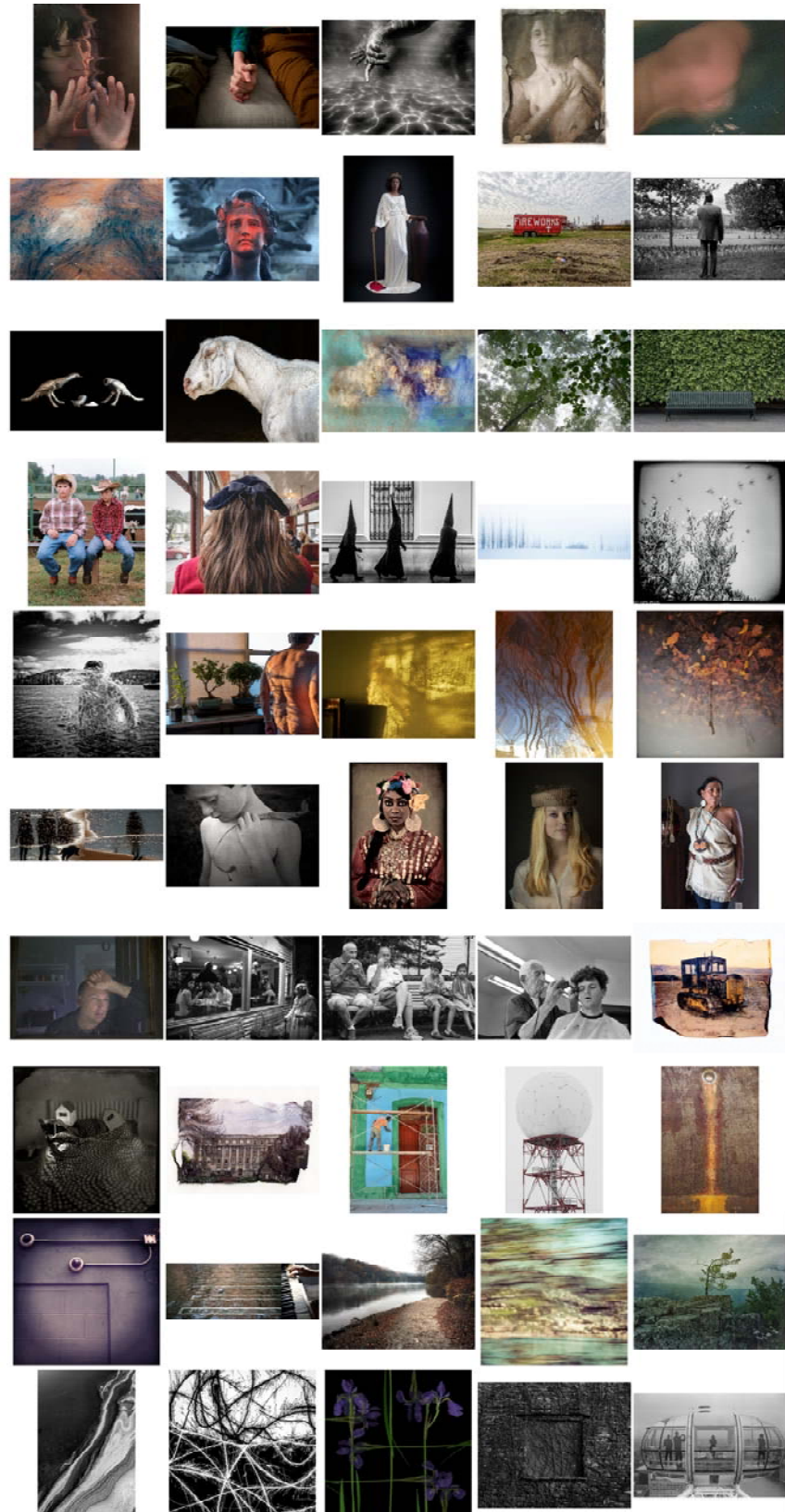


DAVIS | ORTON | GALLERY |

photography — mixed media — photobooks



DAVIS ORTON GALLERY

THIRD ANNUAL GROUP SHOW JURIED BY PAULA TOGNARELLI

July 29 to August 27, 2017

| | | |
|------------------|------------------|-----------------|
| Aline Mare | Francis Crisafio | Paul Ivanushka |
| Alysia Macaulay | Irina Shoyhet | Rachel Beamer |
| Amy Becker | J Felice Boucher | Rebecca |
| Anne Hopkins | Jan Nagle | Moseman |
| Ben Altman | Jane Szabo | Richard Cohen |
| Benjamin Hoste | Janet Holmes | Roger Gottlieb |
| Betty Press | Jessica Chen | Sheri Lynn Behr |
| Bill Clark | Joan Lobis | Steve Gentile |
| Bill Franson | Brown | Susan |
| Bill Gore | John Verner | Rosenberg |
| Brian Malloy | JP Terlizzi | Jones |
| Calli McCaw | Karen Klinedinst | Suzette Bross |
| Cheryl Clegg | Ken Dryfack | Tamsin Green |
| Dawn Watson | Leif Skoogfors | Todd Bradley |
| Debra Bilow | Leslie Jean-Bart | Vicky Stromee |
| Diana Nicholette | Marie Triller | Wendy Drews |
| Jeon | Mark Indig | |
| Diane Fenster | Melanie Walker | |
| Elizabeth | Melissa Lynn | |
| Panzer | Michal Greenboim | |

Juror's Statement

Our brains are geared to process a multitude of images. Fast! As a result visual analysis happens quickly also. Thank dog for that, at least for the photo curator's sake.

Again this year Davis Orton Gallery gave me the opportunity to jury their annual exhibition. They handed off a large quantity of submissions in response to their call for entry. The experience of responding to these photographs was pleasurable, filled me with curiosity and gave me the opportunity to communicate in what seems my native language; the photographic image. What also has been gratifying is discovering the authorship of anonymous submissions. I could never have guessed the origin.

While Karen and Mark did not ask for a theme, in looking at the final assembly some common elements come to the surface. Was it my context on the days I juried the show that directed the outcome? Was it that submitters were influenced by days' events at hand? All are possibilities.

This year's ensemble has definite emotional overtones. It has experiential rhythm and gesture. It is performance at root. Congratulations to each exhibiting artist for your solo moments and in your collaboration as a whole. You are all sure to delight the audience.

My sincere thank you goes to Karen Davis and Mark Orton for their trust and vision. My gratitude extends as well to all artists who submitted to this year's call. Experiencing your photographs always shapes my humanity, hones my perception and connects me to you and the world we share.

Paula Tognarelli
July 26, 2017

Aline Mare



Pod Cloud
From *Cloud Series*

13x19"
13x19" framed
edition 2 of 3
scanned and hand painted
mixed media process

\$850 framed
\$750 print Hand painted

also available: (24 x 36")
image on metal
(Edition of 3)- \$2160

Artist Statement

Using the illumination of the scanning machine as an original light source, I use digital scanning as a contemporary interpretation of the 19th-century photographic process of cliché verre, literally a Greek phrase meaning, "glass picture". The distinct layering of image and sensory background amplifies the direct beauty of the natural object as it interfaces with technology in a kind of modern hybridization of an historic photographic process with hand drawn painting and original photography.

Each piece is an amalgam of images that are scanned, altered, painted and recombined to create a rich layering of sources. Biological and urban objects are fused with mark making, photo sources, and digital media to generate a poetic language where systems of generation and communication are linked to form a new syntax.

Bio

Aline Mare's career began in the Lower East Side of Manhattan, coming out of a background of theatre, performance and installation art. She completed undergraduate work at SUNY Buffalo's Center for Media Studies and an MFA from San Francisco Art Institute. She has received several grants and residencies including a recent 2015 Sino-American Art Grant in Shanghai, Starry Nights/ New Mexico, Kala, Headlands Center for the Arts, Film Arts Foundation, New Langton and New York State Residency for the Arts. New mixed media works have been exhibited at the Turtle Bay Museum, the Thoreau Center in San Francisco, the Santa Monica Museum and MOAH Museum in Lancaster, CA.

Recent shows include the Sturt Haaga Gallery at Descanso Gardens, Jill Joy Gallery in LA, MOAH Museum in Lancaster, CA , and the San Luis Obispo Museum. Her photo-based work is included in several private collections in the Bay Area and Los Angeles.



Alysia Macaulay

Hands

From *Widow Maker*

Print: 17 x 22

Framed: 19 3/4 x 24 3/4

Size of edition: 5
archival digital print

Print: \$750

Framed \$1,000

Artist Statement

As an artist, photography is the medium I use to observe and consider that which I am experiencing. It allows me to remove myself from a situation, and through the lens of my camera, ultimately see things more clearly.

One crisp fall morning my husband was riding his bike to work when he had to stop. He couldn't catch his breath. He was literally having trouble breathing. Within a matter of days it was discovered that there was a severe blockage in the left anterior descending artery to his heart, otherwise known as a widow maker. This changed everything.

I have struggled to understand and clearly articulate the shift that has occurred within our family since his surgery, however, I am ever so grateful for it. There are moments now that give me pause. These images are those moments. Now, this is what takes my breath away.

Bio

Alysia Macaulay is a fine art photographer living in Boston, Massachusetts. Inspired by the power of an image, and the story it can tell, 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 exhibitions at Umbrella Arts Gallery in New York City and The Griffin Museum of Photography in Boston.

Alysia is represented by 555 Gallery in Boston.



Amy Becker

Blue Hat

Print 11×14"
Framed 16×20"
edition: open
Archival Pigment Print
Print: \$400
Framed: \$450

Other sizes 16×20" print
Edition of 12
Archival Pigment Print
\$550

Artist Statement

My work often explores people, how they interact, and their juxtapositions with their surroundings. Images, such as "Blue Hat," emerge from an immediate, intuitive response to what I see. The resulting photographs celebrate a rich lode of accidental humor, unspoken visual stories, and found beauty.

I want my photography to encourage questions about what we see, how we see, and why we see. Each new image enriches my discovery of the art that's all around us, but often hidden in plain sight. In that spirit I want to create personal images, while remaining true to photography's common ground.

Bio

Amy Becker is a New Jersey-based photographer. Her work has appeared in nationally recognized fine art photography galleries and exhibitions, including Center for Fine Art Photography in Colorado, SoHo Photo in New York City, Houston Center of Photography, and Chicago's Filter Photo Festival. Additionally, her work has been included in exhibitions in Philadelphia, Minneapolis, Oregon, and Vermont, as well as regional museums and educational institutions.

Ms. Becker is trained in both traditional and digital photography. Her formal background includes coursework at the International Center of Photography, as well as numerous workshops. A graduate of Boston University's School of Communications, she enjoyed a career as an advertising copywriter before becoming a photographer.

