

# | DAVIS | ORTON | GALLERY |

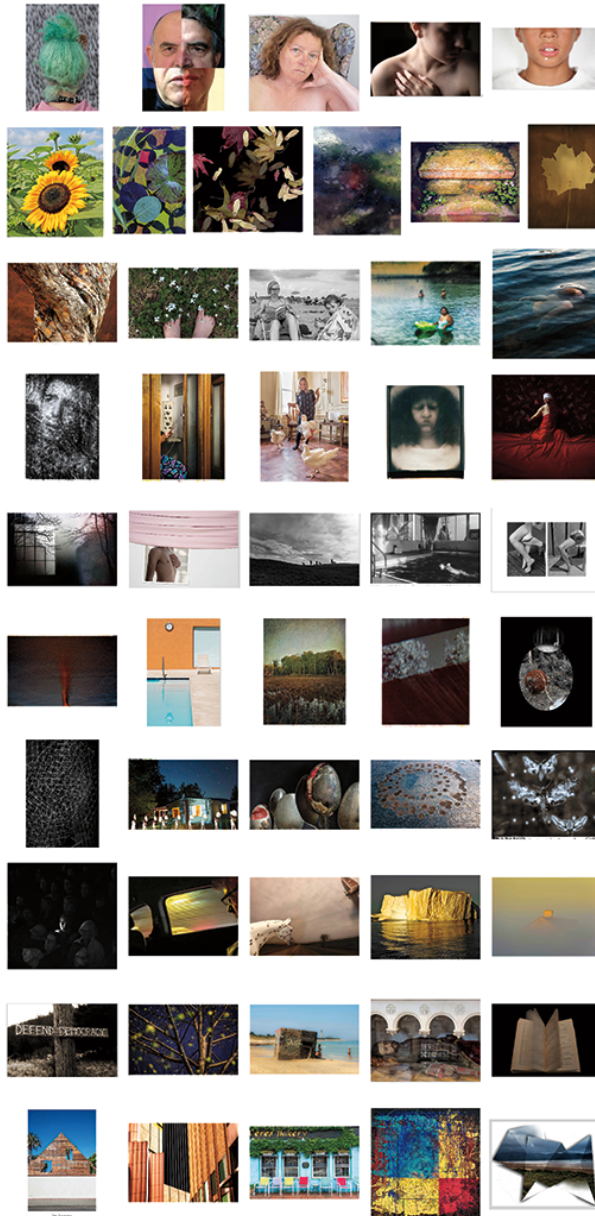
photography mixed media photobooks

## 5TH ANNUAL GROUP SHOW

JURIED BY PAULA TOGNARELLI

EXECUTIVE DIRECTOR & CURATOR: GRIFFIN MUSEUM OF PHOTOGRAPHY

- GAIL ALBERT
- MILDRED ALPERN
- ZIA AYUB
- SUE BAILEY
- TERRY BARCZAK
- JOAN BARKER
- AMY BECKER
- MICHAEL BOGDANFFY-KRIEGH
- MARILYN CANNING
- NATALIE CHRISTENSEN
- ROBERT COPPOLA
- AMANDA DAHLGREN
- ANASTASIA DAVIS
- CHRIS DEMARCO
- KEN DREYFACK
- SUZETTE DUSHI
- STEVEN EDSON
- DIANE FENSTER
- KEV FILMORE
- JOAN FITZSIMMONS
- STEVE GENTILE
- PAUL GREENBERG
- RICHARD GREENE
- ANNA GREVENITIS
- CHARLES HALL
- SUSAN HIGGINS
- JANET HOLMES
- LESLIE JEAN-BART
- DIANA NICHOLETTE JEON
- MARCY JURAN
- JEN KIABA
- KAREN KLINEDINST
- JACK LAFORTE
- RUSTY LEFFEL
- LAURA MIGLIORINO
- LYNETTE MILLER
- JUDITH MONTMINY
- KRIS MOORE
- LIZ NEALON
- LOUISE PEDNO
- THOMAS PICKARSKI
- LAUREN PIPERNO
- LISA REDBURN
- DAVID REINFELD
- RUSS ROWLAND
- REBEKAH SCHMITZ
- AMY SHAPIRO
- STEPHANIE TAIBER
- DAVID WHITNEY
- CAREN WINNALL
- CATE WNEK



July 20 to August 11, 2019

RECEPTION FOR ARTISTS: SATURDAY, JULY 27, 5-7 PM

DAVISORTONGALLERY.COM INFO@DAVISORTONGALLERY.COM

## *Juror's Statement*

It is my opinion that the photographs of the 5<sup>th</sup> Juried Exhibition at the Davis Orton Gallery are just perfect for this summer of 2019. There's even a thrum as background if you leave yourself open to it. One might say this energy as an ensemble is a call to action. I tend to think it's the rhythm of living just like the hum of a hive. The images assemble, arm in arm. Some just wait and watch like the appaloosa with her eye on the road. Other photographs glow, spin, swim and speed. Even the spoons are marching. In this crop of submissions, I sensed artists' heightened awareness of their surroundings. It is summer after all. But in the submissions, I also sensed a broad swath of emotions from joy to anxiety as well as heartache.

Over the course of time generations have looked to the natural world for answers. The activity of squirrels is said to foretell the depth of winter. The thickness of corn husks and onion skins are other indicators of how tough a winter lies ahead. In my world, photographers are the beacons. And here in this Hudson gallery they've gathered at the ready.

My continued thank you to Karen and Mark for again giving me the opportunity to learn more about our photography community. And thank you to all who submitted to this call for entry. The experience of this sharing is more than I can describe in words. You've all been very generous this round indeed.

*Paula Tognarelli*

Executive Director & Curator: Griffin Museum of Photography

*5<sup>th</sup> Annual Group Show Artists - 2019*

- Amanda Dahlgren •Gail Albert •Mildred Alpern
- Sue Bailey •Terry Barczak •Joan Barker •Amy Becker
- Michael Bogdanffy-Kriegh •Marilyn Canning
- Natalie Christensen •Robert Coppola •Anastasia Davis
- Chris DeMarco •Ken Dreyfack •Suzette Dushi
- Steven Edson •Diane Fenster •Kev Filmore
- Joan Fitzsimmons •Steve Gentile •Paul Greenberg
- Richard Greene •Anna Grevenitis •Charles Hall
- Susan Higgins •Janet Holmes •Leslie Jean-Bart
- Diana Nicholette Jeon •Marcy Juran •Jen Kiaba
- Karen Klinedinst •Jack Laforte •Rusty Leffel
- Laura Migliorino •Lynette Miller •Judith Montminy
- Kris Moore •Liz Nealon •Louise Pedno
- Thomas Pickarski •Lauren Piperno •Lisa Redburn
- David Reinfeld •Russ Rowland •Rebekah Schmitz
- Amy Shapiro •Stephanie Taiber •David Whitney
- Caren Winnall •Cate Wnek



**Gail Albert**

*Torso*

Edition open  
Archival Pigment Print  
Print: \$225

Framed: \$325

**Artist Statement:**

The universe has been unfolding in spacetime from a single undifferentiated point since the Big Bang, with

every particle—down to the quarks—reverberating to all the others in a single quantum wave. Everything is interconnected in a dynamic web of matter and energy, almost none of which we understand. And when I can see without my thoughts interfering, I see that it is all beautiful, and precious, and holy.

Some of it is also alive.

Here, on the planet we call Earth, life has appeared, expanded, and diversified, with all of it tracing back to the same primeval ancestor. Species come and go, and I am cousin to everyone who has ever been here, whether dinosaur, human, pigeon, frog—or tree. We are all kin. And each of us is unique.

I take portraits of the tree beings who are my cousins.

