

# | DAVIS | ORTON | GALLERY |

## 2<sup>nd</sup> Annual Group Show - Exhibiting Artists

Alysia Macaulay	Kevin Bond
Amy Shapiro	Lee Kilpatrick
Andrea Rosenthal	Leif Garbisch
Bill Clark	Lori Pond
Bill Gore	Lynette Miller
Calli McCaw	Marie Triller
Caroline Hudson-Naef	Meg Birnbaum
Chris Heintze	Melissa Lynn
C.J.Pressma	Michelle Rogers Pritzl
Diana Nicholette Jeon	Nicholas Fedak II
Diane Fenster	Patricia Sandler
Dimo Dimov	Philip Augustin
Ellen Feldman	Rana Young
Emily Corbato	Rebecca Moseman
EmilySheffer	Robert Moran
Emma Powell_Kirsten Hoving	Robert Dash
Emma Considine	Sandra Chen Weinstein
Felice Simon	Sarah Sterling
Flynn Larsen	Sheri Lynn Behr
Iaritz Menjivar	Susan Lapidés
Jan Cook	Susan Lynn Smith
Janet Holmes	Susan Swihart
J. Fredric May	Tamsin Green
Karen Klindedinst	Wayne Palmer
Kay Canavino	Yelena Zhavoronkova

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2<sup>nd</sup> Annual Juried Show

Juror's Statement

Paula Tognarelli

Executive Director and Curator, Griffin Museum of Photography. Winchester MA

Assembling a body of artists' work is an honor and for some it is a way of life. I am deeply grateful to Karen and Mark for their trust and for the opportunity to jury this year.

The Davis Orton Gallery gave me one rule to follow. Choose 40 to 50 images, the maximum number they felt their gallery could exhibit in a meaningful way. It was up to me if I wished to select more than one image per artist. I chose to select one per artist. The jurying process was anonymous. While I recognized a handful of images, I was not sure of the authorship of most. My choices were based completely on the imagery alone in tandem with their narrative journey.

My first attempt at the perfect story included 173 images. The editor in me surfaced and brutally cut 123 images with a focus on "picturetelling." It was a heartbreaking experience but necessary to do the job I was asked to do.

Thank you to all who submitted and shared your photography with me. What a pleasure it is to experience new work and reconnect with familiar imagery. It was exciting to see through the artists' eyes what is on their minds and then to find threads that connect us.

I look forward to seeing the exhibit that we shaped together, on the gallery walls.



Alysia Macaulay

*Fringe*  
from: *The Elegance*  
*Alzheimer's Cannot*  
*Steal*

22 1/2" x 15 1/2"  
framed  
edition of 10  
archival digital print  
\$1,000 framed  
\$750 print

#### Artist Statement

2013 – Present As my mother lives out her final years ambling down Alzheimer's long, slow, circuitous path, it is the beauty she created in the interiors her homes that I have turned to as a means of paying homage to her carefully curated and inspired life.

The duality of interiors, my mother's and those of her homes, bare a stark contrast. While her physiological interior deteriorates in cruel and unexpected ways, the refinement and sophistication she so expertly crafted around her remains stately and stoic, as if to shield her from the harsh reality bearing down that she cannot escape.

No corner, vignette, or edging went without thoughtful consideration. These images depict a strong, intelligent, complex, rigid albeit, warm, open and fascinating environment. These images capture her essence. As her interior crumbles and fades, that which surrounds her now serves as the museum of her life.

#### Bio

Alysia Macaulay is a fine art photographer born and raised in Boston, Massachusetts. Inspired by the power and beauty of an image, her photographs depict the subtle, poignant moments that occur within her family life, particularly in times of great challenge. Her work has appeared in numerous group shows, as well as solo shows at Umbrella Arts Gallery in New York City and The Griffin Museum of Photography in Boston.

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Amy Shapiro  
*"Billy and Tex"*  
from: *Welcome to New  
York 1985-2005*

16 x 20  
Edition of 10  
C-Print  
\$600  
Other print sizes are  
available on request.

## Artist Statement

In the project *Welcome to New York 1985 – 2005* Amy Shapiro documents performance art, interactive art installations and street culture in the Lower East Side, East Village, Williamsburg and Meat Packing District in New York City during the controversial process of gentrification. The series defines a particular chapter in the story of an ever-changing city. It was not all fun and games, being in dangerous neighborhoods walking around wearing body paint, transporting large amounts of stuff for a one-time gig and spending every last dime I had to do it. Now I feel fortunate that I had the opportunity be there. The project portrays the spirit, the artists, the neighborhoods and the unique time period in which they worked.

## Bio

Amy Shapiro creates works of art outside the mainstream. In *Welcome to New York 1985 - 2005*, Shapiro documents performance art, interactive art installations and street culture in the Lower East Side, East Village, Williamsburg and Meat Packing District in New York during the controversial process of gentrification. The series of photographs defines a particular chapter in the story of an ever-changing city. In 2016 Shapiro has shown her work in the Curated Fridge, the Davis Orton Gallery Portfolio Showcase, Superchief Gallery, and the Head On Photo Festival. She has received art honorarium grants from the Burning Man organization in 2005, 2006, 2008 and 2009. She has a BFA from the School of Visual Arts and is co-owner of Luxlab.

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**Andrea Rosenthal**

*“Wistful”*

*from: Stations of the Scale*

12”w x 18”h

Edition size – open

archival pigment print

\$275

## Artist Statement

“Stations of the Scale” is a photographic examination of eating disorders that uses my own narrative in a way that turns the specific into the universal. The work here shows my use of art’s depiction of emotional truths.

For example, “Wistful,” based on Degas’ statues of dancers,” was created to show how I was dissatisfied with my own body and envious of someone else’s, even

knowing that dancer-thinness was unattainable.

In this ongoing project, I question the concept of identity as a tension between physical needs and the artificial construct of thinness. I hope my work helps viewers examine their own responses to the cultural and familial norms that have led to the commercialization and exploitation of women’s bodies in our media-driven culture.

## Bio

Andrea Rosenthal’s photographs have been exhibited in solo and featured shows at the Davis Orton Gallery; Griffin Museum of Photography (reviewed/ illustrated in Boston Globe); Newbury College Gallery; Brookline Arts Center (Brookline, MA); Gallery of Village Arts (Bellingham, WA); and Calumet Photographic (Cambridge, MA). Her work has appeared in numerous juried exhibitions.

Her book “Stations of the Scale: A Photographic Memoir About Food and Suffering” (Lulu) was published in 2010. Rosenthal conceived of and curated “Women 360,” an exhibition that featured the work of eight artists in a range of media at the South Shore Art Association.

Rosenthal is a Visiting Research Associate at the Women’s Studies Research Center of Brandeis University.



**Bill Clark**

*Subterranean Postcards #2*

*From: Subterranean Postcards*

16"x20"

Edition Open

Archival Inkjet Print

\$225. – Matted, unframed

**Artist Statement**

With a concentration on the interpretive power of the abstract, I work to tease the inner imagination of the viewer with my photography. The results are mysterious and poetic landscapes that reveal subtle rhythms and intricate patterns in the final image.

Also a professional calligrapher, my passion for hand lettering has a dramatic influence in many of the

images. Photographs are highlighted with flourishes and fine lines appearing as if inked with light while creating mesmerizing detail.

Each photograph takes on a different personality, reflecting my technique, inspiration, and creative spirit at the time. During the split second that the shutter is open, well-rehearsed gestures are called upon that guide how the image will be recorded. This intensity of defined movements carried out within a compressed time period, influence both my creative focus and the emotional impact of the final photograph.

**Bio**

After a career of collaborating with professional designers, Bill Clark has turned his attention to expressing his creative efforts using his life-long love of photographic imagery.

Clark's photographic technique displays the traditional tools of light, color, and composition, however the artist also uses the passage of time, which becomes a powerful influence in creating the haunting abstract images. The results are mysterious and poetic landscapes that possess the gentle whisper of delicate detail and the bold eruption of energy and color.



**Bill Gore**

*"Woman with Birds"*  
from: *Along the Ancient Highway*

11.5 x 17 inches.

Edition of 20

\$900, framed: \$1,100

Available 14 x 21,  
edition of 20, \$1,200

Pigment print

All materials archival

Artist Statement

Walking the streets of aging urban spaces I see at times an almost surreal 21<sup>st</sup> century landscape with inhabitants searching for their own present in the remains of someone else's past. The historic grandeur has long since faded and the mills and factories are mostly vacant. The wealthy and the wealth have departed leaving behind a smaller and more diverse new American generation with an inheritance of empty buildings, broken windows, and great works of architecture admired by preservationists but costly to maintain.

These images reach out to individuals just there in the landscape and explore identity and connections together with a distinct loneliness and protected unknowability.

#### Bio

Bill Gore grew up in Louisiana and seemed always to have a special connection to the natural sciences, the environment, and photography. He studied chemistry in college, received a Ph.D. from Syracuse University, and from there went on to work as a researcher in pharmaceuticals, chemicals, and imaging science.