Ann Hopkins



Andover
From *Brushwork*

Print 4.5 x 7
Framed: 16x20
Size of edition: 1/1
digital c-print lift
original

Print: \$500

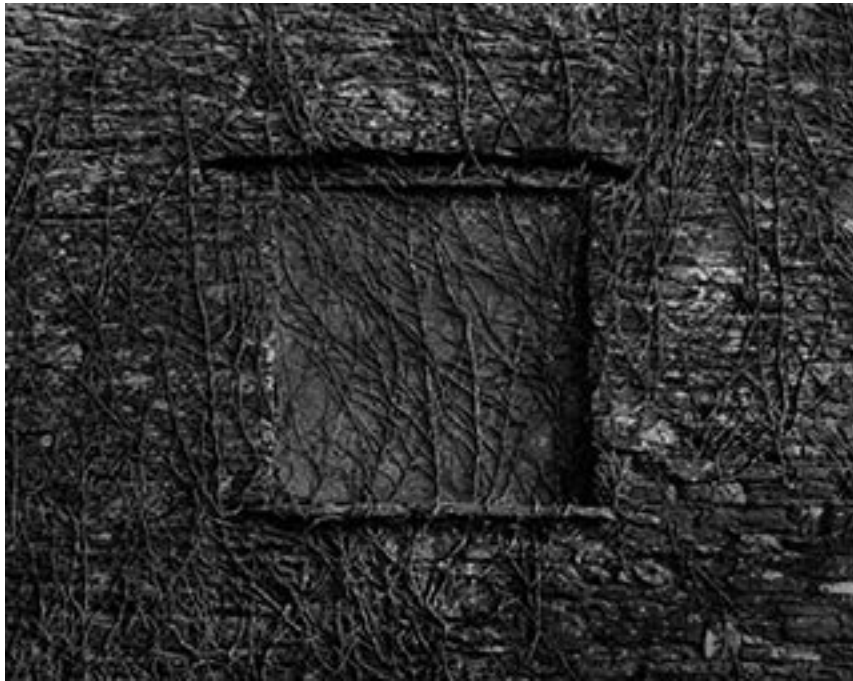
open edition of
archival inkjet
reproductions.

Artist Statement:

My work addresses the subjectivity of perception and the dynamic nature of memory. Like a Rorschach test can reveal secrets of the psyche from an inkblot, or watching clouds the human mind conjures an array of images constructed in the mind from a single literal source. As such, the essence of my work is the feeling conveyed less than the details.

Artist Bio:

Anne was born in upstate New York and moved to Massachusetts while a young child. She attended the University of Massachusetts at Lowell and studied under Arno Minkinnen and Mark Eshbaugh where she fell in love with the magic and science of photography. Upon graduation she worked for many years in a custom black and white lab, in addition to, a color lab. With digital photography becoming more and more prevalent she focused her attentions on more traditional materials and in 2009 she discovered a process in which it was possible to lift and transfer the dyes of a C-print, as well as, veil and manipulate them. She has continued to explore the possibilities with this process as a means to illustrate the way that our perception and memories are transformed by our own experiences and interpretations. She is an eternal optimist and sees the glass as having plenty.



Ben Altman

Untitled
from: *Inside Out – An*
Expatriate's Views

Print: 12 x 15
Framed: 16 x 20
Signed, numbered open
edition
Inkjet
Print: 800.

Other sizes available
16 x 20: \$1,500.
20 x 24: \$2,300.

Price increases as print
numbers rise.
Palladium prints, POR.

Artist Statement:

An emigrant is never quite at home. In the adopted country this is self-evident, but it also applies in one's country of origin. When I return 'home' from the United States, England seems familiar and distant, comfortable and claustrophobic, welcoming and disturbing. Brexit has now brought questions of exclusion and identity into the foreground, demonstrating the power of received ideas of class, accent, education, family, region, nationality, and ethnicity.

On repeated visits to the UK I have looked for images that represent my conflicted responses to attitudes I cannot entirely escape and to exclusions that are partly self-inflicted.

Artist Bio:

Ben Altman (b. 1953) trained as an artist by studying Physics, towing icebergs, racing sailboats, and working in commercial photography. A naturalized U.S. citizen of British origin, his work explores intersections of history, politics, home, and the contemporary world. He works with photographs, installation, video, and participation.

Ben Altman's work was selected for the Houston Center for Photography's 2015 Fellowship, the 2015 Critical Mass Top 50, and for other awards and grants. He has exhibited recently at Light Work in Syracuse, NY; the Kopeikin Gallery, Los Angeles, CA; the Handwerker Gallery at Ithaca College, NY; and the Sol Mednick Gallery, University of the Arts, Philadelphia, PA. His work has been shown at galleries, museums, and festivals in New York, Los Angeles, Philadelphia, Chicago, San Francisco, North Carolina, Indiana, Rhode Island, Texas, many in New York State, and in the UK, Poland, and China.



Benjamin Hoste

Good Earth, Thomas and Dalton

Print: 16×20

Size of edition: open
archival pigment print
Print \$450

Other sizes

8×10 as open edition – \$120

16×20 as open edition – \$450

24×30 in edition of 12 – \$1,800

40×50 in edition of 12 – \$5,000

Artist Statement

Good Earth: Missouri's Old Lead Belt, Missouri has the largest known lead deposits in the world and lead mining has operated uninterrupted in Southeast Missouri for over 300 years. Early mining was done mostly on the surface, but eventual advances in technology made industry scale, subterranean mining possible.

A century of mining took place in Missouri's Old Lead Belt—a rural area

about an hour south of St. Louis that includes the towns of Bonne Terre, Deslodge, Leadwood, Leadington, and Park Hills—before the area was mined out and the mines were shuttered in the early 1970s. It was in the Old Lead Belt that industrial lead mining evolved from hand picks and mule teams to steam powered shovels and electric trains running on hundreds of miles of underground rails. The communities in this area were established and defined by the lead industry, and now 40 years after its disappearance, are struggling to reconcile their past as they are confronted by a much less promising future.

Bio:

Ben is a non-fiction photographer. Photography is a direct and immediate way to document the present for future reflection. His work is heavily inspired by the documentary work of the Farm Security Administration and the National Endowment for the Arts supported survey photography of the 1970s.

Maps, data, and geography play a significant role in guiding where and how he points his lens. Rather than seek out decisive moments, he looks to subtract the element of time, making photographs that communicate a universality of experience within a given local rather than the specific.

Ben interviews his photographic subjects using open-ended, anthropological questioning practices in order to elicit organic, primary source perspectives. Interviews play a significant indirect and direct role in his photographic practice, with excerpts often presented alongside images.



Betty Press

Swallows

From *La Dolce Vista*

Print: 14 x14

Size of edition: 1 of 10

Process: inkjet

print only: \$350

Other sizes available

10 x10m 1 of 10

Inkjet \$175

Artist Statement:

Living in Perugia Italy these past summers has been a Fellini-like experience for me. There is always something magical happening. I hear the sounds of the accordion drifting up to the apartment greeting

us on our return. I love walking to the historical center on Via della Viola a street filled with ever changing art. I stop to get my daily cappuccino at my favorite coffee bar. On my way I may see itinerant musicians performing, a marriage ceremony, a releasing of balloons or some other popup entertainment.

But the other sound that lets me know I am back is the swallows with their high pitched, short vocal cries as they dive round and round our terrace, swarming, cleaning the sky of all insects and leaving our nights mosquito-free.

All these experiences serve as just the right backdrop for sharing the Italian joy of living and appreciation of their culture.

Artist Bio:

Betty Press is a fine art photographer. She is well-known for her photographs taken Africa where she lived and traveled for many years. Now living in Hattiesburg, Mississippi her new project is called "Finding Mississippi" using vintage and toy cameras about living in Mississippi.

In 2011 she published an award winning photobook *I Am Because We Are: African Wisdom in Image and Proverb* that portrays a stunning, life-affirming portrait of the African people and culture. In 2013 she received a Mississippi Visual Artist Grant.

After spending several summers in Perugia Italy in 2014 she collaborated with her former student Philippa Stannard to publish *La Dolce Vista*, a Fellini-like tribute to the Italian culture.

Her photographs have been widely exhibited and collected as well as selected for many juried competitions. In 2015 her Mississippi photos were added to the collections of the Mississippi Museum of Art and The Do Good Fund.



Bill Clark

Roots

Print: 11 1/4" x 11 1/4"
Framed: 20" x 20"
Edition: Open
Inkjet Print
Print: \$135

Artist Statement:

With a concentration on the interpretive power of the abstract, I work to tease the inner imagination of the viewer. The results are mysterious and poetic landscapes that reveal energetic patterns, or the whisper of delicate detail. Also a professional calligrapher, my passion

for the repetition of line and form has a dramatic influence in many of my images. Photographs are highlighted with flourishes and fine lines appearing as if inked with light while creating mesmerizing detail. One art form influences the other as I transition back and forth between the two mediums.

Each image 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.

Artist Bio:

Bill Clark's work explores visual tension between themes of light and dark, focused and unfocused, foreground and background, and the suggestion of contrasting graphic forms and implied human forms.

His work has been described as having a strong musical or dancelike personality, with abstract images of sweeping landscapes and intricate details that reach out to the viewer's imagination and emotions.

The quality and breadth of Clark's imagery challenges the viewer to refine their attitude of a camera being just a recording medium, but instead, a tool for creating images with light. His work has been exhibited in area galleries and is displayed in a number of businesses and homes.

All images were captured in camera within a fraction of a second, with minimal adjustment on the computer. This intensity of defined movements carried out within a compressed time period, influence both Clark's creative focus and the emotional impact of the final photograph.



Bill Franson

Boston Common
From *(de)vice*

Print: 11×14 inches
Framed: 16×20
edition: open
Silver-gelatin
Print: \$500
Framed \$575
Other sizes available
16×20 edition of 20
Silver-Gelatin \$700

Artist Statement:

Our preoccupation with our portable devices. What in the world did we do without them? Smoked, read books, magazines, and newspapers. Looked out the window at the world. Held hands? The phone has added to our confusion of what is public and what is private. I want to capture the way we look now. It will go away, but I don't know what will replace this exclusive habit.

Artist Bio:

Bill Franson is a Boston based photographer and photography professor at the New England School of Photography and Gordon College. He prefers to work with light sensitive materials, film cameras, from the Holga to 4×5, and the darkroom as a workspace over the digital screen. He has exhibited extensively, notably three times in the Danforth Museum's New England Biennial. He is currently represented by Rafius-Fane Gallery in Boston.



Bill Gore

Fireworks

From *Six*

Print: 11.5 x 17.25"

Framed: 14.5 x
20" inches

edition: 10

archival pigment ink

Print: \$700

Framed \$900 (as is)

Other sizes available:

14 x 21 inch prints,
archival pigment ink
edition of 10, \$1100

Artist Statement:

My camera takes me into towns, suburbs, and urban spaces on a personal mission to visualize on a local level the more global taking place during this Age of Man. Scientists and writers have traveled the planet to understand that man as a single species has altered the lives of virtually every other life form, and we find ourselves in the midst of the sixth great extinction. I wanted to take this concept down to what I see and feel as my own experiences within the boundaries of places where I have some personal connection.