**Artist Bio:**

Gail Albert received a PhD in experimental psychology from the John's Hopkins University, and is a licensed clinical psychologist; author of three books, one of which was a finalist for the National Book Awards; and teacher of Jewish meditation and Torah. In recent years, she has become a serious photographer and has been in a number of juried shows.

She has lived in Woodstock NY since 1998.



**Mildred Alpern**

*Sleepy Time Fog*

Edition open  
Archival Pigment Print  
Print: \$800

Framed: \$1000

**Artist Statement:**

My quiet soul likes to study and observe seasonal landscapes and people in the transitional moments

between repose and action. Sleepy Time Fog illustrates the juncture between the two. Summer dawn begins. The silence of the morning fog holds the peace in its coolness. The heat of the day will be long and oppressive until perhaps an evening breeze returns. In a while, the sun will burn off its gossamer fog. But for now the roof of the house peeks through and hides the secrets within. Are all in slumber? Perhaps there are stirrings and movements about. How quickly the spinning earth will change the mood from quietude to activity. For me as well as for the viewer, the mystery lies therein.

**Artist Bio:**

Born in Boston, Massachusetts, Mildred is a graduate of Girls' Latin School, Boston University, and Columbia University Teachers College. A former teacher of modern European History, she has served as a consultant and test developer for the College Board's Advanced Placement Program, publishing articles and student guides. In the seventh decade of her life, as a New York Upper West Sider with a 4 pixel point and shoot camera, she charted the daily installation of Christo's "Gates" in Central Park and became enraptured with shooting. A mirrorless camera upgrade became her indispensable tool on walks and car rides through city streets and on country roads. Themes include natural and urban landscapes and people at home and in interior spaces. A contributor to the online local newspaper West Side Rag, she has had her photos selected for juried exhibitions nationally and internationally.





**Sue Bailey**

*Night Trees*

Edition open  
Archival Pigment Print  
Print: \$350

Framed: \$450

**Artist Statement:**

For my "Night Trees" series, I shoot dioramas and portraits of trees at

night, using only available light. Those multiple sources of light and color contribute to the whole story of each photo. Those sources include the signs from Korean Delis and Nail Parlors, traffic lights, car lights, theater marquees, restaurant signs and more. This is a dramatic presentation which presents them as stars in a city story at times almost operatic. The trees exude mystery and magic that goes unnoticed in the day. There is irony that these magnificent natural beings somehow seem more alive when they appear most artificial.

**Artist Bio:**

Sue Bailey is a photographer based in New York City. She grew up on the Oregon coast and now combines her love of nature and her love of the city in current work. Her main focus for the past few years has been shooting the great trees and landscapes of New York at night, often giving them a theatrical, museum diorama effect. She only uses available light. From there she expanded and created "Night Trees" series in Washington, DC and Montreal.

Shooting at night has been a preoccupation of Sue's for years, seen most especially in "Oregon" and "Chinatown", both shot at night with available light. Sue got her BFA at Cooper Union in NYC. She took a long detour to work at HBO. Sue has done additional studies in photography at ICP, the International Center of Photography in NYC. She has been included in various group shows.



**Terry Barczak**

*Beyond*

Edition open  
Archival Pigment Print  
Print: \$200

Framed: \$400

**Artist Statement:**

I am fascinated and intrigued by the theatrical drama and extravagant

visual display of religion. My Catholic girlhood was romanticized with the riches, mystery, and fantasy of golden altars, wafting incense, latin whispers, and hidden lives. Though this personal connection and history is long buried in the past, the grandiloquent picture of religion with all the evil and good, the bizarre and the beautiful, remains for me an enduring subject.

**Artist Bio:**

Terry Barczak is a Minneapolis based photographer who began her career as a street photographer in the late 70's. Largely self taught she also studied at Visual Studies Workshop in Rochester NY and Lightworks in Minneapolis Mn. Though cities still provide her with subject matter,

Terry's other projects look into landscape, abstraction, portraiture, and religion. In addition to numerous exhibitions of her photographs, she has served as art director with filmmaker Shelli Ainsworth on short and feature films,



**Joan Barker**

*Cameo Fox*

Edition of 5  
Archival Pigment Print  
Print: \$400

**Artist Statement:**

Cameo Fox

A cameo is a brief appearance. A photograph is a brief moment in time. A fox appears in the dark. A snake leaves its skin behind.

These images were made in and around the Kleinekill Stream in New Paltz, NY. They recognize this environment as critical to a larger ecology, though a mere cameo in geologic time. Folklore attributes to the cameo a mystic

capacity to attract health and good fortune. My photographs are tribute to this wondrous natural environment and the creatures who depend on it for survival.

**Artist Bio:**

Joan Barker is a Hudson Valley artist who employs both traditional and experimental methods in her photography and painting. She is the recipient of a New York Foundation for the Arts Artists' Fellowship, The Village Voice Photography Grant and two Center for Photography at Woodstock Fellowships. Her photographs have been





**Amy Becker**

*Newark Library*

*From: Dead Ringers, Portraits of  
abandoned payphones*

Edition of 8  
Archival Pigment Print  
Print: \$400

**Artist Statement:**

The new millennium's embrace of cell phones has diminished the need for payphones. For many, payphones are linked to collective memories. Think of Clark Kent rushing to a phone booth, emerging as Superman ready to save Lois Lane. During college, students crammed into phone booths.

Those days are over. Yet payphone remains are scattered throughout the landscape. Today, with my iPhone camera, I seek out these phones with the invention that has rendered them into unwanted relics. Payphones represent one path to human connection. *Dead Ringers* depicts their remains and the environments in which they exist.

**Artist Bio:**

Amy Becker is a New Jersey-based photographer whose work typically depicts visual stories that emerge from the random interaction of everyday moments and found objects within their natural environments.

Her work has been published in *The Guardian*, *Lenscratch*, and *Fraction Magazine*. She has exhibited extensively around the country 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, Providence, Vermont, and Oregon, as well as regional museums, educational institutions, and photography publications.



**Michael Bogdanffy-Kriegh**

*Dark Matter*

Edition of 7  
Archival Pigment Print  
Print: \$150

Framed: \$200

**Artist Statement:**

Charles Ives' Unanswered Question is an organizational metaphor for my work. The music has three parts; a continuous hum or "music of the spheres;" a poser of the question; a chorus trying, unsuccessfully, to answer.

My photographic practice is a meditative dipping into the hum, a stream of observations. From this stream I select, embellish (or not) and make assemblages

which are not definitive questions or answers, just meditations on the hum.

The Dark Matter portfolio contemplates manifestation and dissolution within the primordial "soul-fabric" of the cosmos. My sense is that there is far more darkness than light, far more hidden from view than manifest, at every level of existence. We are as moths to the flame as we seek bits of illumination by which we orient ourselves in the vast sea of darkness.

**Artist Bio:**

Mr. Bogdanffy-Kriegh is a self trained photographer living and working in Beacon, NY. Formally trained as an architect, he made the decision to focus exclusively on his photography work in 2013. His work has been developed through a daily meditative walking and writing practice during which he photographs whatever compels him.

Michael's work has appeared in numerous exhibitions, including the 4th & 5th Annual Group Shows at Davis Orton Gallery, juried by Paula Tognarelli; the Eighth Annual Self Published Photobook Exhibition, juried by Karen Davis, Davis Orton Gallery, Hudson, NY and Paula Tognarelli, Executive Director of Griffin Museum of Photography, Winchester, MA; Welcome: Page by Page, an exhibit of artist books curated by Hannah Frieser at the Center for Photography in Woodstock and the 21st Annual Juried Show: Peter Urban Legacy Exhibition, juried by Jim Casper, at the Griffin Museum of Photography, Winchester MA.



**Marilyn Canning**

*Impaled 4*

Edition open  
Archival Pigment Print  
Print: \$300

Framed \$350

**Artist Statement:**

This series is a subset of an ongoing project exploring mankind's endless pursuit of collecting and exhibiting creatures. Despite our engagement with the

natural world, we have failed to protect other species from decline and extinction resulting from human activity.

