



VIRTUAL EXHIBITION
APRIL 3 - MAY 2, 2020

The 117 Gallery Season is Generously Sponsored by



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ART NOW: PHOTOGRAPHY is the sixth annual exhibition in the Ann Arbor Art Center's Art Now series, which presents a media-focused exhibition on a rotating basis.

For this year's exhibition juror, Eleanor Oakes identified a theme (nothing is clear, nothing is certain) while reviewing work which led to the resulting curatorial end in the virtual galleries.

ABOUT THE JUROR:

Eleanor Oakes is a photographic artist based in Detroit, MI. She is an Assistant Professor of Photography at the College for Creative Studies, and founder of Darkroom Detroit, a local non-profit that increases access to photography and visual literacy. Her work has been featured internationally in numerous exhibitions and publications, including at Tyler Wood Gallery (New York and San Francisco), the University of the Arts (Philadelphia), Simone de Sousa Gallery (Detroit), N'Namdi Gallery (Detroit), Beyond Magazine (Germany), Detroit Sequential, among others. She was an Applebaum Emerging Artist Resident at Ponyride (Detroit) where she completed the collaborative public art project, "Graffiti Wanted," to include residents in an open dialogue about governmental censorship, and is the recipient of awards including the Murphy and Cadogan Contemporary Art Award from the San Francisco Foundation.

ARTIST LIST

Riley Arthur • Elizabeth Barick Fall • Christopher Bennett • Sarah C. Blanchette
Alicia Chiaravalli • Ben Cricchi • Jessica DeMuro • Dakota Evans • Olivia Ezinga
Dan Farnum • Guanru Feng • Livia Ferguson • Lars Gesing • Linda Gillespie
Niki Grangruth & James Kinser • Lawrence Hamilton • Izabella Herrera • Karen Hockley
Kassie Hyde • Dean Kessmann • Patricia Littlefield • Jill Nicole Luton • Patricia McCleery
Carley Milberg • Ashley Miller • Stephanie Paine • Gregory Piazza • Melinda Pope
Lance Pressl • James Reeder • Ackeem Salmon • Mark Sawrie • Dana Smessaert
Kathy Taylor Brown • Nancy Unger • Kirsti Wall • Rebecca Zeiss



Golden Hour at Joe Juniors
photography on metal
11" x 17"
\$ 800

RILEY ARTHUR

Detroit, MI

ARTIST STATEMENT:

The American Diner is an institution. Recognized the world over as a symbol of kitsch Americana, the once inescapable restaurants are increasingly disappearing. Globalization, homogenization, hyper gentrification, rising costs, and changing tastes are obliterating small businesses including diners. This is part of a global trend, with cities fighting to maintain their identities.

Diners are most endangered in New York City where their numbers have plummeted. Many New York City diners are landmarks, some forty to a hundred years old. Many diners are among the oldest restaurants in the city, but city real estate laws make it virtually impossible to get landmark protection status. Diners are often immigrant success stories, the majority owned by Greek immigrants. Frequently open twenty-four hours a day, seven days a week, each has its own distinct clientele, that evolves by the hour. Diners are a part of an American culinary and architectural history. They are a dynamic part of the city's fabric that is dying.

This project is a living archive as well as an historical one. The work captures the architecture, communities, and culture around each diner. In addition to photographs, the

project is collecting memorabilia, menus, interviews with the owners, profiles of patrons, etc. As a documentary work, none of the images are staged. They are simply a moment in time at a single diner. Project photographs have been published in The New York Times, The Guardian, HuffPost, and other publications. I've been interviewed on air for BBC Radio, Now This, and PIX11 News.

As the first photographer to document every diner in New York City, I've worked closely with local historical societies in my research. My work focuses on ethnographic documentary photography of underrepresented communities and forces of systemic repression and gentrification. Though the focus of this project may be a small corner of our world, the themes of the project are universal.

If a diner is a symbol of the American way of life and diners are dying, America is in trouble. Since this is happening everywhere, we all are.

ARTIST BIO:

Arthur is a National Geographic Explorer and Fulbright Fellow, based in Detroit. Her primary focus is on ethnographic visual storytelling. She documents underrepresented communities with a deep interest in the forces of systemic repression, regional history, and displacement caused by gentrification.

Her New York City diners project captures the architecture, communities, and culture around each diner. It has been featured in The New York Times, The Guardian, HuffPost and Der Spiegel.



Self Collected
mixed media, encaustic photo transfer, natural materials
30" x 30" x 2"
\$ 1500

ELIZABETH BARICK FALL

Ann Arbor, MI

ARTIST STATEMENT:

I make mixed media objects and installation works which integrate my photographs with various materials, and found/collected objects, using encaustic transfer techniques. The Midwest landscape and lifestyle strongly resonate in my imagery and materials. My creative process is greatly influenced by taking a closer look at my environment and the objects within it. I often stop to pick up a variety of objects and materials and to take photos of things I find compelling along my way. I find inspiration by pausing to observe and consider details in my environment, both inside and out through the course of an ordinary day. My process is an amalgam of the images and materials I choose to combine, and the relationships between them; each informs the other, to provide context and content in the work. The photographic images allow me to freeze time—to preserve a tiny moment of mindfulness—to hold it in stasis to keep it from disappearing into the next moment. By incorporating them with cast off utilitarian objects, the moment is extended to the material world--the deterioration of the objects/materials is also now suspended--they are repurposed. It's a platform to preserve memory, to embrace nostalgia, to hold dear the bittersweet reality of the unstoppable progression of time.

ARTIST BIO:

A Michigan native and lifelong resident, Elizabeth Barick Fall is a mixed media artist. She holds a BFA from the University of Michigan and an MFA in Metalsmithing from Cranbrook Academy of Art. In addition to practicing and exhibiting her work, she is also the director of trustArt studios and Barickuda Gallery, an artists' workspace and gallery in Ann Arbor, which she founded in 2012 to develop opportunities for creative collaboration in her community (trustartstudios.com).

The Midwest landscape and lifestyle strongly resonate in her imagery and materials. She finds inspiration in things she encounters day-to-day that capture her attention and pique her curiosity. Her imagery reflects themes of nature, nostalgia, memory, growth/decay, tension/harmony, and the female experience. As a maker, Elizabeth has always been inclined toward and drawn to the rigorous methodology and craftsmanship of metalworking, an approach she has employed throughout the course of her career. Her experience in jewelry design, sculpture, production work and photography have informed her work in mixed media and site specific installation. As her use of materials and techniques has expanded, what has remained is content-driven work, which melds the aesthetic qualities and intrinsic meaning of the processes and materials with her creative intuition and voice.



Columbia River, Oregon
calotype and archival pigment print on canvas
20" x 48"
\$ 1300

CHRISTOPHER BENNETT

Dearborn, MI

ARTIST STATEMENT:

My work investigates issues of place, time and memory by exploring how the environment in which I live and its history guides my views and perceptions. By studying historical aspects of a region and employing philosophical aspects of the sublime and beauty in nature, I hope to inform my internal dialogue and address the ontological aspects of my relationship to the world, specifically the duality between the urban and the rural.

I consider photography as visual poetry. I am more drawn to its ability to transcend time and place. I constantly revisit personal memories and history through my photography, reflecting on my inner self. Capturing or representing reality are not my goals when photographing. Rather, the coexistence between the past and present, dream and reality, and absence and presence are what consume me. Incidental moments during the passing of time and their surreal qualities and tensions between what is real and imagined are what I seek to convey in my work, taking the viewer elsewhere.

Through enigmas of nature I try to understand my limits of the human condition by approaching the landscape around me in search of some kind of answers. Nature's obscurity and limits also become my limits. I hope that my work will help viewers look at and experience the world and landscapes in a new way.

ARTIST BIO:

Christopher Bennett currently lives in Dearborn, MI where he runs Image Works, a fine art printing studio. He received his BFA from Indiana University and MFA in Photography from

the Hartford Art School's Limited Residency Photography Program. He has recently exhibited his work in Detroit at Galerie Camille, The Scarab Club and Subjectively Objective Gallery as well as nationally and internationally at The Phoenix Art Museum, Philadelphia Museum of Art, Ft. Wayne Museum of Art (IN), Center for Contemporary Art (Santa Fe, NM), INOVA (Milwaukee, WI), Klompching Gallery (Brooklyn, NY), Circuit Gallery (Toronto) and Kominek Gallery (Berlin).