Artist 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 PhD 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. Bill's photography explores the idea that images of spaces that humans have shaped and used, and sometimes abused and neglected, can help us understand ourselves and our society. His photographs have received recognition in numerous juried exhibitions. Two of his books "SWIPE" (2015) and "Side Roads" (2016) were accepted to the juried self-published photography book exhibitions PHOTOBOOK 2015 and PHOTOBOOK 2016 and shown at the Griffin Museum of Photography.



Brian Malloy

Untitled (3 hats)
From

Print: 11×14
Size of edition: 1/20
silver gelatin print
Print: \$350

Artist Statement:

My images of Holy Week in Seville, Spain, are a testament to the strong faith of the predominantly Catholic population of Seville. As an artist, I thrive on chaos, and capturing the parades and scenes of the crowded streets makes me feel right at home. Being a documentary photographer, I try to immerse myself in the culture and understand the rites and rituals. It's a discovery process that helps me unveil the mystery of these traditions.

Artist Bio:

Brian Malloy is a working photographer from the Boston area. Since 1989 he has been tripping the shutter of a camera, capturing people, places and things along the way. His obsession with creating images started when he took a basic photography class, and this led countless hours in the darkroom smelling like chemicals. After running out of photography classes in college and graduating with a business degree he enrolled in the New England School of Photography. At NESOP he learned all he could from his professors and fellow students, and in 1993 started out on his own. Since then he has made a living out of doing what he loves every day and wouldn't trade it for anything in the world. Only recently has he started to show his work in group shows, and is working towards his first solo show of his work documenting the religious pageantry of Spain's Holy Week.



Calli McCaw

The Muse Euterpe Defeats Trumpism From *The Muses*

Print: 20"x15"

Size of edition: Currently a unique print
in this size using this print process

Process: Chromogenic Print on
Aluminum

Print/Framed as shown: \$1,050

Other sizes:

20"x15" image size on 22"x17" paper

Edition of 15

\$1,050 framed

\$850 unframed

40"x30" frameless Chromogenic Print on
Aluminum

Edition of 5

\$2,100

Artist Statement:

In a turbulent world where civilization is in peril, The Muses from Greek antiquity have taken extraordinary measures. In addition to their traditional realms of influence, they now champion universal values of freedom, democracy, equality, and human rights as embodied in civilization's great pronouncements. The Muses, multi-racial and multi-ethnic, confront abhorrent nemeses. Armed with some of the most profound principles in human history, they shall resist. They shall persist. They shall prevail over tyranny, prejudice, oppression and demagoguery.

Artist Bio:

Calli is steeped in art history – studies in modernity and multi-cultural art history – and delights in infusing her photography with a dialog between the canon of art and contemporary issues. She has a Modern Art Master's from Christie's, studied art history at Columbia University and photography at NY's ICP. With additional degrees from Georgetown (BS) and St. John's (MBA) Universities, Calli is listed in photo-eye's Art Photo Index and LensCulture. Highlights of recent shows and events include: 2017: CENTER's Online ART & OPPRESSION, LACP'S Online Member's Exhibition, 10th Julia Margaret Cameron Award Fine Art Finalist, Texas Photographic Society (TPS26); 2016: Feature Shoot Write-Up, Critical Mass Finalist, 2nd Annual Davis Orton Show, Berlin Foto Biennale, Center for Fine Art Photography FAUX Show, Griffin Museum via Instagram; 2015: 7th Julia Margaret Cameron Award Fine Art Finalist, Athens Photo Festival Shortlist; 2014: Griffin Museum's 20th Juried Virtual Gallery, Review Santa Fe 100.



Cheryl Clegg

Summer Swim

Print: 16×16
Framed: 20 x20
open edition
digital c-print
Print: \$250
Other sizes:
4×4 \$125
8×8 \$150

Artist Statement:

Time with my family has always been a time to capture some of the ordinary moments in the lives of my five children. My children have grown up with a camera pointed at them on most occasions, enjoying every minute and me savoring every moment. Summer swim is a typical afternoon at the dock at the family house in Canada.

Artist Bio:

Cheryl has been behind a camera since receiving a Kodak Instamatic in grade school. She moved to Boston upon graduating from RIT in and began assisting commercial photographers. Cheryl opened up her own commercial studio over 25 years ago and over the years she has worked with a diverse clientele, shooting fashion, kids, editorial, and portraits. Some of her clients over the years have included Stonyfield Farms, Domino Sugar, CVS Pharmacy, Dunkin Donuts, Beth Israel Deaconess Hospital and Boston Private Bank.

Cheryl's current personal work is an ongoing series of portraits of a village in Haiti, as well as portraits of Maine Lobstermen.

When Cheryl isn't on a job she is with her husband Brian and their five kids (Tommy, Jimmy, Willy, Timmy & Abbie) enjoying the moment with a camera in hand.



Dawn Watson

Canopy

Print: 11" x 17"
Framed: 13" x 19"
Size of edition: 10
Pigment Print
Print: \$750
Framed: \$825

Other sizes
For inquiries, contact
the artist.

Artist Statement:

"I speak for the trees, for the trees have no tongues", Dr. Suess, *The Lorax Tree*.

How does one find moments of quiet within the chaos? What is obscured or revealed when we shift our perspective, turn the prism of point of view? Capturing or creating moments of tension, connection or contemplation, I consider my work a visual tone poem alternately engaging image, texture, words, form and/or movement to explore our shared psychological and sensor topography, how we inhabit both our internal and external worlds. An avid traveler, concerns about the effect of ecological degradation on our health and way of life influence my work in tangible but subtle ways as I endeavor to make sense of the 'both/and' that is contemporary life, the beauty and chose inherent in each moment.

Artist Bio:

Dawn Watson transitioned to photography after a career as dancer/choreographer. Watson studied at the Maine Media Workshop, International Center of Photography and Santa Fe Workshop. Her work is influenced by Peter Turnley, Cig Harvey, Valerie Jardin, Elizabeth Avedon, among others. Currently, she studies with Sandi Haber-Fifield. Her work is held in private collections and has been shown in numerous regional and national juried exhibitions including The Center for Fine Art Photography, The Griffen Museum, The Lodge at Woodloch Gallery, New York Center for Photographic Arts, Photoplace Gallery, Tang Museum, The Tilt Gallery, and the dnj Gallery. Most recently, Watson was awarded First Prize in the Los Angeles Center of Photography juried call and her work will be seen in a solo exhibition at the Los Angeles Center of Photography this August.



Debra Bilow

Bench

Print: 5" x 7.5"
Framed: 13" x 17"
Size of edition: 10
Pigment Print
Print: \$400
Framed: \$550

Artist Statement:

I make quiet photographs; minimal, restrained, and formal in their aesthetic. My work focuses on form, and is unified by the study of light and a quest for objectivity.

Landscapes and still life compositions have constituted my recent work. Open, silent spaces, with or without structural elements, are rendered in black and white or a constrained color palette. The still lifes have typically been understated color studies.

My goal has been to create images that are pared down while maintaining visual interest.

Artist Bio:

Debra Bilow grew up at the edge of rural life in Upstate New York. She received her Master's Degree in Urban Planning from Rutgers University and subsequently pursued a career in real estate. Having spent much of her adult life living in different cities, she began dividing her time between Brooklyn and the Hudson Valley ten years ago. This move eventually marked her return to photography.

Debra's photographs have been exhibited regionally and have been purchased by private collectors. She has studied photography at the International Center of Photography, Pratt Institute, and with Christopher Giglio.



Diane Fenster

The Hyacinth Girl

From What is Left Behind

Print: 14×11

Framed: 15×12

Size of edition: 5

pigment print from a pigment
transfer scan

Framed print: \$475

Other sizes available?:

Original transfer print on rice paper

14×11 framed 15×12

available for \$900

Variable edition of five.

Each print is unique.

Artist Statement:

I look at this imperfect transfer process as a metaphor for memory and aging. This evidence of waning within myself and others feels like a shedding of skin. As we all glide through the years of our lives, we lose parts of ourselves along the way and create a beauty derived from entropy.

Artist Bio:

Diane Fenster's images first received notice during the era of early experimentations with digital imaging. Fenster is currently exploring a hybrid process of alternative process and digital methods. She views herself as an alchemist, using photographic tools to delve into fundamental human issues. Her work is literary and emotional, full of symbolism and multiple layers of meaning. Fenster looks for an internal resonance between the images, building a final vision that holds together poetically as well as visually. Her work has been awarded in international photography competitions, has appeared in numerous photographic publications, is internationally exhibited and is part of museum, corporate and private collections.

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photography mixed media photobooks

Diana Nicholette Jeon



Stroke
From *Hunting Season*

Print: 16 x 20
Size of edition: #2 of 20
pigment print
Print: \$500
Framed: \$650

Artist Statement:

My work is a cathartic way to process emotions; to give voice to them. Much of the work comments on identity and social

issues. I often use beauty as a conceit to entice a viewer to look at an ugly truth that they might otherwise not consider.

I work in multiple kinds of media. For me, the most interesting space in contemporary photography is where the artist can combine technology with hand-worked processes to produce unique works. I believe that materials have mana, so whenever possible I use the media that I feel lends the most meaning to any given project. Though there are not always material similarities between the different projects, they are linked by recurring formal concerns, subject matter, and/or methodology. Process is always an integral part of the statement and the work.

Every warrior has a weapon; art is mine.

Artist Bio:

Diana Nicholette Jeon is an award-winning artist from Honolulu, HI. She was awarded an MFA in Imaging and Digital Art from UMBC in 2006. Her internationally-exhibited work has been shown in venues that include the Griffin Museum of Photography, the Hawaii State Art Museum; the Honolulu Museum of Art; the Museo di Arte Moderna e Contemporanea (Florence); MK2 Biblioteque (Paris); Tethys Gallery (Florence); and PH21 Gallery (Budapest.) Awards include three Hawaii State Purchase Awards; Finalist at the 10th Julia Margaret Cameron Awards and the 9th Pollux Awards, and Honorable Mention in the 2016 International Photo Awards. Jeon's work has been featured in the Huffington Post, Lens Culture, In the In-Between, PhotoPhore, Don't Take Pictures, Corriere della Sera and L'arena. Her work is in numerous public and private collections, including the Hawaii State Art Museum, the Hawaii Art in Public Places Collection, Haverford College Special Collections, and the International Museum of Printing.



Elizabeth Panzer

Iris Op 2
From
Reverberations

Print: 16" x 16"
Framed: 20" x 20"
Size of edition: 6
Pigment Print
Print: \$750
Other sizes:
21" x 21", Edition of
12, \$950

Artist Statement:

I am drawn to the delicate beauty found in nature. Yet living in a world where the news brings violence into my home, the

world feels incongruous with my experience living in the country. My work is driven by a need to reconcile these divergent realities.

