

| DAVIS | ORTON | GALLERY |
photography mixed media photobooks

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Debra Achen

Conveyance

Portfolio Title: Frequency Shift:

The Stonehenge Continuum

11 x 15"

Size of edition: 10 + 2AP

Archival Pigment

Price of print only: \$375

Other size available:

14 x 20" \$450

Artist Statement:

The "Frequency Shift" portfolio explores the vibrant energy I experienced while visiting

Stonehenge. I consider the source of this energy to be aligned with the monument's evolving continuum in history... a story that changes over time with prevailing thought and scientific discoveries of each era.

In modern physics, every "thing" in the universe is wave and particle in nature, measured in wavelength and frequency. "Things," including Stonehenge, are actually events, continually transforming from the past to the future before ultimately returning to particle form.

To visualize this idea of energy frequencies, I adapted a solarization process influenced by the work of Man Ray and Edmund Teske. By layering and juxtaposing multiple solarized images, I further convey changes in frequency in the work.

As new technologies continue to advance the story of Stonehenge, my images are a metaphor for the energy of these shifting perspectives in the ongoing continuum through time.

Artist Bio:

Born and raised near Pittsburgh, PA, fine art photographer Debra Achen developed a passion for art and a connection to nature as a young child. She majored in Art Education at Edinboro State University before completing her BA in Visual Arts and Communications at the University of California, San Diego. She studied a variety of studio arts, including drawing, painting, printmaking and sculpture in addition to her training in traditional film and darkroom photography.

Achen's photographs have been featured in international juried exhibitions throughout the U.S and in Europe. She has also been invited to curated exhibitions, including "Fire and Water" at the Weston Gallery in Carmel, CA and "The Elementalists" with William Giles and Carol Henry at Carmel Visual Arts Gallery. Her work is in a number of private collections as well as the corporate collection of the Community Hospital of the Monterey Peninsula.



Syl Arena

Maru

Portfolio Title: Constructed Voids

34" x 58"

open edition

Digital C-print

\$1500

Artist Statement:

My 'Constructed Voids' merge mystery with spectacle in a manner that diverges from expectations of how photographs convey light, vision, and truth. I position these works as ethereal landscapes—sublime, yet otherworldly—and embrace the idea that their visual ambiguity invites contemplation.

Many mistakenly see these photographs as computer-generated. Certainly, they appear to contain non-photographic qualities—deeply saturated colors, shifting figure-ground relationships, shadows that randomly

change hue, and zigzags that suggest glitches in digital code.

These photographs originate as twisted studio constructs of paper, plastic, and metal surrounded by primary-colored lights. Their visual truth falters when reflections collude with shadows—causing seemingly random shifts in color and spatial ambiguity. Their final abstraction is made complete as the cycloptic lens of my contorted 4×5 camera faithfully captures the reality it sees, yet one that lies beyond the boundaries of human vision.

Artist Bio:

Syl Arena is a California-based artist/educator known for his use of energetic color and his explorations of how the camera's mechanical vision captures scenes that lie beyond the horizon of human vision. In a manner that echoes the work of Bauhaus artists, Arena admits an obsession with the interaction of surface, color, and shadow in his studio work.

Arena's photography has been exhibited throughout the US and internationally. Among the most noteworthy are: '2016 Aperture Summer Open: Photography Is Magic' at the Aperture Foundation in New York, 'Contemporary Photography 2018' at the CICA Museum in Korea, and 'Visions of Cuba' at Fototeca de Cuba in Havana.

Arena earned his MFA from Lesley University (Cambridge, Massachusetts) and his BFA from the University of Arizona (Tucson, Arizona). He teaches analogue and digital photography at Cuesta College in San Luis Obispo and West Valley College in Saratoga.



Julia Arstorp

Apple Tree

Portfolio Title: Invisible Threads

6 x 9"

Size of edition: 3

Platinum Palladium print

\$575

Artist Statement:

Invisible Threads is a visual narrative about connections and identity we find through childhood memories, family ephemera and family stories. The blending of past and present that helps us see we're part of an ongoing story. Through the images in this body of work, I am able to piece together and remember the stories my mother told me when I was young as well as allowing me to continue the family narrative with my own daughter.

I handprint my images using the historical process of hand painting platinum palladium emulsion onto archival cotton rag paper, creating a rich warm tone that, to me, evokes time passing.

Artist Bio:

Julia Arstorp is a fine art photographer whose work is inspired by the interplay of family stories and childhood memories. She hand prints her images using 19th century historic processes, including platinum palladium, gum over platinum palladium and toned cyanotype, believing these types of print making helps convey the poetry found in the family narrative.

Her photography has been exhibited nationally, including the SE Center for Photography, the A.Smith Gallery in Texas, the Photo Place Gallery in Vermont as well as several galleries in the New England area. She received Honorable Mention in the Julia Margaret Cameron Awards as well as publication in The Hand Magazine. Recent exhibitions include a solo show and a group show at The Nature Center in Darien, CT.



Deyva Arthur
Being Saved –
Preacher Baptising
Portfolio Title:
Kilby and Gardner Streets
8 x 11”
open edition
silver gelatin print
\$80
Other sizes available
11×14 – \$120
16×20 – \$170

Artist Statement:

This is from a series of people who live on the blocks of Kilby and Gardner Streets in Worcester, Massachusetts. It is considered one of the roughest neighborhoods in the city. Take away the veil of crime and poverty, and there are people living their own tender story. I have gotten to know them, sat on the stoop with them, helped make dinner, and laughed watching TV. They embody the human experience.

Pastor Juan has a Baptist church attended by Nicaraguans, El Salvadorians, Dominicans and Puerto Ricans. The preacher said it was urgent my soul receive salvation. At the end of the baptism line he insisted I be saved. So I too was saved. Most of the worshipers lived in hardship. Now in the US they start again – give their best. They don't ask for much and they are given even less. At the church they hope.

Artist Bio:

Deyva is: photographer, writer, mother, activist, child, lover, forever trying to understand. For over 20 years Deyva Arthur has been writing and photographing the human story and observing the quiet beauty of everyday life. Her work has shown across the country from New York City to Taos, New Mexico. She has received numerous awards for her photographs and writing including the Mohawk Hudson Artist Regional and the Capital District's Photo Regional. She has written and illustrated four children's books and has put together a collection of poetry. She has been the managing editor for the Green Party's national newspaper and handled communications for her local NAACP. Her work includes: journalist, photographer, film editor, housing organizer, environmental researcher. She has been a counselor for refugees, the mentally ill, and the homeless, as well as, a secretary, construction worker, and sheep farmer. She lives with her family in Troy, New York.



Gary Beeber

Memory Motel

Portfolio Title: Odds & Ends

Print Dimensions: 8 by 12
inches

Size of edition: 10
archival ink-jet print

\$650

Other size available:

6 by 9" (Ed of 10 + 1 AP,) \$650

13 1/3 by 20 (Ed 7+1 AP) \$850

20 by 30"(Ed of 5+1 AP), \$1800

Artist Statement:

I am always drawn to subjects I find to be incongruous and have often been told that I see things that other people don't pay attention to.

As I'm taking pictures, I think a lot about the passage of time and how things evolve over the decades. What happened to the people who lived in these places and what were they experiencing? The images I capture speak to me in a variety of ways, fulfilling an insatiable curiosity about the world and everything in it.

I prefer quiet places where I can spend time thinking about each subject without interruption, but sometimes that's not possible.

Artist Bio:

Gary Beeber is an award-winning American photographer/filmmaker who has exhibited in galleries and museums throughout the United States and Europe. His documentary films have screened at over 85 film festivals. Solo (photography) exhibitions include two at Generous Miracles Gallery (NYC), two at the Griffin Museum of Photography, and upcoming exhibitions at PRAXIS Photo Arts Center, and the Rhode Island Center for Photographic Arts. Beeber's work has also been included in juried exhibitions throughout the world. Among Fortune 500 companies who collect his work are Pfizer Pharmaceutical, Goldman Sachs and Chase Bank.



John A Benigno

Yard X

Portfolio Title: Artist-in-Residence

7.25" x 9"

Size of edition: 25, plus 5 AP

Archival Pigment Print

\$300

Artist Statement:

My work tends towards realism, and my photographs often are described as traditional. In fact, my primary influences come from the early masters — Porter, Feininger, Steichen, and Strand, to name a few. While I

welcome this comparison, realism is merely a means to an end. Rather, I believe that my background in the social sciences does more to shape my vision than my genuine fondness for the work of photography's pioneers.

My real interest is to capture timeless moments in the landscape, and to stimulate curiosity about how, when and why it has been influenced by man. To quote Eudora Welty, "Place is my source of knowledge. It tells me important things. . . ."

During the Covid-19 pandemic my work moved in a new direction. I began to look more deeply into common objects found in and around my home. This gave rise to my Artist-in-Residence Project.