For a time he led a research laboratory at Polaroid and contributed to the development of new photographic media. His photographs have received recognition in numerous juried exhibitions. He published his first book, "Side Roads" in 2013. A second book, "SWIPE", was published in 2015 and was accepted to the juried self-published photography book exhibition PHOTOBOK 2015 at the Griffin Museum of Photography

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## Calli McCaw

*Untitled From: Imagine That*

16.0 inches x 17.8 inches  
edition of 15. This print is an  
AP (artist proof)  
Archival Inkjet Print  
\$850 unframed  
\$1,050 framed

### Artist Statement

“Imagine That” portrays great art through the eyes of youth – its innocence metaphor for beauty, aesthetics and humanism. Rebelling against the notion contemporary art must disdain aesthetics, the series underscores beauty. Although concept is essential for art to temporarily

resonate, beauty’s ability to stimulate the senses empowers art to touch the soul, connect with our humanity and, even if the concept is disturbing, engage the intellect.

“Imagine That” also highlights how identity and culture can be shaped by our ability to relate to the past via art’s canon. Are we mere observers isolated from history’s forewarnings or do we enrich our future by imagining crossing the picture plane into the artist’s world, engaging in a timeless conversation with the ages?

### Bio

Calli McCaw holds degrees from Christie’s (MA Modern Art); St. John’s (MBA) and Georgetown (BS Business) Universities. Studied photography at NYC’s ICP; art history at Columbia University (Classical Greek and Roman, Chinese, Japanese, Mesoamerican, Modernism). Shows and events include: 2016: Darkroom Gallery, Black Box Gallery, A Smith Gallery, The Center for Fine Art Photography, Berlin Foto Biennale; 2015: Julia Margaret Cameron Awards, Athens Photo Festival Shortlist, Connecticut Academy of Fine Arts, PhotoPlace Gallery; 2014: Review Santa Fe 100, Mt. Rokko (Japan) International Photo Festival, Griffin Museum, Kahilu Theater, PhotoPlace Gallery; 2013: PhotoPlace Gallery; 2012: Critical Mass Finalist; 2011: FotoDC, ICP, Solera. Listed in Photo-Eye and LensCulture. Publications: Rangefinder, numerous exhibition catalogs, 7th Edition of the Julia Margaret Cameron Award for Women Photographers Book.



Caroline Hudson-Naef  
*Satellites*

14x18

1/15

Pigmented Inkjet Print

\$350

#### Artist Statement

My pictures are intuitive. Something about the scene pulls me like gravity, and often I have no idea what the pictures mean until much later. Even then they are a feeling, a vague inkling. My pictures in sum reference metaphorically the intersection of our culture and our environment - built and otherwise. The control we demand over our spaces is not a modern phenomenon. We design our spaces to satisfy ancient ideals like shelter, connection with others, and a spiritual communication with nature, even if these intentions go awry.

#### Bio

Originally from Jackson, Mississippi, Caroline received her BFA in Photography from Arizona State University in 2015. She currently is the Photographic Arts Lab Manager at Art Intersection and continues to show her work in exhibitions and online publications. By using a large format camera to create stark, mysterious images, Caroline explores our relationship to the environment and each other.



**Chris Heintze**

*Trichrome no. 1*

12"x12"

Edition: 1/5

Archival Pigment Print

Price: \$150

Other Print Sizes: 10"x10"

\$100, 8"x8" \$75

**Artist Statement:**

Today photography is ruled by digital cameras and the ease of which images are shared. I prefer to work in more traditional means, including alternative processes.

My most recent work utilizes the process of trichrome photography. Trichrome photography is a photographic process pioneered in the 19<sup>th</sup> century and revitalized with the advent of 21<sup>st</sup> century technology. Employing panchromatic film and primary filters, when aligned correctly produce a color image, but when askew the multiple layers create a surreal image, featuring overlapping images and colors.

These images cannot be created with a digital camera, which makes them increasingly more infrequent in contemporary photography.

**Biography:**

Chris Heintze is a German born, American fine art photographer working in black and white analog & alternative and special processes. He began his photography career two years ago while senior at Montclair State University, but his love for creating art began long before then. Chris's current work involves experimenting with various photographic processes and chemistry to create unique pieces of photography. His work is inspired by the world around him and the question of what is and is not considered art and strives to make photographs that continue to fuel the discussion.



C J Pressma

*Watch Dogs*  
From: *Evidence & Inhabitants*

16x20  
edition: open  
Archival inkjet print on  
Vibrance Metallic paper

\$375

#### Artist Statement

I call these images *Evidence* and *Inhabitants*. They are the evidence of places and people I have never been able to fully remember, but manifest themselves in the photographs I make.

I usually capture these pictures in abandoned places and of *Inhabitants* who might have or may still be living there. I search for the *Evidence* of humans where no humans currently reside. I am like an archaeologist sifting through a once inhabited location trying to imagine/portray what these people and places were like.

#### Bio

C.J. Pressma is a graduate of Antioch College and holds an M.F.A. in Photography from Indiana University. He studied as a special graduate student with Minor White at the Massachusetts Institute of Technology and with Henry Holmes Smith at Indiana University.

In 1970 he founded the Center for Photographic Studies – an alternative school of creative photography. In 1978 he was awarded a National Endowment Fellowship in Photography. In 1984, his seven part series *Witness to the Holocaust*, was released in the U.S. and Canada where it remains in distribution today. In December, 2001 Pressma was awarded an AI Smith Fellowship by the Kentucky Arts Council. Also In 2001 Pressma was selected as one of 84 artists worldwide for the landmark exhibition *Digital Printmaking Now* at the Brooklyn Museum of Art.



## Diana Nicholette Jeon

*Socially Speaking: Hat\**

2016  
20"h x 16"w  
Edition of 10; #2/10  
Pigment Print  
Price (framed) \$900

### Artist Statement:

Social media allows us to connect to friends from the past and to make new ones who have common interests. We revel in the opportunities it offers to share our lives. However, it brings a share of heartburn as well. Hot on the heels of a rejection, we learn friends have had success at the same endeavor. We want to celebrate for them, but

we are in the midst of a bout of self-doubt, self-flagellation, self-pity. Social media sometimes exacerbates these wounds, as we may learn of our failure only by seeing a friend's celebration. This work addresses those warring emotions within our human nature.

### Bio

Diana Nicholette Jeon is an award-winning artist from Honolulu; she was awarded her MFA in Imaging and Digital Art from UMBC in 2006. Jeon's work has been included in 4 solo and 130 group exhibitions; venues include the Honolulu Museum, the Museum of Contemporary Art at Rovereto; San Diego City College; MK2 Biblioteque (Paris); Tethys Gallery(Florence) and PH21 Gallery (Budapest.) Awards include 3 Recognition Purchase Awards from the Hawaii State Foundation 1st Place at the 38th Exhibition to Excellence, Jeon's art has been featured in a wide array of publications, including the Huffington Post, Lens Culture, In the In-Between, PhotoPhore, Corriere della Sera, L'arena and the Honolulu Star Advertiser. Her works are in numerous public and private collections

\* This image, *Socially Speaking: Hat*, was just awarded a \$500 for First Place at the 38th Annual Honolulu Japanese Chamber of Commerce's Commitment to Excellence as well as a Recognition Purchase Award from the State of Hawaii.



## Diane Fenster

*Firefly*

From: *Midnight Mysteries*

11x14

edition: 5 plus AP

Archival pigment print

\$575

### Artist Statement

I have longed for the love of a midnight mystery. An unobtainable object of desire who weaves a web of fireflies. He whispers promises that fill me with enchantment, danger and the obliteration of the ordinary. Passions based on anticipation and self-illusion, vessels to fill with my emptiness

and boredom. For this series, my husband assumes the role of men I have longed for and never obtained.

### Bio

Diane Fenster's images first received notice during the era of early experimentations with digital imaging. Currently she is exploring a hybrid process of alternative process, toy camera and digital methods. She views herself as an alchemist, using photographic tools to delve into fundamental human issues.

Her work has appeared in numerous photographic publications, has been internationally exhibited and is part of museum, corporate and private collections. She was a finalist in the 7th and 8th Julia Margaret Cameron Awards, included in Look15, the Liverpool Photographic Festival and was selected to exhibit at the 4th Biennale of Fine Art Photography in Berlin later this year.



Dimo Dimov

*My Grandma*  
From: *This is my way*

16 x 20"  
Edition 1/ 6  
Pigment Print  
\$300

#### Artist Statement

One early morning in the summer of 1996 my mom left us while we

were sleeping. She took away all her belongings and our family albums as if she wanted to rob us not only of our future with her but also of our past. Mom dropped a note to me saying she hadn't been able to go on like that and she would call soon. I was very angry at mom. Because she left; because she didn't call, because she took away our common memories. I'm not angry anymore. I just take pictures of people I meet, of light I see, of darkness I sense, of doubt I feel, of silence I here. Because this is my way.

#### Bio

Dimo Dimov is a visual story teller graduated from a one-year photography programme at NATFA, Sofia. Dimo's way to photography has been neither short nor easy. Due to family circumstances he was forced to drop out of school and start working to support himself and his family. The strive for knowledge made him subscribe for vocational education and later get a bachelor degree in economics followed by two masters: in history and psychology. At present Dimo is a PhD candidate. The variety of studies and experiences contribute to his uncommon visual approach towards life themes.