You look like you lost weight! Ladies love hearing that.
digital images printed on velvet, corduroy, thread, floss
51" x 28.5" x .25"
\$ 860

SARAH C. BLANCHETTE

Rochester Hills, MI

ARTIST STATEMENT:

English Paper Piecing is one of the oldest forms of hand quilting. It is the base for the famed grandmother quilt made of hexagon flowers. It is also a huge source of community for women as they sit in groups to work on their EPP projects and trade fabric hexagons with one another. The process is also physically draining and time consuming, which is why it is often not a solitary practice. I found that stripping the community from such rigorous processes allowed me to push my body and attention span.

ARTIST BIO:

Sarah C. Blanchette is a photo and fiber based artist working out of Detroit, Michigan.

Through repetitive acts of hand/machine sewing and physical manipulations of the self portrait, she documents her coming of age in a digital world while embarking on a journey towards growth and autonomy in womanhood.

Blanchette holds a BA in Journalism and Studio Art Photography from Oakland University ('15) and an MFA in Photography from Cranbrook Academy of Art ('17). She is currently an Artist in Residence and Studio Coordinator at BULK SPACE in Detroit.



When Jack's at His Dad's
digital image
16" x 20" x 1"
\$ 150

ALICIA CHIARAVALLI

West Bloomfield, MI

ARTIST STATEMENT:

As a photographer, I focus my energy on mastering the technical basics of using my camera. However, in capturing, my practice becomes a struggle between intuitive sense for framing pictures and learning proper technique. The viewfinder is my medium for painting the world and, through it, I narrate moments as they accord personal significance as they were in reality or in the potential that I perceive of them. When I look through the eyepiece, my compulsive tie to my photographic education is reduced to a steady hand and strategic framing. Only once the shutter is released, can I reflect on the image and review constructively. I plan a deliberate resolve and the cycle continues when I shoot again. Photography is simultaneously frustration and relief; the desire for an image to be the product of planning, operational prowess, application of technical understanding of light, optics, and camera specs, but knowing that the perfect image could be a complete coincidence of timing and light.

ARTIST BIO:

Alicia Chiaravalli, is a Metro-Detroit based artist, the content and style of whose photographic work oscillates between abstracted nature to narrative portraiture, with occasional conceptual work that uses image as hand-craft. For her, the practice of photography is a respite from popular fast-paced, impersonal, and digital-interfaced life. Alicia's photographic work shows sensitivity to composition and keen eye for detail. She is

interested in using portraiture as a tribute to the less recognized achievements of “ordinary” individuals. Alicia is both fascinated with the figure and face as a canvas for light and inspired by the uniqueness of human experience (struggle, passion, and ideas). Portraiture continues to be engaging for Alicia because it challenges her to represent complex emotions and situations-- and has a great potential for speaking to social injustices.

Alicia’s photographic work has exhibited as part of juried competitions and shows, such as the Michigan Fine Arts Competition, F-Stop Magazine’s Issue of Abstraction, Matthaei Botanical Garden’s Fifty Shades of Green, and River Gallery’s Primacy of Water. She has also exhibited photographic work as a solo artist at the Fire Arts and Cultural Collective. Alicia was one of the Kalamazoo Institute of Art’s Photography and Digital Media Residents in 2016-17.



Man and Hog, Hong Kong
silver halide negative pigment print
16" x 20"
\$ 475

BEN CRICCHI

Baltimore, MD

ARTIST STATEMENT:

My heroes are the great street photographers of the mid-twentieth century. My subject are those whom I am most at home: the disenfranchised and marginalized poor. The act of taking a portrait elevates the subject and myself for a brief moment, turning the quotidian into the significant. I believe that someone - like myself - who is an artist with a cognitive disorder such as schizophrenia has simply been to places that others have not. These are darker recesses of the mind that not everyone can sympathize with or understand, but when this torment is distilled into art it can be clearly recognized as a strong and stark echo of that artist's struggle.

ARTIST BIO:

Ben was raised in suburban Baltimore. His experience was that of introversion and alienation from the values of 1980's America. He found sanctuary in art and individual expression. This was fostered by teachers at Catonsville High School, who were strong advocates of the visual arts and poetry. These formative years still resonate in his life today.

His medium was from the beginning, analog: utilitarian films, papers and chemicals for proletarian subjects and landscapes. The analog remains in his process now just for the first steps: he shoots film and processes it by hand. The rest is film scanning, Photoshop, and making prints on a large-format printer

Ben has travelled and lived in far-off places but he considers the streets and the people of Baltimore the most generous and beautiful of anywhere he's been.



The Oxidation of Memory
archival pigment prints
36" x 96" x 1"
\$ 2400

JESSICA DEMURO

Detroit, MI

ARTIST STATEMENT:

Alzheimer's disease is a slow moving coup. Dissolving the most inherent parts of the self, this disease disassembles a person from the inside out. The dichotomy between a mind disintegrating and the vibrancy it once had becomes ever more transparent with each day.

During the last five years I have watched as pieces of my father disappear, sometimes as crumbs, other times as large chunks. His loss of self requires constant unfamiliar navigation with tools he once inherently understood how to use. There is no singular way this disease affects a person or their community of people, but the breadth of its barbs are wide and its toll relentless.

ARTIST BIO:

DeMuro (b. Ann Arbor) is a multidisciplinary artist in Detroit, Michigan. Over the last fifteen years, she's earned varying degrees in both writing and the visual arts, bringing the depth and crossover of those disciplines into her creative process. Often tackling subject matter that spears through the human experience, she is committed to creating works that speak to these themes with authenticity. DeMuro's work is generally layered in metaphor and concept, stretching the boundaries of dialogue surrounding her pieces, and creating a deeply impassioned relationship between herself and the work created.

Jessica exhibits both internationally as well as throughout the United States. She's previously received the Premio Internazionale Bugatti Seganti International Art Prize in Milan, and was a recipient of the Puffin Foundation grant, for her work 'Unspeakable'. In 2016, her installation '3,650 Days' was featured in the Casablanca Biennale in Morocco.

She currently keeps her studio at the historic Fisher Building in the New Center District of Detroit.



Let Me Be
digital photography
16" x 20"
\$ 225

DAKOTA EVANS

Chicago, IL

ARTIST STATEMENT:

As a photographer inspired by the intricacies of daily life, I aim to capture images that elicit feeling and/or sound. Over and over, I've found that gut instincts fuel my best work.

ARTIST BIO:

Born and raised in the Twin Cities of Minnesota, Dakota is a photographer, actor, and filmmaker. He regularly shoots on 35mm film; documenting people, places, and pockets of light in the world.



Let Pain Provide Purpose

archival inkjet print

15.75" x 21.75" x 1"

\$ 250



Couldn't Hang Onto the Present

archival inkjet print

15.75" x 21.75" x 1"

\$ 250

OLIVIA EZINGA

Grosse Pointe Park, MI

ARTIST STATEMENT:

Her work draws inspiration from literature, experience with mental illness, and the feminine. Olivia primarily uses herself as a subject to embrace the personal nature of her photographs. Her series focused on bi-polar disorder, Thrive, has been exhibited in various galleries and featured in print.

ARTIST BIO:

Olivia Ezinga is a fine art photographer and teaching artist. Having studied at the College for Creative Studies, she earned her BFA in photography in 2017. She leads digital art workshops for teens and has lectured on creative processes in Michigan, Colorado, and California. In addition to her photographic practice, Olivia writes poetry and often pairs text with image. She is based in Detroit, Michigan.



Yemenis Boys, Hamtramck Stadium

archival inkjet print

32" x 40" x 1"

\$ 2000

DAN FARNUM

Tulsa, OK

ARTIST STATEMENT:

Young Blood: Growing Up in Michigan's Auto Towns

These photographs investigate children, teenagers, and young adults raised amidst a backdrop of economic decomposition in the neighborhoods of Michigan's auto towns. Adolescence and early adulthood are characterized by both fragile uncertainty and exciting potential. I see these same characteristics reflected in the rebuilding process of the region.

I am particularly interested in the cusps between these age ranges since they are pivotal moments in the formation of individual identity. I frequently encounter the subjects in my pictures in the streets or in empty lots, and they are commonly without adult supervision regardless of their age. I am interested in how these specific locations shape the aspirations and attitude of their residents. Of particular interest to me is how this under-populated yet developed industrial landscape promotes a type of freedom due to its lack of order.

I grew up skateboarding in many of the actual locations in my photographs. My personal connection to these places allows me to easily converse with my subjects. I am able to capture both the immediacy of the encounter and the unique characteristics that define the people in my images. The choices that individuals make in regards to their own self-image in my photographs indicate clues about their life experiences within the environment where they grew up. I also include landscape and architectural photographs in my project that help provide further contextual information regarding the lives of the people in these neighborhoods.