Artist Bio:

John's work has been exhibited at the Philadelphia Museum of Art Sales and Rental Gallery, the Magidson Gallery in New York City, the Washington Co. Arts Council, and the Print Center in Philadelphia.

It has been collected by the Berman, the Noyes, State Museum of Pennsylvania, Lancaster, and Woodmere Museums, the Art Gallery of Nova Scotia, and Harry Ransom Center. It has been published in "Camera Arts", "The Calumet Newsletter for Photographic Artists," and the "Antietam Review."

His photographs have been accepted into juried exhibits at the Berman and Woodmere Museums, the University of Delaware, the Chataqua Art Association, Villanova University, the Art Association of Harrisburg, and the Center for the Arts in Southern New Jersey, to name a few. And, his Adobe Church Project was recently awarded a grant from the Luminous Endowment for Photographers.



Bruce Berkow
Self Portrait With Gumby
12 x 18"
open edition
Archival inkjet print
\$200

Artist Bio:

When I was fifteen my summer camp provided a photography workshop with a walk-in darkroom. This was my introduction to the technical side of photography. Later I would set up my own photo equipment in the family bathroom. After college and some years pursuing writing, I returned to photography, as if reconnecting with an old friend. I moved to color, using a rental color darkroom in mid-town Manhattan. When I went digital everything could be done at home. It was a pleasure to have the extra time to work but I did miss the creative fellowship and hustle-bustle of the darkroom. Since then I have had photographs in a number of group shows in seven countries, and a photo book in the Indie Photo Book Library, now housed at the Beinecke Rare Book & Manuscript Library at Yale University.



Joan Lobis Brown

Untitled

Portfolio Title: PAUSE

22"w x 17"h

Size of edition: 10

Archival Pigment Print

\$1000

Other sizes available:

19" w x 13"h, 30" w x 24"h

Artist Statement:

Within the rental house we fled to during the pandemic, I was both physically and

psychologically isolated from the world and my home.

Time trapped me in a mysterious universe of unknown marked by changes in the seasons, weather, light, and coupled by the emotions that have enveloped me. I experienced isolation, despair, hope, befuddlement, loneliness, anxiety and intense grief.

While each photograph is/was a metaphor for this ordeal, the process of examining the dual nature of all of the project images is an exploration of our collective private journeys of the human experience.

Artist Bio:

Joan Lobis Brown is a visual activist whose portrait and landscape photographs have been widely shown in group and solo exhibitions in the United States, Europe, Australia, the Middle East and Africa. She had seven solo exhibitions scheduled for 2019–2020. Since 2013, her work has been selected for more than 100 international juried competitions.

Brown's work has been published online and in print magazines such as The Huffington Post, Zeke, Mic.com, Hyperallergic.com, The International Photo Review, Featureshoot, POZ and others.

Brown's portrait projects highlight members of our society who have been subjected to intense stigma. Her landscape projects include subjects as diverse as global warming, the creation of a phantasmagorical world and the extinction of African animals.

Brown studied photography in the advanced studies program at the International Center of Photography and have continued studying with today's influential photographers and editors.



Jenny Carey

Meet Me Here

Portfolio Title:

What Does it Mean To Be

20 x 20"

Size of edition: 1/3

Process: inkjet archival print

Price of print only: \$600

Artist Statement:

We have forgotten how to be good guests, how to walk lightly on the earth as its other creatures do.- Barbara Ward, Only One Earth..

Within What Does It Mean to Be I have documented a single day of 2020. In

some images, I offer a poignant view of human isolation, small figures seeking safety in an expansive natural environment. Juxtaposed are photographs documenting subtle damage to an equally fragile natural environment: a map of vines crossed by tire marks, a deserted stretch of beach littered with traffic cones ready for jet skis. The images of people scream of solitude, the images of nature offer more subtle observations.

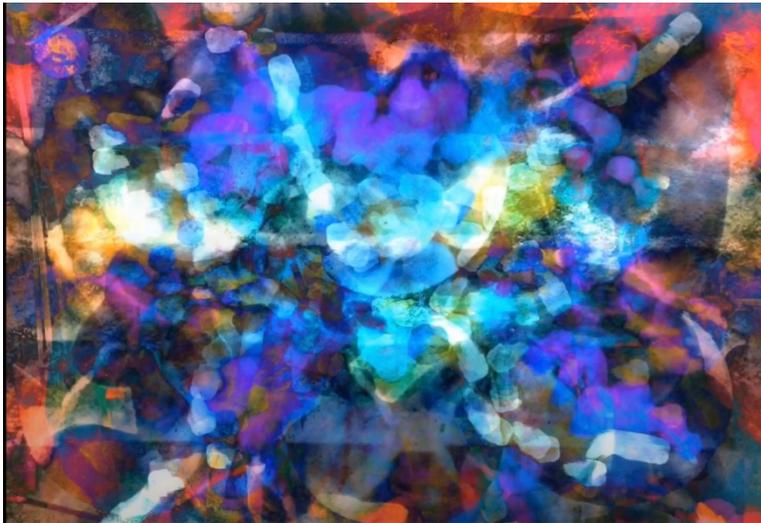
This work offers a personal observation about our collective relationship with nature and is an invitation for viewers. Are we good guests of the very places we seek solace? Can we be?

Artist Bio:

Jenny Carey is a photographic artist residing in Florida. The themes of memory, loss, and time passing are central in her work. Ordinary subjects and intimate environments are used to evoke memories, document the intangible, and narrate unseen beauty.

She began her practice as a photojournalist and that learned perspective is evident in her work. Her images have been exhibited nationally, most recently at The Tampa International Airport Gallery (Tampa) and Manifest Gallery (Ohio). Her photographic works are included in numerous private collections.

The natural environment is often the subject matter in her images, but frequent travels have opened narratives with urban elements. She is the founder of Creatives Exchange, a collective of professional women artists in Tampa, Florida where she maintains a studio practice.



Linda Cassidy

Video: *Blue Arising*
mp4, 2 minutes, 57 seconds
#1 in an edition of 3 plus AP
Delivered electronically.

Artist Statement

Time is a more slippery character than I ever suspected, and I've had ample opportunity to observe that during this past odd year.

Putting images into motion has newly revealed to me the absolutely subjective nature of time; how our perception of it is completely dependent upon the particulars of our engagement.

Creating videos like *Blue Arising* has offered me a way of participating directly in the action of time *as it is unfolding*. In general, we tend to experience time in reverse or in projection, thinking about what was or what is yet to come. It's possible to live one's entire life in that maze of speculation and recall, only briefly touching down into this actual living moment.

This video and others like it inculcate a suspension of that reflexive projection and reflection. They ask the viewer to stay present moment by moment, without expectation or desire. In yoga we call this cultivation of the witness-mind and one key access point is observation of the breath.

Artist Bio

Linda Cassidy is a mixed media artist. A past recipient of the Grumbacher Award, Cassidy's work has been featured at the Davis Orton Gallery, Averam Gallery, Long Island University; Elaine Benson Gallery, Bridgehampton NY; Gallery North, Stony Brook NY and The Atelier, Blue Point NY. Her work is represented in collections in Europe and the US.

She began her lifelong art inquiry at Bard College in the 1970's where she was strongly influenced by painter Elizabeth Murray, poets George Quasha and Robert Kelly, and composer Ben Boretz. She continued her formal education at Stony Brook University in the early 1980's, studying and working extensively with sculptor Robert White. During the 1990's she was a resident artist at the Master's Workshop at Long Island University in Southampton, NY, allowing her to dialogue with Jack Youngerman, Robert Dash, April Gornick and Ross Bleckner, among many others.



Sally Chapman

Victory Marsh

Portfolio Title: Mythic Nature

30"h x 14"w

Size of edition: 3 (with variations) + 1AP

cyanotype and pastels

\$1000

Artist Statement:

In Mythic Nature I create compositions of an imagined world. I am fascinated by statuary in the private and public space. These monuments have been erected to embody the mythos, ideals, and spiritual aspirations of the community. They are tributes to the sacrifice of local heroes, ancient gods, or religious icons and form the basis of my imagery. I digitally remove the statues from their stark plinths and merge them with an envisioned landscape, ensconced in blankets of flowers from manicured formal gardens that contrast the hand-hewn surfaces of statues with the natural world. From these composited images, I create digital negatives which I use to print in the 19th century cyanotype process. Drawn to this technique for its tactile quality, I further add my hand into the image by drawing with pastels. The vertical orientation is a nod to the Asian scroll format and accentuates the upward movement of the statuary and the flowering plants as they both reach for the light and our ideals.

Artist Bio:

Sally Chapman is a photographer living in Lowell, MA. After earning a BFA in ceramics and photography from Michigan State University, she worked for over twenty years as a ceramic artist exhibiting widely. When she returned to photography ten years ago, she gravitated towards tactile methods of printing. In her current work, Mythic Nature, she uses the 19th century photographic process, cyanotype.