Dimo has participated in a number of group exhibitions and his photos were in the final selection of 9th International Photographic Salon, Varna 2016.



Ellen Feldman

*Jazz Music II*  
From: *The Divided*  
*Frame*

Size of the print: 14x11"  
Framed: 16x20"  
Edition: open edition  
Digital C print  
\$400

Other print size  
available: 16x20"  
Edition of 7  
\$550

#### Artist Statement

A long-time street photographer, for years I have been drawn to capturing people walking and resting in city streets, often surrounded by graffiti, in an environment of bold color and line. More recently, I've been looking for multiple subjects within the same frame, separated from each other by formal means. The photograph, "Jazz Music II," is in this series, called *The Divided Frame*. This series reflects my background in film studies—in the primacy of physical gesture, of contrasts of scale or direction within the frame, and of strong color; and with a suggestion of narrative.

#### Bio

Ellen Feldman is a fine arts photographer whose work reflects her background in film studies—in the primacy of physical gesture and frozen motion, of movement cut by the frame, of bold color, and of incipient narrative.

Her photographs are currently in the Boston Drawing Project, Carroll and Sons Gallery, Boston, MA, and have appeared in solo exhibits at the French Cultural Center, Boston, MA, the Griffin Museum of Photography, Winchester, MA (satellite galleries), and the Davis Orton Gallery, Hudson, NY.

She has self-published two books of street photography, including "Les Mystères de Paris / Paris Mysteries," and a photo/comic book, "The Dancer as the Invisible Girl."

Feldman holds a Ph.D. in Cinema Studies from New York University



Emily Corbató  
*Anamorphosis No. 1*  
From: *Anamorphosis*

16" x 20" framed  
Open Edition  
silver gelatin print  
\$400 framed  
Option: 11" x 14"  
framed - \$300

#### Artist Statement

Anamorphosis: A distorted or monstrous projection or representation of an image on a plane or curved surface, which, when viewed from a certain point, or as reflected from a curved mirror appears regular and in proportion (Webster's 1913 Dictionary). The photographs in this series dramatically distort in ways that challenge our perception. They recall the optical warping of reality found in Lewis Carroll's, "*Through the Looking-Glass*".

#### Bio

Emily Corbató has exhibited throughout the United States. Her work is in the collections of MIT, Computer History (CA) and Fitchburg Art Museums, Yivo Archives (NY), Merrimack College, Brandeis and Boston University. Cambridge Historical Commission recently archived her Cambridge photographs (four portfolios, 80 pages in all). Her work is in private collections throughout the country. She is represented in Davis Orton Editions and has been an Artist/Scholar at Brandeis Women's Studies Research Center since 2001. She holds a BMusic (Syracuse University) and MMusic in Performance (New England Conservatory) and performed extensively as a pianist before photography captured her heart and took her artistic spirit in a new direction.

Twenty years ago, quite unexpectedly, I was inescapably drawn into the powerful world of photography. Images interrupted and preoccupied my thoughts, demanding exploration. This was the beginning of a wondrous visual journey - one that would explore the gesture, the moment, the light and shadow, the thought, the memory. My images are my silent voice.

Emily Sheffer



*Mural*  
From: *The Old World*

18" x 15"  
Archival Inkjet Print

\$500

Artist Statement

I make photographs in an attempt to understand the disorienting duality of the self – the random bubbling up of the mysterious unconscious into the strict reality

of the conscious. Unyielding, the conscious constantly remains in the forefront of the waking mind, while, in subterfuge, the unconscious rules behind a thick curtain of mystery.

An idealized and bucolic view of an underlying uneasy natural world, the quiet turbulence of a domestic space that is frozen in time, the daze of self-reflection trapped within the day dream, and the locked mysteries of the place-less landscape of dreams and unconscious create a world apart – one that allows for the constant search of the unseen.

Bio

Emily Sheffer (b. 1993) earned her BFA in Photography with Departmental Honors from The Massachusetts College of Art and Design in May of 2015. Her work has been featured in exhibitions at San Francisco Camerawork Gallery, All Visual Boston at the Institute of Contemporary Art, and in The Danforth Art Museum New England Photography Biennial, where she received a Juror's Award. In 2015, Emily was listed as a LensCulture Top 50 Emerging Photographer, and was recently invited to participate in Center Review Santa Fe 2016. She currently works as a fine art photographer and studio assistant in Boston, MA.



## Emma Considine

### *Simone I*

18.88 x 13.88"  
Inkjet Print  
\$350

### Artist Statement

I feel most creative when there's an absence of expectations and when my senses are heightened. Much of my work is focused on my half sister, Simone, documenting our relationship as it evolves: our views of ourselves and of each other. The series is a testament to all that is temporal.

### Bio

Emma Considine was born in San Diego, California. From a young age, she was always creating. Through photography, painting, and fabric, her imaginations take form. In photography, she enjoys focusing on exploring the body and face, often working in black and white. Her work is characterized by dark, whimsical motifs with touches of mystery and angst.



Emma Powell and  
Kirsten Hoving

*Memento Mori*

From: Svala's Saga

11 x 14"

Edition of 10

Pigment Over Palladium

\$800 (framed)

Other size: print 16 x 20" \$1200

Artist Statement

Svala's Saga is a collaborative photographic fairy tale that addresses the issue of species extinction. Our character, *Svala*, is confronted with a sudden loss of the world's birds. As the Earth heats and cools, she journeys

through the wilderness searching for the last remaining eggs. By drawing on the archetypal motif of the quest, we hope to suggest that a lone individual can make a difference through perseverance and determination. These images are printed using the palladium process over digital color.

Bio

As mother (Kirsten) and daughter (Emma) we have been working on informal art projects for many years. In 2013 we decided to create a truly collaborative photographic series. This project was realized after two trips to Iceland together. Emma Powell is an assistant professor of art at Colorado College. Powell received her MFA in photography from Rochester Institute of Technology. Her work has been shown in a variety of one-person and group exhibitions throughout the country.

Kirsten Hoving is a Charles A. Dana Professor of Art History at Middlebury College. In between writing books and articles and teaching courses about modern art and the history of photography at Middlebury College, she makes photographs.



**Felice Simon**

*Bubbly*

From: *See/Through*

12" x 18" image  
(matted in 16" x 20"  
frame)

Edition of 15

Archival pigment  
print

\$600 (unframed)

**Artist Statement**

I think of my photographs as love letters — starting with an inexplicable attraction to someplace or someone -- a welling of appreciation, a sparkle of excitement, and finally, a sense of discovery. My pictures are rarely posed. Instead, I often shoot spontaneously, preferring to catch the odd, the fleeting -- “happy accidents” where gesture, light, and composition align.

This portrait “Bubbly” is one photograph from my “See/Through” project.

The “See/Through” series is an exploration of the invisible versus the visible. It is about the enigma of surface versus depth, of the ‘seen’ versus the ‘unseen.’ The theme that ties these photos in the series together is the concept of shooting “through” — allowing visible obstructions to evoke a sense of wonder.

**Bio**

Felice Simon brings an acute sense of timing and a spirit of moxie to her photography from her years in improvisational theater. She has studied at the *International Center for Photography, Pratt Institute, and Maine Media Workshops*. Her photographs have appeared in juried exhibitions at the *Center for Fine Art Photography* in Ft. Collins, CO and at *1650 Studio & Gallery* in Los Angeles, CA. In February 2016, her “*Immersion*” series was exhibited at *Pratt Institute Gallery* (Chelsea, NYC) in *The Grammar of Photography* group show curated by Christopher Giglio. She recently received “Notable Entry” recognition for her entry in the *Theo Westenberger Estate “Belonging & Not Belonging” Summer Photo Contest*.



Visitor, Gus the Australian Shepherd  
Feb. 2016

## Flynn Larsen

*Gus*

From: *Cosmic Dust*

20" x 16"

Edition of 3

Archival injet print

\$1000, framed

### Artist Statement

*Cosmic Dust* is a study of the detritus of everyday life, observing the beauty in the natural formations of dust, hair, lint, fur, and other remains of life lived in a house.

One afternoon I was lying down with my daughter trying to get her to nap, and I noticed the sunlight catching some stray hairs and dust in the corner of her windowsill. Aside from thinking (as always) that I need to clean house better, I was struck by the delicate loveliness of these most mundane bits of debris. There was something really glorious about it, and I loved lying there thinking about the magnitude of this micro-landscape as seen by, say, a dust mite.

Amazingly, it turns out dust and hair are transporting. Ethereal. Reminiscent of outer space, Hubble Telescope photographs, with dancery lines, almost like a drawing, revealing ghostly traces of human life.

### Bio

Flynn Larsen was born and raised in New York City, studied English Literature at Carleton College (Northfield, MN), and Photography at Art Center College of Design (Pasadena, CA), returning to New York to start a commercial photography practice in 2000. She has published two books: *The Autobiography of an Apartment House* (2014), a collaboration with her father exploring stories of the Upper West Side tenants in the building in which was raised, and *Nature Morte* (2013), a meditation on the quiet emotion of objects and spaces in domestic settings.

