in Middlebury, VT, is honored to announce that Keith Carter be the juror for our first annual PHOTOPlace OPEN exhibition. Portraits, landscapes, still life, documentation: Send us your best photos on any theme and in any style. Forty photographs will be chosen for exhibition at PhotoPlace Gallery in May and in PhotoPlace's on-line gallery. An additional group will be selected for on-line exhibition only. All accepted work will be included in a full-color small book publication that will be available for purchase. To help defray artists' expenses, we provide free matting and framing of accepted photographs for the duration of our exhibitions, providing they are sized to fit our pre-cut mats. For details, see www.vtphotoworkplace.com or contact photos@vtphotoworkplace.com

CHRIS ENOS



I SAVED SOME 20X24 POLAROIDS FROM THE "FLOWER SERIES" FOR MY OLD AGE. I AM OLD AGE NOW, AND SELLING THE REST OF THE COLLECTION (THEY ARE SELLING WELL IN SANTA FE)

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PHONELINES: MEMBER NEWS

David Binder's film *Calling My Children* has just won a prestigious CINE Golden Eagle Award. The CINE Golden Eagle awards, which honor excellence in professional and independent works, are recognized internationally as symbols of the highest production standards in film and television production. Among great talents whose first major awards included the CINE Golden Eagle are Steven Spielberg and Ron Howard, as well as great documentarians such as Ken Burns, Charles Guggenheim, Stanley Nelson, Albert Maysles, and Frederick Wiseman. *Calling My Children* has also been selected for Official Screening at the San Diego Black Film Festival, January 28th – 31st, 2010.

Caleb Cole has recently exhibited ten prints in the group show *Intersexions* at the Cushing-Martin Gallery at Stonehill College, which included artists such as Lalla Essaydi and John O'Reilly. Several prints and a portfolio of his series *Other People's Clothes* were also exhibited at Gallery Kayafas in December of 2009. He was a top 50 finalist in Photolucida's Critical Mass 2009 and will exhibit in a group show featuring the finalists at Photo Center Northwest in Seattle this March. Later this spring Cole will exhibit in the group show *Select Gender* at the Farmani Gallery in NYC as well as in a solo show for the Santo Foundation Invitational Exhibition at Good Citizen Gallery in St. Louis, MO.

Walter Crump has recently returned from an extended stay in Iran where he observed the Iranian election and its aftermath. While there, he had an exhibition in March of his pinhole and double exposure photographs titled *Altered Cities* at the Iranian Artists Forum, Nami Gallery in Teheran. His photographs have also been included in the recent group exhibitions *Power Structures* at the DeCordova Museum and *Here, There and Everywhere: Anticipating the Art of the Future* at the Distillery Gallery. In November, Walter's pinhole photographs will be included in an exhibition of American pinhole photographers titled *American Metaphor* in Katowice, Poland. His photograph, *Canopy*, is featured in PHOTONOLA (New Orleans Photo Festival) at the Carol Robinson Gallery, New Orleans, LA. One of his pinhole photographs was included recently published book *From Pinhole to Print* by Gary Fabbri, Malin Fabbri and Peter Wiklund.

Mori Insinger has new work on exhibit this summer and fall at the Cambridge Art Association's Northeast Prize Show, the Griffin Museum's 15th Juried Exhibition (including a group Artist's Talk), the Brookline Commission for the Arts's Town Hall Walls show, and the Danforth Museum's New England Photography Biennial 2009. Mori's new website is also up and running at www.moriphoto.com.

Stella Johnson will be exhibiting photographs from *AL SOL: Photographs from Mexico, Cameroon and Nicaragua* at the Haggerty Museum of Art at Marquette University, Milwaukee, Wisconsin January 27th – April 18th, 2010. Opening reception: January 27th. *AL SOL* will also be exhibited at the Southeast Museum of Photography at Daytona State College in Daytona Beach, Florida February 27th – May 7th, 2010. Opening reception: February 27th, 2010. *AL SOL* will be reviewed in the February 2010 edition of *Leica Fotografie International*.

Shane Lavalette exhibited work in November in the show *Ladies and Gentlemen* at the Carpenter Center at Harvard University. He will also be showing work at the Montserrat Gallery in Beverly, MA as part of the *America Now: Portrait of a Place* show Feb. 5 – April 10, and in *reGeneration2: Tomorrow's Photographers Today* at the Musee de l'Elysee in Lausanne, Switzerland Summer 2010. He was also nominated for the ICP Infinity Award and the Baum Award for Emerging Photographers 2010. Lavalette also co-edited *Lay Flat 02: Meta* with Michael Buhler-Rose which will be available for purchase in February 2010.