She has been published in The Hand magazine and has had solo shows at the MIT Rotch Architectural Library, Cambridge, MA; Gallery 93, Brookline, MA; and The Sanctuary in Medford, MA. She won the Excellence in Photography Award at the Rockport Art Association and Museum National Show. She has been included in many group shows including at the Griffin Museum, Winchester, MA; Image Flow Gallery, Mill Valley, CA; Soho Gallery, New York, NY; Photo Place Gallery, Middlebury, VT; and the Danforth Museum, Framingham, MA.



Patricia Houghton Clarke

Juanita, Mexico/USA 2019

Portfolio Title: Facing Ourselves: Carpinteria

17 x 25"

open edition

Archival pigment print

\$750

Other size available:

12 x 18" – \$500

Artist Statement:

As we move into more and more challenging times with worldwide migration at the forefront, we need to focus time and attention on merging cultures and how to create sustainable and humane communities for the future.

Through my images and community interaction I am seeking to represent the commonalities of human nature and personal dignity; to illustrate photographically the makeup of communities all

over the world. Not only long-term residents, but also recent immigrant arrivals. The portrait sittings, conversations and community organization create a "ripple effect" that goes far beyond the images and have generated a wide-ranging array of classes, workshops, initiatives, and other ways that people can express their desire to create compassionate communities. *Facing Ourselves* is now an international award-winning project, with communities represented in southern Italy, London, and central California.

Artist Bio:

A self-taught photographer, Patricia is particularly interested in culture, history and human nature. She has decades of travel in over 40 countries and years of work in visual arts and social justice efforts: project creation, photography, fine art exhibitions, teaching and community development.

As the Co-Founder of an award-winning affordable housing nonprofit and volunteer with refugee support organizations, her work has been an exploration of humanity, both near and far. From the jungles of Borneo to the Drag culture of southern California, her interest in blending photographic work with a quest to promote understanding between cultures has powered her imagery for many years.

Patricia's award-winning photography has been featured in exhibitions and publications around the United States and Europe.

A collection of her imagery is included in the Barack Obama Presidential Library collection. She speaks English, Spanish and Italian.

Ellen Feldman



Peep Hole

Portfolio Title: Urban Zips

13.3 x 20

Size of edition: 7

digital C print

\$450

Other sizes available:

11"H x 17"W open edition,

digital C print, \$350

20" x 30" edition of 7,

digital C print, \$750

Artist Statement:

Urban Zips combines my longstanding work in street photography with my love of abstract expressionist painting. It is the work of Barnett Newman (1905-1970) that inspired this project. He created what he called “zips”: large “color field” paintings in which the entire canvas is covered with a single color, then bisected by one or more thin bands—or zips—of another color.

My own “zips” are single-frame, composite images where, typically, a close-up shot of an urban surface is sliced by one or more bands of my street photography. However, I am now beginning to take liberties with the rules I set up, experimenting with bending—even breaking—my own rules. Within the frame, I build formal correspondences, conflicts, and narrative layers. The result veers toward abstraction, but the reality-based source is always present. While Urban Zips hint at elements of character and narrative, they complicate principles of physical reality: scale, perspective, the relation of figure to ground, and in some cases, time.

Artist Bio:

Ellen Feldman is a fine arts photographer, whose work reflects her film studies background—in the primacy of physical gesture, bold color, and a sense of narrative. Feldman’s photographs have appeared in solo exhibits at the Griffin Museum of Photography, Winchester, MA (satellite galleries), the Davis Orton Gallery, Hudson, NY, and the French Cultural Center, Boston, MA; and many juried exhibits. She created the photobook “We Who March: Photographs and Reflections on the Women’s March, January 21, 2017,” with contributions by thirty photographers. She created a photo/comic book: “The Dancer as the Invisible Girl,” and two books of street photos: “Les Mystères de Paris / Paris Mysteries” and “A Week in Prague: Wall People / Street People.” Feldman is Photography Editor of the Women’s Review of Books, published by Wellesley College. She holds a Ph.D. in Cinema Studies from New York University.



Diane Fenster

The Mad Hatter

Portfolio Title: All These Faces Have Their Moments

14 x 11"

Size of edition: 5 plus 1AP

archival pigment print

\$400

Artist Statement:

All These Faces Have Their Moments

One must be creative during a pandemic that leads to either a lockdown or masked faces when in person. I chose instead to revisit my archive of portraits and discover some faces that called out to me.

Artist Bio:

Diane Fenster views herself as an alchemist, using digital, alternative process, and traditional photographic tools to delve into fundamental human issues. Her images are literary and emotional, full of symbolism and multiple layers of meaning. Fenster's work appears in many publications including the APERTURE monograph METAMORPHOSES: PHOTOGRAPHY IN THE ELECTRONIC AGE, and WOMEN, ART, AND TECHNOLOGY published by MIT press. Recent honors include Shortlisted for the Conceptual Category KOLGA TBIL-ISI PHOTO AWARDS, 2021 publication in DIFFUSION X, OneTwelve Publishers, 2020 publication in ALLABOUTPHOTO magazine, Black and White issue. A portfolio of work from A Long History Of Dark Sleep is included in this issue. 2020 Silver Award in the People/Self Portrait category of the Tokyo International Foto Awards (TIFA) for A Long History Of Dark Sleep. 2020 Gold and Silver Awards, Budapest International Foto Awards (BIFA), Gold Award, Bay Area Month of Photography 2020, Honorable Mention in the Fine Art Portrait category Moscow Photo Awards (MIFA) 2020, Silver Award Bay Area Month of Photography 2019, Silver Award, Tokyo International Foto Awards. Honorable Mentions 7th, 8th, 11th, 12th, and 15th Julia Margaret Cameron Awards. 2018 Pollux Awards, Finalist in the Fine Art and Digital Manipulation categories. Received Honorable Mentions in the 9th Pollux Awards, and the 2018 Moscow Photo Awards.



Beth Galton

I see myself reflected

Portfolio Title: Memory of Absence

16" x 20"

Size of edition: 10

Archival Ink Jet

\$ 1000

Artist Statement:

So much of who we are is passed from generation to generation—our genes, our behaviors—molded by our family. In 2017, my mother and father—who had not lived together for 50 years—died within three days of each other. I discovered many artifacts from my life of which I had no memory of.

In this series, I combined botanicals with objects and photographs that I found, in order to convey a sense of memory and loss. The organic and volatile botanicals serve as a reminder of the ever-changing nature of memory and emotions—an unstable and profoundly unreliable process.

My practice is to compose and photograph botanicals with the collected objects. I then print out the image and create yet another still life by layering more objects with the print and re-photograph it. This creates a further sense of the complex and layered emotions found within family dynamics.

Artist Bio:

Beth Galton is a photo-based artist, with an educational background in the natural sciences and 30 plus years of experience as a professional photographer in the editorial and commercial world. Her personal practice brings these elements of her history together, using them to explore her world through the nature of time and organic forms. Galton collects objects, items from her past and botanicals which she often manipulates and dries to constructs still lifes. In her photographs, these assemblages and portraits connect the viewer to the ecological cycles of the natural world, including their own aging and mortality. Galton often uses natural light to capture these compositions by using a large format camera and digital back.

Galton's artwork has been exhibited in shows throughout the U.S. and Europe as well as received many awards in recognition of her photographs.



Steven Parisi Gentile

Cause and Effect

Portfolio Title: Accumulations

Video 9:16 aspect ratio

slow motion video, color, sound,
240fps, 720p,

2 minutes, 37 seconds

\$350

(delivered on USB2 thumbdrive)

Artist Statement:

The video series ACCUMULATIONS was born out of my still photography portfolio SOLITARY CONFINEMENT, a visual response to the unexpected death of my fiancé in September 2017.

This video, CAUSE AND EFFECT, is produced in 240fps slow motion, and uses time and motion in ways that my still photography cannot.

The series is ongoing, containing video in various durations and recording speeds (slow, normal, time lapse). They move the conversation of love and loss in many directions – exploring what is fixed in place, animating the inanimate, altering time and space, and acceptance of what is right in front of us.

Artist Bio:

STEVEN PARISI-GENTILE is originally a self-taught, university/life finished still and moving image photographer. In the past, Steve has worked in commercial advertising, corporate communications, documentaries, entertainment, and ethnographic consumer research.

Steve lives in the Hudson Valley in a cranky cottage with beautiful surroundings. He has exhibited at Center for Photography at Woodstock, Davis Orton Gallery, Dorsky Museum HV Artists 2017, Emerge Gallery, Griffin Museum of Photography, Howland Cultural Center, Intima Gallery, Saugerties Library Crohn Gallery, SxSE Gallery, and Wired Gallery.