I never liked bugs until I saw them in museums. These venues house thousands of specimens. Specimens that are rapidly disappearing. Evidence suggests that we are in the Sixth Extinction of life forms, losing species at 1,000 times the naturally occurring rate. And insects are essential in sustaining our ecosystem. They are pollinators and essential food sources. Insecticides, pesticides, habitat destruction and climate change have created an "Insect Apocalypse."

I hope the beauty of the insects in these images creates awareness of their fragile state and more importantly inspires us to not just Preserve them in museums, but Protect them in the natural world.

**Artist Bio:**

Canning, a Chicago based fine art photographer began her photographic journey in traditional dark rooms. She is inspired by pictorial photographers who embraced an expressive interpretation of the subject matter. She is drawn to work that is ephemeral and contains a strong emotional sensibility.



**Natalie Christensen**

*I waited*

Edition of 1  
Archival Pigment Print  
Print: \$1200

**Artist Statement:**

I am repeatedly drawn to the swimming pool as a subject of my photography because for me they are a metaphor for the unconscious. In American culture, pools serve on one level as a recognizable symbol evoking the luxury of leisure. However, a darker interpretation of the subject can evoke repressed desires, unexplained tension and looming disaster.

I live in Santa Fe New Mexico where my work is inspired by commonplace architecture and streetscapes. I dismantle

these scenes to color fields, geometry and shadow. My photography is an extension of my work as a psychotherapist. Both have called me to explore what is hidden from view, those aspects of the self or the environment that we want to turn away from or simply avoid.

**Artist Bio:**

Natalie Christensen is a photographer based in Santa Fe, NM and has shown work in the U.S. and internationally. She was one of five invited photographers for the exhibition The National 2018: Best of Contemporary Photography at the Fort Wayne Museum of Art and has recently been named one of "Ten Photographers to Watch" by the Los Angeles Center of Digital Art. Her photographs are in the permanent collections of the Fort Wayne Museum of Art and the University of Texas at Tyler.

In addition, Natalie has worked as a psychotherapist for over 25 years and has been particularly influenced by the work of depth psychologist Carl Jung. This influence is evidenced in her photographs, as shadows and psychological metaphors are favored subjects. Natalie is represented by Turner Carroll Gallery in Santa Fe, New Mexico and Susan Spiritus Gallery in Newport Beach, California.





**Robert Coppola**

*Portsmouth, NH #3*

Edition open  
Archival Pigment Print  
Print: \$300

**Artist Statement:**

I am a photographic artist. I make pictures of spaces and places and I prefer to photograph in cities, towns and villages eschewing suburban

locations. My urban landscapes are a synthesis of color and geometry which depict urban aesthetics in these manufactured environments. These photographs suggest cultural traditions and societal issues that have evolved over centuries. Stylistically, my picture making strives for simple and direct presentations emphasizing the qualities of clearness and definition. My goal is to reflect the energy, spirit and color of my subjects. In practice, my craft is aided by the skills of exactitude and transparency that were necessary components of my career in accounting. My medium of choice is digital photography as it enables me to make finely detailed, vibrant, hi-fidelity images. My craftsmanship is derived from five decades of knowledge and experience working with the traditional materials and processes of photography.

**Artist Bio:**

Robert is a retired accountant who lives in Halfmoon, NY. He received his Bachelor of Science degree in Professional Photography from Rochester Institute of Technology and his Accounting Certificate from Siena College. His forty-year career in finance was sandwiched between his education and professional photography practice, and his post retirement pursuit of photography as a fine art.

Robert has participated in group and solo exhibits since 2010. Recently he was selected as a participating artist for the 2019 Photo Regional in addition to the 2019 Fence Select exhibit at the Arts Center in Troy, NY. He is a member of the Photography Center of the Capital Region and the Schenectady Photographic Society where he received numerous awards for outstanding work.





**Amanda Dahlgren**

*Allegiance, Español*

Edition of 10  
Three Channel Video

\$500

**Artist Statement:**

In this ongoing body of work, I am exploring ideas about patriotism,

allegiance, immigration, and about what it means to be an American. It started because I was thinking about my own experience as an immigrant, moving to the United States when I was roughly the same age as my daughter is now. One of my vivid memories about those first few days after arriving in the middle of 4th grade was learning to recite the Pledge of Allegiance. I didn't really understand it and it made me uncomfortable to be making these promises so formally.

More than 30 years later, I still have a complicated relationship with my country. It was founded by immigrants with idealized values of a united nation with liberty and justice for all and yet today's America is a daily disappointment.

**Artist Bio:**

Amanda Dahlgren is a San Diego-based photographic artist whose work opens dialogues about the way we live as a society and what we choose to value. Her work has been featured in exhibitions throughout the US and in print and online publications. Amanda is also an educator and mentor whose mission is to challenge and inspire everyone in her care to find powerful and authentic ways to express themselves through the photographic arts.

Amanda is currently an Adjunct Assistant Professor at Grossmont College, a Gallery Educator at the Museum of Photographic Arts, Lead Producer for Open Show San Diego, Contributing Writer for Lenscratch, and Chairperson for the West Chapter of the Society for Photographic Education.



**Anastasia Davis**

*Untitled (P2)*

Edition open

Archival Pigment Print  
Print: \$300

Framed: \$350

**Artist Statement:**

In my photographs, I explore the incongruity that I often experience between what I see and what I feel. I am interested in those states of being that exist somewhere on the fringes of awareness, that evoke personal mental space or tap into perceptual memories, and the ambiguity of meaning such images create.

**Artist Bio**

Anastasia Davis was born in Ukraine in 1987 but grew up in Israel and the United States. She received a BA in psychology from Northwestern University, Evanston, IL in 2009, an MA from The Chicago School of Professional Psychology in 2011, and attended classes at the International Center for Photography in New York, NY between 2013-2014.

Her work is concerned with sensory and emotional experience before it is translated into meaning and what lies between perception and interpretation. She lives and works in Pittsburgh, PA.



**Chris DeMarco**

Test site 7

Edition open  
Archival Pigment Print  
Print: \$185

Framed \$245

### **Artist Statement**

Proving Area, Sandy Hook, NJ

Landscape and architecture in flux has been a major theme in my work during the last several years. I especially like photographing areas that resemble “found” sculptures and earthworks. These images were taken at an old military weapon velocity test site in Sandy Hook New Jersey. I am interested in the contrast between the metal forms and the shell pieces and grass poking through the holes. The colors that are visible on the metal plates seem to change with the seasons and as rust and nature gradually take over.

### **Artist Bio:**

Chris DeMarco, an Albany NY native, documents changes in those locations in the Northeast where buildings are overtaken by nature and others are restored.

DeMarco has exhibited her work in many juried shows in the region and has won awards in both the Photography Regional and The Mohawk Hudson Regional exhibitions. Her work was included in The Mohawk Hudson Regional two person exhibition at Albany Center Gallery. “Remembrances”, a one person exhibit of her photographs at The Art Center of The Capital Region, was partly funded by an SOS grant from the NYS Endowment of the Arts. Her series of Atlantic Beach images were selected for the third Juried Annuale at The Light Factory in Charlotte, NC

DeMarco earned her MFA at Pratt Institute with a major in painting and a minor in photography. She has worked as an adjunct instructor in the art departments of Russell Sage College and The College of Saint Rose.



**Ken Dreyfack**

*Human Futility*

Edition of 8  
Archival Pigment Print  
Print: \$750

**Artist Statement:**

Upon seeing this image, several people have remarked on its resemblance to the closing scene of Ingmar Bergman's *The Seventh Seal*. The comparison is flattering of course - and unintentional. I did watch the movie many years ago but have no conscious memory of the scene in question. This was shot during a walk along the northern coast of Brittany, adjacent to a golf course in Saint Briac sur Mer, a region I have visited many, many times. This print was made using the piezography technique. Combining pigment ink with a proprietary profiling process, the technique produces enhanced highlight and shadow details and a generally richer tonal range. The 21 x 14 in. version is the best size for this image.