She is currently working on a long term series of self-portraits, as well as a project about history and its interpretation, plus continuing her commercial work as a portrait and documentary photographer for a range of clients. Flynn lives in Beacon, NY with her husband and two children.

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## Iaritza Menjivar

*My cousin, Arileni's  
Bedroom*

From: *First Generation*

16x20

1 of 5 Editions

Digital Archival Print

\$500

### Artist Statement

*First Generation* is about the pressure, guilt and high expectations set upon children of immigrant families in order to honor their parents' sacrifices. My family immigrated from Central America. They have given us, the first American born generation a great life, *the life they never had*. The abundance of food, clothes and technology our parents have earned through hard work is over-whelming, next to the poor lives they left behind.

As one of the oldest children from the first generation, I culturally grew alongside my parents. At an early age I would help with an array of things: from translating paperwork to helping with all technological tools. Assimilating into the American culture wasn't easy for them and it has not been easy for us, the first generation, to find our identity in the space between two cultures.

### Bio

Iaritza Menjivar (b. 1992) is a Boston-based photographer, born and raised in Massachusetts. She earned her Bachelor of Fine Arts Degree in Photography at Lesley University College of Art and Design. Currently, she works at the Griffin Museum of Photography as the assistant to director. She also does freelance work which include event photography and photo retouching.

Recently, her ongoing project, *First Generation*, was featured on *The New York Times Lensblog*. Iaritza was also awarded a St Botolph Foundation Emerging Artist Grant. She was also a scholarship recipient for the *Seeing Crete: A Photo Diary Workshop* in Crete, Greece, part of Maine Media Workshops. Most recently, she was nominated to participate in the Emergi-Cubes for Photoville NY 2016.



Jan Cook

*Gargoyle\**

From: *Fugue*

11x14

framed 16 x 20

Chromoskedasic Painting  
on Silver Gelatin Paper

Note: Chromoskedasic  
Painting: image is  
manipulated with chemistry  
during the photographic  
development. *I sometimes  
make multiple prints from  
the same negative but the  
images are all unique due  
to the painting.*

\$1,200.

#### Artist Statement

My imagery is inspired by mythology, folklore and ritual. I use these themes as a basis to create fictional images; something not quite real, a disturbing world of masked creatures, imaginary animals and odd characters. I think of this series as a bestiary from a daydream and titled this work *Fugue*, in reference to that idea. One definition of fugue is: a dreamlike state of altered consciousness that may last for hours or days.

Visually, I am interested in pushing the boundary between where the photographic image begins and ends. I see the combination of photograph and painting like magical realism in fiction, blurring the edges of belief.

#### Bio

Jan Cook currently lives in Portland, Oregon but hails from Seattle. She likes working with alternative process photography, especially combining photos with painting in unconventional ways. She has been using different methods to explore this juxtaposition for many years.

Jan has a BFA in Photography from the University of Washington. She has exhibited nationally and in Mexico. Her bibliography includes *Diffusion Magazine*, *Camera Arts* and *Modernism and Beyond*, *Women artists of the Pacific Northwest*. She is an Artist Trust Gap Grant recipient.



16"x20" (print only) - \$400

Janet Holmes

*Clarice (Catskill Animal Sanctuary)*

12"x15"  
Edition Open  
Inkjet print

\$375 (framed)  
100% of profits will be  
donated to Catskill  
Animal Sanctuary

Other Print Sizes  
Available 11"x14"  
(print only) - \$250

#### Artist Statement

Farmed animals have been pervasively and persistently objectified and exploited in our society. Their selves are hidden from us even as their bodies supply us daily with food, clothing, bedding and soap. When I photograph rescued farm animals, I seek to enter their world on their terms, respecting and revealing their unique personalities. Where possible, I photograph at eye level to emphasize the equality between viewer and subject, facilitate a sense of engagement with these animals, and provoke curiosity about how they experience humans and the world we share with them.

#### Bio

Janet Holmes ([www.frogoutofwater.ca](http://www.frogoutofwater.ca)) has spent most of her career in the world of words, not images. She began studying and practicing photography in 2013, around the same time she started volunteering with animal rescue groups in New York City. She completed the International Center of Photography's part-time Continuing Education Track program in 2015, and now devotes much of her spare time to portraiture of animals rescued from abuse or neglect. She donates her services, artwork and profits from print and book sales to animal welfare groups. 100% of her profits from sales resulting from this exhibition will be donated to Catskill Animal Sanctuary ([casanctuary.org](http://casanctuary.org)).

# | DAVIS | ORTON | GALLERY |

J Frederic May



@1am  
From: *Apparition:  
Postcards From Eye See  
You*

17 inches x 20 inches  
Edition Size: 11 + 2 Artist  
Proofs  
Archival Pigment Print on  
MOAB Entrada 300gsm  
Rag Brite Paper

\$680.00 w/matte

## Artist Statement

*"Apparition: Postcards From Eye See You"* is a series of 31 digital images created deep within my damaged brain, as it would begin to make new neural connections, resulting in startling and vivid visual hallucinations.

Taking vintage photographs I had collected for many years and digitally deconstructed them into anonymous parts. I then meticulously reconstructed them into my elusive characters, with a process akin to a forensic sketch artist, using both analog and digital photographic tools. The result is a parade of anonymous suspects, that up until now, only I could see.

## Bio

J. Fredric May is a former photojournalist and filmmaker. During open heart surgery in 2012, he suffered a major stroke leaving him legally blind and subject to vivid visual hallucinations. This life event changed his artistic vision, opening up an entirely new visual style, and it became crucial to his recovery process. The result is his current print series *"Apparition: Postcards From Eye See You"*.

# | DAVIS | ORTON | GALLERY |



Karen Klinedinst

*Artist Rock*  
From: *Finding Thomas Cole*

14x11"  
Edition size: 10  
Archival pigment print  
on Hahnemühle  
Bamboo paper  
\$425. framed

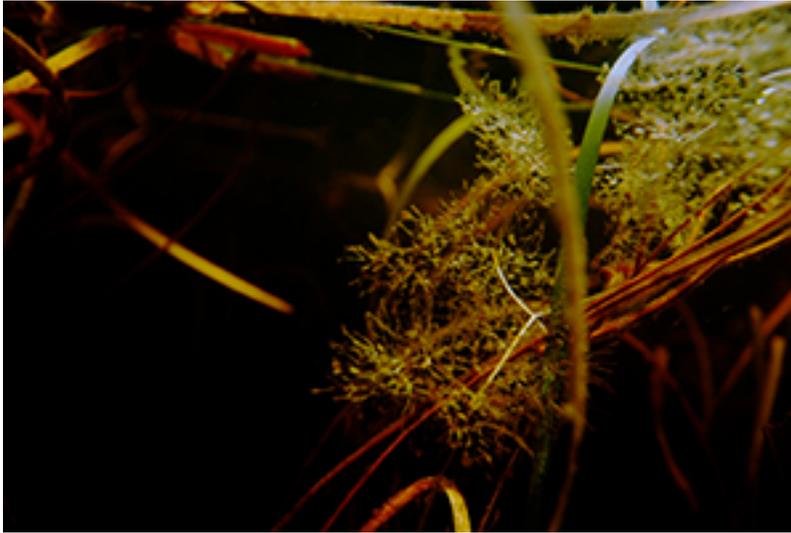
Artist Statement

*Finding Thomas Cole*

is my ongoing series of landscapes inspired by the Hudson River School painters. The landscapes in this series were photographed in the Catskills and Hudson River Valley, the birthplace of the Hudson River School. Much like these painters, I'm exploring the idea of the untouched landscape; and how emotions influence our memories of these places. I photograph and express these landscapes using my iPhone and iPad. Using the iPhone gives me the ability to capture what I see unencumbered by a heavy camera. I then manipulate these images on my iPad to express my emotional response to the landscape. My work is not about capturing reality, but creating a neo-Romantic world reflective of my imagination.

## Bio

Karen Klinedinst is a landscape photographer based in Baltimore, Maryland. She graduated with a BFA from the Maryland Institute College of Art (MICA). Since 2011, she has been using her iPhone and iPad exclusively to photograph and express the landscape. She creates landscapes influenced by 19th century Romanticism with 21st century technology. Her landscape iPhoneography has been exhibited widely, including: Adkins Arboretum, Maryland Art Place, Soho Photo Gallery, The Center for Fine Art Photography, Griffin Museum of Photography, and the Biggs Museum of American Art. She teaches iPhone Photography workshops at Baltimore's Creative Alliance, Chestertown RiverArts Gallery, Adkins Arboretum and at her Baltimore studio.



## Kay Canavino

*Reticulation*  
From: *Waterscapes*

17.75 x 11.5"  
Edition of 10  
Archival inkjet print  
\$550  
Framed: \$650

Other size: 20 x 13"  
framed 21 x 27" \$800

### Artist Statement

When shooting landscapes and waterscapes, I feel the excitement of a hunt. I pick a location where I think the hunting will be good, but I am willing to go where my eyes take me: an alluring combination of planning and serendipity.