I work with a flatbed scanner. Objects change once they are scanned. Their three-dimensionality is transformed in a way that inspires me to see them as dynamic compositional elements. In this form, they are easily manipulated to become building blocks. I then build the final image, layer by layer.

This series features flowers from my home and garden. Ordinary flowers shown larger than life bring the tactile nature of each leaf and petal to the forefront. Depth, often non-literal, is created through the variations in transparency and dissolution of focus. My images invite the viewer into a private world, beautiful yet unnatural.

Artist Bio:

Elizabeth Panzer lives in the Hudson Valley where she works as a harpist and photographer. Musically, she found her voice in the music of contemporary composers. As a photographer, her recent work embraces images captured with a scanner. If there is a common thread, it would be the deep identification she feels with delicate beauty combined with the need to express herself within the context of today. Finding a place for the sound of a harp in a world where we watch wars on TV is not unlike reinterpreting the beauty of a flower in a digital environment.



Francis Crisafio

*Tony & Tyke [in America]
From Tony [in America]*

Print: 6" x 9"
Framed: 13" x 15"
edition: open
pigmented print
Print: \$250
Framed: \$300

Artist Statement:

Tony [In America] involves a body of work that includes: still photographs, text, video & sound. It documents the interaction Tony the Barber had with his customers over an eighty year career. Beginning in 1935, during the Great Depression, Tony ended his career in the aftermath of the Great Recession cutting hair two days a week in the same barbershop located in Lawrenceville, Pittsburgh, PA. He was 95 years old the last day he worked.

Many of his customers were devoted to him with a familial quality in their allegiance as well as crossing demographic lines of age, class and ethnicity. This project also records Tony's and his customers stories and remembrances of the neighborhood they grew up in.

Tony [In America] examines issues of immigration, memory, aging, character & calling.

Artist Bio:

Mr. Crisafio's initial artistic background began in painting and printmaking with undergraduate studies at Carnegie Mellon University in Pittsburgh. Photography was a peripheral skill he used to augment his work but became a primary discipline in the early 1990's. He tends to focus on portraiture and longterm photographic projects of which "Tony [In America]" is one.

Photos from this project and other projects have been exhibited since 2006 with work being selected by Elinor Carucci, Elizabeth Biondi, Mary Virginia Swanson, Paula Tognarelli, Eli Reed, Larry Fink, Elizabeth Avedon, Chris Boot, Mark Steinmetz, Lesley Martin, Irene Hofmann, Alison Nordstrom, Rebecca Senf and Karen Haas, amongst others.

Irina Shoyhet

Equilibrium

From *Temperance*



Print: 4.5" x 12.5"
Framed: 16" x 20"
Size of edition: 25
pigment print
Print: \$120.00
Other sizes: pigment
prints
16" x 5.75", ed15,
\$150.00

24" x 8.5", ed 15, \$200.00, 30" x 10.8", ed 10, \$275.00

Artist Statement:

My photography is an open invitation to my make-believe universe. In my art, I hope that you'll find something that's important and appealing for you, something that will bring additional dimension to your own world

The series "Temperance", is dedicated to my Iceland journey.

When white is the only color there is, every stroke gets its own special meaning. Minimalistic graphic landscapes call for a well-balanced observer, an observer who values inner peace and might be in need of inspiration.

The overall effect is rather calming.

The absence of color equals the strength of every detail. This helps to concentrate thoughts and get a clear focus. The blend of strong detail and minimalistic graphic stimulate inner balance and mental awareness.

Artist Bio:

Originally from Ukraine, Irina was born in a beautiful seaside city of Odessa. She became passionate about photography ever since she first picked up a camera – which was only a few years before she moved to the U.S.

After moving to New York in 1995, Irina started actively learning the craft, having had an amazing chance to take several art classes and workshops with noted artists and photographers, which drastically improved her technique

Although Irina is a self-taught photographer, her resume features several magazine publications, as well as group shows in New York and New Jersey. Her works can be found in private collections all around the globe.



J Felice Boucher

The Brown Hat
From *Deified print*

Print: 15x10, Framed: 20x15
Pigment Print
Print: \$450
Framed \$595

Artist Statement:

"The Brown Hat" is part of a body of work, titled "Deified", created from my love of light, design, graphics, faces, painting, etc. I named this body of work "Deified" because the women in the images have been transformed from mere mortals to goddess-like beings or deities...making them divine. I create these images for myself; my place of quiet...my form of meditation.

Artist Bio:

2017

Griffin Museum Critic's Pick on-line gallery
10th Annual Julia Margaret Cameron Women Photographers Finalist Fine Art and Children
Maine College of Art Charles Thomas Gallery One Woman Show
2nd Annual Charles Dodgson Blk+Wht Award Portraits
PPA Photographic Northeast District Competition Children Portraits 1st & 3rd Place
10th Annual International Color Award Fine Art Nominee

2016

Professional Photographers of America. International Diamond Photographer of the Year
Canon Par Excellent Select Award Awarded a \$6000 camera
Maine Professional Photographers Association Photographer of the Year



J P Terlizzi

Self Portrait
From
The Cedars Run Deep

Print: 10"h x 15"w
Framed: 15"h x 20"w
edition: Open
Pigment Print
Print: \$200
Framed: \$400
Other size:
30" x 20" chromogenic
print. \$450 unframed,
\$750 framed

Artist Statement:

When I was eight, my parents went through a bitter divorce that had a profound impact on our family and the shaping of my own self-identity. The result of their divorce and the abandonment of my father led to decades of emotional abuse inflicted by my mother. My damaged childhood taught me how to detach myself from the emotional connection one finds in relationships and intimacy. Through the years, I have built walls to veil truths; I have constructed boundaries to control perception and judgment for fear of being abandoned by the significant people that matter most in my adult life.

The Cedars Run Silent is an investigation of self. It is a visual narrative that explores the presence of vulnerability, insecurity and loneliness, and the internal struggle to openly accept the meaning of love and affection.

Artist Bio:

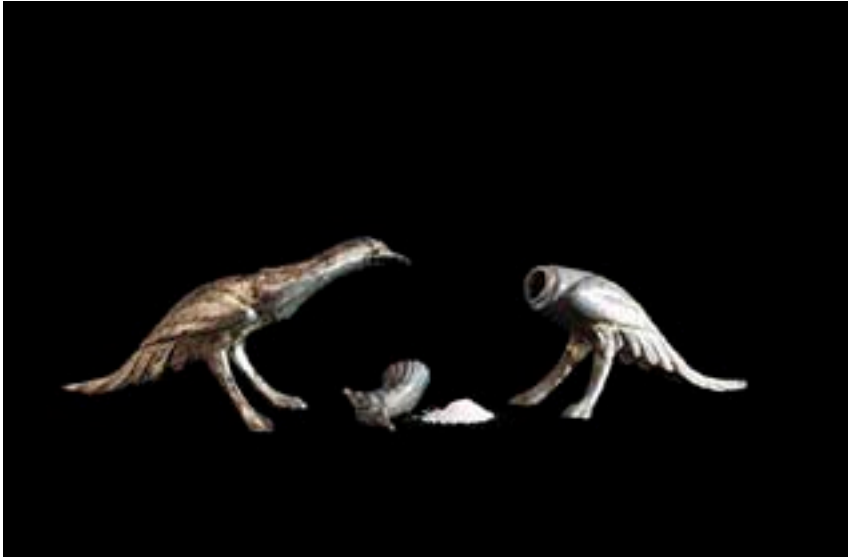
JP Terlizzi is a visual storyteller who uses photography to explore themes of memory, relationship, and identity. Drawing inspiration from his personal experiences he captures moments that convey narratives—whether the story is a framed moment that reveals something about family and home, or a poetic interpretation of a fading reality, the feeling of loss and detachment are recurring themes in his work.

Born and raised in the farmlands of Central New Jersey, JP currently lives in Manhattan. His career spans thirty plus years as creative director for a boutique agency specializing in retail design. He earned a BFA in Communication Design at Kutztown University of Pennsylvania and has studied photography at the International Center of Photography in New York.

Jane Szabo

Loss

From *Family Matters*



Print: 13" x 19"
Framed: 14" x 20"
edition: 1 of 15
pigment print
Print: \$650
Framed: \$825.00 (as
shown, mounted on
sintra and framed)

Other sizes:
16" x 24", edition of
10.pigment print
print only; \$1,000
print, framed: \$1,100,
print, mounted on
sintra + framed: \$1,200

Artist Statement:

My series, *Family Matters*, incorporates memory, metaphor and allegory to express the burdens and joys of my role as daughter, and now long distance caretaker, of my elderly parents. My mother and father recently faced a daunting move into assisted living; they are struggling after a series of strokes, memory loss and the decline of their cognitive abilities. This series uses objects gathered from the family home to tell the story of my role within this family.

Family Matters uses items from their home, and my childhood, staged as still lifes, to illustrate the story of our relationship. Using childhood possessions, and simple objects that have been in the family for years, I create tableaus that hint at complicated family dynamics. The presentation of these objects is not merely a catalog of possessions, but a catalog of feelings; of pain and disappointment, hope, loss and burden.

Artist Bio:

Jane Szabo is a Los Angeles based fine art photographer, with an MFA from Art Center College of Design. Her work investigates issues of self and identity. Using self-portraiture and still life as a vehicle to share stories from her life, her work merges her love for fabrication and materials, with conceptual photography.

Szabo brings many facets of visual art into her photographic projects, incorporating sculptural, performance and installation elements into her work. Her imagery is often infused with humor and wonder. A background in the film industry, creating prop and miniatures for theme parks, and overseeing set construction for film and television, undoubtedly informs her creative process.

Szabo's photography has been exhibited widely, including solo shows at the Museum of Art & History in Lancaster, CA, the Orange County Center for Contemporary Art, the Yuma Fine Art Center in Arizona, and the Los Angeles Center for Digital Art.



Janet Holmes

*Lucia (Catskill Animal
Sanctuary, Saugerties
NY)*

Print: 12"x15"
Framed: 18"x21"
edition: open
Pigment Print
Print: \$300
Framed: \$400
Other sizes:
16"x20", open edition
Pigment print, print \$425,
framed \$550

*100% of the artist's profits
will be donated to Catskill
Animal Sanctuary*

Artist Statement:

Many of us never consider the lives of the farmed animals whose bodies supply us with food, clothing, bedding and cosmetics. It's hard to comprehend how they suffer because they are kept hidden from us while they are exploited.

I photograph the lucky, rescued ones. But first I sit with them, witnessing their existence and importance as individuals. I invite them to experience me, on their own terms and in their own time. I fall in love with each one, rejoicing as they breathe in the freedom of the sanctuary, marveling at their resilience and capturing a glimpse of their emotional lives. Whenever possible, I photograph them at eye level to emphasize the equality between viewer and subject. I share their portraits and names with the hope that people will be inspired to take steps toward a world where animals live their lives free of exploitation by humans.