Isa Leshko is now represented by the John Cleary Gallery in Houston, TX. Her work will be on display at the gallery's booth at the AIPAD Photography Show that will be held at the Park Avenue Armory in New York City March 18th – 21st. Her first solo show of her *Thrills and Chills* series will be held at the Griffin Museum of Photography in Winchester, MA April 8th – May 9th, 2010. Opening reception: Thursday, April 15th. Artist Talk: Sunday, April 11th. Her *Elderly Animal* project received an honorable mention in the 2010 Houston Center for Photography Fellowship Competition. The work will be exhibited on the HCP website in 2010.

Rania Matar recently exhibited work as a part of the exhibit *Three Concerned Women* at the Griffin Museum of Photography, along with Stella Johnson and Susan Bank. She also exhibited work from *Ordinary Lives* in a solo show at Gallery Kayafas. A monograph of *Ordinary Lives* was published in September of 2009 and is now available for purchase. Rania is a 2009 Photolucida Critical Mass Top 50 Finalist and her newest project, *A Girl and Her Room*, has been recently featured on the Photo-Eye Gallery, Photographer's Showcase.

Vittorio Mezzano's images, from the series *Il Divertimento Architettonico* were part of the *Group Work* show at Khaki Gallery, 460 Harrison Ave, Boston, in December of 2009 and January 2010.

Susan Mullally's project, *What I Keep*, is being exhibited in the US and has won awards and recognition in national and international exhibitions. Her portfolio was recently selected for publication by the Center for Fine Art Photography and received a top award at the 6th Photographic Image Biennial Exhibition at the Jenkins Fine Art Center, East Carolina University. Her work was included in the Kentucky National 2009 Exhibition of Contemporary Art, The Biennial Bailout at the Golden Belt Gallery, Raleigh, NC, and the 2009 Perspective Exhibition, Center for Fine Art Photography. In February 2009, *What I Keep* was exhibited as a solo exhibition with a panel discussion at Christopher Newport University. *What I Keep* is scheduled for exhibition at the Louise Jones Brown Gallery at Duke University and the Robeson Gallery at Penn State.

Jane Paradise has three images selected for *The Prime Years* invitational exhibit at the Houston Center for Photography which opened November 13th. She also has a photograph in the permanent collection of the Southeast Museum of Photography and is in its show *Anthology*—highlights from recent acquisitions to the permanent collection on exhibit until February 2010. This

photograph was also part of the 2008 PRC annual auction. In addition, she recently had a photograph selected for the Vermont Photography Place juried show and a photograph selected for the RayKo Gallery juried exhibition in San Francisco.

[Sonia Paulino](#) is a finalist in the Outwin Boochever Portrait Competition at the Smithsonian National Portrait Gallery. Out of 3,300 entries spanning all visual arts media, just 49 finalists were selected. An exhibition of the 49 selected works will be on view from Oct. 23 through Aug. 22, 2010.

[Steph Plourde-Simard](#) exhibited images from her series This Family of La Antigua from November 12 through January 10, 2010 in a solo show at the Griffin Museum of Photography's Aberjona River Gallery. She gave an artist talk in conjunction with the show on December 6th, 2009 at the Griffin Museum.

[Jaye Phillips](#) exhibited work in the group show Art Gone Green, an exhibit by Boston-area artists addressing global climate change, sustainability and the environment, from November 9th to December 4th at Bunker Hill Community College.

[Ellen Rennard's](#) work is currently on exhibit in a solo show, The Downs at Albuquerque, at the Griffin Museum of Photography at the Stoneham Theatre through February 28th. In 2009, the unpublished book, The Downs at Albuquerque, was nominated for a New York Photo book award. Photos and an article about the series will appear in the February 2010 edition of Black and White Magazine. Ellen was also named a Photolucida Critical Mass Top 50 Finalist in 2009.

[Cindy Stephens'](#) photograph, Through the looking glass, appeared at the Cambridge Art Association's show Red: It's more than a color from November 10th to January 14th, 2010.

[Jeff Weinstock](#) had work from his Spirits in the Mist collection selected by the Focus Gallery in Cohasset, MA for their New Year/ New York exhibition in January 2010.

PARTING SHOT



PHOTOGRAPHER AND PRC MEMBER RICK ASHLEY FROM THE 2009 FALL PHOTO SLAM! AT THE WONDER BAR IN ALLSTON, MA



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