What interests me in photography is discovering that which is not always apparent. The light I find under the surface of the water has a quality not found elsewhere. I want to show mystery and uncertainty in my photographs so that there is a bit of edginess or discomfort in contradiction to a typically benign scene. I want my photographs to invite close inspection and, given time and thought, to awaken emotions and memories.

### Bio

Kay Canavino is a photographer who explores themes of the natural world. Her underwater photography in ponds and streams reveals her ever-present desire to shoot things not easily seen.

Kay grew up on an Illinois farm where she developed a close connection to nature; the natural surroundings on the farm provided a major influence for her photography. She moved to Boston to attend college and photography school and opened her studio in an artist's community. After too long a period without trees, Kay moved to the beautiful Massachusetts Berkshires where she lives and works in an old schoolhouse. Her fine art photographs are in numerous private and corporate collections.



**Kevin Bond**

*Unsafe Light*

6.5inW x 8.5inH x 9inD

Edition: 1

Photo Transfer on Glass

\$1000

Artist Statement

This work is about the decline of darkroom photography and repurposing and reusing old materials. This work

uses a transfer process to create three-dimensional artwork that engages the viewer similar to the physical engagement of printing in the darkroom.

Bio

Originally a Philadelphia based Photographer, Kevin Graduated from University of the Arts in 2014. Kevin enjoys nothing more than the great outdoors and traveling. Alternative process photography has consistently been a huge passion and will always be a large part of his work. Kevin strives to explore the limits of photography on a daily basis, and enjoys pushing himself past his own creative boundaries. For two years he is living and loving his time at Peters Valley School of Craft where he is the Artist Fellow in the Photography Department. While he is making a large variety of new work at Peters Valley he is also exploring the concept of sharing his passion through the art of teaching.



## Lee Kilpatrick

### *Easter Dinner*

6" x 20"

Edition size 5 at this size

Archival Digital Print

\$350 mounted for hanging

Other sizes available

13" x 41" mounted for hanging - \$700

Other sizes available

### Artist Statement

I love group social gatherings — my family sitting on a porch by a lake, as the evening settles; eating with close friends at a local hangout; breakfast with my extended family; these types of gatherings are comforting and relaxing. Over time, they become more familiar, ritualized and expected, and foster levels of interaction that both deepen and become more informal. Sometimes not every person in the group is enjoyable, but there is an aspect of the group relationship that helps overcome this; a shared language and interactions developed over time. I aim to illustrate all aspects of the group experience with panoramic format images; the long image format shows the group to the viewer as if they were a member.

### Bio

Lee Kilpatrick is a fine art photographer and the director of the Washington Street gallery and studios in Somerville, MA. His primary focus is documentary candids in both digital and film. His work usually depicts people in everyday but intimate situations; the subjects seem to be in their own private worlds, conscious of neither the camera nor themselves. Along with conventional formats, he also uses panoramic photography, presenting a closer view of the subject set in a wide view of the environment.

Kilpatrick's recent work has included "A Case Of You," documenting his sister who died at 42 after years of mental illness and alcoholism, and "Alone/In A Crowd", showing people being miserable (and occasionally having fun) at social gatherings.



**Leif Garbisch**

*Far and Near*

9.5 x 14 inches

Inkjet print on Fine Art  
Museum Etching  
Canon Paper  
\$500

Other sizes:  
7 x 10.5 inch print,  
double matted: \$300,  
framed: \$350

#### Artist Statement

Photography has always been a way to connect more closely with the world, to meet what's out there and listen as it tells something of itself. Through the language of light and form, I am able to experience a living and ever more revealing world that wishes to be known. It is this living world I look for - a visible, vital manifestation of spirit. If I'm lucky enough, I find with my camera what informs a landscape, a face, a moment of time. I then may capture that inner quality or, more, set it free as a piece of art. A photograph is my thanks to the world for opening its doors to me.

#### Bio

Over the years, Leif Garbisch has worked as a builder, though more important to him has been what he's created as a photographer and writer. Work in photography began when he was ten, processing his own black and white images in an improvised darkroom. He has won awards and had showings in various galleries in Maryland, Maine, and NY, and his photographs hang in many private collections. Garbisch's writing has been published in several journals, and he is currently self-publishing a second novel. From Harlemville, in Upstate New York, his wife, Kerry, and he have three children and two grandchildren.



## Lori Pond

### *Bosch Redux 15*

From *Bosch Redux*,

10" x 20"

Edition 1/25

Archival Pigment Print

\$450.00

### Artist Statement

Lori Pond's photography mirrors buddhist Dogen Zenji's quote: "Nothing in the Entire Universe is Hidden." She uses a myriad of processes and cameras (film, video, digital, wet plate collodion, iPhone) to uncover both physical and emotional landscapes. Pond challenges the viewer to see beyond instinctual fear and question what is "real" in her series "Menace."

Her project, "Bosch Redux," recreates details from Hieronymus Bosch's paintings. She uses handmade props/wardrobe and live models to recreate these details.

Pond's portraiture work depends either on self-portraiture, or on encounters with mostly strangers. The series "Passengers" was made while on a train trip. "1980s LA" features 35mm portraits of mental asylum patients. Her tintype series "Strange Paradise" features people who don't belong to any time period.

### Bio

Lori Pond is a visual artist from Los Angeles, CA. She received a Bachelor of Science from Indiana University in Music Performance and Spanish and completed a Master's degree in Broadcast Journalism from USC. She is mostly self-taught in photography, but has studied extensively with several mentors, including fine art photographers Aline Smithson, Eddie Soloway, Keith Carter and Joyce Tenneson.

Her award-winning photographs have been exhibited nationally and internationally. Her work resides in the permanent collections of the Center for Fine Art Photography in Ft. Collins, CO, the Center for the Arts in Los Angeles, CA, and at Morgan Stanley headquarters in New York and San Francisco. She is widely published online, in magazines and has self-published two books, "Lori Pond--Self" and "Arboreal."



Lynette Miller

*Evolute*

From: *The Fifth Force portfolio*

Print 11"x15"

( 16"x20" framed)

Printed on 100% cotton rag paper with Epson

Ultra-chrome inks

Signed on verso of print

\$225

#### Artist Statement

These images explore ideas about seeing and knowing. The photograph serves as the starting point. Visible light- intrinsic to the photographic medium - comprises only a small portion of the electromagnetic spectrum. As a photographic artist, I probe the intersections of what is and what if, and my images are an invitation to play with ideas of multi-dimensional possibility. They are also a reminder that while no other medium renders perceptible reality better than photography, a photograph is merely a two-dimensional representation of light reflecting from three-dimensional space, and the most interesting and important questions are always those that don't have a definitive answer.

#### Bio

Lynette Miller received her MFA in Photography from SUNY Buffalo, served as adjunct professor at Niagara University in New York, and taught digital photography at Asheville-Buncombe Technical Community College in North Carolina. Her work has been exhibited both nationally and internationally. Miller brings a multidisciplinary approach to photography, integrating an interest in mathematics, geometry, and the sciences to the subjective, mystical, and sublime experience. Her studio is in Black Mountain, NC.



## Marie Triller

*Sisters, Ground Zero*  
From: *Ten Years:  
Remembering 9.11*

10 in. X 15 in.  
framed 16 in. X 20 in.  
Edition: Open  
Archival Pigment Print  
\$ 300.00

Other print size:  
16 in. X 24 in. print / framed  
to 24 in. X 32 in. \$500.00

### Artist Statement

This image is one of thousands I made of those who gathered around the fences and barricades at ground zero on each September 11 anniversary throughout the decade before the Memorial and Museum were completed and opened to the public.

*Sisters, Ground Zero* depicts the performance artists (and triplets) called TRIIIBE as they stand motionless, silently representing an office worker killed at the World Trade Center, a US soldier and an Iraqi civilian. On each of their foreheads is stamped the number of casualties of each group. From my book, *Ten Years: Remembering 9.11* (John Isaacs books, New York).

### Bio

Marie Triller resides in New York's Hudson Valley Region. A lifelong educator and widely exhibited artist in both solo and group exhibitions, Triller received a MFA in Photography from State University of New York at New Paltz and a BS in Art Education from College of St. Rose, Albany, NY.

Her book, *Ten Years: Remembering 9.11* (John Isaacs Books, NY) chronicles a decade of anniversaries at ground zero. Triller has documented life at the US/Mexico Border for the book, *Border Witness*. *Secrets of Belize*, an ongoing personal project, records life in the country's small coastal villages.

Permanent collections include George Eastman House and The National 9.11 Museum, NYC. Online, her work has been featured on ProPhoto Daily, Your Daily Photograph and Professional Photographer.



## Meg Birnbaum

### *White Pig*

From: *Losing the Farm*

14" w x 8.932"

edition of 1

archival pigment print

\$400.00

Other print sizes

available and their

price: 20 3/4" x 13 1/4"

edition of 7: \$450.00

### Artist Statement

On a spring day in 2015 I entered a call for entry from a local arts organization seeking to match 10 artists with ten farms. The hope being to build community, and educate the public about raising and growing regional food.