Artist Bio:

"The barn is my studio." These are words that Janet Holmes's family and friends never expected to hear her say. After growing up too close to the outdoors in British Columbia, she fled to large cities and pursued a career inside as a lawyer for many years.

Then a few years ago, she began volunteering with animal rescue groups. Fortuitously, she picked up a DSLR at the same time and began learning how to use it. Naturally, she pointed her camera at animals ... and was captivated. She completed the International Center of Photography's CE Track Program in 2015 and now devotes much of her spare time to portraiture of rescued animals. She works exclusively on a non-profit basis, donating her services and profits from print and book sales to animal welfare groups.



Jan Nagle

Ropeswing

Print: 12×12
Framed: 12×12
Size of edition: 12
digital c-print
print: \$1250
Framed: \$1400

Other sizes:
Size: 8×8 inches
Edition: 12
Price: \$1000

Size: 20×20 inches
Edition: 12
Price: \$1500

Artist Statement:

My work is about place,
and how it informs

identity. Each body of work evolves through temporal loci sensus, and their ontological consequences. My practice takes many forms, with a vocabulary that includes photography, film/video, performance, installation, and collage. Still, time-based, analog and digital technologies all hold equal sway in my practice, and influence its meaning. An emerging artist and art educator at the turn of the twenty-first century, I came of age during the analog-digital crux, and have kept one foot firmly planted in each camp, contextualizing my personal experiences through a toggling of new and aging technologies.

Artist Bio:

Jan Nagle is a nationally exhibited multi-disciplinary artist who works primarily in photography, film/video, and installation. Originally from Sleepy Hollow, NY, she holds a BFA in photography from SUNY New Paltz, and an MFA from SUNY Buffalo. Nagle's work is part of several public and private collections, including the permanent collections of Light Work in Syracuse, NY and The Burchfield Penney Art Center in Buffalo, NY. A highly experienced educator, Nagle has held full time faculty positions at The School of Art and Design at Alfred University and Kendall College of Art and Design, among others. She is currently Program Manager at The Center for Photography at Woodstock, and resides in Saugerties, NY.



Jessica Chen

Eye Pod

Print: 13"x19"
Framed: 15"x21"
Size of edition: 100
Pigment Print
Print: \$350
Framed: \$425
Other sizes:

8.5"x11" edition of
100, Pigment Print,
\$250 framed

16"x20" edition of 25, Archival Pigment Print, \$600 framed

Artist Statement:

I am a photographer based in New York. I shoot primarily on film using old and discontinued cameras. I aim to preserve the original quality of what was captured by the camera. For this reason, many of her images evoke sensibilities of past memories and every day fleeting moments forever frozen in time.

My new photography explores compositions in architecture, urban landscapes, documentary portraiture and street photography. Recurring themes of abstract and minimalist observations dominate the forms, faces and places found in her photographs.

"I work to reshape and carve out new landscapes; transforming ordinary scenes into cinematic spaces".

Artist Bio:

Jessica has a Bachelor of Arts in Studio Art and a Bachelors of Science in Environmental Design from the University of California at Davis. She received a Masters in Fine Art in documentary and narrative film from Parsons at The New School in New York City.

Ms. Chen has exhibited at the Soho Photo Gallery, the Sidney Mishkin Gallery and at the Trestle Gallery in New York. She recently exhibited work at the Los Angeles Center for Photography, the Vermont Center for Photography, and the RayKo Photo Center in San Francisco. She is a member of the American Society of Media Photographers, APA, the Los Angeles Center of Photography, Penumbra Foundation and the Catalina Art Association in Avalon, California.

Her work has been published in Don't Take Pictures and F-Stop magazine, including recent press in ViewFind, SF Station, and All About Photo.



Joan Lobis Brown

Indomitable Baby Boomer #4

From *Indomitable Baby Boomer Woman*

Print: 19"h x 13"w
Framed: 20" h x 15"w
Size of edition: 15
Pigment Print
Print: \$1500.00
Framed: \$1700

Other sizes available:
11"h x 8.5"w Edition of 15
Archival Digital Print \$1000

Artist Statement:

Indomitable Baby Boomer Women

The Indomitable American Baby Boomer Woman – women born between 1945 and 1964. Baby Boomers were the first generation to expect that they could “have it all” — equality, family, careers, fitness, health and wealth; there were no

limitations. As these women enter their mid-50s, 60s, and 70s, they face a unique set of challenges: growing older in a youth-oriented society while continuing to enjoy meaningful and evolved lives.

Since 2015, I have photographed and interviewed ordinary/extraordinary Baby Boomer Women and, so far, selected 43 who dismantle these stereotypes and celebrate the indomitable baby boomer spirit.

Included in the group are athletes, scholars, activists, businesswomen, artists, survivors, immigrants, and members of different races, religions, and sexual identities.

Strong, resilient, and unstoppable are some of the words I use to describe them. I believe that younger generations will find inspiration learning about the lives of these Baby Boomer Women.

Artist Bio:

Joan Lobis Brown's photography highlights important social and environmental concerns. This current project, focusing on Indomitable Baby Boomer Women, tells the stories of uncelebrated, courageous and inspirational women.

Other portraiture projects document disadvantaged and sometimes hidden populations such as at-risk LGBTQ youth and people living with HIV/AIDS. Landscape projects explore global warming's influence in the Antarctica and the Arctic.

Joan Lobis Brown studied photography in the International Center of Photography, Advanced Studies Program. She has a BA, a JD and an LLM in law.

She has exhibited in Australia, Africa, Europe and the United States. Her work has been selected for forty-four international juried group competitions since 2013.



John Verner

Thursday Afternoon
From Street Poetry

Print: 13x19"
Framed 16x20
open edition
Pigment Print
Print: \$175
Framed: \$225
Other sizes:
18 x 24 Print – \$195
18 x 24 framed – \$250

Artist Statement:

My initial creativity blossomed as a painter with a degree in Fine Arts from the Philadelphia College of Art and the Pennsylvania Academy of Fine Arts. However, through the years, I have always been interested in photography, from the early days working with film to the present digital technology.

While I consider myself a Fine Art photographer, I also do commercial and portraiture work. Additionally, I am an Exclusive Stock Photographer with Getty Images and iStockphoto.

I have had approximately 10 shows of my work in addition to being in numerous open exhibition and juried shows. I also have taught art and presented at various photography clubs and art organizations. And have received awards for my art work.

Artist Bio:

This image is part of a larger series of photographs called "Street Poetry." I am interested in that special moment which will never be the same – a point in time. The camera is excellent at capturing that.

On a personal note, I cherish that moment when the eye and the image become one with the photograph. That special place where there is no difference between the subject and object. That is where the magic happens!



Karen Klinedinst

Shenandoah Spring
From *Emotional*
Landscape

Print: 14 W x 10.5H"
Framed: 20W x 16H"
edition: 10
pigment print
print: \$325
Framed: \$425
Other sizes
20W x 15H", edition of 10
price: \$625 framed, \$450
print only

Artist Statement:

All of us have a deep connection to places from our past. Through our memories, we see these places not as they are, but through the filter of emotion. My work explores the emotional qualities of landscapes where I feel a deep connection. My work is not about capturing reality, but creating a neo-Romantic world reflective of my memory and imagination.

Artist Bio:

Karen Klinedinst is a landscape photographer based in Baltimore, Maryland. She graduated with a BFA from the Maryland Institute College of Art (MICA). Her landscapes have been exhibited widely, including: Massoni Art Gallery, 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.

Her work is in the collection of the National Park Service. She was a 2004 Platte Clove artist-in-residence at the Catskills Center for Conservation and Development, and a 2006 National Park Service artist-in-residence at Acadia National Park in Maine. In 2015, was awarded an Individual Artist Award from the Maryland State Arts Council. She teaches iPhone Photography workshops at Baltimore's Creative Alliance, Johns Hopkins University, Adkins Arboretum and at her Baltimore studio.



Ken Dryfack

Outside In From *Silent Stages*

Print: 10.25 x 15.5"
Framed: 16 x 20"
Size of edition: 12
Pigment Print
Print: \$425
Framed: \$575
Other sizes:
Print: \$475
12 x 19"
Framed: \$625 20" x 24"

Artist Statement

I make images to spark viewers to conjure up a story, a tale laced with mystery, alienation and maybe even a touch of evil. That's why I want the lighting to be dramatic, why I shoot in black and white, why my images often include elements that are too dark and/or fuzzy to see clearly.

I generally start with the background, searching the streets for a suitably dramatic setting. I'm seeking a background that could almost be a painted backdrop, a silent movie set, with balsa wood props fabricated and arranged for this specific scene.

Once the background is set, I wait for something to happen, perhaps for players to enter or exit. Frozen on stage, back-, front- or hardly lit at all, I want to capture the instant as each silently recites a fragment of a tale. Sometimes, I arrive too late; the last player has already exited.

Artist Bio

Saugerties, NY photographer Ken Dreyfack is a New Yorker by birth and a Frenchman by naturalization; his life has been divided between two countries, languages and cultures. A long-time hobbyist photographer, Ken has been seriously engaged in fine art photography since 2013 and did not seek to have his work exhibited until 2015.

In 2017, Ken's work was selected by juror Aline Smithson for the *Portal* exhibit at the Photoplace Gallery in Middlebury, VT, by juror David H. Wells for the *Chiaroscuro* exhibit at the Darkroom Gallery in Essex Junction, VT, by juror/owner Greg Moon for the *After Dark 6* exhibit at his gallery in Taos, NM. Ken was chosen as a finalist for the 2016 Photolucida Critical Mass competition. A solo exhibit of his work opens Sept. 2 at the Woodstock Artists Association and Museum. He is co-moderator of the Photographers' Salon at the Center for Photography at Woodstock.



Leif Skoogfors

Bloody El Salvador

Print: 18"x12 3/8"
open edition
Pigment Print
Print: \$300
Framed Price (if
applicable): n/a

Other size:
10×8.5 inches, \$200.

Artist Statement:

I arrived in San Salvador very late on a hot and muggy night in July of 1979. The news from the country had been grim, with death squads in the news and the government suppressing demonstrations with machine guns. A difficult climate for any photographer. The central cathedral in the capital had been occupied by a group of peasants from the countryside. To symbolize the blood running through the country they had painted the faces of the saints on statues red. At their request, I did not take photographs of their faces of the peasants.

Small crowds came to see the small farmers, campesinos, who were flaunting authority. A week later, the campesinos were removed from the church and killed.

It was only years later that I discovered that the French agency I worked with allowed a US government agency to view my work and captions to identify those they considered to be leftists. It still troubles me.

Artist Bio:

Leif Skoogfors has been a documentary photographer for over fifty years. His interest in social issues and politics no doubt comes from the fact that his father brought the family from Sweden to the US as World War Two had just begun.