**Artist Bio:**

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 journalist and commercial writer by profession, Ken worked in the broadcast and print media in New York, Paris and Chicago before establishing a boutique corporate communications agency in Paris.

The father of three, he has been seriously engaged in fine art photography since his return to the US a decade ago. Ken lives in the Hudson River Valley and currently serves as co-moderator of the Photographers' Salon at the Center for Photography at Woodstock (CPW).

**Suzette Dushi**

*Diptych With Legs*

Edition of open  
Archival Pigment Print  
Print: \$450

Framed: 520



**Artist Statement:**

For the last few years I have been photographing these broken, chipped and dilapidated mannequins. Using location, light and shadows I try to give these lifeless dummies human characteristics.

In my diptychs I imagine the human forms as inanimate and the mannequins as alive to create surrealist images. The lone leg of a mannequin set on a bench in imitation of the leg of the nude model.

**Artist Bio:**

Suzette Dushi was born in Istanbul, Turkey in 1957 and moved to New York in 1980. After graduating from NYU with a BA in Marketing, Suzette worked as a financial analyst in banking.

Suzette started taking photography classes at the International Center of Photography in 2013. She is currently studying with Christopher Giglio. Her photographs have been in various juried group shows, both nationally and internationally. Her photographs have been published in Pastiche Magazine and also are in some private collections.





**Steven Edson**

*Remnants of War*

Edition of 25  
Archival Pigment Print  
Print: \$500

Framed: \$650.00

**Artist Statement:**

I am a documentary photographer working on multiple personal projects. I have always

enjoyed photographing people and landscapes at the oceans edge. I find the simplicity of lines and light where the ocean meets the land, juxtaposed with the human form and activity to be visually vibrant. We would think that when a treaty is signed and a war is over, life returns as it was before the war. This WW2 German bunker sits on the French island of Isle de Rey and remains some 77 years later as a reminder that wars do end and conquering armies do eventually leave, but they continue to impact the everyday lives of people long after the conflict has ended. The costs to remove them results in their remaining and people using them as changing rooms to/from their bathing suits or simply as an escape from the hot Summer sun.

**Artist Bio:**

Steven Edson is an award-winning documentary photographer. Over the past 10 years, his work has appeared in a several solo shows, multiple national and international juried group shows as well as having articles and interviews written about his work and process.

As a young street photographer, Steve documented his home town of New York City in the early 1970's. At 18, he bought his first car, a used Saab and began looking further and wider for photographs. He transitioned from B+W film to exploring color as an integral component of the image. For many years he used his vision to work commercially for advertising, editorial and corporate clients.

Mr. Edson enjoys telling visual stories about people, places and objects and their relationships to each other. Steve currently lives in Arlington Massachusetts and is working as a full-time lens-based artist creating new and dynamic images on a regular basis.



**Diane Fenster**

*Untitled (Rosa)*

Edition of 5  
Archival Pigment Print  
Print: \$500

**Artist Statement:**

This series began when I found myself compelled to photograph people who appeared either haunted or haunting. As the work progressed, I widened the initial scope of the project to include portraits of people who are in some way “disembodied”; those people who because of their beliefs, physicality, sexual or political identity find themselves marginalized and without presence in our culture. The

resulting images reveal gesture without detail, obtained via processes that rely on chance and accident, amplifying the opportunities to capture the numinous. They hint at an underlying thaumaturgical drama that unveils forgotten personas, thereby presenting a documentary of the imagination with a history both real and fictitious.

The work is informed in part by the Spirit Photography of the late nineteenth and early twentieth century. Even though these specters were for the most part products of either accidents of slow film or calculated hoax, the stylistic presentation of “that which is not normally seen,” became a guiding factor for this series.

**Artist Bio:**

Diane Fenster's art first received notice during the era of early experimentations with digital imaging. She views herself as an alchemist, using digital tools to delve into fundamental human issues. Her work is literary and emotional, full of symbolism and multiple layers of meaning. She received a Moscow Photo Awards Honorable Mention for the What We Leave Behind series. Silver Award, Tokyo International Foto Awards for HY•ST•ER•IA: Body as Battleground. 12TH Julia Margaret Cameron Awards-Honorable Mentions in the series categories for Fine Art and Digital Manipulation for images from the series HY•ST•ER•IA: Body as Battleground. 2018 Pollux Awards, Finalist in the Fine Art and Digital Manipulation categories for series HY•ST•ER•IA: Body as Battleground.



**Kev Filmore**

*Fog*

Edition of 5  
Archival Pigment Print  
Print: \$300

**Artist Statement:**

Kev Filmore has been mentored over the past twenty years by artist, Cig Harvey who said: Kev makes objects. Tactile pieces to hold

and pause over. Starting often from a photograph, vintage or her own, she layers paints, pens and pastels to complicate what is already difficult. Her mixed media work is an attempt to make beautiful objects out of pain. With her work, she creates order out of chaos.

**Artist Bio:**

Kev Filmore began her lifelong love of exploring processes that mix media while earning a BFA from University of the Arts in 1976 for illustration. She was featured in the New York Times, PDNEDU and PDN's 2010 Annual for her work and teaching. Her Dreamers series received a 2005 Golden Light Award and her Abandoned series earned second place Portfolio from PIEA in 2009.

Kev Filmore's solo exhibits of her series 21 Magnolia Rd. were at Rhode Island Center for Photographic Arts through June 2019 and Davis Orton Gallery in April 2018.

Images from her current series, 21 Magnolia Rd. have been selected by jurors Elizabeth Avedon, Paula Tognarelli, Marvin Heiferman, Cig Harvey, Hamidah Glasgow, Gordon Stettinius, Ashby Nickerson, J.Sybylla Smith and Brian Paul Clamp to be included in exhibitions at Center Forward, Garrison Art Center, Tilt Gallery, The Griffin Museum, Candela Gallery, Soho Gallery, PhotoPlace Gallery and on The Curated Fridge 2018 and 2019.



**Joan Fitzsimmons**

*Small & Large  
Thoughts. 167*

Edition open  
Archival Pigment Print  
Print: \$250

**Artist Statement:**

With *Small & Large Thoughts* artifacts of daily life pass unnoticed until a simple bowl of yogurt suggests a stroke

of paint and the history of art is revealed. This series began with an observation after lunch. My emptied bowl of yogurt resembled the remnants of a painter's palette. Reflecting on that artform's centuries of practice. I began shooting.

Re-examining heirlooms of home is a process of reclamation; recycling objects and collecting memories, claiming their very simplicity as material for art-making. In considering my work's relationship to the past, I look at its present-day context. The past is present. Given the current political climate, I now note that my materials, imagery and manner of collecting them, suggest/are traditional female work, so I, once again, place it within a feminist context.

This series contains both gelatin silver prints and archival inkjet prints, dimensions variable.

**Artist Bio:**

Joan Fitzsimmons' work examines the endless complexities and uncertainties of the quotidian in varying photographic explorations. She works with both incidental observations and materials of daily life, constructing imagery for photograms and the camera. The scale varies according to the concept, from small intimate inkjet prints to large-scale gelatin silver collages. Fitzsimmons has exhibited nationally, internationally and online. Her work was featured in a solo exhibition at The Griffin Museum of Photography, Winchester, MA. She was recently invited to be a featured artist in "Our Bodies/Ourselves", an homage to the eponymous book, creating a large-scale installation at The Ely Center of Contemporary Art, New Haven, CT.

As a performer in Warsaw artist' Jacek Malinowski's "HalfAWoman" trilogy, Fitzsimmons was invited to participate in a Curator-led talk at Zacheta Gallery, Warsaw, as well as, conduct a workshop "In Response to Place" for young artists.