Karen Ghostlaw

End of February

Portfolio Title: "Between
Painting and Photography"
72" x 48"

Framed: 72" x 48"

Size of edition: 1

Printed on Metallic Paper
\$1500

Framed: \$5000

Artist Statement:

"End of February" is an image
in an ongoing study, "Between

Painting and Photography". This explores blurring the boundaries of two mediums and schools of thought. Combined together the two create the vibrant canvas you see here.

The seasonal change is a natural progression of life and death and an awareness of the delicacies and fragilities of life along with the strengths, determination and fortitude to adapt survive and flourish.

Lifes cycles are not solitary events, they are systems that rely on one another and their environments. Winter, surviving cold, life adapts to reawaken in the spring. In Spring life emerges new, young and wild it grows with fever. Summers, sun to bear life and water to feed all that lives. Autumns, days grow short, cold, and the leaves fall from the trees and life prepares for winter. These seasonal abstractions and transitions have been a focus throughout the Pandemic.

Artist Bio:

Karen Ghostlaw, a 1984 BFA honors graduate of Pratt Institute with concentration in Photography, Printmaking, Bookbinding. Karen studied 35mm, large format, black & white, color printing, dye transfer, creating emulsions including gum bichromate and platinum palladium. Karen also studied, etching, silk screening and bookbinding. "Between Painting and Photography" has been Karen's career long study. She continues to explore these concepts engaging various environments and spaces, natural and manmade. Visually exploring urban as well as rural landscapes, focusing on the abstractions to tell her stories. Karen continues her work as a visual storyteller, creating series of photographs that encompass details and abstractions which explore a unique vision of the world around her.

Recent Publications, Exhibitions:

Artdoc Magazine Narrative Portrait Online Exhibition Armenia Art Fair 2021 Al-Tiba9 Magazine Issue 07, February 2021. Pictorial-List Magazine 2021 Spectaculum Magazine January 2021 NYC WSP Exhibition 2020



Danielle L Goldstein

Snow

Portfolio Title: Alone

13 X 19"

Open Edition

Digital C print

\$300

Other size available

17 X 22" Open Edition,

Digital C Print, \$400

Artist Statement:

When we walk around cities around the world its so easy to see their sheer vastness: the architecture, the infrastructure, the commerce, the sensory onslaught and the incessant supply of humanity. That staggering, impenetrable vastness is what makes cities both endlessly fascinating and incredibly infuriating; and it's easy to get wrapped up in the blunt, visceral emotion that the hugeness of the city evokes in us. It's easy to forget that the dense forest is, in reality, a collection of trees—all of them breathing, growing, living, and dying, one beside the other beside the other.

With my camera I strive to pay attention to the individuals that breathe, grow, and live in cities all over the world. Through my photography, I want to cast their jetsam in beauty, their silhouettes in reverence, their anonymity in recognition, their hustle in stillness. Bringing awareness to the city's small and elegant moments is, for me, an act of love and devotion—to the individuals who reside within cities and to the beauty of their surroundings.

Artist Bio:

Danielle L Goldstein is a NYC based photographer. Her work has been exhibited extensively in galleries in the USA and Europe, has been featured in photography publications, including the recently released Women Street Photographers book, and is part of the permanent collection of the Museum of the City of New York. Her work can be seen at www.daniellelgoldstein.com



Katie Golobic

Up The Hill

16"x20"

open edition

print

\$350

Other sizes available:

11"x17" – \$280

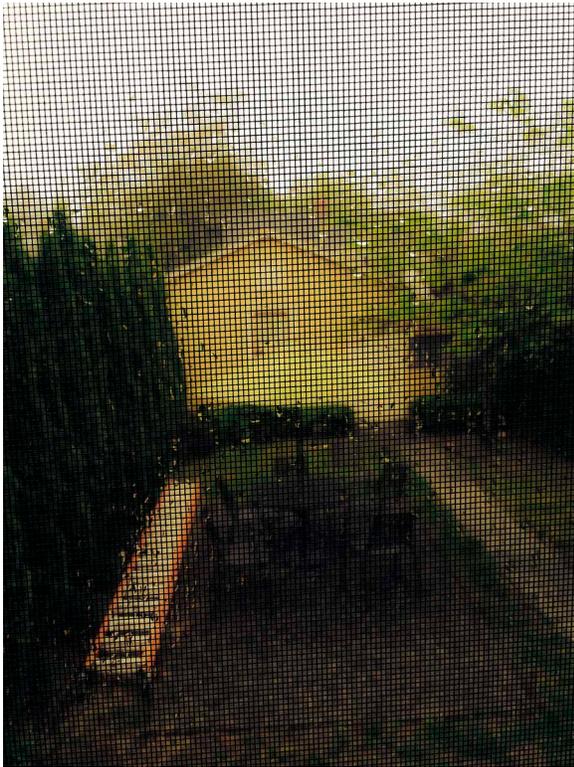
Artist Statement:

The camera bears witness to the light and shadows that follow the 5 of us each day. It grants me permission to mourn the passage of time—raising children is so fleeting. I am loving and hating this very season. Loving and hating this very Saturday morning. Loving and hating this voyage of motherhood. This is the paradox: I wish the banal away, yet I am preserving it, storing it up to revisit later. While I am detached in the present moment, I am still one with the camera. I pause, and observe who my children are and wonder what gifts they will carry with them into the world. Although I have carefully placed them into the frame, they have freedom to be who they are called to be. These walls, covered in crayon, show written testimony of their existence. I order and record their eccentric gestures, frenetic energies, and perhaps, childhood wonderment. I am making a book of years in monochrome. This is my love letter to our children, the ones that are here and the ones who have been lost.

Artist Bio:

In the throes of mothering four children, the camera grants Katie Golobic an escape from the confines of motherhood. She documents life in its equally conventional and remarkable forms. Katie is a photographer quietly observing the imperfect gift of family life.

Her work has been included in exhibitions nationwide including PhotoPlace Gallery (Middlebury, VT), A Smith Gallery (Johnson City, TX), Davis Orton Gallery (Hudson,



Susan Higgins

The Yard, Early Spring

Portfolio Title: Through the Window

7 x 9" printed on 11 x 17 paper

Size of edition: 7

archival pigment print printed on

Hahnemuhle, Museum Etching, Fine Art

\$350

Other sizes available:

8 x 10", printed on 11 x 17

edition of 7, \$375

Artist Statement:

My work explores the physical and cultural landscape. I tend to render common experiences and create a visual space that the viewer may enter and feel.

Much of my work is built on nostalgia and entices us to reflect on who we are now, and how our past and present history influences what we see.

"The Yard, Early Spring" is part of an ongoing series of obscured views that impart a textured, intimate and often dreamy cast to the vista. These images are meant to be felt as much as seen.

Artist Bio:

Drawn to the immediacy, flexibility and possibility of photography, Susan began making pictures in 2007. She studied on her own and at the Rayko Center in San Francisco.

Susan views photography as a way to capture a moment in time that can serve as a portal to the past and future. She finds the photograph to be an inherently personal exchange between the photographer and viewer. Susan's work explores how the photograph blurs the lines between the image, time and personal reality. She uses texture, color, and composition to provoke the senses.

Susan uses a Nikon D300, a Leica C and an iPhone. She prints her own work, finding that process critical to the shaping of the final image.

Her work is in a number of private collections from commissions, exhibitions, gallery sales, and auctions. She currently resides in Hudson, NY.



Rohina Hoffman

Always Buy Flowers

Portfolio Title: In Gratitude
20X20"

Size of edition: 15

Inkjet print on Hahnemuhle Fine Art
Baryta Paper
\$800

Artist Statement:

In Gratitude is an homage to food and family. Created during the pandemic, it is a series of portraits of myself, my husband, and my three children showcasing the items that we use to create our daily meals. Despite the uncertainty and fear we feel because of the pandemic, it has enabled me to

see my gratitude more clearly, allowing me to honor the foods we eat and the laborers who bring this bounty to market through these portraits. Influenced by Pablo Neruda's Elemental Odes, I add my own poetry to celebrate the mundane and acknowledge the idea of scarcity. I aim to highlight the words of MFK Fisher "our three basic needs, for food, security and love, are so mixed and mingled and entwined, that we cannot straightly think about one without the others."

Artist Bio:

Rohina is a fine art photographer whose practice uses portraiture and the natural world to investigate themes of identity, home, and women's issues.

Born in India and raised in N.J., Rohina grew up in a family of doctors spanning three generations. While an undergraduate at Brown University, Rohina also studied photography at the Rhode Island School of Design and she was a staff photographer for the Brown Daily Herald. A graduate of Brown University Medical School and resident at UCLA Medical Center, her training led to a career as a neurologist.