The circumstances in Detroit are a large-scale representation of these socioeconomic issues, but there was also a significant ripple effect throughout the state. My project takes a regional look at the process of becoming an adult in economically challenged communities that incorporates places like Saginaw, Flint, Lansing, Grand Rapids, and Ypsilanti, as well as the Detroit metropolitan area. All of these cities were part of the auto industry at some point and have dealt with parallel challenges.

ARTIST BIO:

Dan Farnum was born and raised in the blue-collar town of Saginaw, Michigan. Dan received his MFA from the San Francisco Art Institute and BFA from the University of Michigan. He is currently an Associate Professor of Photography at The University of Tulsa and a participant in the Tulsa Artist Fellowship. He is the recipient of notable awards, such as Best in Show in the Midwest Contemporary exhibition from Natasha Egan and Karen Irvine at the Museum of Contemporary Photography, an award from Ann Pallesen at Photo Center Northwest in Seattle, two prizes from the Paul Sack Architectural Photography Contest at the San Francisco Art Institute, and the Juror's Selection Award given by Christopher Rauschenberg in an exhibition at the Center for Fine Art Photography.

Dan's prints have previously been exhibited at the Burrard Arts Foundation in Vancouver, Royal Albert Hall in London, Root Division in San Francisco, Bergamot Station in Santa Monica, Photo Book Melbourne, and at the Aperture Gallery in NYC. Dan's photographs have also been featured in multiple solo exhibitions in venues such as the Milwaukee Institute of Art and Design, Newspace Center for Photography in Portland, University of Wisconsin, and at Alibi Fine Art in Chicago. Dan's photographs have also been published in the Beijing based magazine called Vision and in TIME Magazine. Additionally, Dan's long-term project called Young Blood was recently published as a monograph by Aint-Bad. The publication was released during the NY Art Book Fair at MoMA's PS1 location and was featured on Hyperallergic. Dan's photobook is available for purchase on the publisher's website: www.aint-bad.com/dan-farnum-young-blood.



Fantôme de Louvre
photography
36" x 44"
\$ 3000

GUANRU FENG

Jersey City, NJ

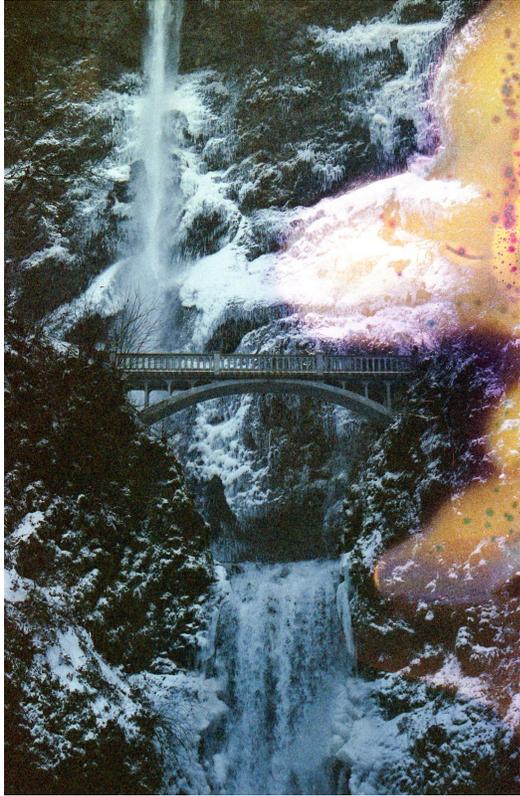
ARTIST STATEMENT:

The uncommon in the common, the light in the shadow.

I moved from beautiful Paris to surprising NY in 2018, exploring the avenues of the unexpected, searing the uncommon moment in a daily routine. I have found surrealism or minimalism to be useful in the rearranging of received ideas, creating an ironic twist or contrast of beauty to images or things you might expect.

Observing people is of great fun, some daily movement is beyond beautiful and funky to me. I adore hiding a little secret in the moment expecting people to notice it and imagine what is happening there, leaving the audience with imagination and possibility.

The understanding of myself and of my world allow me to explore fragments of life as an unexpected form, and also to interact with people I would otherwise not be willing to engage with. I am looking forward to opening an unexplored world with different answers and voices, a world of new relationships, changes, and most importantly interesting stories behind.



Untitled
photography
16" x 22" x 1"
\$ 500

LIVIA FERGUSON

Washington, DC

ARTIST STATEMENT:

As an introverted person, I find it hard to express myself in words. However, with photography, I let my voice come through in my images.

I love experimenting in my creative process. In my professional work, I take pictures with a digital camera, but when I'm shooting just for myself, I use an entirely different approach to photography.

Whether I'm making panoramas with my Holga, or soaking films in various chemicals and liquids, I'm not just pushing myself creatively, but I'm breaking the boundaries of what people think traditional photography is. The images that I've chosen to share for this show were all taken with different kinds of analog cameras and films, and in their own distinct way, communicate my unique perspective.

ARTIST BIO:

Liv Ferguson is a documentary photographer from Los Angeles, CA, currently living in Washington, DC. She is a member of the National Press Photographer's Association (NPPA), the American Society of Media Photographers (ASMP), and is secretary of the Women Photojournalists of Washington (WPOW).

During her photography internship for Greenpeace USA in the summer of 2016, Liv pursued her interests in environmental issues and the nonprofit sector. Since the end of her internship, Liv has continued to work for Greenpeace as a contributing photographer, documenting events such as the Women's March in both San Francisco and London, and the aftermath of the Santa Rosa fires in Northern California. She most recently worked with the Humane Society of Puerto Rico, providing them with photographs to promote their clinic work, adoption programs, and community outreach.

An avid storyteller, Liv enjoys the challenge of melding the right words with photographs in order to interpret reality. Her interests in topics such as women's rights, the preservation of the environment, and animal welfare compels her to pursue a career working for nonprofits and conservation groups.



Uprising
framed acrylic fine art photographic print
29" x 39" x 1"
\$ 2495

LARS GESING

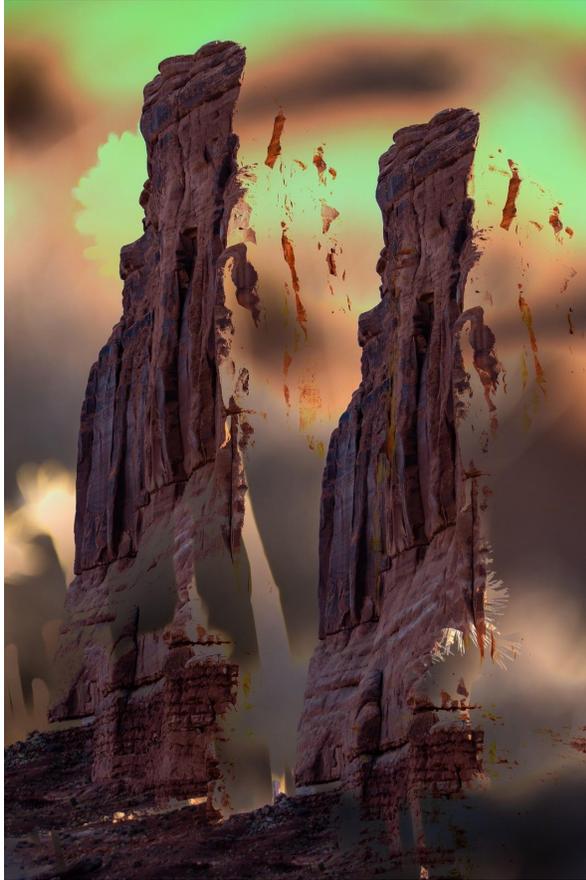
Denver, CO

ARTIST STATEMENT:

Lars Gesing is a Denver, Colorado-based fine art nature photographer. Lars's images are a reflection on his outlook on life and his personality: They portrait a deep admiration for the beauty hidden in oft-overlooked scenes and fleeting moments and have both visual and spiritual depth. Originally from Northern Germany, Lars visualizes in his photographic art the innate values and guiding principles dominating this area: honesty, sincerity, grit and a down-to-earth mentality. Lars is fascinated with the concept of finding a home in the rugged beauty of the American West, and the individual sacrifices necessary to do so. Consequently, recurring themes in his images are: Juxtaposition, strength, mystique, serenity, calm, warmth, intimacy and resilience.

ARTIST BIO:

Lars Gesing is a German-born fine art nature photographer currently based in Denver, Colorado. He works primarily in the American West, creating timeless, iconic and intimate images that explore the beauty of resiliency and overcoming challenges to feel a sense of home in nature.