**Steve Gentile**

*New Day Dawn Landscape*

Edition of 3  
Archival Pigment Print  
Print: \$300

Framed: \$300

**Artist Statement:**

After a sudden, unexpected personal experience in the late summer of 2017, my photography has leaned heavily into the abstract. I believe this life changing event and its aftermath will have a strong influence on my life and my creative work for a while and on some level forever.

**Artist Bio:**

Steve Gentile is a working artist living in the beautiful Hudson River valley. In recent years, his work has been exhibited in group exhibits at the Howland Cultural Center, Griffin Museum of Photography, Davis Orton Gallery, Center for Photography at Woodstock, Wired Gallery, Dorsky Museum of Art, Emerge Gallery, and Intima Gallery. He recently enjoyed a well-received solo show at the Crohn Gallery at Saugerties Library.





**Paul Greenberg**

*Swimmer*

Silver gelatin print  
Print: \$750

**ARTIST STATEMENT:**

I fell in love with  
photography when I was  
12 years old.

I photograph everything except cats and flowers.

I love working in the darkroom.

I love to make prints.

My prints look a lot better now than they did when I started printing 70 years ago.

I do not do digital or color.

I still use good ole Kodak film and make black and white silver gelatin prints.

**Bio**

Paul Greenberg is an 84 year old retired M.D., He practiced Internal Medicine for 47 years in Dallas, Texas. He began photographing when he was 12 years old and put together a home darkroom when he was 14. He took photographs for his school newspaper in high school and college and for his medical school yearbook. When he completed his residency he entered the Army and continued to make pictures. When he completed his military service he returned to Dallas and opened his office.

Greenberg has had many solo exhibitions, been in a lot of group shows, and has images in the collections of the Dallas Museum of Art, The Houston Museum of Fine Arts, The Amon Carter Museum, Beth Hatefutsoth Museum, Musee de la Photographie.

He considers himself a social documentary street photographer.



**Richard Greene**

*Abstract Architural #27*

Edition of 7  
Aluminum Metal Print

16×20  
Framed Dimensions:  
Aluminum Print with a 3/4"  
Inset Frame

\$800

**Artist Statement:**

This series of 49 images focuses on a specific aspect of the Urban Landscape, exteriors of multiple grouped buildings, mostly commercial, with minimal surrounding context. These compositions intend to transform stark geometries into abstract surfaces revealing new and unexpected perspectives. The mathematical relationships among the buildings, the collisions of lines, the confusions of space and depth, the visual interactions of several structures at once, all are spellbinding.

My background as a musician has me interpreting architectural forms and their intersections as music, full of harmonies, counterpoint, fugue and cross rhythms, all captured in steel, brick, glass and concrete. My abstractive approach hopes to create a temporary optical illusion of captivating lines and patterns, the image being only part of the world it extends into after the eye leaves the photo.

**Artist Bio:**

Richard Greene brings to photography a unique personal history. As a trained classical violinist and Bluegrass Fiddle Master his career as a touring musician, recording artist and educator spanned non-stop from 1960 to 2013.

Richard's four primary musical goals have always been expression, innovation, technique and composition. He applies these same intentions to his photography. He is currently active in the Los Angeles Center of Photography and involved with many photographic organizations including The Palm Springs Photo Festival, American Photographic Artists-LA Chapter, American Society of Media Photographers, and Los Angeles Adobe User Group. His work has been seen in many dozens of exhibitions throughout the United States.



**Anna Grevenitis**

*06-02-2018*

Edition of 25  
Archival Pigment Print  
Print: \$600

Framed: \$800

**Artist Statement:**

When my daughter was born fifteen years ago, I was told that she had the “physical markers” for Down syndrome and a blood test confirmed the diagnosis a few days later. Today Luigia is a lively teenager, yet these “markers” have grown with her, and her disability remains visible to the outside world. As we try to go about our ordinary lives in our community, I often catch people staring at her, at us. With this on-going series "REGARD," I am answering their questions with a window into our reality. In each methodically set up scene, the viewers are plunged into the outside perspective via the direct return gaze. In "REGARD" I strive to claim the normalcy of Luigia's life, one image at a time.

**Artist Bio:**

Anna Grevenitis is interested in photography as an act of establishing visual memory and engaging in social visibility, over time. Long term works have chronicled memories of her daughter and son, of people and places in her life, of herself. Documenting transformation is the focus of her process.



**Charles Hall**

*Sunflower #3*

Edition of open  
Archival Pigment Print  
Print: \$30

Framed: \$125

**Artist Statement:**

I am a Vietnam Veteran. I do photography as therapy to help me cope with PTSD.

I have been doing it for 5 years, and I find it as my outlet to get out of the house, and to enjoy myself, forgetting my issues for that time I am out.

**Artist Bio**

Charles E. Hall is a Vietnam Veteran. He uses photography as therapy to help him cope with PTSD. He has been a photographer for 5 years, and finds it is his outlet to get out of the house, enjoy himself, and forget his issues for that time he is out.

His images have appeared in over 30 galleries in Connecticut, Massachusetts, and New Hampshire. They have been published in 2 books, and he has 2 photographs permanently installed at the new Ronald McDonald house in Baltimore, Maryland.



**Susan Higgins**

*On the road*

Edition of 7  
Archival Pigment Print  
Print: \$420

Framed: 525

**Artist Statement:**

My work explores our physical and cultural landscape. I photograph

the familiar, often iconic, to reflect our common experiences and give us pause to consider our personal history and identity.

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

“On the Road” is from the series, Toy Stories, which juxtaposes toys in both plausible and implausible real-world contexts. For this series, I utilize photographs I’ve taken from across America within which I interject a toy(s) as observer or participant.

**Artist Bio:**

After a career in academe, Susan began making pictures in 2007, studying on her own and at the Rayko Center in San Francisco with Meghan Rippenhoff and other Bay Area photographers.

Susan views photography as a way to frame aspects of the world that can be reflected upon over time from unlimited perspectives. For her, photography is an inherently personal exchange between photographer and viewer. In her opinion, the photograph blurs the lines between the image and self; memory and history; past, present and future. She is drawn to photography for its immediacy, flexibility and possibility.

Her work is in a number of private collections purchased through exhibition, gallery and auction sales, and she is represented in the FlatFile at ArtSpace New Haven. Susan currently resides in Hudson, NY.





**Janet Holmes**

*Penelope's Place*

Edition of 8  
Archival Pigment Print  
Print: \$250

Framed: \$425

**Artist Statement:**

In 2017, during my volunteer shift at the Wild Bird Fund in New York City, I met a hen suffering from severe reproductive illness. I learned that her ailments were common for laying hens. As I searched for someone to care for her, I discovered a network of vegans (primarily women) who live with rescued chickens. I thought

about how many women still struggle to obtain adequate, affordable reproductive health care, and how in turn we are socialized to exploit hens' reproductive systems. It seems that even across species, society expects to dictate how females use their bodies. I decided to make portraits of chickens and their rescuers as a tribute to the birds who have suffered so much and the people who love and care for them. I hope their portraits will inspire people to take steps toward a world where animals live their lives free from exploitation.

**Artist Bio:**

Janet Holmes always loved animals, but for many years she was afraid to get involved with rescuing them because she couldn't imagine how she would deal with the heartbreak. Six years ago, she decided that animals needed her more than I needed to be comfortable, and so she began volunteering with rescue groups. Now, she uses photography to advocate for animals. She completed the International Center of Photography's Continuing Education Track Program in 2015. Her portraits of rescued farm animals have been included in juried exhibitions in the USA, Canada and Europe. She was a Photolucida Critical Mass Finalist in 2017 and 2018, and her series "Is This My Beautiful House?" received the People's Choice Award as part of The Fence: 2018, an eight-city exhibition organized by United Photo Industries.