Skoogfors studied photography and design with the legendary art director Alexey Brodovitch at his Design Laboratory in the Richard Avedon Studio. His brother, Olaf Skoogfors, a well-known silversmith and artist, greatly influenced and shaped his interest in art.

He started a career in Philadelphia working for Newsweek and Time Magazines while teaching at Moore College of Art, eventually resigning his Professorship to work full-time as a photographer.

Rudolf Arnheim, the art theorist and perceptual psychologist in a review of Skoogfors' photographs on the war in Northern Ireland, commented, "The photographs...combine documentary impact with a pictorial originality and beauty that is always strictly at the service of the subject, its meaning, and mood."

Leslie Jean-Bart

Unit 2

From Reality and Imagination



Print.: 5 x 16
Framed: 14 x 20
Pigment Print
Print: \$900
Framed: \$1050

Artist Statement:

I explore the interaction that takes place between cultures when one lives permanently in a foreign land by photographing the tide and its surrounding. The motion of the tide is in many ways a reflection of that interaction.

Artist Bio:

Born in Haiti where he acquired his love for the ocean, Leslie Jean-Bart relocated at the age of 13 to NYC where he has since been living.

After earning a master's degree in Journalism from Columbia University, he embarked on a photography career that resulted in the creation of images that have garnered awards and recognition.

Leslie began exhibiting in 2001, when a number of his collages were part of the exhibit "Committed To the Image: Contemporary Black Photographers" at the Brooklyn Museum.

During the last several years Leslie put his career on hold when he became the daily guardian for his mother who suffers from dementia. His ongoing series "Reality & Imagination" came about during one of the most trying period of caring for her.



Marie Triller

Man Painting, Havana, 2017
From Havana, 2017

Print: 12in. X 18in.
Framed: 16 x 20 inches
edition: open
Pigment Print
Print: 300.00
Framed: \$400.00

Artist Statement:

On a recent first-time trip to Havana, Cuba I found myself highly-charged and excited about making photographs. That's not to say that I don't usually feel that way when I travel. But this was different. Here I was in a land I had so often hoped to visit someday and now the reality was setting in. I'm here in Cuba after years of thinking about it and listening to others' stories.

I let Havana seep into me as I traveled her steamy, dusty streets shooting each day. I photographed the people of Havana going about their daily lives and I discovered beauty and magic in those moments. I returned home confident that this was my first trip to Cuba, but not my last. Sadly, a short time later I learned that Trump won't be making that easy...

Artist Bio:

Marie Triller is a photographer residing in New York's Hudson Valley. Her book, *Ten Years: Remembering 9/11* (John Isaacs Books, New York) chronicles a decade of September 11 observances at ground zero. Her work is in the permanent collections of George Eastman House and the National 9/11 Museum & Memorial. Triller received her MFA in Photography from the State University of New York at New Paltz. She has taught photography at several institutions including Union College, The College of St. Rose and Albany College of Pharmacy. An actively exhibiting artist for over thirty years, Triller's work has been shown in numerous group and solo exhibitions, both nationally and internationally. Her work has been featured online at Your Daily Photograph, AI-AP ProPhotoDaily and Professional Photographer. Triller is a member of WPA (Women's Photo Alliance, NYC.) To see more of her work visit www.marietriller.com.



Mark Indig

Riverton, Wyoming
From Building Codes

Print: 13.75×10
Framed: 20×16
Size of edition: 9
pigment print
Print: \$500
Other sizes available:
All editions of 9
18×12 = \$750
24×16 = \$1000
33×22 = \$1250

Artist Statement:

This image is part of a series “Building Codes” – my personal look at idiosyncrasies of the built environment. This structure is a radome, short for radar dome. A radome is a structural, weatherproof enclosure that protects a

radar system or antenna and is constructed of material that minimally attenuates the electromagnetic signal transmitted or received by the antenna. Radomes protect antenna surfaces from weather and conceal electronic equipment from public view. As such they are ubiquitous around major airports and military installations and are hiding in plain sight. Their origins are in the early warning systems of the cold war and their shapes and uses are symbolic of those tensions then and now.

Artist Bio:

Mark Indig has spent over 40 years in the motion picture industry, most recently as a Studio Executive, Producer and Unit Production Manager. But it was his 15 years as a Location Manager that gave him a love of photography and a unique perspective on the man-made landscape. He has used his career as an opportunity to travel around to all 50 states and 50 countries, using his off time to photograph unusual landscapes and his particular passion, small town America. Key exhibits include the Annenberg Space for Photography, Davis Orton Gallery, Duncan Miller Gallery, Riverside Museum of Art, Gallery 825, Millard Sheets Gallery, the Center for Fine Art Photography, Dot 21 Gallery. He has published 3 books: *The Los Angeles River: A City Runs Through It*, *88: The Tribal Cities of Los Angeles County* and *Ohi:Yo’*.



Melanie Walker

Bedtime Story
From *The Nomadic*
Dreamer

Print: 12×12
Framed: 16×20
Size of edition: open
Pigment Print
Print: \$800
Framed: \$1000

Other sizes?
16×16"
"Platinum/Palladium/Gum
unique print – \$1500

Artist Statement:

As a shy visually impaired
child I created my own
world and usually played

alone. As an adult this practice has continued. The Househeads came to me in a dream when I was very sick. In that dream I recognized myself as a self-supporting single woman trying to define herself as the head of the house with no female role models. I recognized a cultural phenomena of homelessness, immigration and global climate refugees who are being displaced due to dwindling resources. The Househeads are a project to which I return repeatedly to act out our collective issues in order to try to understand. The need for shelter is a universal among all living things. The house on the head functions as a badge of anonymity so that viewers can hopefully see themselves in the narrative that is implied.

Artist Bio:

Melanie Walker has been a practicing artist for over 40 years. Her expertise is in the area of alternative photographic processes, digital and mixed media as well as large scale immersive photographic installations and public art. She attended San Francisco State University for a Bachelor's degree in Art and Florida State University for an MFA. She has received a number of awards including an NEA Visual Arts Fellowship, Colorado Council on the Arts Fellowship and an Aaron Siskind Award. Her work can be found in numerous collections both nationally and internationally including LACMA, Center for Creative Photography, Princeton Art Museum and San Francisco Museum of Art.



Melissa Lynn

Khadijah, Saudia Arabian
From *American Mosaic*

Print: 12×18
Framed: 16×20
edition: 10 plus 2 AP
Process: Digital C-print
Print: \$600.00
(tiered pricing)
Other sizes
12×18-\$600 edition of 10 plus 2 AP
16×24-\$750 "
20×30-\$900 "

Dye Sublimation Aluminum Prints
pricing/sizes for first three print sales in
each edition (tiered pricing):
16×24-\$1000 Edition of 5 plus 2 AP
20×30-\$1200 "
30×40-\$1800 "

Artist Statement:

My 'American Mosaic' series explores heritage and multicultural identity in America. 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 suggests an integration that preserves each culture's unique qualities rather than promoting one homogenous culture.

Photographs in this series were taken at cultural celebrations in America. 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.

I started my project two years ago when I was researching my family heritage. However, I feel it has taken on a greater meaning in the current social and political climate. With intolerance on the rise, it is important to mend racial and cultural divisions with empathy and understanding and not let our differences divide us.

Artist Bio:

After more than a decade in New York City working as a professional documentary and portrait photographer for numerous newspapers and magazines, Melissa now lives in Denver, Colorado where she continues to pursue her artistic passions as a fine art photographer. Her current projects explore multiculturalism and identity. Her interest in other cultures grew from her own experience as a Caucasian American woman who is married to an Indian man. Melissa and her husband have a young daughter whom they are raising with bicultural customs and traditions.

Michal Greenboim

Parking - Piano Lesson

From Orchard Trail



Print: 20"x 16"
edition of 12
Process: C-print
Print: \$200

Other sizes:
24" x 11", edition 7
C-print, \$350
36" x 16.5". edition 7
C-print \$500

Artist Statement:

A few years ago I began creating pictures each and every day. I didn't plan them; they were not constructed. I simply picked up my camera and responded to the world as it appeared before me. The process was like keeping a visual journal. After a few years of working this way, I gathered up all the images and studied them; really looked. I realized that subconsciously, I had been photographing my childhood. The pictures before me held deep memories of curiosity, of innocence and wonder. They recalled a child, me, wandering through the back yard, exploring moments like the sound of a tree, a bird in the sky.

When I look at the photographs collected in this project I am reminded of who I truly am.

Artist Bio:

Grew up in a small town in Israel, developing an early interest in photography after watching my grandfather, who always had a camera on him to capture family moments.

Following a career as an interior designer and computer engineer, I later moved into photography, publishing my first book "Orchard Trail", a narrative of childhood stories and memories, in 2016.

From 2012-2017, She exhibited work in shows across the United States, including The Art of Photography Show in San Diego, at the Los Angeles Center for Photography in California, Photo place gallery, Tilt Gallery In Arizona to mention a few. Her photograph "Rear Blues" won third place in the "World in Place" competition in the "Sense of Place" category, PDN Magazine, December 2016. and TBA A ONE-PERSON SHOW At the Griffin Museum in Winchester, MA.



Paul Ivanushka

Earls Cletrac

From Carrizo Plain

Print: 11×14

Framed: 20×16

Size of edition: 15

Pigment Print from

Polaroid Film Transfer

Print: \$150

Framed: \$350

Artist Statement

The Carrizo Plain, about 100 miles northwest of Los Angeles, was once a major producer of grain,

from 1890 to about 1950. A downturn agricultural economics and an increasingly alkaline water supply found farming here to no longer be viable. With its once productive and essential equipment and buildings no longer needed they were subsequently left behind.... abandoned and left to the elements to decay.

Over the last 3 years it has provided me with a studio allowing me to scratch the itch of a passion for landscape photography.

I found the aging process of rubber, wood and metal on 30 to 80-year-old farm equipment created interesting textures, tonalities and design. Switching recently from black and white to color (film) opened a whole new world of visualization. I am now using the subject as a vehicle for color rather than the color as an augmentation to the subject.

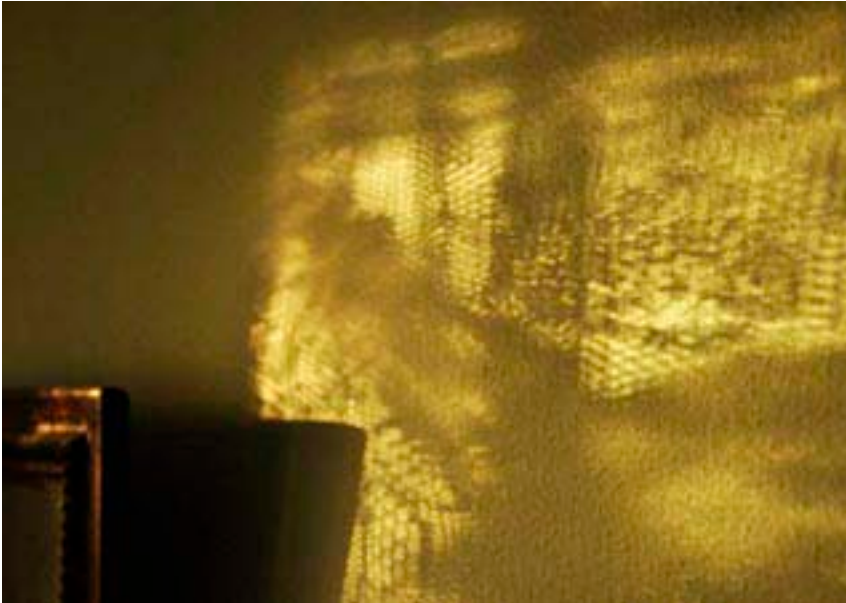
Artist Bio

After a trip to the Grand Canyon and inspired by the canyon photographs of the Kolb Brothers, Paul developed his first roll of film when he was ten years old. Since then exploring the outdoors has been a major portion of his growth and life.