Courthouse Towers
photo on luster photo paper
28" x 38" x 1"
\$ 900

LINDA GILLESPIE

Battle Creek, MI

ARTIST STATEMENT:

Texture and light have become a driving force in my most recent work. The camera offers the opportunity for me to explore my environment and create images that express my view of the world

ARTIST BIO:

Linda has been interested in various forms of Textile and Mixed Media Art throughout her life. She has been surrounded by creative women starting at a young age. This has given her the opportunity to explore and develop technical skills along with a creative vision that has led to her own unique interpretation of these mediums

Since 2011, Linda's interests have turned to photography. Her love of nature along with a developed eye for combining colors and different textures is leading her on a new artistic

journey with her camera. Linda has participated in local and regional photography shows and contests inspiring improvement in her skills and the development of an expanded artistic view of the world. Her current focus is on combining multiple exposures in the camera creating an interpretive impression of the scene rather than a literal representation.



Whistler's Mother (after Whistler)

archival inkjet print

35" x 43"

\$ 2200

NIKI GRANGRUTH & JAMES KINSER

Chicago, IL

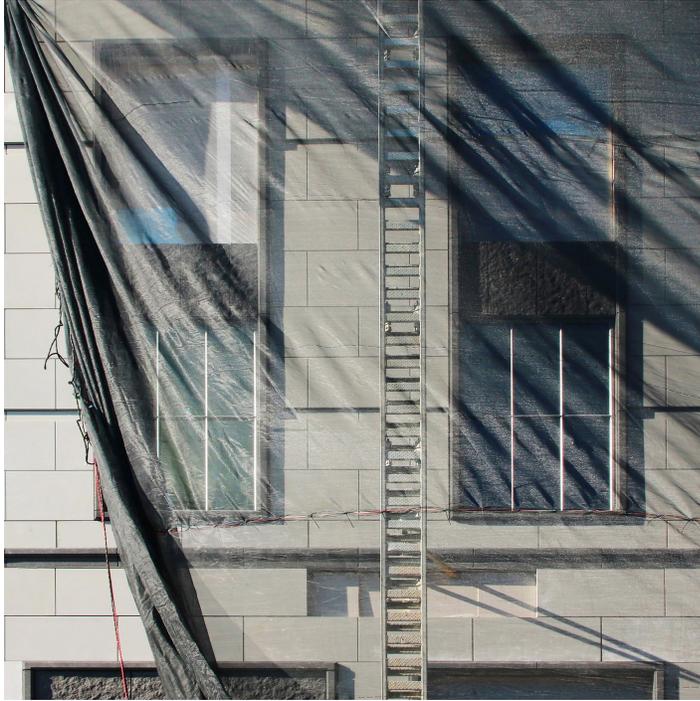
ARTIST STATEMENT:

Muse, a collaborative body of work by visual artist Niki Grangruth and multimedia artist James Kinser, explores non-conforming gender identity by reimagining and reinterpreting well-known paintings of female subjects from art history. Through the use of a male subject, gaze, and hand-made costumes, each photograph questions common gender-specific beauty ideals, disrupts the pervasive construct of binary gender identity, and explores gender as a non-linear and ever-changing performative act. These challenges to socially constructed gender norms are juxtaposed with overt references to art history, which grounds the work in the familiar and accessible.

ARTIST BIO:

Niki Grangruth (b. St. Paul, MN) is a photo-based artist working in Chicago, IL. Her imagery explores issues of performative gender identity, beauty ideals and the reinterpretation of art history. Her work is influenced by pervasive feminine archetypes found throughout cultural history. Her work has been exhibited nationally at museums and galleries such as the Center for Fine Art Photography, the Indianapolis Art Center, the Kinsey Institute Gallery and the Zhou B. Art Center. Grangruth received her B.A. in Studio Art and English from Saint Olaf College in Northfield, MN and her M.F.A. in Photography from Columbia College Chicago.

James Kinser is a Chicago-based multimedia artist. Combining performance and costume design, his work currently explores idiosyncratic expressions of identity that challenge the traditional male/female construct of gender. Previously, his work has addressed the relationship between the body, spirituality, and sexuality, - all topics which continue to be incorporated into his work. James earned an MA (2005) in Interdisciplinary Art at Columbia College Chicago and a BA (1997) in Art Education and Fine Art from Bethany College in Lindsborg, KS.



Curtain Call
digital photograph
23" x 23" x 1.5"
\$ 255

LAWRENCE HAMILTON

Wixom, MI

ARTIST STATEMENT:

My photography examines everyday reality from a slightly different perspective. Not content with simply taking photographs of beautiful things, I personally find photography more challenging and rewarding by transforming the ordinary or overlooked into unique, graphic and somewhat abstract compositions. My photographs strive to reduce each scene to its simplest form by eliminating distracting elements while providing a strong emphasis on light and shadow. For me, photography is a continual process of learning to view things in an entirely different and exciting way. Through my images I strive to introduce people to a new and unique way of viewing their everyday world – one that they may never have considered or noticed in the past.

ARTIST BIO:

The photography of Lawrence Hamilton examines everyday reality from a slightly different perspective. Not content with simply taking photographs of beautiful things, Lawrence personally finds photography more challenging and rewarding by transforming the ordinary or overlooked into unique, graphic and somewhat abstract compositions. Although basically self-taught, his over 40 year career in architecture provided a solid

foundation for achieving form, composition and balance within each image. His photographs strive to reduce each scene to its simplest form by eliminating distracting elements while providing a strong emphasis on the basic aspects of light and shadow. For Lawrence, photography is a continual process of learning to view the world around him in an entirely different and exciting way. Through his images he strives to introduce people to a new and unique way of viewing their everyday world – one that they may never have considered or noticed in the past.



Too Much Skin
pigmented archival inkjet print
11.5" x 14" x 1"
\$ 100

IZABELLA HERRERA

Marietta, GA

ARTIST STATEMENT:

The concepts on what a woman should wear, how she should act and how much skin she can show is not something new. Throughout history there have been restrictions put on women involving these things and even today there is still that similar pressure in our society. Within this series titled Too Much Skin I wanted to emphasize the minimal amount of skin actually being shown coupled with the abundance of fabric as a parallel for clothes, societal pressure and familial ideals. Focusing on the idea that showing these small parts of a woman's body can be oversexualized and eventually shamed into being told it's "too much skin". Using white fabric as a metaphor and bringing a softness to the image in order to play on that forced innocence and false ideals.

ARTIST BIO:

My name is Izabella Herrera and I am an Atlanta based artist. I was born on June 2nd, 1995 in Sunrise, Florida with deep roots to Barranquilla, Colombia. Having both parents from there led to a strong latin/hispanic background that was ingrained into our daily lives. I moved around many times growing up, including several places in Florida and even Canada. This allowed for a strong mix of cultures within my homelife but I still feel a deep connection to Colombia especially because of being able to visit over the years. I eventually settled in Atlanta to further improve my artwork. My artwork is constantly changing and my technique and my overall ability as an artist have continuously improved with time. Although I was not always sure if being an Artist was the correct path for myself, I know without a doubt now that it is my passion. Over the course of the last year my artwork has begun to take a deeper look at the narrative the human figure can give away with paintings on non traditional surfaces and photographs of the female body. Not completely putting

the faces of my subject in the piece is also intentional for all my artwork and allows the viewer to disconnect from the piece in order to look at it with a broader sense of the subject matter. I hope to continue to use my heritage as a unique tool and incorporate it into my artwork in the future.



The Veil Between Us
photograph on fine art archival paper
16" x 20" x 1"
\$ 200

KAREN HOCKLEY

Superior Twp, MI

ARTIST STATEMENT:

I use Photography as a means of self-expression. I make pictures for myself, to identify with hidden qualities of my character. To better understand my reality and to express my interpretation of the world around me. My goal is to make photographs that draw viewers into the now. A focus on detail keeps us in the present, it stops us from fretting on the future or regretting the past.

ARTIST BIO:

I was born and raised in a small Northern Ontario town who moved to the Ann Arbor area 18 years ago. I am a self-taught fine art photographer with a life-long passion for the arts. I think a photograph can represent an amazing moment that may never occur exactly the same way again. With each photo I try to capture one of the beautiful and unique moments in life that others might not notice.