She works primarily on a non-profit basis, donating her services and 50% of her profits to animal rescue groups.



**Leslie Jean-Bart**

*Veil of Sand*

Edition of 15  
Archival Pigment Print  
Print: \$900

**Artist Statement:**

The sea and the beach are magical to me. They can temporarily remove me from the physical world while transporting me to a space that is

light and completely calm. That is something I became aware of at an extremely early age when my older brother and I started to swim in the ocean where, during the summer in Haiti, we would spend countless hours of absolute delight.

**Artist Bio:**

Born in Haiti where he acquired his love for the ocean, Leslie Jean-Bart now lives in New York City. After earning a master's degree in Journalism from Columbia University, Jean-Bart embarked on a photography career that resulted in the creation of images that have garnered awards and recognition.

Jean-Bart 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 one of the most trying period of being his mother's daily guardian, Jean-Bart started "Reality & Imagination", his ongoing series of eight years.

In 2011 Jean-Bart finally received round the clock assistance care for his mother and began again pursuing exhibiting his work. Since then he has taken part in several group exhibitions in the United States and had received a number of honors. He also had three solo exhibitions since then: one at Xavier University in New Orleans, one at the virtual gallery of the Griffin Museum of Photography, and the most recent one at the Kenkeleba Gallery in NYC.



**Diana Nicholette Jeon**

*Green Tube 2*

Edition of 10  
Archival Pigment Print  
Print: \$700

Framed: \$850

**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. Every warrior has a weapon; my art is mine.

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.

**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 four Hawaii State Purchase Awards and Winner of the 11th Julia Margaret Cameron award. Jeon's work has been featured in SHOTS Magazine, Pf Magazine, the OD Review, Lens Culture, In the In-Between and Don't Take Pictures. 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.



**Marcy Juran**

*Barefoot Afternoon*

Edition of 10  
Archival Pigment Print  
Print: \$500

Framed: \$700

**Artist Statement:**

As a lifelong resident of New England, I am firmly grounded in a landscape I have known since

childhood. Growing up as an introvert in a family of extroverts, I sought comfort and solace in the meadows and fields surrounding my home. The wildness of the nearby fields, woods, and brook were a welcome refuge from the sameness and repetition of those 300 “cookie cutter” houses in my suburban post-WWII neighborhood.

My hours spent in the meadow were also a time of introspection – a place to read, write, and draw as I navigated my relationships with family and friends. My current work reexamines those memories, combining my images of the natural environment with personal and vintage photos of my own family of origin. This re-imagining explores iconic moments and imagery of my own family mythology, creating a metaphoric narrative set in the context of my own history.

**Artist Bio:**

Marcy Juran works in photography, encaustic and handmade paper from her studio in Westport, Connecticut. Juran’s practice combines deeply personal narratives with the natural environs of her native New England. She often melds encaustic processes with her photographic prints, adding luminosity and depth to her images.

Her photographs have been exhibited at venues throughout the Northeast, including the Griffin Museum of Photography in Massachusetts, the Davis Orton Gallery and the SOHO Gallery in New York, and the Carriage Barn, Rowayton Arts Center, and the Ridgefield Guild of Artists in Connecticut. Her book, SALTMARSH SEASONS, was selected for inclusion in the Eighth Annual Self-published Photobook Show in 2017 at the Davis Orton Gallery and the Griffin Museum of Photography. Marcy holds an A.B. in Studio Art from Brown University, with additional studies in design and photography at the Rhode Island School of Design, Cranbrook, and the Maine Media Workshops.





**Jen Kiaba**

*Burdens of a White Dress*

Edition of 15  
Archival Pigment Print  
Print: \$650

**Artist Statement:**

In my ongoing project *Burdens of a White Dress*, I use self-portraits to explore what it means to leave an identity, culture, language and family behind. As a woman brought up in the Unification Church, commonly remembered as the Moonies, the only things that mattered

were for me to consent to an arranged marriage and to bear “blessed children.” At twenty, after being forced to marry a stranger, I fought my way out.

In this project I explore themes of religious conviction as it crumbles into an eventual failure of a faith, and the loss of identity that occurs. I imagine the camera, and therefore the viewer, as the omniscient witness to my inner moments of turmoil. By casting the viewer as a witness my aim is to provoke a deeper empathy and wider conversation about what it means to seek out an identity outside of societal constructs.

**Artist Bio:**

Jen Kiaba is an artist and educator who grew up the infamous Unification Church, a religious group referred to by popular media as “the Moonies” and a primary example of a cult. She fought her way out in her early twenties and is now an award-winning photographer who believes that we experience healing and liberation when we access our inner voice and share our stories, paving the way for others to find their own paths to freedom. She writes and speaks publicly to provide encouragement and tools to fellow artists who are seeking to locate and liberate their inner voice.





**Karen Klinedinst**

*The Scout*

Edition of 10  
Archival Pigment Print on velum with  
white gold leaf

Print: \$400

Framed: \$600

**Artist Statement:**

The Egret Trilogy was photographed at the Black Marsh Natural Area outside Baltimore on property once owned by the Bethlehem Steel Company and used as a private executive retreat. It was later donated to the state of Maryland. Black Marsh is considered one of the finest

examples of a tidal marsh on the upper Chesapeake Bay, despite being surrounded by an industrial, urban environment. It's a reminder of what this landscape, home to many species of birds, fish, and native plants, was like prior to development, and what could be lost.

**Artist Bio:**

Karen Klinedinst is a Baltimore-based artist using photography to explore themes of place, nature and the environment. She is a graduate of the Maryland Institute College of Art. Her landscapes have been exhibited at Soho Photo Gallery, The Center for Fine Art Photography, Griffin Museum of Photography, Washington County Museum of Fine Art, and the Biggs Museum of American Art.



**JACK LAFORTE**

*Self Portrait No.2. 2011-2019*

Edition of 1  
Archival Pigment Print  
Print: \$500

**Artist Statement:**

In *Self Portrait No.2. 2011-2019* I focus on the complexity of the self by revealing different aspect of my personality in a photographic collage. I approach the portrait from a multi-dimensional psychological perspective. We are a multi-verse of selves and therefore the portrait should not be limited to an image of a single self. We have a public self, a private self, a privileged self, a subjugated self, a professional self, a hidden self, a depressed self, an

anxious self, a racial self, a sexual self, a desperate self, an ethnic self, a confident self, a self that others see but we don't see, and on it goes. By juxtaposing various images of myself, each showing a different self positioned in time and space, I attempt to convey my true essence.

**Artist Bio:**

Jack LaForte grew up in Brooklyn, N.Y. where at an early age he developed a dual fascination in the visual arts and the human mind. Both a professional psychologist and a photographic artist, Jack joins the psychology of human experience and visual imagery. His work currently focuses on the intersection of identity and the image of the self--how we see our self and how we want others to see us. The word personality derives from the Latin persona that means mask. The study of personality can be understood as the study of the masks people wear through life. Jack's approaches the portrait as a dynamic image revealing the complicated nature of self.



**Rusty Leffel**

*Defend Democracy*

Edition of 150  
Archival Pigment Print  
Print: \$145

Framed: \$207

**Artist Statement:**

Our Democracy is  
always at peril in some  
way in every generation.  
Today is most obvious to

us where division and demonization lead to inaction – allowing outside forces to come in and split us against ourselves and our commitment to freedom and to each other as Americans.

This photograph is of a sign that seems almost timeless in the way it looks and certainly the message. It is on a pole outside Hudson, New York and is paired with a 2nd sign up the road "Oppose Tyranny!" Free Government demands we respond to these calls with activism to Defend Democracy every day.

**Artist Bio:**

With her Street Photography Rusty Leffel explores our common humanity through the people and places around us all. Leffel shows her work in street art fairs through the Midwest; through national juried competitions; and through [www.SocialDocumentary.net](http://www.SocialDocumentary.net).