Paul was born an Army brat at the West Point Military Academy and was raised in cities across the United States where he was exposed to the diversities of both people and nature. After studying at Brooks Institute of Photography Paul spent most of his career in the printing industry learning and managing tone reproduction on high speed web offset presses.

Recently, Paul began shooting action portraits of horses and riders in equine competitions. Paul now spends most of his free time shooting fine art landscapes with a large format camera.

Paul is a Software Business Analyst and currently resides in Inglewood, California.



Rachel Beamer

Murmur

From: *Downright*

Print: 8.5 x 11 in
Framed: 14 x 17 in
Size of edition: 10
Pigment Print
Print: \$600
Framed: \$750

Artist Statement:

Downright, 2010-2017.

Taken over a seven-year period beginning in 2010, the images in this project explore the visual identity of a sixth generation family home and the surrounding land. At certain intervals each day light moves through the house illuminating its interiors, as it has for over 150 years. Hovering between abstraction and representation, the atmosphere defines its spatial identity. The images contain the presence of past and present history within the space of a home, while textures, layers and movement coalesce into the identity of the place.

Artist Bio:

Rachel Beamer lives and works in Cleveland, OH. She received an MFA in Photographic and Electronic Media from Maryland Institute College of Art (MICA) in 2012 and has shown her work at venues including the Cleveland Museum of Art, Cleveland State University, Heights Arts (Cleveland, OH), the Morgan Conservatory (Cleveland, OH) and Vivid Solutions (Washington, DC). She has been awarded four artist grants by the DC Commission on the Arts and Humanities for photography. Beamer is represented by the Print Center Gallery Store (Philadelphia, PA).



Rebecca Moseman

Leaves

From *Into the Moon's Room*

Print Dimensions: 14×9

Size of edition: none

Process: archival inkjet

Price of print only: 300.00

Framed Price (if applicable):
400.00

Other sizes available?:
None

Artist Statement:

"Oh, to go where the clouds sleep, Where the moons dance, And the stars weep. I went into the moon's room, Zoom, Zoom. There were stars in his closet and clouds in his bed, and lying in the corner a black bird with her feathery black head." A boy's honor and oath to his deceased aunt to carry on the story they created and threaded together about a black bird, and the moon.

I describe my photography story as both a reflection and commemoration of my sister and my sister's unique relationship with my son. My photography is also an observation and emotional response to my life, experiences, and the world around me. My photography is at times a reflection of the emotional lives of my children, sometimes an observation of human behavior, other times an interpretation of my own emotional expression.

Artist Bio:

Rebecca Moseman is a professional photographer and graphic designer. She received her BFA in Art from Virginia Tech in 1997, and her MFA from the Rochester Institute of Technology in 2001. Rebecca's photography has been exhibited throughout the United States, as well as internationally.



Richard Cohen

Bilge Drain 3
From *Waterlines*

Print: 13 x 19
Framed: 15 x 21
Size of edition: 15
pigment print
Print: 4250
Framed: \$400

Other sizes available:
16 x 24 Ed. 10, archival pigment on
watercolor paper, \$750
20 x 30 Ed. 10, archival pigment on
watercolor paper, \$1000

Artist Statement:

For a year now, I have been making photographs of boat hulls sitting in their cradles in boatyards. The waterline – that border that floats between air and water –

is often worn and encrusted with the evidence of the past season(s), and I have imagined landscape imagery encoded by that residue. The waterline is sometimes interrupted by drains and scupper holes from which the outflow leaves traces of various corrosives, rust, and pollutants disgorged from within. These images provide inescapable evidence of the downside of the sailor's voyage on the sea. At the same time, the images allow the mind's eye to be transported to new places, much like the boats on which they are found.

Artist Bio:

Transitioning from a career in biomedical research, Richard Alan Cohen is a full-time landscape/cityscape/impressionist photographer. He is a juried member of Galatea Gallery (Boston, MA) and Gallery on the Green (Canton, CT) where he has had recent solo shows. He has received jurors' awards in group shows at the Robert Levy Gallery of the New Hampshire Artists' Association and the Westport (MA) Art Group, received Honorable Mentions from the international Neutral Density Awards, and participated in group shows at the Griffin Museum of Photography. He is a student of the Photography Atelier led by Meg Birnbaum at the Griffin Museum as well as workshops conducted by John Paul Caponigro and Seth Resnick. His photography is driven by discovery and exploration of the link between visible evidence and the mind's eye.



Roger Gottlieb

Delaware River at Eddy Farm

Print: 11×13
Framed: 16×20
open edition
Pigment print
Print: \$140
Framed: \$240

Artist Statement:

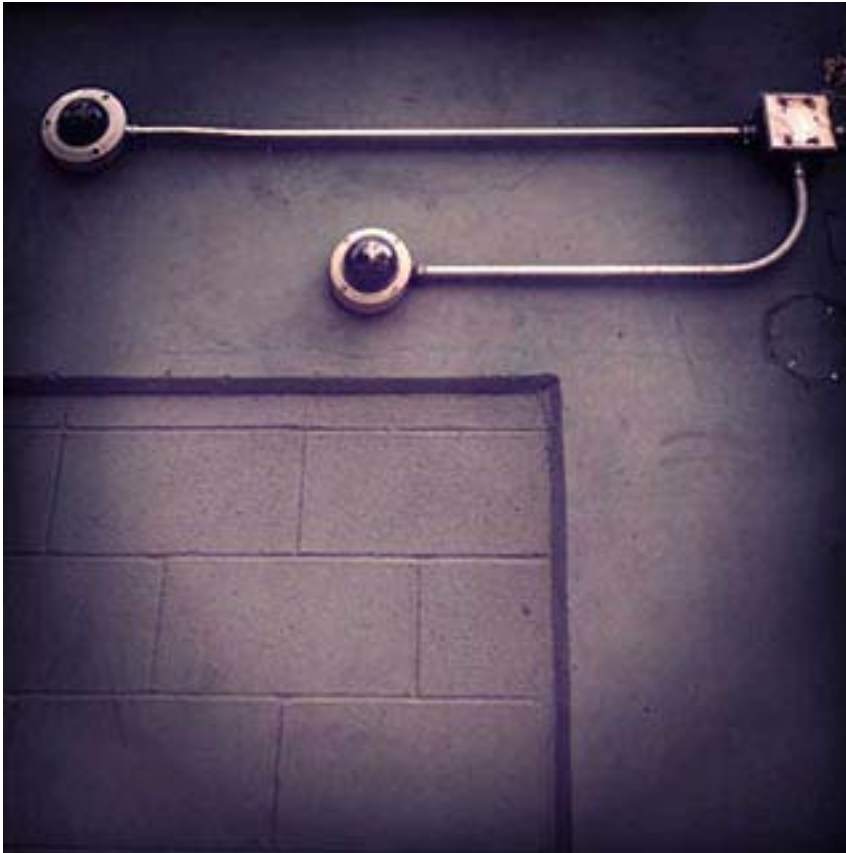
"What fascinates me is the endless number of possibilities available when creating a digital work of art. From the initial composition, to the last fine-tuning, each digital painting has a life of its own and uncovering this unique life is the process I love.

Artist Bio:

Roger Gottlieb is a master of the digital image, capturing the essence of subjects with sensitivity and insight. From his signature panoramic views of the Delaware River, surrounding landscapes and woods, to the interiors of historic homes, his eclectic range shines.

Mr. Gottlieb is an Adobe Certified Expert and award-winning author of internet indexing publications of The Well Connected Educator, with a 20 year career in the New York State school system.

Mr. Gottlieb is a US Army Vietnam veteran recipient of the Bronze Star. He is co-founder of OPERATION CHILLOUT an all volunteer not-for-profit mobile outreach organization serving homeless veterans.



Sherry Lynn Behr

0002 Dallas
From Watching You

Print 8"x8"
Framed: 9"x9"
Ed. of 8 +3AP
pigment print
Print: \$300
Framed: \$350

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.

For the photographs of "WatchingYou" I use a cellphone to photograph the surveillance cameras that hide in plain sight. When they blend into the walls, disappear into the architecture, or become part of the decor, I make these pictures so we see them, always watching us.

The surveillance state has invaded our streets and our homes. We are so accustomed to having cameras around that we often don't notice them anymore. But who is taking our picture? Do we care? These cameras may look innocuous. Are they?

Artist 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 still being collected, exhibited, and published.

Since then, Behr's photography projects have explored Polaroid SX-70 manipulations, New York City's Chinatown, and the iconic Lucky Cat. Her recent work deals with photography without permission and our surveillance society, and will be exhibited this August in Keeping Watch at the Colorado Photographic Arts Center, Denver.

Her work is currently on view in The Polaroid Project at The Amon Carter Museum of American Art, Fort Worth, TX. Recent publications include The Polaroid Project: Art and Technology, Harper's Magazine, The Boston Globe, and Slate:BEHOLD.

Steve Gentile



Reflecting Sky 2

From *HERE IS MY WALDEN*

Print: 11×14

Framed: 12×15

show edition of 2

Pigment Print

Print: \$325

Framed: 325 Other sizes can be
printed uneditioned

An signed, limited edition (5) portfolio
of twelve (12) 8×10 images from the
final folio on Museo Portfolio 500 g/sm
paper contained in Arches hot press
watercolor paper \$2500.

Artist Statement:

Begun in Autumn 2016 and continuing
today, the series *HERE IS MY
WALDEN* is made at a local swimming
hole near my cottage in Platte Clove.
“Reflecting Sky 2” is from this
portfolio. As the noise of
social/political conversations became
an unavoidable centerpiece of daily

language, I sought a quiet refuge and sanctuary from the heated discussion and found that place in the elements of the swimming hole – water, air, earth, and fire.

The photographs are un-manipulated, presented as produced. Any aberrations and distortions are naturally occurring. I play with several planes of vision – what is beneath the surface, what is on the surface, and what is reflected. In doing so, I invite the viewer to fall into the fluid bed of the image and discover their own soft, naturally inspired reality as a resting place.