Untitled 2
digital photograph/inkjet print
16" x 20" x 3"
\$ 250

KASSIE HYDE

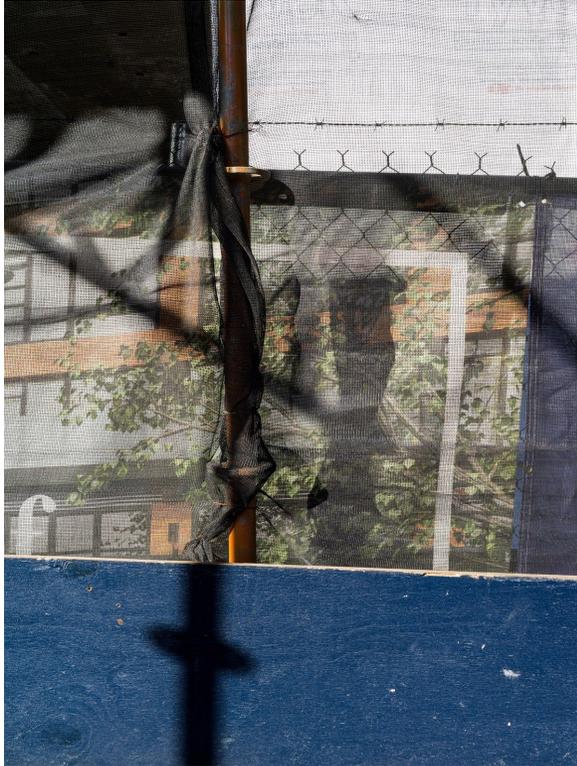
Grand Blanc, MI

ARTIST STATEMENT:

While exploring emotional storytelling through the art of creative self-portraiture, I seek to visually express the thoughts & feelings that I (and others) may struggle to articulate verbally. While doing this, I aim to find the beauty in the mundane while also highlighting the importance of recognizing and communicating our needs, fears and desires.

ARTIST BIO:

Hi! My name is Kassie Hyde and I have been a freelance portrait photographer for the last eight years. I received my BFA from the University Of Michigan - Flint in 2015 and that is where my exploration into creative self-portraiture began. While most of my work is still done in the client realm, I am learning to use the skills I have developed from photographing others into a way to express myself more artistically and define my personal style.



Untitled #195
archival pigment print
16.25" x 20.75" x 1"
\$ 2225

DEAN KESSMANN

Washington, DC

ARTIST STATEMENT:

The landscape has been a recurring subject in my work since I began working as an artist, so this work is a return to a familiar place. Recently, when talking to colleagues and students about ways to move one's artistic practice forward, I found myself reminiscing about missing the freedom that I felt as a young artist: the luxury of taking the time to time to wander with the sole purpose of being open to any and all situations that one might intentionally or inadvertently happen upon. Therefore, after spending many years exploring other ways of working and engaging with different types of content, I decided to move ahead by circling back to what propelled me to make photographs in the first place. The title of my most recent series and the overarching theme of this statement, Meandering with Purpose, is a contradiction of terms and the resulting work is a hodgepodge of imagery that may or may not ever coalesce into a singular and discrete project, which is fine with me. Freeing myself to work in this way has and will continue to result in side projects as well as opening up my thinking in ways that will push my work in new directions. Like most of my practice, making these images is a journey through the

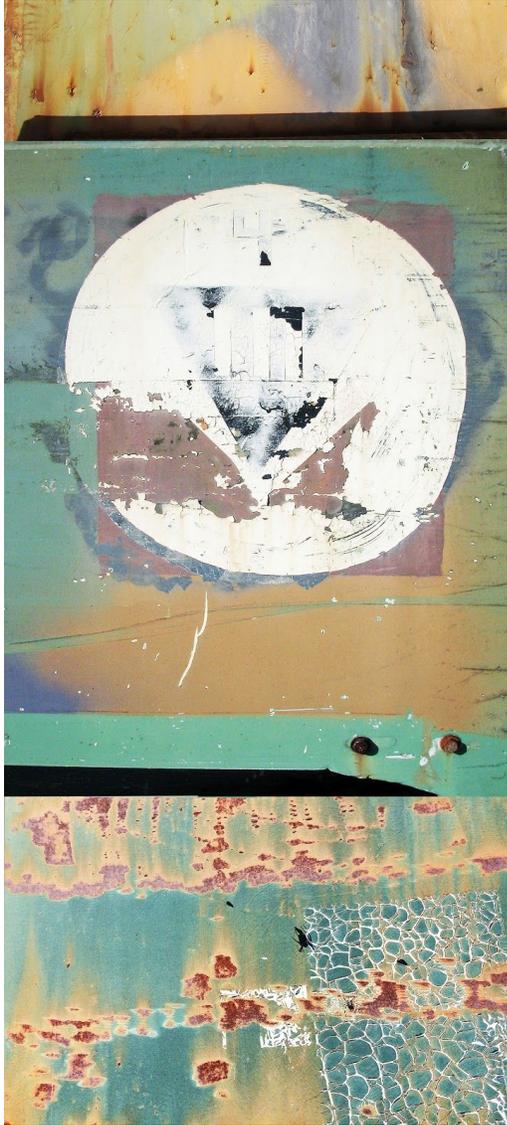
space that exists between photographs that function as objective records and those that are elusive and dissolve into nebulosity. While each image may fall at a specific point along the continuum between these two extremes, what remains consistent across all of them is their dependence upon the specificity of place. In this case, the place is Washington, DC. As I look back over my past projects, my hope is that by returning to an earlier approach to image making I will be able to strengthen a body of work that continues to question the boundaries of, and identifies new relationships between, representation and abstraction in photography.

ARTIST BIO:

Dean Kessmann has had one-person exhibitions at William Shearburn Gallery, St. Louis, MO, Furthermore, Washington, DC, Orlando Museum of Art, Orlando, FL, Conner Contemporary Art, Washington, DC, White Flag Projects, St. Louis, MO, and Regina Gouger Miller Gallery, Carnegie Mellon University, Pittsburgh, PA, School 33 Art Center, Baltimore, MD; his work has been shown in two and three-person exhibitions at Duet and Ellen Curlee Gallery, St. Louis, MO, School 33 Art Center, Baltimore, MD, and 1708 Gallery, Richmond, VA; and finally, he has been included in group exhibitions at a variety of other venues, including: Bowdoin College Museum of Art, Brunswick, ME, American University Museum, Washington, DC, Page Bond Gallery, Richmond, VA, MASS MoCA, North Adams, MA, Cerasoli Gallery, Los Angeles, CA, The Photographic Resource Center, Boston, MA, and Project Row Houses, Houston, TX, among others.

Kessmann's exhibitions have been reviewed in a variety of publications, including Art Papers, The Huffington Post, The Washington Post, The Boston Globe, St. Louis Post-Dispatch, Pittsburgh Tribune-Review, and ARTFORUM magazine. Work from his project, Art as Paper as Potential was reproduced in Contact Sheet, along with an essay by Tim Wride. A catalogue was produced for his exhibition, Architectural Intersections, at Conner Contemporary Art, which includes an essay by Karen Irvine. An exhibition catalogue was produced in conjunction with his exhibition, Plastic on Paper, at White Flag Projects; Kristen Hileman wrote the essay for this publication.

Many important institutions have collected Kessmann's work, such as the Hirshhorn Museum and Sculpture Garden, Baltimore Museum of Art, Walker Art Center, The Phillips Collection, Museum of Contemporary Photography, Bowdoin College Museum of Art, Orlando Museum of Art, Light Work, and Museum of Contemporary Religious Art, among others.



Moonweb
Photography
18" x 36" x 2"
\$ 675

PATRICIA LITTLEFIELD

New Paltz, NY

ARTIST STATEMENT:

Photography sort of found me . My husband models and writes about narrow gauge trains and is especially interested in the mining aspect. I took the photos and found that I was composing the photos as if they were paintings and spent a great deal of time on things that were old or textured or abstract. I used everything from a disposable camera to a hand held slr. But I found that the Iphone was my favorite. Since I started using it, I have

constantly been inspired by old buildings, rusted metal, textured walls, odd juxtaposition items, or just unusual settings.

I started using imaging programs to modify some of the images into other images and create something that never existed in the first place. Much of my current work is the work of a great deal of photo collaging with various software. The larger pieces consist of up to 3 smaller pieces. I like to print my own photos and am limited with the 13" epson wide format printer. So I have used the tool I have to find a way to create my images. They are printed either on enhanced Polar Matte archival or Blanco Matte Canvas rolls. The canvas rolls allow me to try alternative presentations or physical collage.

ARTIST BIO:

I hail from upstate South Carolina and grew up there in a small town. Then I studied music and art at Florida State University and graduated from the University of South Carolina with a BA in Art and attended graduate school at East Carolina University in North Carolina.