Rohina published her first monograph "Hair Stories" with Damiani Editore in 2019, accompanied by a solo exhibition at Brown University's Alpert Medical School. Hair Stories is held in many public collections and university libraries.

Her photographs have been exhibited in juried group shows and she has been published in Marie Claire Italia, Lenscratch, and Shots Magazine, among others.



David Kulik

Untitled, Savannah GA
Portfolio Title: Engulfed
12" x 18"
Open Edition
Archival inkjet on
Epson Exhibition Fiber
\$ 750

Artist Statement:

'Engulfed' is an ongoing project based on one of the themes that emerges from my broader exploration of the post-modern landscape. It is characterized by images of nature seemingly in the process of consuming the works of mankind.

Artist Bio:

David Kulik is a photographer living in Carlisle, Massachusetts. He holds a BFA in Photography from The Pennsylvania State University (1973), and an MFA in Photography from the State University of New York at Buffalo (1979).

From 1977-83, he was affiliated with Hallwalls and CEPA galleries, two nationally known alternative art spaces in Buffalo NY, where he coordinated various exhibition, performance, and visiting artist programs. He has taught photography as a graduate student at SUNY Buffalo, as Assistant Professor of Art at Daemen College in Amherst NY, and as leader of a Summer Photography Workshop for children in Buffalo.

Some notable places he has exhibited include the Albright Knox Art Gallery in Buffalo NY, Cranbrook Academy of Art in Cranbrook MI, Artists Space in NYC, and Washington Project for the Arts in Washington DC. His photographs are represented in the collection of the Smithsonian American Art Museum.



Randy Matusow

Magnolia Bud

Portfolio Title:

Watching the Grass Grow

13" x 20"

Size of edition: 10

archival inkjet

\$625

Artist Statement:

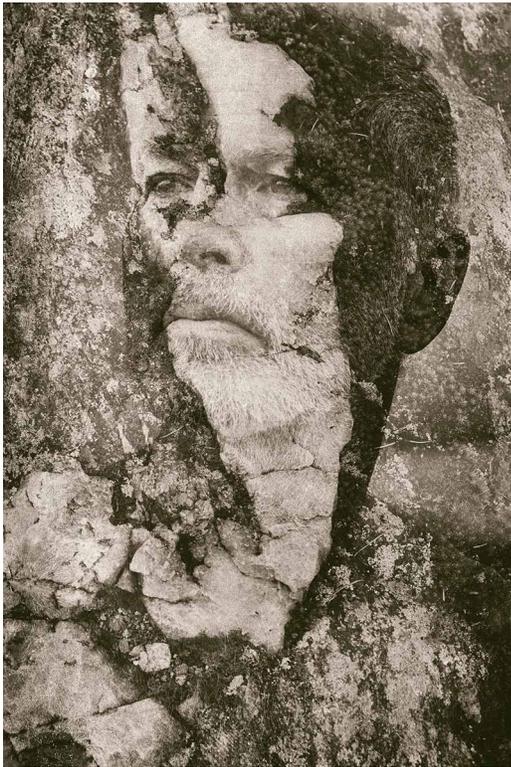
Emotional conflict is an underlying subject of all my photographs. It appears in various guises and contexts throughout my work.

The photograph, Magnolia Bud, comes from my project entitled Watching the Grass Grow, a collection of landscapes and portraits connecting time to place. Twenty-five years ago, I moved from New York City to a countrified suburb with my husband and two babies. The uncertainties of being a new mother were compounded by my anxieties around suburban living. Eventually I came to appreciate the playground my daughters called home. As young adults, they left "home" to live in the city, leaving memories scattered throughout the yard. In this series, I reflect on the layered emotions of motherhood as I try to capture a new mother's perspective through the lens of an empty nester.

Artist Bio:

Randy Matusow's photographs, today, are quiet and poetic. Her vulnerability is apparent in her black and white images. Her early photographs were inspired by her job as a photo researcher at Magnum Photos. Influenced by what she called the "Magnum School of Photography" Matusow bought herself a used Leica camera and took to photographing people on the streets of NYC. After leaving Magnum she began freelancing for a number of magazines, Esquire, Fortune, Forbes, Philadelphia Inquirer, to name a few. Since then, her career has had several permutations, from magazine work, to event photographer, and presently adjunct professor of photography at City College of New York. Randy is deeply committed to growing as a photographer. She continues to shoot personal projects many of which she characterizes as psychological portraiture.

Randy lives in Chappaqua NY with her husband and Great Dane. She loves when her children and their partners visit.



Olga Merrill

Magic Is Coming

Portfolio Title: Enigma

18"x12"

edition of 5

archival pigment print

\$450

Other sizes available:

Edition of 3, 24"x 16", \$750

Artist Statement:

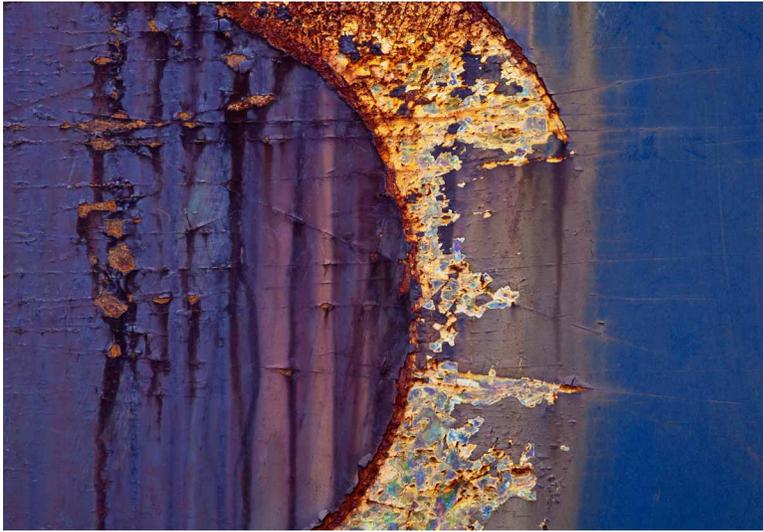
My project "Enigma" contains a few series that is my philosophical interpretation of life and Earth as a full of a mix of information, fantasy and mystery that encourages our mind to reinvent and reinvigorate the possibilities of our world and

other worlds, parallel worlds. I used double exposure in camera to create the artworks of my vision. In these dual images, my subjects metamorphose into mythical beings as they blend in with their untamed nature settings. The process of combining portraits with the natural environment creates altered reality. It transcends barriers and dives into the most intimate corners of the human soul.

Artist Bio:

Olga Merrill is a Maine based self-taught visual artist primarily using the medium of photography. She lived and worked in Russia until March of 2013. At the end of 2015, her life changed – she got a camera and her view of the world became different through lenses. Photography was a hobby for her father, and she remembers the smell of chemicals from being with him in his darkroom. Who knew that after more than 35 years from her first brief touch of photography, she would become an artist and visual art started playing a significant role in her life?

Her works have been shown at many galleries around the United States and in Europe. She was featured in l'Oeil de la Photographie, Dodho and YourDailyPhotograph among others. Olga's limited and open edition prints are available at galleries and held by private collectors throughout the world.



C E Morse

Finntown #73

Portfolio Title: Beyond
Recognition

24 x 36"

Edition of 12

Archival pigment print

\$1025

Other size available:

16 x 24"

Artist Statement:

I search for color, texture, patterns, composition and patina. Growing up a classic car enthusiast, I spent a lot of time in vintage salvage yards where I discovered incredible visual elements that inspired me the same way as did the great abstract painters; it changed my perspective; I traded in toolbox for a camera.

I now hunt for this wild art; looking closely at everything; subjects both manmade & natural; embellished by chance and patinated by nature. There is no reference to the identity or the scale of what I photograph the abstract imagery coaxes a personal interpretation contingent upon the viewer's imagination.

"It's not what you look at that matters, it's what you see." – Henry David Thoreau

Artist Bio:

C E Morse was born in Camden, Maine. He graduated from RISD (Rhode Island School of Design) with a BFA in Photography after studying with Paul Krot and Aaron Siskind. Further studies include courses at the Maine Photographic Workshops (now Maine Media Workshops) and MECA (the Maine College of Art). C E's studio is located in Cumberland, Maine, where he has lived for the past 30 years.

His work has garnered awards in such competitions as: the International Photography Awards, Tokyo International Foto Awards, Moscow International Foto Awards, Fine Art Photography Awards, Prix de la Photographie Paris, Black & White Spider awards, Texas Photographic Society, Photographic Resource Center – Boston, Photographer's Forum, Photo Review, International Contemporary Art Awards, Neutral Density Awards.



Xuan-Hui Ng

Metamorphosis 4

Portfolio Title: Metamorphosis
24x36"

Size of edition: 7 + 2APs
archival pigment print
\$3000

Other size available: 40x60",
price on request

Artist Statement:

I first visited Central Hokkaido (Japan) with my family when I was 7. Being there conjures up nostalgia for the purity and simplicity of childhood.