The work is produced in both still and moving photographic form.

Artist Bio:

An accidental photographer, Steve Gentile discovered photography at age 10 as a shy but curious kid with poor eyesight trying to see the world more clearly.

Growing up, he was a morning newspaper delivery boy. With his newspaper bag over his shoulder and his camera around his neck, Steve bicycled through pre-dawn hours, delivering the news of the world to about 100 families in his very small, rural town. Along the way he photographed people, places, and things.

In high school Steve met photographer Eddie Adams who became an early mentor, and helped the young photographer shape a portfolio that would gain him acceptance into NYU’s Tisch School of the Arts. Professional work followed in videography, communications, documentaries, advertising, and consumer research.

Steve has lived in the Woodstock area since 2009, surrounded by acres of state forest. He enjoys the affection of his beautiful partner and his comical Airedale Terrier.

Susan Rosenberg Jones



Bonsai Back
From *The Second Time Around*

Print Dimensions: 11" x 17"
Framed Dimensions: 15" x 20"
Size of edition: none
Process: inkjet
Price of print only: \$250
Framed Price (if applicable): \$400

Artist Statement

After having been married for 32 years my husband passed away in 2008, after a long illness. Once widowed, I experienced the confusing and mixed feelings of grief: guilt, loneliness, regrets, indelible memories of loving glances, hugs, and laughs. In 2009 I decided to try online dating because I wanted to meet a man for an occasional movie or dinner date. The second man I met online was Joel, and we felt a bond right away. Soon after, I closed my account on JDate. We married in January of 2012 in a lovely ceremony at home. I hadn't expected to fall in love, but I did. To my surprise and delight, I found that I could deeply love this wonderful man who entered my life, while holding dear the memories of my first husband. We quickly fell into the routine and ease of being a stable married couple, except that we were newlyweds in our 60's.

Artist Bio

In 2008, Susan's husband passed away after a long illness. She felt the need take to photograph seriously again and purchased her first digital camera. Feeling rusty, she took a course at ICP just to re-connect with the camera controls and practice with editing software. Other Continuing Ed classes followed. She worked on various portrait projects: women of a certain age, couples who'd been together for many years, and in 2011 began work on Building 1, a series about her neighbors in the apartment complex in Tribeca where she'd lived since 1984. In 2012 she married her second husband, Joel. As a tangent to her photographs of her neighbors, she began shooting in her own home, and Joel was a willing subject. He was a bit skittish at first but he became more comfortable as she kept photographing. From this practice, Susan's body of work, titled *Second Time Around* emerged. Susan explores her feelings about growing older, family and community connections, through photography.



Suzette Bross

Teresa

From *For the Glass*

Print: 15"x20"

Framed: 15"x20"

Pigment Print

Print: \$2000

Framed: \$2500

Other size available:

41"x56", Edition of 1

Archival pigment print

\$6000

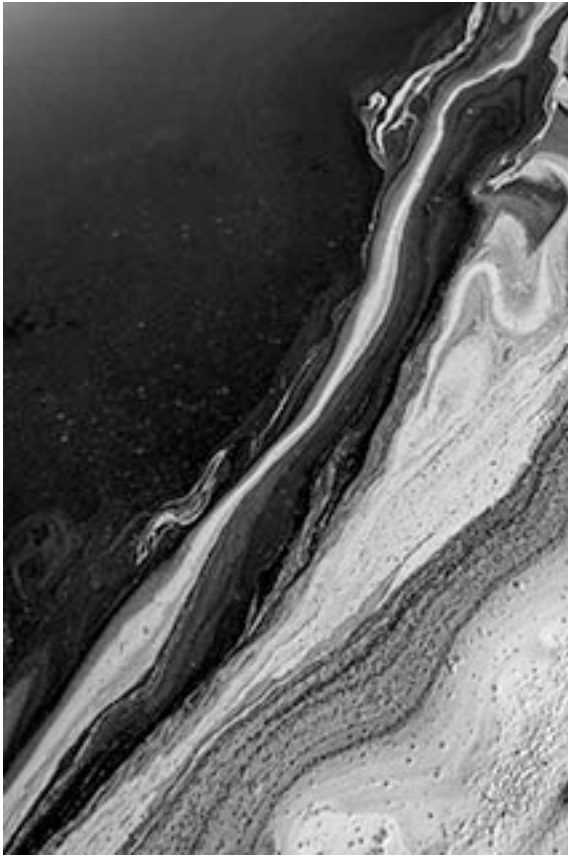
Artist Statement:

"For the Glass" transforms the flatbed scanner into a contemporary version of the photographic plate. Meditating on the tradition of portraiture, I mimic the sharp details and imperfections in the surfaces of 19th-century studio portraits. The use of digital equipment returns to this slow pace of production

by scanning subjects as they sit for extended exposures. My portraits capture every movement to create a unique digital image that cannot be replicated. My relationship with my subjects becomes a performative act of photographing. With the inclusion of my likeness, I focus on the intimacy of the work's process, investigating how one is to interact with immersed in the surface of the image as it magnifies my relationship to the process and our uneasy relationship with technology.

Artist Bio:

Suzette Bross is a photographer living and working in Chicago, Illinois. Her work is in the permanent collections of The Art Institute of Chicago, the Cleveland Museum of Art, the Museum of Contemporary Photography in Chicago, the New Britain Museum of American Art, Mary and Leigh Block Museum of Art and more. With an MFA from the Institute of Design at IIT, Bross has taught at Columbia College Chicago, the Milwaukee Institute of Art & Design and the Northwestern University Medical School. Her work has been exhibited internationally and across the United States. Bross was commissioned by Northwestern Memorial Hospital to create a permanent portrait series of Chicago women and was also included in the Cleveland Museums of Art's "DIY: Photographers & Books" show. Bross has exhibited her Walks series in a solo show at Geary Contemporary in New York City, NY and the group exhibition, titled Alien Nation, at Lehman, College Art Gallery in Bronx, New York.



Tamsin Green

Untitled

From *The Salt Hunter*

Print: 20×16"

edition: open

Process: Baryta Print

\$ 150

Artist Statement:

Salt comes from the sea; dead, vanishing and living ones. As bodies of water appear and disappear they deposit salt. With the slow passing of time brine pools, salt domes and veined caverns emerge on the surface of the earth.

Fundamental to human life, for millennia we have sought out these salt landscapes.

Reliant on the natural world to provide for us, we built towns and cities in places where salt could be harvested. I began to follow the salt routes, hunting traces from the coastline, to deep in the mountains. An unfamiliar terrain emerged from this familiar material, the result of both natural processes and human endeavours.

Looking at salt allows us to travel back through geological deep time where scale is adrift; as small as a grain of salt, as big as a mountain; an ocean died 40 million years ago, a pool of sea water will disappear tomorrow.

Artist Bio:

Tamsin is a photographer and architect based in London. She is interested in human imprints on the landscape and her own inner landscape which is revealed through looking at them.

The passage of time is at the core of her work. Mapping journeys from human to geological scale, her photographs elevate the quiet moment, bringing presence to what is often overlooked.



Todd Bradley

Confined 02
From *Confined*

Print: 20 in x 20 in
Size of edition: 17
Pigment Print
\$500.

Artist Statement:

My husband and I were held hostage "visiting" a rich German friend, on his dime, at his beautiful compound on the Côte d'Azur, France. My dreams of visiting French perfumeries' flower fields in Grasse were replaced by speedy

car rides through side streets of Canne. The travel photos I envisioned would become a story about viewing places of interest through the backseat window of a sport SUV. I wondered if this is the way a large portion of tourists actually see these highlights, peering out a window? My friend wouldn't stop the car for a photograph, sometimes the window wouldn't be allowed down, as he was afraid I'd let the cold air-conditioning air out. I remember many family vacations that were rushed to get to the next destination without being able to enjoy the sight itself. How often do relaxing road trips become mentally tense or worse, end the relationship?

Bio:

Todd Bradley (1970, Detroit, USA) is a contemporary photographer currently residing in San Diego, and Palm Springs California. His work concentrates on nature, and urban decay. Often showing quirkiness, Todd's aesthetic focuses on detailed features, demonstrating new perspectives to ordinary objects in still time. Todd brings freshness in his whimsical compositions and subject matter.

For personal projects Todd turns to diorama toy photography. It's about keeping his child-like mind active and creative. It's about lightening his load. It's about being playful, and happy. And not being so serious all the time.

Todd has exhibited in numerous group shows world-wide including the See/Me Awards the Louvre, Paris; the Fort Wayne Museum of Contemporary Art; Camera USA, Florida; The Center for Fine Art Photography, Colorado; He's been awarded the Bronze Award by FAPA, London for his work on the Salton Sea. He's received honorable mentions from the Monochrome Photography Awards.



Vicky Strome

What Remains

Print: 12×16
Framed: 16×20
Edition open
Pigment Print
Print: \$550
Framed: \$600
Other sizes
available:
16×20, ed. 1-10,
digital, \$750

Artist Statement:

I am interested in edges and intersections of transformation where one thing moves inexorably to become something else. When, for instance, does the caterpillar end and the butterfly begin?

When is the moment when love fades into anger and resentment; when disillusionment erupts into a violent uprising; when order descends into chaos? And when is the moment when war turns towards peace; when unbearable grief shifts towards acceptance; or when pain gives way to relief?

In this series I explore the beauty of the abstract patterns formed through that decaying relationship of human structures and nature's entropy – the inevitable deconstruction and transformation of all things.

Artist Bio:

Vicky Strome is a Tucson-based fine art photographer. Her work is represented by Cynthia Byrnes Contemporary Art in New York and hangs in Afterimage Gallery in Dallas. Her series "Dreams of Flight" was selected by the American Society of Media Professionals (ASMP) for Best of 2015. Natural subjects are the focus of most of her work with a particular emphasis on texture, pattern, and fluidity. She works in color using Adobe Lightroom to optimize digital files. More of her work can be seen at VickyStromePhotography.com



Wendy Drews

My body's Alive; I Have
Survived
from: Held Hostage series
Print: 14×18
Framed: 16×20
edition: open
Pigment Print
Print: \$300
Other sizes available: up
to size 20×24.

Artist Statement:

To love oneself is to love others around you. If you know yourself, you are able to express to the world a sense of confidence and can even empower those around you. Having a level of gratitude is love. I am a warrior full of light and of knowledge. I see truth beyond the symbols that many people can never get past. I am able to sense deep understanding of truth and what really matters. I am a messenger of change, honesty, and love.

Artist Bio:

This artist just finished a year of photography in school. This is 1 out of a series of 17 photographs of Held Hostage. Her collection symbolizes survival. Feeling "captive" for nine years, clean, blue waters help her breathe again. Abandonment and reminiscing about her past loneliness, she pauses with gratitude for the body she has. Her heart beats, and she is alive. She has survived. She is no longer looking back and choosing to move forward in love. She has happiness within and a courage to live and to love again.