Photography actually started with helping my husband by taking photos of old trains and related items for articles. I found I enjoyed it immensely, loved the old abandoned and rusted and weathered places and found a particular beauty in them. Actually I can not stop photographing them.

I use imaging programs to modify some of the photos and combine them with photos to create something that never existed. The larger pieces can consist of a combination of up to three smaller pieces.



My Rose
digital & film photography composite
23" x 29"
\$ 600

JILL NICOLE LUTON

Wichita, KS

ARTIST STATEMENT:

Jill Nicole Luton is an artist living in Wichita, KS. Primarily working with digital and film photography, her work explores concepts that dive into mental health, trauma, and motherhood.



Full Tide
Photography
19" x 23" x 1"
\$ 400

PATRICIA MCCLEERY

Alden, MI

ARTIST STATEMENT:

I use the camera to capture a moment of time when light can tell us about the color, shape and texture of the world around us. Each image is created by leaving the camera shutter open long enough to incorporate delicate plays of light and highlight the ever changing environment we inhabit.

ARTIST BIO:

Michigan based photographer, Patricia McCleery, has been honing her skills in contemporary impressionist photography for several years. Originally working as a metalsmith, Patricia blended her photography skills with her extensive experience in design and small sculpture to create a marriage of her two passions.



Brett Putts on Wig
digital photography B&W
16" x 20"
\$ 130

CARLEY MILBERG

Springfield, MO

ARTIST STATEMENT:

When I was young, most of the authority figures in my life shamed me for qualities out of my control. They would paint me as someone who was too loud, opinionated, messy, selfish, and a brat. These are the words that I became obsessed with for most of my life and viewed them as my flaws, reasons why no one would want to be around me. These words haunted me for most of my life, and I am still learning to disassociate myself from them.

Even in today's world where we as a human race seem to be moving towards change and acceptance, we still struggle with labeling qualities in ourselves and others that make us different as a bad thing. This idea is what attracted me to photographing drag shows and the performers who participate in them. Anytime a performer goes up and performs on the stage, they take a chance of the viewers in the crowd forming negative opinions about them. Some, if not most, of these performers, have loved ones who have not supported their journey in this way. Instead of giving in to that narrative, or letting fear paralyze them, they get up in front of strangers and do what they love to do and show the world a version of who they are.

In the crowd, you will see a handful of different personas that come to watch the shows, and it forms a sense of a community. We all have flaws that have been looked at as undesirable, and there is this tiny moment during the show where they all connect and we

are all misfits coming together to see our faults as something normal and part of being a human.

When you view my work I hope you do not see these flashy outfits and exaggerated makeup as flaws, but you simply see beautiful humans truly expressing who they are in a loud way. May we all one day be so brave.

ARTIST BIO:

Missouri based photographer, Carley Milberg, has been actively producing documentary-style black and white photographs for eight years now. In her past, Milberg has focused on taking portraits of her close family and friends to create her series Women in my Life ranging from large format to digital photography. In her recent work, she is focusing on documenting the process of entertainers behind the scene, to on the stage with local drag queens in Springfield, Missouri.

Carley will be receiving her BFA/BSED and minor in art history from Missouri State University in December 2020. She plans on teaching art at the high school level but will be certified to teach K-12. Milberg is also a member of NAEA and MAEA. She will continue photographing alongside her teaching.



Condom Pennies
chromogenic print
18" x 22" x 0.7"
\$ 600

ASHLEY MILLER

Albuquerque, NM

ARTIST STATEMENT:

The still life series was photographed in a studio, captured on film, and printed in a color darkroom. Owing to their careful arrangements, the images take a stab at the unnerving sides of consumerism. The work picks and pulls at the embodied anxieties from insatiable capitalism, chewing over desire, bodies, and fetish objects.

ARTIST BIO:

Ashley Miller works with photography and installation. Born in Aleppo, Syria, she received a degree in liberal arts from Evergreen State College and is presently an instructor of photography at University of New Mexico while completing her graduate studies. Her work has been shown at Blue Sky Gallery in Portland, Oregon and at the Organ Vida Festival in Zagreb, Croatia. Miller currently resides in Albuquerque, New Mexico.



Diver 1
copper-toned gelatin silver print
16" x 16"
\$ 450



Diver 2
copper-toned gelatin silver print
16" x 16"
\$ 450

STEPHANIE PAINE

Lafayette, LA

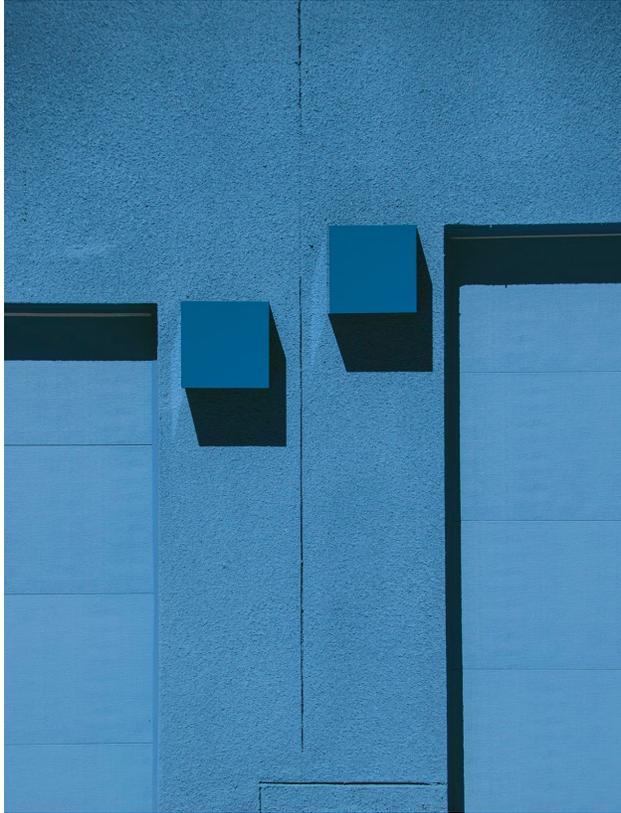
ARTIST STATEMENT:

Stemming from a traditional photographic approach, my work often involves the expanded field of photography including darkroom and experimental processes and hand-built

cameras. In the series titled, *Diver*, glimpses of the male figure have been printed as gelatin silver photographs and toned with copper. I considered copper's role in the transmission of energy and the connotation of the male figure depicted in hues of pink and red. Our society has summoned a major re-examination and reconstruction of gender roles in relationship to leadership and power. In *Diver*, I imagine we are in a gestation period of a new male: one that exposes and collapses the destructive nature of the hypermasculine that has been long withstanding.

ARTIST BIO:

Stephanie Paine is an artist living in southern Louisiana and is Assistant Professor of Photography at the University of Louisiana at Lafayette. She received an MFA degree in photography and related media from Purdue University. The following six years, she relocated to Istanbul and taught photography and video courses. She spent much of that time traveling throughout Europe and parts of the Middle East, and was an artist in residence at the Tsarino Foundation in Bulgaria, Arteles in Finland, and Listhus in Iceland. She regularly exhibits her work and has shown at the Center for Fine Art Photography in Colorado, the SoHo Photo and Amos Eno Galleries in New York; and the VAE in North Carolina. She was featured in Art Maze Magazine's Summer Issue 13 in 2019. Her practice mainly utilizes traditional darkroom processes, hand built cameras, and digital hybrid techniques.



Twinning

digital photograph on hahnemuhle fine art paper mounted to dibond with white float frame

20" x 26" x 2.5"

\$ 2000

GREG PIAZZA

Dallas, TX

ARTIST STATEMENT:

My work is inspired by the need to remove complication and evoke a sense of simplicity and calm. Reminded of my brother's passing, I focus on high contrast light and shadow subjects lacking human presence or features to examine life and death in the abstract. This snapshot interpretation of my world, leave mystery and intrigue just as I experienced in my attempt to process the moment.

ARTIST BIO:

Greg Piazza "@the_dallas_artist", born 1979 in Houma, Louisiana, is an award winning photographer and painter frequently featured in contemporary and fine art publications. A resident of Dallas, Texas since 2002, he began his artistic career in 2004 following the passing of his brother. Greg has won several national awards including The National: Best of Contemporary Photography 2018 and 2017 40 Under 40 list by the Amon Carter Museum's Curator, Maggie Adler. His exhibition history includes group and solo shows in

Dallas, Fort Worth, New York, Scottsdale, and most recently Fort Wayne Museum of Art and The Mattatuck Museum in 2018 - 2019. Greg's painting "Mesa Rise" and photograph "Sentenced" are now part of the permanent collections of the before mentioned museums.