Hokkaido is a magical place – filled with mountains, forests, rolling fields, rivers and lakes. The distinct seasons and significant temperature differences between night and day give rise to some amazing natural phenomena, such as fog, frost and diamond dust. However, as average temperatures rise, some of these phenomena are becoming increasingly rare.

The past 10 years have been a period of transformation for me. My desire to spend more time in Hokkaido led me to move to work in Japan, and eventually leave my finance job. I have been rediscovering myself and recalibrating the pace and direction of my life. Spending time in Hokkaido has made it possible. I bear its imprint, artistically and temperamentally. "Metamorphosis" is a manifestation of these changes.

Artist Bio:

Xuan-Hui Ng is from Singapore and currently lives in Japan. She began photography as a form of self-therapy. Nature provided her solace from her mother's death. Its vastness gave her a sense of perspective while its beauty reignited a sense of wonder and adventure. Initially, the urge to photograph stemmed from an almost desperate desire to preserve those precious moments of nature and prolong the serenity they brought. Overtime, she began to enjoy simply being immersed in nature and marveling at its beauty and magic. She hopes that these scenes of nature can resonate with people in one way or another.



Catherine Panebianco

Disjointed Devotion

Portfolio Title: No Memory is Ever Alone

12" x 12"

Size of edition: 15
archival inkjet print

\$450

Artist Statement:

No Memory is Ever Alone is a visual conversation between me and my dad. Every Christmas, he used to bring out a box of slides that he photographed in

his late teens and early 20s and made us view them on an old projector on our living room wall telling the same stories every year. It was a consistent memory from a childhood where we moved a lot and I never felt like I had a steady “place” to live and create memories.

I realized that by holding the slides in my current landscape, I created not only a connection between his life and mine, but a trail of memories, each that had its own association for both of us. A lot of these slides are of my mom, they were together almost 60 years. She passed away and I feel like her spirit, and all the spirits of the past, are constantly around us. These little vignettes of family life in my current “space” comforts me that she and others are still near, watching over me. They create a “home” for me wherever I go.

I did not want to Photoshop that connection. Part of the process that was necessary for me was to find the right location and physically unite my dad’s slides with how I live today – a place within a place, a memory within a memory. I hope these tiny fragments of my family’s life spark a sliver of recollection in your own mind.

Artist Bio:

Catherine Panebianco is an artist whose work longs for a sense of place, catches hold of memories, and chases the spirits of those we currently love, and those that continue surround us from our past. Her work explores how we connect with others, with our past, and with ourselves. A monograph of her No Memory is Ever Alone images will be published by Yoffy Press in the fall of 2021.



Bruce Panock

A Heavy Burden

Portfolio Title: The Waters of March

29.5 x 21 inches

Size of edition: 7

inkjet print

\$1200

Other print sizes available:

17×12 Inches Edition of 20, \$500

24×17 inches Edition of 15, \$900

Artist Statement:

Nature is the foundation of my work. I am interested in Man's collaboration with Nature and how Mankind and Nature are each dependent on the other. I often use trees and vines to tie

together the thoughts expressed in the image. They always move forward. There is little that stops them from their quest. They snake around, they provide a road map, a path that connects certain thoughts that I am attempting to express. The scenes that I share are constructed. The colors, the shapes, the brightness and darkness are all symbols intended to create a conversation with the viewer. I am attempting to share something about me. I am attempting to engage with the viewer and have a conversation about how they see things that are important to me.

Artist Bio:

Bruce Panock lives in Sheffield, Massachusetts. Photography began as a hobby 20 years ago. On retirement, photography occupied a much more significant place in his life.

A number of years ago Bruce had a serious illness which required a lung transplant. He was confined for a couple of years. The illness and this confinement gave him a different perspective on life. Bruce used the time to study photography and painting schools. Bruce studied the history of photography and processing and printing styles in addition to the photographers who set the pathway for us to follow.

Abstract, Surrealist movements and Abstract Expressionist artists also have an influence on Bruce's work.

Bruce has taken various photography courses. In particular, courses which go beyond the image that we see, to the image that we see with our mind. He has developed a stronger connection to that landscape and our relationship to it.



Thomas Pickarski

Landscape no. 42

Portfolio Title: Snow, Sand, Ice
17×34

open edition

Process: Inkjet print, face-mounted to plexiglass, unframed, floats 1 inch from wall

Print/Frame \$980

Artist Statement:

The day I moved to a desert as a teenager, someone welcoming me to the area said, “Look how big the sky is!” I became intrigued with how landscapes that are void of most vegetation can strikingly portray the illusion of vast spaciousness, as well as allow for a direct experience with the raw forms, colors and surfaces that might otherwise be obscured by grass, moss, or trees.

For this body of work, I traveled extensively through the treeless arctic deserts of Iceland, the world's driest desert, Atacama of Northern Chile, the deserts of the American West, and the mouth of the ice fjord in Greenland where the most productive glacier in the Northern Hemisphere surrenders to the sea.

I've created a series of landscape photographs that offer a glimpse of the most remote corners of the world. These natural settings invoke the beauty and drama of fairy tales, when long-ago giants and elves walked the earth.

Artist Bio:

Thomas is a multi-media visual and performance artist.

He has had solo exhibitions throughout the U.S. including at The Cultural Center of Cape Cod in Massachusetts. His first solo exhibition, *The Middle of Nowhere*, which consists of 32 B&W photographic prints depicting primarily arctic landscapes, toured 7 U.S. exhibition venues and was then acquired in its entirety by the permanent collection of the Berkeley Art Museum, Berkeley, California. His follow-up photographic exhibition *Floating Blue*, which features arctic icebergs, debuted at the Czech China Contemporary Museum in Beijing, China, in the fall of 2017, and is currently touring 11 U.S. cities through 2023. His recent short film, *Under A Pandemic Sky* premiered at the Oakland International Film Festival, Oakland California, in the fall of 2020, and then screened in New York at the Ocktober Film Festival, Brooklyn.

He is currently promoting his new short film, *Out My Window*.

He lives in New York City.



Michalis Poulas

Infinite Perimeter 03

Portfolio Title: Infinite Perimeter

35 x 27"

open edition

pigment print

\$718 US (\$600 euro)

Artist Statement:

Infinite Perimeter, is a series which looks at a decade of sociopolitical unrest. While all the images were taken in Crete – 90 per cent of them within 10 kilometres of my home – this is neither documentary photography, nor a series about Greece specifically. Rather, it's about the instability permeating the Western world today. "For what I need to do, I don't need to go far". This is a work about human identity, left fragmented by the deterioration of capitalism.

The series' other main character is the Swedish mathematician Niels Fabian Helge von Koch. He discovered the eponymous Koch snowflake, one of the first examples of a fractal – a curve of infinite length outside a bounded area. The futility which underpins this complex concept resonated with me, and I recognized in it the key tenets of our modern condition, and drew on the accompanying text for the series title.

Artist Bio:

Michalis Poulas was born in Athens Greece in 1978. His father, a professional sailor, opened a one hour process film shop back in 1988 in Crete island as he tried to stay close to our family and that was his first contact with photography. He studied photography at Leica Academy in Athens and worked in the fashion industry. Since 2003 he established and has been running his own photolab in Sitia Crete where he also lives. "I make pictures in order to ease the pain and fear of death."

His project "Infinite Perimeter" has been published worldwide, including the British Journal of Photography, New York's Burn Magazine, C41 Magazine Milan Italy and many more. He has participated in many exhibitions around the world and is a member of PH Museum photographic museum of humanity.



Michael Prais

Schultz Bakery Doorway
and Wall

Portfolio Title: Out of Context:
Dreams & Memories

16×24

Open Edition

archival inkjet print

\$100

Other size available:

10×15 print \$40

Artist Statement:

I have gone out to find images that juxtaposition the organic and the designed and to challenge myself to show that composition can make the unwitting arrangements attractive. I came back with images of abandonment, deterioration and chaos. I sliced, diced and randomly reassembled these images to emphasize the random, chaotic components that I found in these images. I also left small, significant portions of the images in place and in context to emphasize the structure and composition that I found and created in the images.

Photography, in general, trades on a resemblance to things past. The treatment of these photographs challenges one to think of the future: The reassembly negates resemblance. The specific content and the reassembly of things remembered points to deterioration in the future. This project is an examination of Time's Arrow and our limited capacity to stop the deterioration of our constructed artifacts and in ourselves.