To tell the story of a year in the life of a small Massachusetts farm I was matched with 'Pete and Jen's Backyard Birds' a pig, chicken, and turkey farm.

Unless a person inherits a family farm it is common practice to lease land from a larger farm not able to use all of what they own. Pete and Jen did that and shortly after I started my project they were told that their time was up. The mood and tone of the farm changed to a heaviness that matched the crushing heat.

I followed the farm through moving day, sadly watching the farm deconstruct day by day. The animals went to market, the greenhouses came down, the fruit trees dug up. The farm was lost.

### Bio

Meg Birnbaum is a fine art photographer, graphic designer and educator. She has had solo exhibitions in Kobe, Japan, the Davis Orton Gallery, NY, Panopticon Gallery, Boston, Corden Potts Gallery, San Francisco, the Griffin Museum of Photography, Lishui China, International Photography Festival, and at the Museum of Art Pompeo Boggio, Buenos Aires during the biennial Encuentros Abiertos-Festival de la Luz.

Meg is the current teacher of the Photography Atelier and Atelier 2.0 classes at the Griffin Museum of Photography. She is a member of the Griffin Museum's exhibition committee. Her work is held in the permanent collection of the Meditech Corporation, the Museum of Fine Art, Houston, the Lishui Museum of Photography in China and private collections.



## Melissa Lynn

*Aya - Indonesian Heritage*  
From: *American Mosaic*

12 x 18"  
Edition: 1/10  
Digital Aluminum  
\$800

Other sizes  
16 x 24" Ed of 10, \$1100  
20 x 30" Ed of 10, \$1400

### Artist Statement

My 'American Mosaic' series explores heritage and multicultural identity in America. As immigrants or indigenous natives, we Americans are bound mostly by our beliefs and ideals, rather than a shared ethnic or cultural history. The 'melting pot' metaphor is being replaced by new

metaphors like 'mosaic', which suggest an integration that preserves each culture's unique qualities rather than promoting one homogenous culture.

Photographs in the series were taken at cultural festivals and celebrations in America, where heritage and traditions are taught, celebrated, and remembered. I believe we can all benefit from the beauty and wisdom of myriad cultures and age-old traditions as we try to build a pluralistic society.

### Bio

After eleven years in New York City working as a professional documentary and portrait photographer, I now live in Denver, Colorado where I continue to pursue my artistic passions as a fine art photographer. My current projects explore different aspects of American identity.

My client list has included The New York Times, The Financial Times, NY Daily News, among others. My work has been exhibited at numerous galleries including Site: Brooklyn Gallery, LACDA, Colorado Photographic Arts Center, Center for Fine Art Photography, and Robert Anderson Gallery.

I have a BFA from the University of Kansas with continuing education classes at the International Center of Photography and School of Visual Arts in NYC.



Michelle Rogers Pritzl

*The Blessing of the Breast and Womb*  
From: *Those Whose Hands and Hearts are Pure*

16 x 20"  
tintypeprinted in darkroom in unique  
Edition of 5

Artist Statement

*Those Whose Hands and Hearts are Pure* is been born out of the feminine shame of purity culture. These self-portraits are metaphors for the psychological damage inflicted on young women growing up in an environment that shames and deprecates them through the outdated notions of patriarchy. I play a character that is situated in an

ambiguous environment, performing or having performed on me a variety of tasks that symbolize the oppression and uncomfortable nature of the psychological workings of grief and trauma. The work tells a story of withstanding oppression and breaking free though the images contain a theme of domination over the female character. That subtle reference symbolizes not only the way that children who are bullied feel those feelings and hear those words forever, but also subvert the intent of the Fundamentalist mentality and the control they seek over women.

Bio

Michelle Rogers Pritzl has been widely exhibited in New York, New Orleans, Fort Collins, Boston and Washington DC, amongst others. She was a Critical Mass Top 250 finalist in 2013 and 2014; she has been featured in Lenscratch, Noovo Editions, Diffusion Magazine, Lumen Magazine, Your Daily Photograph via the Duncan Miller Gallery and her work as been recognized by the International Photography Awards, LensCulture and the Prix de la Photographie Paris.

Pritzl has taught photography and drawing for the last 10 years, most recently serving as adjunct instructor at Lesley University College of Art, as well as leading workshops for the Griffin Museum of Photography and the Vermont Center for Photography.

# | DAVIS | ORTON | GALLERY |



## Nick Fedak

*Solitude*  
From: *Splendor & Decay*

7" X 10-1/2"  
Edition: #2 Of 10.  
Archival Pigment Print  
\$1,000.00

Other size available:  
16" X 20" - \$3,000.00

## Artist Statement

My work is about memory, splendor and decay. With my images, I try to capture a timeless quality, everyday subject matter, and the quality of light much like the work of Eugene Atget, and Edward Hopper, who are strong artistic influences on my work. What motivates me to take a photograph is color, or the absence of it, and how light illuminates an object whether it is a mannequin in a store window, a deserted building, or a sign on a lonely country road.

Although splendor and decay are thought to be exact opposites, they can exist together in an image to create a dynamic juxtaposition of the present with the past.

## Bio

Nicholas Fedak II has been one of L.A.'s most active photographic/ time-based installation innovators since his first solo exhibition in 1984 at the Los Angeles Photography Center. He also has recently shown his work in Tokyo, Japan, and Copenhagen, Denmark.

His work was included in the "Aperture Summer Show" at Aperture Gallery in New York City in July of 2014, and just recently juried into the "Of Memory, Bone & Myth" exhibition curated by Stephen Perloff.

His work deals with memory and the elusive, evanescent past.



Patricia Sandler

*Crossroads*  
From: *Unruly Vegetables*  
*Redux*

11 x 14" framed, 16" x 19"  
Edition or 2/35  
Archival inkjet print  
\$450 (framed)  
Other size: print 16 x 20"  
\$600

Artist Statement

"Unruly Vegetables Redux" is concerned with portraying the "containment of the unruly". An exercise in natural light that evolved into a meditation on relationships, sacrifice, abandonment and the like, which in turn began to inform my setups for each frame, metaphorically reflecting my own thoughts on the choices, trials and challenges of human existence and relationship. This, it struck me was like the moralistic still lifes of the 17th century except with no absolutes, moral judgement or threat of eternal damnation involved, and a desire to have the viewer construct their own singular narration. I permit both my intuition and my desire for craftsmanship to merge in creating an image that offers an unfamiliar way of regarding the familiar.

Bio

Patricia Sandler received a B.A. in photography from UCLA in the 1970's, where she had the opportunity to work extensively with Robert Heinecken. As a photographer, she believes passionately in the notion of art as catalyst to stimulate the heart, the mind and the memory. Her love of and belief in the power of words has also played a significant part in many of her projects.

Patricia has exhibited her photography in many group exhibitions throughout the United States, and has pieces in the permanent collections of The Museum of Fine Arts, Houston and the Center for Photography at Woodstock permanent print collection, Samuel Dorsky Museum of Art/College Art Gallery at S.U.N.Y., New Paltz, New York.



Philip V. Augustin

*Negative #16-0017-05*  
from: *Vanishing Point*

14"x11"  
Edition – 2/5  
Gelatin Silver Print  
\$1,200

#### Artist Statement

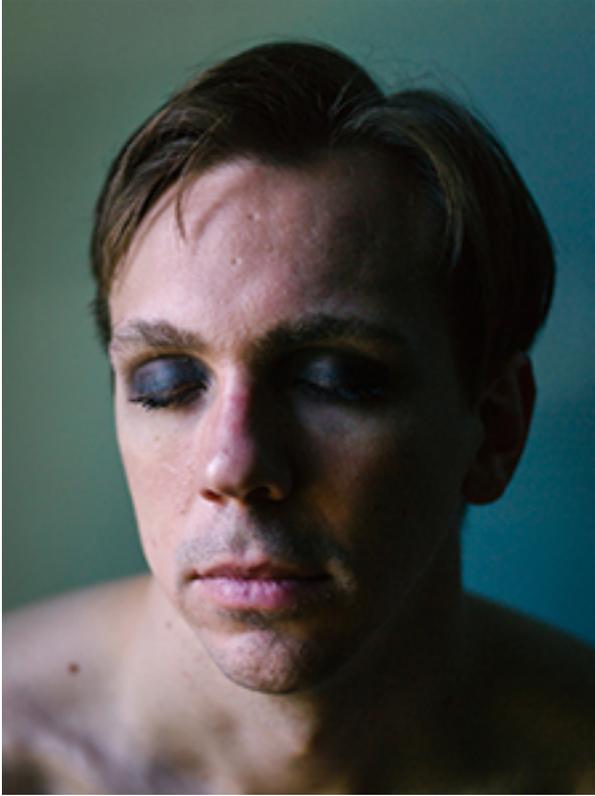
My creative inclination is to simplify the world into minimal, formalist compositions. For forty years I have developed a mastery of photographic technique and vision that allows me to create simple images presented in an elegant manner. This simplification has evolved into abstraction.