Tawas Pt. State Park
digital photo montage, acrylic, colored pencil, pigment pen pastel
18" x 18"
\$ 300

MELINDA POPE

Okemos, MI

ARTIST STATEMENT:

I love creating new forms with my photos. I blend layered digital photos and other media to give the viewer a closer look at things we normally pass by. Texture is an important part of the process. Imagination is essential. I credit years of practicing photography with developing my "artist's eye".

ARTIST BIO:

After spending many years in the art community of Mid-Michigan Art Guild (MMAG), where she served as vice-president, Melinda Pope began combining photos and paint in her artwork. She has received many awards for her work in the local MMAG shows and was recently awarded another first prize for her mixed-media work. Her photos and mixed-media art have been displayed at Lansing Art Gallery, Holland Area Arts Council, Oliver Art Center, Schuler's Book Store, Gracie's Place in Williamston, and at various Lansing area galleries. One of her photos hangs as part of the permanent collection of the Owosso Cancer Center.



Baptism
pigment ink print
18" x 19.25" x 1"
\$ 400

LANCE PRESSL

Deerfield, IL

ARTIST STATEMENT:

I am a self-taught photographer specializing in fine art images. I view the world through the lens of a sculptor, blending my love of classical sculpture with contemporary forms and settings. Simplicity and the pureness of form are central to my artistic vision.

ARTIST BIO:

Lance Patrick is a self-taught photographer specializing in fine art images. He is influenced by the work of Victor Skrebneski, Herb Ritts, Helmut Newton and Edward Weston, among others. He often views the world through the lens of a sculptor, blending his love of classical sculpture with contemporary forms and settings. Simplicity and pureness of form are central to his artistic vision. His work has been honored and presented in juried exhibitions and international competitions.



Untitled no. 67
gelatin silver print
10" x 14" x 2"
\$ 1300



Untitled no. 88
gelatin silver print
10" x 14" x 2"
\$ 1300



JAMES REEDER

Brooklyn, NY

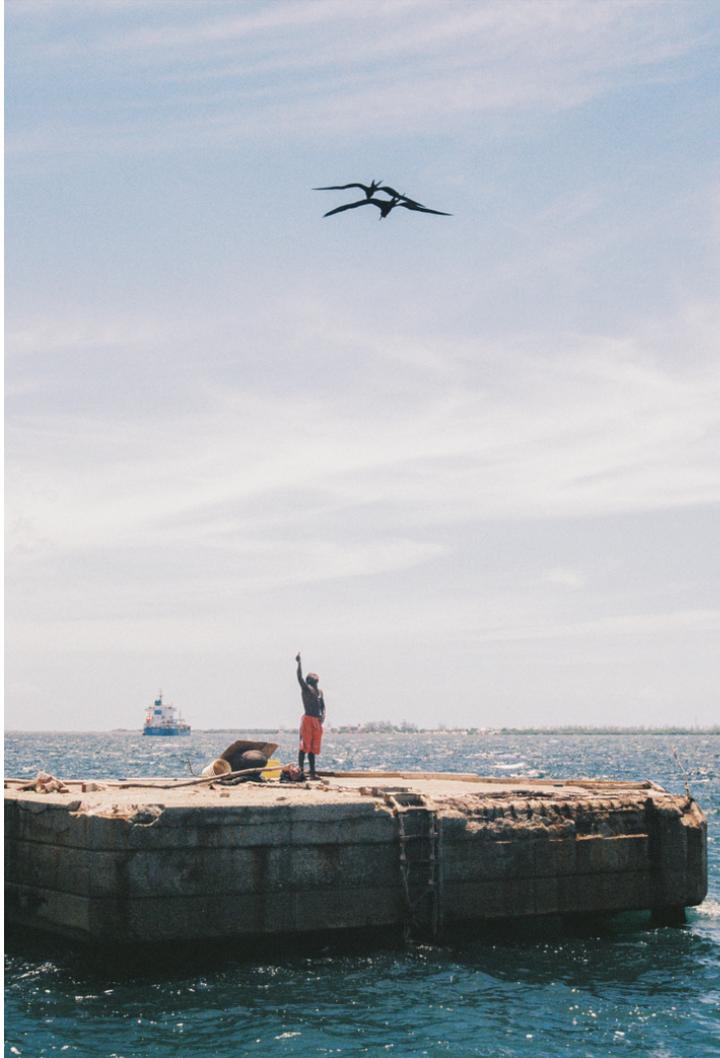
ARTIST STATEMENT:

I begin by taking photographs from magazines and books. I reassemble and rephotograph these found images as objects in a studio. Source material includes images of hands in

gestures of labor and images of artifacts from the do-it-yourself history of photography, science, and technology popular in printed media in the last century through today. These images reference a ritual of the analogue at the point when labor and leisure begin to merge. I locate analog source material using keyword searches within digital networks, the studio acting as mediator between analog and digital. The paradoxical relationship between substitute and original is also at play, reinforced by built stands and other methods of display. The images are decontextualized in this staged studio setting and become open-ended, intersecting and looping back into the constant rush of visual information. My photographs construct a disjointed and disorienting mashup based around the acts of seeing and doing, around gaze, gesture, and the photograph.

ARTIST BIO:

Originally from Grand Ledge, MI, James Reeder lives and works in Brooklyn. He earned a degree from Pacific Union College in CA. He has been included in dozens of exhibitions in New York and beyond. Recent exhibitions include Sous Les Etoiles Gallery, New York; Space 22 Gallery, Seoul; Gallery Kayafas, Boston; Storefront Ten Eyck, Brooklyn; 3331 Arts Chiyoda, Tokyo; Galerie Binome, Paris; and Mixed Greens, New York. Solo exhibitions include Lesley Heller Workspace, New York; A.M. Richard Fine Art, Brooklyn; and ATA Window Gallery, San Francisco. Recent publications include *Some Recent Findings*, 2019, Detroit Center for Contemporary Photography. Reeder was director and curator at Silver Projects photography space in Brooklyn, 2013-16.



His Freedom
35mm film pigment print on paper
24" x 36"
\$ 800

ACKEEM SALMON

Detroit, MI

ARTIST STATEMENT:

Ackeem explores concepts of cultural history and philosophy in how they affect people's identities and individualities. This work is in reflection of his larger portfolio which explores the post-colonial reality of the black body. Born in Kingston, Jamaica, and recently immigrated to Detroit, MI, at the age of 16, Ackeem often questions his insecurities as a child and adolescent years. From his masculinity, sexuality, physical appearance, and beauty-- his works are a response to these internal conflicts. He aims to find hope in his own identity coming from the Caribbean, and hope for others of the African Diaspora.



Color Blind
pigment inkjet print
20" x 24" x 2"
\$ 500

MARK SAWRIE

Muncie, IN

ARTIST STATEMENT:

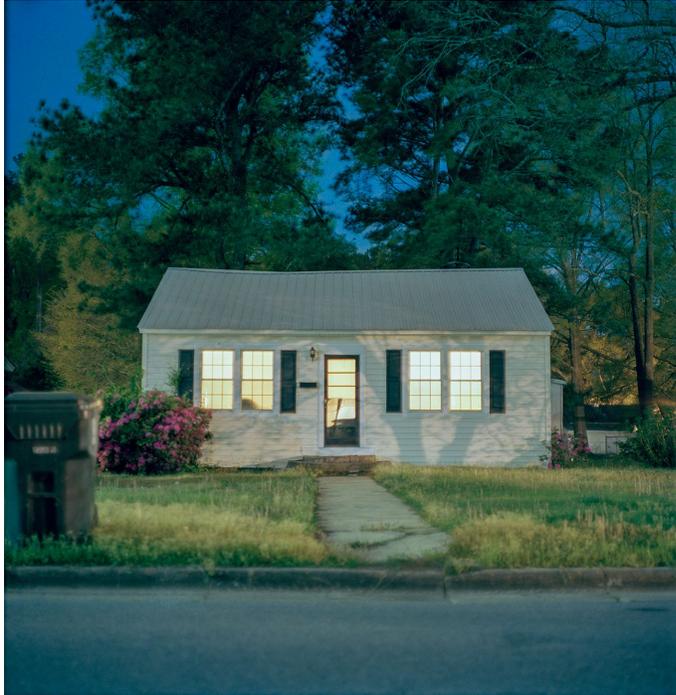
Places of Worship

I'm moved by the present; the everyday beauty that oddly attracts me; the fleeting confluence of light, place and subject that must be appreciated right now; the synchronicity of elements that disappear in seconds, minutes or hours. I cannot get enough of looking at things unexpected. It verges on torture in that I literally want to abandon every task or responsibility expected of me, and instead worship the visuals my life has provided me through happenstance or destiny. I probably shouldn't drive.