She is a member of The Salmagundi Club / New York City; Harrisburg Art Association / Harrisburg, PA; and, The Kansas City Artists Coalition / Kansas City.



**Laura Migliorino**

*Ptolemaus Astronomie*

Edition of 5  
Archival Pigment Print  
Print: \$1200

**Artist Statement:**

The impact of books,  
and the knowledge  
contained dictates  
human history,

influences religious and political policy, supports the powerful and inspires the repressed. In early book creation the relationship between word and image was essential. The word spoke to the privileged, the educated and the image informed the poor and illiterate, yet both groups needed books to guide their lives.

I grew up with books; my mother was a voracious reader, and raised her children to cherish books. The book is a living memoir, a repository of memory, and meaning that goes beyond the story that lay within. My work captures the physical body of the book as if it is a living figure with a spine, the leather cover is skin, and the pages flesh. The physical traits reflect the life of the book, both good and bad, exposing bumps, bruises, withering age, or a child's scribble.

**Artist Bio:**

Migliorino was born in Cleveland Ohio, and grew up in a Chicago Heights, a Chicago suburb. Migliorino's BFA is from the School of the Art Institute of Chicago, and MFA is from the University of Minnesota. She is a Professor of Art at Anoka-Ramsey Community College near Minneapolis. Migliorino received numerous grants from the Jerome Foundation, Minnesota State Arts Board, and exhibition prizes. Migliorino was the Community College Humanities Affiliated Fellow at The American Academy in Rome. She is a 2019 fellow at the James Weldon Johnson Foundation in Great Barrington, MA.

Her work is in the collections of the Walker Art Center, Weisman Museum in Minneapolis, The Minnesota Center for Book Arts, and The Warehouse in Atlanta. She exhibits internationally, including solo shows. Her work is currently showing in Beacon, NY.



**Lynette Miller**

*Tetrahedral Bond Angles*

Edition open  
Archival Pigment Print

Print: \$290

**Artist Statement:**

While I'm surely not a mathematician, I do have an ongoing interest in how numbers, pattern, quantification and geometry are used to describe the world.

This has led to a lot of reading on quantum physics and multi-dimensional wonderings that have found their way into my images.

As a photographic artist, merely capturing what can emit or absorb light reflected from the earthly landscape presents obvious limitations -particularly when considering recent transformational discoveries concerning how we observe the cosmos. Could mathematical calculations allow us to "see" what has never been seen before? If there is more to our reality than what can currently be observed, described, and measured, how might landscape imagery convey this expanded awareness? Such questions form the conceptual basis of these photographs.

**Artist Bio:**

Lynette Miller received her MFA in Photography from SUNY Buffalo and taught darkroom photography at Niagara University and digital photography at Asheville-Buncombe Technical Community College. Her work explores alternative, innovative ways of creating and conceptualizing photography, and has been exhibited both nationally and internationally. Miller's studio is in Black Mountain, NC.





**Judith Montminy**

*Light Motif*

Edition of 10  
Archival Pigment Print  
Print: \$425

**Artist Statement:**

Over the past five years, a self-assigned photographic challenge to see if I could echo the lyrical relationship between a single source of light and the rhythmic

patterns it illuminates has morphed into my series “Enlightenment.” Architectural cityscapes continue to command my attention, compelling me to capture their soothing abstract and geometric qualities. Even so, I struggle to expand my gaze beyond the obvious features of these strong graphic settings. By focusing on the diffused light and shadows in these scenes, I want to embrace their subtle hints at snippets of imaginary stories caught midstream and expose their emotional core.

**Artist Bio:**

A graduate of Syracuse University, Judith Montminy spent over a decade writing arts features for the Boston Globe. Each assignment began by asking, “What’s the angle?” As a fine art photographer, she asks that same question, but now her answer is more literal. The “angle” is the position she takes to capture a compelling cityscape’s geometric shapes and abstractions.

Montminy’s award-winning photographs have been accepted into international, national and regional exhibits, including Prix de la Photographie Paris, Griffin Museum of Photography’s Annual Juried Exhibition, Attleboro Arts Museum’s National Juried Show, and Art Complex Museum’s Winter Juried Show. In 2017, her “Enlightenment” series was featured in “Behind the Lens, Women in Photography” at Providence Center for Photographic Arts.

A juried Artist Member of NY-based National Association of Women Artists, MA-based Cambridge Art Association, South Shore Art Center [SSAC] and Russell Gallery, Montminy also is a Bumpus Gallery board member in Duxbury MA. She studied photography at Harvard, Griffin Museum and SSAC.



**Kris Moore**

*Total Transparency*

Edition of 7  
Archival Pigment Print

Print: \$625

Framed: \$925

**Artist Statement:**

Faded paint and untamed vines are common features on my block. Like a woman with no makeup, older neighborhoods present an authentic record of their history offering no apology for appearance. Gardens represent hope. Flowers and shrubs create a buffer from street noise and prying eyes.

A leaky roof or cracked foundation is cause for woe, but we do our best to get by. We dream our dreams. We conjure magic in our spare time. Some of us believed things were going well, or at least not too badly. There was time enough to fix what was broken and improve on what was not. Civility and tolerance were common practice. But the water had been roiling and the kettle set too close to the edge of the stove.

Like political cartoons, these images are meant to be small enough to draw you in but witty enough to bite.

**Artist Bio:**

Kris Moore's work addresses current events, social engagement, and protecting the natural world.

Ms. Moore began her photographic career in 1971 as a self-taught artist. Her formal studies began in 1975 at Indiana University. She pursued her practice in New York working as a portrait artist, photojournalist, and fine art photographer. Her work expanded to include commercial video production, copy writing, and video editing in New Mexico as the owner of High Fire Productions.



**Liz Nealon**

*Ancient Steps*

Edition of 10  
Archival Pigment Print

Print: \$525

**Artist Statement:**

For many years I worked as a television producer, sitting alongside the camera with various television directors, discussing the framing of

scenes. Eventually I began to create my own scenes through the lens of a still camera. I am fortunate to be able to claim two exceptional photographers as both family and dear friends – my cousin-by-marriage Joan Liftin and her late husband, Charles Harbutt. They have encouraged my photography and shared their craft and experience freely and generously with me.

Perhaps the most important thing I learned from Joan and Charlie along the way is that your camera should always be with you, particularly if you want to capture Cartier-Bresson's "decisive moment."

**Artist Bio:**

Liz Nealon is an award-winning executive producer and children's media industry leader who played an integral role in shaping indelible youth brands like Sesame Street and MTV. Currently the founder and president of the Great Dog Literary Agency, in recent years Nealon also served as Publisher & Co-Founder of StarWalk Kids Media, the award-winning children's digital publishing company which at its peak delivered a streaming eBook service to 3-million students in schools and libraries.

Previously, Liz was the Worldwide Creative Director for Sesame Street and traveled the world as Senior Vice President of MTV International Programming, re-conceiving the popular music brand for launches in Europe, Brazil, Japan and Australia. She received a Bachelor of Music degree from Manhattanville College and pursued Graduate studies in Journalism at New York University.



**Louise Pedno**

*Hair Matters (Sarah Jane)*

Edition of 3

Archival Pigment Print

Print: \$450

**Artist Statement:**

In *Hair Matters*, hair is a vehicle that examines cultural identity, self-expression, and social landscape. During brief interviews, headshot photographs were taken and participants invited to express what their hair means to them. And when it comes to hair, everyone has a story.

Sarah Jane, what does your hair mean to you?

“My hair is usually underneath a wig (laugh)... for like maybe 50% of the time. So I kind of just did whatever with it! I went through the trouble of giving it another color because I thought it was more fun for the daytime compared to brown, it suits my personality a bit more. I chose the color blue because one time I was really drunk and it was just the one I wanted to choose! (laugh) This is the first time I did a more unnatural color.”