Artist Bio:

Michael G. Prais grew up in suburban Dearborn, Michigan, (the home of the Ford Motor Company) during the post-WWII heyday of the auto industry. He studied chemistry and mathematics and received a doctorate analyzing mathematical models for the surfaces of crystals. As a visual person who moved easily between the concrete and the abstract, he has always helped and taught others to understand and use abstract tools. While teaching chemistry his background in information and communication technologies drew him into supporting personal computer technologies for university faculty, students, and staff. A request from an art department to support its installation of Adobe Photoshop started him on a path to understand and use photography. He has always been stimulated by the juxtaposition of the organic and the designed and explores both human constructions in nature and nature and the coincidental in the midst of structure.



Susan Richman

Stuck In The Brambles

Portfolio Title: Jenga

32" x 48"

Size of edition: 10

Archival Pigment Print

\$2,400

Other size available:

editions of 10

21.3" x 32"

Artist Statement:

The Covid lockdown permitted me a great deal of time in my garden and time for long walks near my home. I produced my series Jenga after observing an alarming decrease of the insect and small mammal population. With each photo, created in camera, I am creating Memento Mori to honor and memorialize creatures whose alarming decline makes their recognition all the more poignant.

The series is named Jenga for the game of stacked blocks that ultimately collapse as supporting blocks are removed one by one. To create the images, I've layered botanical and other materials on multiple sheets of glass separated by Jenga blocks. It's not hard to imagine our world crashing down like the game of Jenga as the supports necessary to sustain us are removed.

Artist Bio:

Born in Washington, Pennsylvania, Richman now lives in Hastings on Hudson, a suburb of NYC. Her love affair with photography began in college where she majored in Fine Arts with a focus on photography. After graduation she had successful career as a commercial photographer in Manhattan and recently was a teacher at The International Center for Photographer in NYC.

Richman's photographs explore the link between existence, decay and loss, and they blur the difference between painting and photography. For the past decade, she has primarily focused on images that explore the damage to our environment by creating images that capture and preserve the fleeting nature of our world.

Recent awards and recognitions include 2021 Solo Exhibition at the Cloud Gallery at the Griffin Museum, Finalist, 2021 Larry Salley Photography Award, ArtsWestchester, NY, Best Of Show, 2020 Non Member National Juried Exhibition, Salmagundi Club, NYC. Press includes 2021 in F Stop Magazine, The Hook Magazine and in 2020 in Create Magazine. In 2019, The New York Times and The Washington Post highlighted her work in an article titled Elements Provide Inspiration at Architectural Digest Show.



Russ Rowland

Snow City

13 x 19"

open edition

Archival pigment print

\$225

Artist Statement:

New York is never as haunting and magical as it is in a snowstorm.

Artist Bio:

Russ Rowland is a full-time photographer working in New York City. His images have appeared in shows in the Museum of the City of New York, the Griffin Museum and many others.



Jacque Rupp

Agnes, 1928

Portfolio Title: The Unveiling

19X13

Size of edition: 15

archival pigment print

\$250

Other sizes available:

17X22 \$450 edition of 15

Artist Statement:

"The Unveiling" is an exploration of self-identity and feminism using family photographs and found objects intermingled to tell my story. Begun during the isolation of the pandemic of 2020, I examine the roots of my feminine strength and feelings of disconnection. The photographs become my subjects; they are my people. It's a story about outliers, courageous women

who paved the way for me and many other women. It's my story unveiled and revealed through a new lens; my more mature self.

Artist Bio:

Jacque Rupp is bicoastal, growing up in the east, and moving extensively before settling into the San Francisco area where she lives today. Through the elements of documentary and fine art photography she explores the depths of the human experience across cultures searching for deeper understanding of our interrelatedness in her work. She was an executive in Silicon Valley, recruiting top talent for many years. She has won numerous awards and her work has been exhibited in galleries and publications across the US both in print and on-line.



Meryl Salzinger

Floating Orange Poppy

Portfolio Title: Paris Poppies, Jardin
Des Plantes

24" (h) x 25" (w)

Size of edition: one

Pigment ink print on sculpted linen
\$750

Artist Statement:

I always see bravery in spring flowers coming up out of an otherwise almost colorless earth and reaching for the scant warmth in the spring sun. These poppies challenged so much, the cool air, the formality in the lines of the otherwise formal Jardin Des Plantes, and the very ability of their spindly tall stems to hold up their large, full, brazenly bright blossoms. I printed them on linen to accentuate the density of the colors. After printing I soaked, sculpted, and stiffened the linen and left it unmatted and unframed to mimic how the flowers were that day, out there, unprotected, holding their own.

Artist Bio:

I am a fine art photographer, born and raised in New York City. My photographs are grounded abstractions of landscapes, which distill the mood and meaning of a scene. I focus less on the correctly printed image and more on manipulating images so that meaning is distilled in their abstraction. As I create sculptural forms with my photographs and use unorthodox surfaces on which to print, it is physical form and light which communicate the meaning, leaving the subject matter as only a vague suggestion. The initial exposure may be a record of a decisive moment, but it functions only as raw material, much in the way that a selected piece of wood might for a carver. My work has been shown in a number of galleries in New York City and the surrounding area and in a museum and has been reviewed in the New York Times.



Paul David Shea

Submerged

11×14

open edition

Archival Pigment

\$ 275

Other sizes available:

Upon request.

Artist Bio:

Through the lens of a camera, Paul attempts to capture the stirring of a soul. Of his own soul.

Hoping that his images uncover the beauty and magic of the ordinary that so often goes unnoticed. Small everyday details stand alongside the sweeping grandeur of nature, humanness, cityscapes and the streets of life.

When he was 16, Paul picked up his first camera and has since traveled all over the United States making pictures, documenting life. He has won numerous awards and accolades along his journey. Through his volunteer photojournalism work with “Photographers Without Borders” he has traveled to several countries and has been internationally published as well.

Paul’s art, like his life, is a practice in everyday mindfulness and deep poetic insight.



Vicky Strome

What's Unseen #2

Portfolio Title: What's Unseen
11×14"

Size of edition: 15

inkjet print

\$350

Other sizes available:
upon request

Artist Statement:

I could write about my obsession with certain elements; my fascination with transformative processes; or my desire to bring beauty into the world. I could point out the symbolic references and discuss the social commentary. I could talk about the personal struggles embodied in the work, but that would only serve to constrain the work in a container of words that, no matter how eloquent, would inevitably be inadequate to hold the experience of art's creation. Instead I invite you, the viewer, to engage with the work and explore your responses; is there a journey of discovery that resonates for you?

Artist Bio:

My fascination with photography began at an early age. My father was an amateur photographer and my mother a painter and pianist. From an early age I was immersed in the arts. I got my first Brownie camera at age 8 and began shooting everything I saw. Watching the magic of an image emerge from the developing tray in my dad's darkroom; spending afternoons lying under the baby grand piano with waves of sound resonating around and through me; texture, pattern, fluidity, and change – these are my earliest influences and they continue to unfold in my work.



Edgar Takoyaki

Moon Patrol

Portfolio Title: Space Age

12 x 18"

Size of edition: 10

digital c-print

\$300

Artist Statement:

Taking inspiration from the retro space age televisions and effects from 60's and 70's sci-fi movies, this series is my tribute to that era. The visions of what the future would like to people in these decades has always intrigued me. I had lots of time during the pandemic lockdown to work on this series. Creating stark or colorful landscapes and backgrounds to give the retro tvs and custom-made android heads a frame that will suit each item.

Artist Bio:

Edgar Takoyaki is a contemporary photographer currently residing in Ventura, California. For over a decade now he has been visiting Japan and documenting different cities across the country. For the last few years, he has been working on his Analog Japan Project. For this project Edgar is using a Mamiya C330 medium format camera and a Nikon F3 35mm camera. In an attempt to capture how dense and layered, cities like Tokyo and Osaka can be, Edgar uses in-camera double exposures, long exposures and reflections. Much of the work (including studio work) reflects the influence of Japanese culture and science fiction and is distinguished by a dark, atmospheric quality that suggests a larger story behind each image.



Benjamin Tankersley

Gym Class

Portfolio Title: I'll Turn Your Hands to Juice so I Can Drink Them

16×20

Size of edition: 5

Archival Inkjet from scanned color negative

\$500

Artist Statement:

I'll turn your hands to juice so I can drink them is a story of my wife and me raising our toddler aged daughter during the time of the Coronavirus. Never knowing what was around the corner made the days, months and

seasons blur into each other. Somedays were good days, somedays not. Some days I learned better how to be a father and others I felt that I got worse.

Photographing my personal life is a departure from my past work but being influenced by a rich tradition of artists' exploring their family as subject matter, I've recorded a number of beautiful and mundane moments as well as manifestations of our stress and fears.

I'll turn your hands to juice so I can drink them is a line she sang while quietly strumming my guitar one afternoon when she thought no one was around. I quickly wrote it down.

Artist Bio:

Benjamin C Tankersley (b. Jacksonville, Florida 1977) is a fine art and commercial/editorial photographer whose work explores places, spaces and the people who inhabit them.