Comfortably stalked by beauty, I'm receptive to the constant and random stream of stimuli, experiences and circumstances that seem to question or solve just about everything. Any aesthetic epiphany I encounter is rarely intentionally sought after. Instead, it lies in wait for me to arrive, become aware and stop. Pretentiously, my images are beyond words when it comes to complete explanation.

It's about being there as completely as possible.

I'm a flaneur.



Leave A Lantern On, An Obligation To Do One's Best

archival inkjet print

24" x 24"

\$ 700

DANA SMESSAERT

Greenville, NC

ARTIST STATEMENT:

An Obligation to do One's Best is an exploration of myth and reality at home in a small southern town. The artist explores her displacement in the American South by confronting and acknowledging the violence of being a white woman in the South. These houses are monuments of confrontation, a reminder of the parallel of being a neighbor but also an outsider. Living in the space of the veil; as W.E.B. Debois so eloquently puts it in his search of understanding the racial prejudices of the Jim Crow era. It is the threat of the artist's gaze that labels her as confrontational in racial divide in this southern town. In these liminal landscapes, the viewer/spectator becomes a collaborator in the mythos of racism in the Southern narrative. The denial of not only it's racist past but also the Civil Rights protests. The static images perpetuate romanticism and storytelling, while the occupants might well be complicit in the systemic racism or the victims of 400 years of injustice. Calling into question who narrated these stories, whose history are we referencing, where does the root of our implications begin? Is it problematic that these houses cannot merely be houses? The American South, the house, the name, and the family's history are complex and seemingly transparent to those on the outside. However, the stories of those who live here still exist in the space between myth and reality.

ARTIST BIO:

Dana Smessaert is a seer of the liminal. Through family structures and conflicting values growing up in post-industrial South Bend, Indiana, she understood from a very early age the inconsistencies in what is said and what is. She graduated from the Herron School of Art and Design of Indiana-Purdue University of Indianapolis with a BFA in Integrated Studio Practice and minors in Art History and Anthropology. There are many aspects to Dana's practice, her experiences with her co-workers and friends are, above all, a driving force to illustrate the inconsistencies of the world around them. Pursuing her MFA degree at East Carolina University of Greenville, North Carolina, she explores these cultural and academic structures that dictate the stories of others.



Empire Beach After The Storm

photo encaustic

8" x 8" x .25"

\$ 350

KATHY TAYLOR BROWN

Milford, MI

ARTIST STATEMENT:

Kathy creates art while exploring many mediums, currently combining photography with the ancient art of encaustic wax. The combination are natural companions. The process enhances my photography, creating a more personal and expressive narrative.

ARTIST BIO:

Kathy Taylor Brown is a Detroit native and former Art Educator. In her work, she strives to express her love of adventure, family, and travel.



City God
photography, glass, concrete, vintage automotive parts
26.5" x 26.5" x 4.5"
\$ 3250

NANCY UNGER

Birmingham, MI

ARTIST STATEMENT:

As a photographic artist, I tend to gravitate towards overlooked and unadmired objects and visuals, always seeking meditative moments of peace, quiet and calmness. Recently, I have pushed my presentation and explored all types of building materials that are used in the foundation of our everyday lives. Coupling that with found and mundane objects and materials (such as dryer lint) with transferred images onto glass, my intention is to explore societal expectations and established norms in life based on and limited by gender. By making the work dimensional, I force the viewer to physically move around each piece of art, contemplating the moment and allowing for a slightly different perspective based on their own life experiences.

ARTIST BIO:

Moving to NYC after receiving a BFA in photography from University of Delaware, Nancy Unger explored many creative paths including independent film, working on award-winning productions and participating in several photographic group exhibitions through the NYC

Women Photographers Association. The sequential nature of motion pictures dictated Unger's photographic work as it explored multiple images and dimension. Her work was featured at the Philadelphia's Buyer's Market of American Craft and has been commissioned for commercial and residential collections including the corporate headquarters of Alliance Bernstein NYC. A move to Detroit, Michigan continued to push the work in new directions, securing commissioned work from the MGM Grand Casino, the corporate collection of the Mars Advertising Agency as well as many residential clients. Some recent exhibitions include a solo exhibition at Studio D Birmingham to benefit Gleaners Food Bank, Hatch 13 Hamtramck Detroit, Higher Art Traverse City and currently, "In the Beginning" at DCDT Gallery Detroit.



Kristina
Photograph
8" x 10" x .008"
NFS

KIRSTI WALL

Houghton, MI

ARTIST STATEMENT:

Scars fascinate me. There is a lot that someone can discover about a person through their scars. My fascination with scars stemmed from my own. A part of my identity lies in my scars, experiences much deeper and intricate than what is observable on the surface. The stories behind my scars have led me to develop a curiosity towards the scars I see on other people. What are their experiences? What are their stories? This photo is a part of a larger project, titled "Still," where I used photography to visually interpret the process of trauma, using my camera to reveal the stories of people around me.

The scar in this photograph is from a cesarean section. The story behind the scar is of a woman who went through a complicated first pregnancy, almost losing her baby in the process. I wanted to take the viewer back to that delivery with the visual of the scar, to open a window into the reality of what women have to go through with childbearing, to acknowledge what my model went through... but I also wanted the baby in the photo to represent the connection between a mother and her child, to show the "why" of what a

mother will endure for her child. I wanted to show the relationship between the baby and the scar, the relationship between sacrifice and life.

This is a black and white photo because it is my general preference to photograph in just black and white. I believe that photographing in black and white gets rid of any potential material distractions and captures the true essence of the photo. As Ted Grant once said, "When you photograph people in color, you photograph their clothes. When you photograph people in black and white, you photograph their souls."

When I am photographing, I am not thinking from a technical standpoint, I am more focused on capturing a moment based on an idea. After I figure out the camera settings for the situation and give my model a general direction of my idea, I just start shooting. Eventually, I get into this trance-like state where I am just observing and pressing the shutter. Behind this photo, my model is actually playing with her baby and bouncing her baby around in her arms; this photo did not happen with a still, posed model. Through my continual shutter releases as she was playing, I was able to capture this shot—better than anything I could have posed and more powerful than my original idea.

Mothers who have had cesarean sections will recognize the scar and connect with the photo because of the visual shared experience with the model. I want people both inside and outside of that experience to look beyond the scar, beyond the obvious, and wonder about the imperceptible. I want people to view scars with the same fascination and curiosity that I do.

ARTIST BIO:

Kirsti Wall is a technical writer, graphic designer and photographer based in Houghton, Michigan. Wall has taken a couple of photography classes but is mainly self taught. Wall does not have a particular genre of photography that she strictly adheres herself to, but instead, uses the camera as a way to experience the world around her, applying whatever style best fits the situation. Her influences range from Diane Arbus to Annie Leibovitz to contemporary photographers on social media.

Wall's work has been exhibited at the Kerredge Gallery in Hancock, Michigan. She is an honors alumna of Michigan Technological University.



Solace XIX (from Seeking Solace)
pigment ink print with resin
18" x 26" x 3"
\$ 2000

REBECCA ZEISS

Midland, MI

ARTIST STATEMENT:

Often an artifact will remind us of an event, a person, a time. Some of those artifact items become precious to us and become containers for memories. These objects and their people are the stories I seek to photograph and recreate visual representations of the shared experience. I use a combination of cameras for the original. When possible the image is taken with my 5x7 View Camera and created as a Wet Plate Collodion image using a Henry Holmes and Booth antique daguerrotype petzval lens. When this is not possible I still use a petzval lens with my digital camera. Whichever the version I often additionally layer multiple versions of the images together.

I photograph the participants anonymously as a torso with their object, particularly their hands. So far, the project has been all women but I am open to anyone who wishes to

participate. I invite them to share or not share their story. All participants understand that the art images that are created from their session will become part of the collective collection Seeking Solace.

ARTIST BIO:

Rebecca Zeiss works with her eclectic photographic images often using antiquarian processes to create ethereal and enigmatic imagery which she exhibits internationally. Originally a painting and drawing major, she received her BFA from University of Michigan School of Art then shifted the focus of her work to photography with her MFA from Central Michigan University. Rebecca teaches printmaking and photography at the University of Michigan-Flint.