My current work uses abstraction to question the boundaries of the photographic process. My practice is based on the silver gelatin print and celebrating its unique physical and visual characteristics including, luminosity, tonal range and surface texture. I believe the photographic print continues to be an object of theoretical, historical and cultural significance.

#### Bio

An independent photographer for more than forty years, Philip V. Augustin lives and works in Santa Fe, New Mexico. His creative practice is grounded in questioning the representational authority of photography, using lens-based gelatin silver imagery.

Images from Augustin's current body of work, *Vanishing Point* have been featured in numerous exhibitions including: *Alcoves 16/17.2* at the New Mexico Museum of Art, Santa Fe, NM; *2015 Annual Contemporary Art Survey* at Lincoln Center Galleries, Fort Collins, CO; *Black, White & Everything in Between* at SE Center for Photography in Greenville, SC; and *Axle Indoors* at Gerald Peters Project Space, Santa Fe, NM. Additionally he has lectured and taught for the Georgia O'Keeffe Museum, and is a frequent reviewer at the Society for Photographic Education's national conventions.



## Rana Young

*Untitled (face)*

From: *The Rug's Topography*

8 x 10"

Archival Pigment Print

\$170

### Artist Statement

*The Rug's Topography* began with me photographing my intimate partner of six years, staging him as a conduit for my own fears and insecurities. These anxieties arose in response to distance widening within our shared private space. We were coming to terms with what roles we served in our relationship based on examples from our upbringings. When my partner revealed his internal struggle with expected

gender roles, I started to re-evaluate the expectations that I had projected onto him. We ultimately determined we had compromised beyond our comfort zones resulting in a mutual acceptance that the context of our relationship could change, but our emotional intimacy did not have to be sacrificed.

### Bio

Rana Young (b. 1983, Missouri) is an MFA candidate, Othmer Fellowship recipient, and Instructor of Record at the University of Nebraska–Lincoln. Rana also serves as an on-call Exhibitions Technician and Installation Photographer for the Sheldon Museum of Art. Recently, she was included in Detroit Center for Contemporary Photography's "NEW DIRECTIONS Gallery", awarded Second Place in the "2016 Lenscratch Student Prize", and was a recipient of Society for Photographic Education's "2016 Innovations in Imaging Award."

Her work has been exhibited nationally and internationally, as well as published online by *Fotografia* and *Aint-Bad Magazine*. Her current work explores themes of intimacy, voyeurism, and transition within the home.

Rebecca Moseman



*Alex with Collar*  
From: *Just Boys: A Personal Series of Boyhood, Loss and Spirituality*

13.5 x 10.5"  
Archival Pigment Print  
Edition: 1/20  
\$450

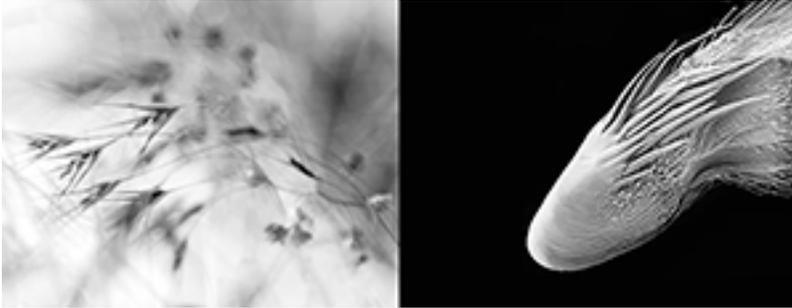
Artist Statement

This series is about many things. It is at once about an intimate relationship with my boys, while also a documentation of their boyhoods. It is also a visual diary of their coming of age, from young boys into adolescents in all its complexities. This series, as a whole, also reflects my personal beliefs in spirituality. I have used photography to connect to the inner struggle and joy that life presents in both

believing in something greater than ourselves and in raising my boys. I strive to find all that is beautiful and mysterious in this life surrounding me, for this is where I find the human spirit shines most brightly.

Bio

Rebecca Moseman is a designer and fine art photographer located in Virginia. She received her Bachelor of Arts (BA) from Virginia Polytechnical Institute in 1997, and her Master of Fine Arts (MFA) degree in design from The Rochester Institute of Technology in 2001.



## Robert Dash

*Wild Grass*

From: *Micro Landscapes*

16 x 20"

Archival Pigment Print on Canson Rag Photographique

Edition: Open

\$500

### Artist Statement

My work is inspired by Goethe's poem: "To See a World in a Grain of Sand." To note such depth and inspiration in seemingly modest objects is a spiritual practice more important today than when Goethe wrote his poem.

Over many decades as both an artist and ecologist, I've been thrilled by the textures and patterns of minute nature. For this show, I have a diptych which contrasts life-size and scanning electron micrograph images of the same grass. The micrograph image depicts a part of wild grass seed that is several times smaller than the head of a pin.

### Bio

I've always been drawn to nature from a close up view. Most of my work focuses on the complex textures of micro-landscapes. My photographs have been published by National Geographic, Time, The Week, and ArtAscent International, and they have appeared in galleries and juried shows around the country. In March, 2016, I presented a TEDx talk about my stomata micrographs entitled "The Intercourse of Nature: It's What We Are."

I'm the author of a photography/poetry book entitled "On An Acre Shy of Eternity/Micro Landscapes at the Edge" coming in late 2016. Photographer and filmmaker chis jordan calls this book, "A joyful, deeply insightful multi-scalar love story of verbal and visual poetry."



## Robert Moran

*Woodpile – St. Shotts,  
Newfoundland*  
From: *NOIR*

12 x 12”  
Edition: 1/10 + 2A/P  
Gelatin Silver Print on  
FB paper  
\$800, Framed \$900

### Artist Statement

My goal for this series is to make visually interesting images that spark the imagination; photographs that draw the eye in, and tell a story. The style of this work is influenced by

my fondness for Hollywood’s film noir period, which lasted from the early 1940s to the late 1950s. I feel that black and white lends itself to strong composition and moody atmosphere - often components of film noir movies. I invite the viewer to stroll down a cobblestone street, stand on a dimly lit corner, or encounter a scene with an aura of mystery.

### Bio

Robert Moran is a fine art photographer living and working on an island off the coast of Maine. His photographs have been shown in solo and group exhibitions in art galleries, educational institutions, and museums across the U.S., as well as in several foreign countries. Robert's work has been widely published in both periodicals and photography blogs.

His work can be found private collections in the United States and abroad. Corporate and museum collections include the Fort Wayne Museum of Art, The Cleveland Clinic, The Magenta Foundation.

Robert is represented by Klompching Gallery in New York City.



Sandra Chen Weinstein

*Untitled D*

From: *SHE / They*

12 x 15"

Giclee Print on Fine Art Hot Press  
Matte paper

Edition: 1/13 plus 3 A/P

\$980, matted

Artist Statement

I am deeply intrigued by narration of real life stories and human relationships. My subject is "D" – a petite woman and inside her mind is a wonderland, chaotic and free. She appeared in my frame while she walks languidly up the stairs. Her youth and self-demeanor appear mysterious behind the translucent curtain.

This is a work in progress and part of *SHE / They* series. I have gratefully met these women for their stories to be told. The series of candid yet intimate women portraits illuminates the dynamic and complex feminine psychology, the perception of tradition, love, identity and ideals in life. As a whole the work seeks to demonstrate how women inhabit diverse bodies and express complex forms of self-determination. All these photographs are un-staged and captured with available light in a spontaneous moment.

Bio

Sandra Chen Weinstein is a self-taught photographer residing in Southern California. She has lived in Washington, DC. , Japan, Taiwan, China from mid-80 to 93 while working at American State Department. She studied Ceramics in Japan and DC before she started her photography in 2007. She has received many national and international awards including a winner of the Robert Cornelius Portrait Award and is a two-time winner of the Julia Margaret Cameron Award. Reader's Collection and is an international contest winner for National Geographic Magazine. Winner for American Photography 30th Annual Book Collection & Archive online, New York. Her work is in several private collections.



**Sarah Sterling**

*9G Sunset*  
From: *Murmerations*

12.25 x 13.75"  
Archival inkjet print  
\$300

**Artist Statement**

I consider my work to be about found compositions – finding ideas in nature or in the streets of the city. When I am working I am either drawn to a place or I'm at the right place at the right time with my camera. I experience myself through found color or composition, a moment like no other, painting without a canvas, imbuing the natural and man-made elements of the composition with a full range of expression and emotion. I contemplate things as they are and use that to describe my private word in not just its emotional but also it's spiritual essence.

**Bio**

Sarah Sterling has exhibited her work locally at the John Davis Gallery, Hudson Opera House, Spencertown Academy, Olana and has been accepted in many of the CCCA juried shows. She has also exhibited at The Berkshire Museum in MA, as well as gallery shows in San Francisco and Hawaii.

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Sheri Lynn Behr



*Watching You*  
From: 039-New York

6 x 6" on 8 x 8" paper  
Archival Pigment Print  
Edition: 1/8 plus 3 A/P  
\$300 framed

## Artist Statement

I have been working on several projects dealing with photography without permission. Each project has led to the next, and when I realized I was being photographed while making pictures, I pointed my camera at the cameras pointed at me, documenting their

ubiquitous presence.