He earned his BFA in Photography from the Corcoran School of Art in 1999. He is a regular contributor to The Washington Post and contributes to other local and national publications. Benjamin also works at producing and exhibiting fine art photographs that are in various private and public collections such as the John A. Wilson District Building, City Hall Art Collection in Washington DC and he has a self-published photo book included in the Indie Photobook Library at the Beinecke Rare Book & Manuscript Library at Yale University.

Benjamin is also an adjunct professor of photography at the Corcoran School of the Arts and Design. He resides in Baltimore Maryland.



Larry Torno

Image Title: Pegasus

17.75" v x 12.5" h

Size of edition: 5

digital c-print

\$ 425.

Other size available:

37.5"vv x 25"h, edition of 5, \$625.00

Artist Bio:

Larry Torno, American, lives and works in St. Louis, Missouri

Since 1977, Larry has worked in the graphic design business as a designer, art director and creative director for companies large and small, from Fortune 500 to Not-for-Profit.

In 2004, a trip to Carmel, California changed everything. Torno was surrounded by the work of Ansel Adams, Imogen Cunningham, Edward Weston and an extensive collection of work of the Great American West. It all awakened in him a personal dream – to elevate his love of photography to the level of creative expression that Larry finds in his design. He bought a camera and started shooting.

Today, his photographic work is an exploration of ideas and observations. Larry works for the moment when what is in front of him transforms into something he hadn't seen before.



Jim Tunney

Wave Action VIII

22×16

all sizes part of edition of 99

pigment print

\$275

Other sizes available.

22×28 \$275

40×28 \$595

Custom sizes available.

Artist Bio:

A photographer for most of his life, John Tunney specializes in fine-art coastal imagery. His work includes impressionistic and abstract seascapes, traditional landscapes and scenics, still lifes and expressive portraits of jellyfish and other sea life. He prints his own work using archival art papers and pigment inks.

A frequent exhibitor in art shows and festivals, John's award-winning work has been featured in many solo and group shows in galleries and other exhibition centers. His book, *The Four Seasons of Cape Cod*, was published in 2016.

As a photography educator, he's created and taught programs for many organizations and also teaches privately. He is a juried Master Artist of the Cape Cod Art Center, where he helped launch and lead the center's annual CLICK! Photography Conference. He lives and teaches on Cape Cod.



Jim Turner

Maple Leaves

Portfolio Title: Seeing in Threes

11×18

Size of edition: 10

archival inkjet print

\$350

Other sizes available:

10×16, edition of 10, archival
inkjet print, \$300

Artist Statement:

I am always fascinated by the beautiful and complex structures found in nature. New patterns emerge as you move closer and closer to a tree or flower. This collection of botanical triptychs was inspired by the work of Brigitte Carnochan. I was attracted to her philosophy that people tend to look at photographs of familiar subjects too quickly and that we should try to slow the viewer down to appreciate the beauty of the natural world in more detail. Normally, when we look at a photograph our eyes move from place to place absorbing it in pieces that are assembled into a complete image in our minds. Physically dividing a picture into a triptych adds an additional step to this process by allowing each panel to be appreciated on its own as well as a part of a whole.

Artist Bio:

Jim Turner is a fine art photographer living in Maryland. He developed an interest in photography after his retirement from a 35-year career as a research scientist at the National Institutes of Health and other institutions. His photographic interests are wide but he is particularly attracted to images of botanicals and insects. These images can reveal beautiful and intricate patterns and details that are often difficult or impossible to see with the naked eye.

His work has been juried into group shows at the Royal Botanical Gardens, Kew (England), PhotoPlace Gallery (VT), the Darkroom Gallery (VT), the SE Center for Photography (SC), the A Smith Gallery (TX), and Nature's Best Backyards (USA). He is a member of the Griffin Museum's Photography Atelier 33.



Karey Walter

White Fallow Buck

Portfolio Title: The Decisive Moment Series

24×24”

Size of edition: 20

Archival Pigment Print

\$250

Other size prints available:

12×12, \$125.00

Artist Statement:

“Unique locations, animals, people, and a variety of situations that are often overlooked inspire my photography. Beauty usually goes unnoticed and unappreciated, yet it reflects aspects of our humanity that

are memorable to capture with a camera. I strive to capture moments of beauty and magic. Whether photographing people or landscapes, the same approach applies. I am placing myself at the moment, being patient, and having faith that something magical will unfold. A sense of reverence has fueled my photography for the natural world and its remarkable beauty. I resonate with images that depict a peaceful coexistence between humans and nature. These quiet moments with my camera bring me back to my childhood: exploring, be curious, dreaming, seeing, and breathing in the beauty that surrounds me. In the evolution of my photography, trying new techniques in analog and digital photography humbles me. I’ve learned that creativity requires a perennial sense of playfulness, finding that childlike fascination for the magic contained within each opportunity in life.”

Artist Bio:

Karey Walter is a recognized fine art, black and white photographer, and educator. Born in Pittsburgh, Pennsylvania, she holds an M.F.A. degree from the University of Utah. Her works have been displayed throughout the United States, Mexico, Italy, and France. Her works are included in numerous private and museum collections. In addition to creating art she has taught workshops with Savannah College of Art & Design, The Rocky Mountain School of Photography, Spoleto Study Abroad, The Pozos Art Project, Atlanta Celebrates Photography, The Showcase School, MediaNOLA, The Society of Photo Educators, Art and Science in the Ecuadorian rainforest, Clemson University, Photography workshops in San Miguel de Allende, Mexico, and The High Museum of Art. She has curated historic exhibitions working with The Library of Congress, The United States Holocaust Memorial Museum in Washington, DC., and the Tubman Museum. Her photography has recently been published in an art and literature book called "Inspired Georgia."



Molly Wood

Poppy #942

Portfolio Title: Fatal Flora

30×30"

Edition of 5

archival pigment print

on Hahnemuhle paper

\$1500

Other size available:

20×20" archival pigment prints on

Hahnemuhle paper in edition of 5,

\$1000.

Artist Statement:

In the Fatal Flora series, I use medicinal and poisonous botanicals as metaphors for toxic relationships and the way that human connections can

be beautiful, seductive, nurturing, and healthy in one way but can also become destructive when circumstances are changed or out of balance. The images in this series are graphic closeups of plant elements in front of a black background and lit with natural window light.

The series evolved as I researched historical women who made their places in society by using their expertise in the varying healing properties of botanicals. Women who had botanical knowledge were sometimes perceived as a threat to male-dominated medical and clerical professions. Those women were often accused of practicing witchcraft which meant that botanical knowledge became dangerous knowledge and was the start of a long and complex history of power struggles and gender conflicts.

Artist Bio:

Molly Wood is a Des Moines (Iowa) photographer who spent most of her life in the southern United States where she earned a BS in photojournalism and a Masters in Art History.

In 2018, Wood was one of five Iowa Arts Council Fellows and completed an artist residency at the Alnwick Castle Poison Garden in Northumberland, England in the summer of 2019. During her residency, Wood rounded out her Fatal Flora series. The collected work from this project were shown in Wood's first solo museum exhibition at the Dubuque Museum of Art in 2019. The show, titled The Poison Garden, will also travel to the Sioux City Art Center in 2021.

Her work is in the corporate collections of JP Morgan Chase, Farm Bureau and Bankers Trust and she is represented by Olson-Larsen Galleries.



Thomas Yackley
Singing in the Rain
16 x 24
Size of edition: 10
silver halide
\$400

Artist Statement:

"Singing in the Rain" is an expression of fundamental optimism, which is perhaps the underlying theme of all of my art. The brightness of the bird is on a muted background with

glimmers of color coming through. Despite challenges, the finch sings on! He is alone in the image, but the nearness in the shot brings an intimacy with the viewer. The ascending branch is also a symbol of hope.

This image combines several layers in Photoshop to give texture, color, and depth to the portrait. This is my first display with the Davis Orton Gallery. I'm delighted to be included.

Artist Bio:

Thomas Yackley's lifelong fascination with photography began when he joined his high school newspaper staff in 1973.

He's been shooting digital since 1999. He is a member of the Professional Photographers Association (PPA), the Georgia Nature Photographers Association (GNPA), the North American Nature Photography Association (NANPA) and Southeastern Photographic Society (SPS).

Digital photo painting and photo encaustic are among his favorite techniques. The natural world is a favorite theme in his images. Thomas enjoys teaching photo classes at the Alpharetta Arts Center and leading workshops. His award winning photos have been featured in galleries throughout Georgia and in publications from NANPA.

Along with his wife, Robin Yackley, Thomas is Co-Artistic Director of the Alpharetta Community Chorus.

Acclaimed photographer Greg Lawson described Yackley's work as "lovely." "I can see the musical qualities associated with your personal history energetically entwined in the imagery as well." www.thomasyackley.com