The photographs of *Watching You* do not come close to recording all the surveillance cameras I see. They are photographed only when there is visual interest, or if the cameras appear to be hiding in plain sight. When they blend into the walls, hide in the architecture, or become part of the decor, I make these pictures so we see them, always watching.

## Bio

Born in the Bronx, Sheri Lynn Behr studied photography in New York City and began her career photographing musicians. Her rock and roll photographs were featured in most music publications of the time, and are now collected, exhibited, and still being published.

Since then, her photography projects have explored Polaroid manipulations, New York City's Chinatown, and the iconic Lucky Cat. Recent work deals with photography without permission and our surveillance society.

Sheri's photographs have been widely exhibited, and appear in American, international and on-line publications, including Slate: Behold blog, People's Photography (China), and most recently The Boston Globe. In 2012 she received a Fellowship in Photography from the New Jersey State Council on the Arts.



Susan Lapidés

*Daddy's Fishing Boat*  
From: *Western Isles of the Bay of Fundy*

12" x 18"  
Archival Pigment Print  
Edition: open  
\$525, framed: \$950  
Other prints available:  
20" x 30", \$1100

#### Artist Statement

This series focuses on St. George, a small thriving fishing town on the Bay of Fundy. Here I explore the relationship of the community to their landscape, both natural and artificial, for work and for play. With these photographs, I have tried to capture the collective memory of the people of St. George and create an enduring document of the region.

#### Bio

Susan Lapidés's work focuses on people, culture, and place. She has shown her fine art photography at the Rayko Photo Center (CA), Photoplace Gallery (VT), Danforth Art Museum, Panopticon Gallery, Lesley University, and Griffin Museum of Photography (all in MA). Lapidés has also worked on assignment for the New York Times, Smithsonian Magazine, Life, Time, Forbes, and the Harvard University Art and Worcester Art Museums (both in MA). Her exhibition, "Western Isles of the Bay of Fundy," is currently on exhibit at the Saint John Arts Centre in New Brunswick, Canada. Lapidés resides in Boston, Massachusetts.



Susan Lynn Smith

*Untitled (South Caroline State Forest)*

From: *Peaks & Valleys*

12" x 18"

Archival Pigment Print

Edition: 1/10

\$400

Other prints available:

20" x 30", \$1100

#### Artist Statement

My photographs depict the relational impact of natural and manufactured elements on the places we inhabit. Foraging through the landscape of the ordinary, I am drawn to capturing the simultaneous sense of beauty and unease that can be found in the passing of time. An important part of my practice is reflecting on the history of objects and places that I encounter. I aim to connect the physicality of the present with human and environmental interactions over time. The resulting work presents the layers of history, both real and imagined, in the created environment. I am particularly interested in making photographs that evoke a feeling of nostalgia, mingled with a sense of humor in discovering the unexpected. Collectively, the images present a narrative of solitude amidst lingering human presence.

#### Bio

Susan Lynn Smith holds a BFA from New York University and a MFA from the San Francisco Art Institute. She has exhibited her work at the Visual Studies Workshop, Fort Mason Center, Root Division, San Francisco City Hall, MarinMOCA, Cordon|Potts Gallery, RayKo Photo Center, Inclusions Gallery, Berkeley Art Center, The Bascom, and Garrison Art Center. Recently, she was an artist-in-residence at Virginia Center for the Creative Arts, Penland School of Crafts, The Hambidge Center, Vyt - Art Students League of NY, and the Rensing Center. Susan is the director of the summer art program at The Oxbow School. She is also the co-founder/director of Green Art Workshop, a nonprofit which encourages the re-envisioning of everyday materials and environmental awareness in the creative process.



Susan Swihart

*Center*  
From: *If Only*

13.5 x 9"  
Archival Pigment Print  
Edition: 10  
\$400  
Other prints available:  
21" x 14" print, framed  
27 x 20" \$700  
print: 21 x 14" \$550

Artist Statement

"*If Only*" is a personal narrative of self portrait work that explores the challenges of being a wife, mother, artist, daughter and friend in the middle of a crossroads, in the middle of my life. A period of struggle, that feels out of balance - with aging and lost youth, and the pursuit of having it all when I'm really unsure I want it.

This series allows me to slow down and examine the ying and yang of motherhood, marriage, and career, at a time where life feels like it's moving too quickly, yet some days creeping on. It's that impermanence that's unsettling as I accept life is filled with highs and lows and long periods of mediocrity in between.

Bio

I was born and raised in Newton, Massachusetts. Growing up in a small, but busy home with my single mom, older brother, uncle and grandparents, I was hardly alone but eagerly sought out space to be by myself. I was happy to spend my days drawing and creating with whatever supplies I had. Studying art, design and film, I wound up in advertising - overseeing creative teams, art buying and production. Leaving my career to start a family, I have come back to my camera. I find inspiration in the people around me, the way we live, life at home and adventures in the world with my family.



## Tamsin Green

*Two Bathers*

From: *Sleeper*

40cm x 30cm,  
mounted 20" x 16"  
Giclee print on  
Hahnemuhle photograg  
paper  
Edition: 25 + 2 AP  
\$425

### Artist Statement

*Sleeper* grew out of a love of travel stories, one by one leading me to Central Asia. For nearly a century, a secret war was fought in its lonely passages and deserts between two of the most powerful nations in history, Victorian Britain and Tsarist Russia. A story of high adventure and courageous travellers setting out to discover little known lands. The prize they were seeking was India.

Inspired by these stories, my own journey began to take shape: an overground passage from home to India. In this era of low-cost airlines we parachute into a place without experiencing the distances travelled. *Sleeper* is about slowing down, enjoying the journey and being in no hurry to reach a destination.

### Bio

Tamsin is a photographer and architect, based in London. She has always been fascinated with the way people live within the environments they find themselves in. Her work is international, exploring issues of transit, pace and urban change.

Tamsin works on immersive personal projects, these have included: *Sleeper*, a slow overground journey from London to India; *'UnBuilding'*, a look at the fast-paced urbanisation of China; *'All Roads Lead to Bognor'*, portraits of elderly residents in the seaside resort of Bognor Regis, England.



## Wayne Palmer

*Urban Sketches 2*  
From *Urban Sketches*

12" x 9 1/8"

Edition: 1

Inkjet Print

\$300

Other sizes available:

\$200 11x14

\$150 8x10

### Artist Statement

My images are more expressive than descriptive. They explore

the intersection of art, the urban environment and the human experience. I use found objects and natural light to create a photographic sketch at the moment when people and the city environment coalesce organically. The image invites the viewer to explore the work both graphically and emotionally.

I choose not to title my images. They are not comments on a place or time. I don't want a title to guide or limit the viewer's expectations about the image. The print should speak for itself and become the medium for the viewer to experience what I saw in the viewfinder.

### Bio

I have been shooting black and white film in New York for 40 years. In 1979 André Kertész reviewed my photographs and encouraged me to develop a personal vision. At that time I worked for WNET/PBS and became the Director of The MacNeil/Lehrer NewsHour, Bill Moyers' Journal among countless others. Television allowed me time to explore and shoot. Even travels to and from the studio gave me rich opportunities. Today a camera is still my constant companion.

In 1986 The Café in Lambertville NJ gave me a solo exhibition. My work has been acquired by the Museum of the City of New York and private collectors, published in *Places Journal*, and seen in numerous shows from New York to Seattle.



Yelena Zhavoronkova

*Untitled II*

From: *The Seeds*

6.3" x 6.3"

framed 16 x 12"

Platinum/Palladium Print

Edition: 9/15

\$450

#### Artist Statement

Living in Northern California for 25 years I was not aware of harsh climate of beautiful Lake County until recently. It is an amazing place with stunning landscapes, very hot summers and quite cold winters. Not many regular California plants could survive and prosper there. There is only a couple of native trees proven to be right for the area, and the grasses are very strong and adoptive. To continue the genome process in these extreme circumstances, nature has developed it's special way to do so by creating the strong vessels to save the seeds of the future generations and hold them until the conditions are right to spread them around. These vessels – cones, pods, acorns – have an extremely powerful presence and contain an immense beauty, which drawn me to start this "THE SEEDS" series and celebrate the beauty of the nature.

#### Bio

Yelena Zhavoronkova is a California based Fine Art Photographer and Graphic Designer. She received a Master's degree in Industrial Design from the St. Petersburg Academy of Art and Industry, and has worked as a graphic designer for over three decades. Over the past few years, Yelena has been intensively studying and working in photography, which helps her to express her artistic vision. Yelena's projects are simultaneously very personal and universal in nature, speaking to the viewers on an intimate level that is familiar to all.

Zhavoronkova's projects have been exhibited in the de Young Museum of Arts, City Hall, and RayKo Photo Center, all in San Francisco; Blue Sky Gallery of Portland and many other galleries around the United States and in Europe. Her works were published in the online edition of The New Yorker magazine, featured in Shutterbug magazine and Transformation literary journal. Yelena is represented by Anzenberger Gallery in Vienna, Austria.