**Artist Bio:**

Louise Pedno is a New York-based visual storyteller, photographer, and videographer. Originally from Montreal, Louise travelled the world while pursuing a medical career. Switching gears, she graduated from the International Center of Photography in New York, with a degree in Documentary Practice and Visual Journalism. Louise's work has been exhibited widely across the United States and is in a private collection in Canada. She recently published her first book, *Hair Matters*.





**Thomas Pickarski**

*Icescape no. 41*

Edition oopen  
Archival Pigment Print  
Print: \$490

**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, 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 Pickarski is a multi-media visual and performance artist. The themes he works with include minor obsessions, the bizarre landscape, self-realization, and social justice. He often integrates storytelling into his work through text and spoken word. He holds a BFA in Painting and an MFA in Performance Art, both from Arizona State University. He has had solo exhibitions at The Cultural Center of Cape Cod in Massachusetts, St. Joseph's University in Philadelphia, Pennsylvania, and the Glazer Children's Museum in Tampa, Florida. His recent photographic exhibition, *Floating Blue*, debuted at the 10th Annual Songzhuang Art Festival at the Czech China Contemporary Museum in Beijing, China, in the fall of 2017, and is currently touring 5 US cities.

His self-published photography books include, *Floating Blue*, *The Middle of Nowhere*, *The End of Nowhere (Stories and Photographs)*, and, *Adventures of Otto, a Tiny Toy Dinosaur*. He live2 in Greenwich Village, New York City.





**Lauren Piperno**

*Japanese Maple Samaras & Leaves*

Edition open  
Archival Pigment Print  
Print: \$150

**Artist Statement:**

*"Seeds & Their Vessels: Something More Immortal Than Stars"*  
There may be "something more immortal than stars." This quote, from Walt Whitman's poem "On the Beach at Night," speaks of how, even in our darkest hours, a faith in what is eternal endures inside us. Working as a "photographic gardener" in the Hudson Valley's Catskill Mountains (2013-present), I began making photos of seeds and their vessels. They awakened in me

a reverence for timelessness; a sense of the long tradition for a connection with nature, as the legacy born in this NY region: from the work of Hudson River School of Painting; to John Burroughs' seminal essays; to the ardent activism of Pete Seeger. This digital, camera-less series is my way of paying homage to these striking silent, sleeping arcana — protective pods and their precious cargo, and bear witness to that which is eternal.

**Artist Bio:**

Lauren Piperno – photographer/educator, renowned for her color, flash-ambient-light, reportage portfolios of NYC's "American Pop Culture & The Performers" (1983-2000). Relocated to Kingston, NY, Piperno selects Polaroid 665 to explore "Living History : Revolutionary War Re-enactors & American Indian Powwows" (2000-2005) and awarded two exhibition catalogs. Recent honors for her digital, camera-less series: "Seeds & Their Vessels" (2013-present), includes works selected for the Dorsky Museum's 2019 Regional Artist exhibit.

Permanent collections include MoMA-NY; The Brooklyn Museum; International Museum of Photography, NY; Museum of Fine Arts, Houston; Bibliothèque Nationale, FR. Published credits include Photo District News, American Photography, Metropolitan Home, Smithsonian, Philadelphia Inquirer Magazine. Awards include American-Scandinavian Fellowship for Icelandic exploration of the women & their rugged milieu; Hasselblad's "50th Anniversary World Tour." Co-author "Masked Culture: The Greenwich Village Halloween Parade," published by Columbia Press. Educator credits include NYC's ICP, Parsons School of Design; NJ's Ramapo College, & Bard College LLI programs.



**Lisa Redburn**

*Overlapping*

Edition of 10  
Archival Pigment Print  
Print: \$180

**Artist Statement:**

I've always been drawn to images in water, where the boundaries between real, reflected and remembered are fluid and ambiguous. In cities, I look for puddles that offer unusual perspectives on a familiar place. In nature, I look for intriguing juxtapositions between plant material, reflected light and pattern, surface texture, and water – what I call water tapestries.

Though my process was originally intuitive, it has evolved into more intentional work.

I've long been a passionate gardener, so I

began to create fluid still lives in my garden. I gather buds, petals, leaves and seedpods; then I scatter (or arrange) them in water and make photographs as I watch them bob and sink, float gently into and away from each other.

For me it's a meditative exploration of the tension between fluid and fixed, visible and invisible, what is passing and what is to come.

**Artist Bio:**

Lisa Redburn is a fine-art photographer whose work explores the fluid boundaries between real, reflected, and remembered. She finds layered stories in the puddles of Paris, ponds and bogs, botanica, and the patina of time.

Lisa's work has appeared in numerous juried shows nationally, including Monmouth Museum, Monmouth NJ and the Griffin Museum of Photography, Winchester MA. She has received international recognition, including finalist in both the Pollux Awards and in the Julia Margaret Cameron Award for Women Photographers, Juror's Award of Merit in the Grand Prix de la Decouverte 2013 International Fine Art Competition, Best of Show in Reflections 2014 at the Photography Center of Cape Cod, and 3rd place in Viewpoints 2016 at Aljira Gallery, Newark NJ. Her images have appeared in Photo Review, Lens Work's "Seeing in Sixes," YourDailyPhotograph.com and [donttakepictures.com](http://donttakepictures.com).



**David Reinfeld**

*Schrödinger's Cat #5*

Edition of 15  
Archival Pigment Print  
Print: \$1300

Framed: 1800

**Artist Statement:**

For me, an image is created from nothing into something; it is a magical transformation. The structure within my reality is the frame for the purpose of serving the truth.

Schrodinger's cat depicts a quantum mechanics

thought experiment where two seemingly opposite manifestations simultaneously occur within the same space- – a cat being both dead and alive.

Form and content, light and space, internal and external, etc., all coexist like the cat that is both dead and alive. It is not one aspect or another, but one aspect and all others. It is where the whole is greater than the sum of its parts.

The process of being open to what's in front of me is to see the pictures that are hidden in plain sight. I find the photographic process to be strangely non-visual. It can be less about "seeing" and more about the importance of what I see.

**Artist Bio:**

Born in New York City, David became interested in photography as a teenager, documenting the social events of his time. In the late '60-s, he taught photography to inner city children in the basement of the Public Theatre.

In the early '70-s, David received his MFA Photography at the Rhode Island School of Design. Under the influence of one of his mentors, he photographed abstractions everywhere- from the decayed walls and graffiti in the inner cities, to the rocks in the canyons of the Southwest. This period marked the beginning of his career as an abstract photographer.





**Russ Rowland**

*Water Portrait – Sam*

Edition open  
Archival Pigment Print  
Print: \$250

Framed: 450

**Artist Statement:**

Beauty is never fake news.

**Artist Bio:**

Russ is a full time photographer working in New York City.



**Rebekah Schmitz**

*Vulnerability*

Edition open  
Archival Pigment Print  
Print: \$300

**Artist Statement:**

This photograph represents my fear of being vulnerable. I do not have much confidence with my body, so the purpose of this photograph was to push my boundaries and get out of my comfort zone.

**Artist Bio:**

Rebekah is a college graduate from the University of Central Arkansas where she obtained a major in speech pathology. She had a desire to push her creative limits, so she worked on an art minor with a photography emphasis over the 4 years. Through the journey, she has learned a lot about technique as well as how to express herself through visual form. Photography will always be a part of her.





**Amy Shapiro**

*Burning Down the House*

Edition of 10  
Archival Pigment Print  
Print: \$300

Framed: \$400

**Artist Statement:**

Painting with light feels exciting. I create in the darkness of night walking through the image

carrying a digital light source which places an image I have chosen into the photograph. The images that I decide to insert are photographs of myself either from my career as a performance artist or from my childhood. As the shoot evolves I adjust the placement of the image that I am painting, the speed or pattern which I move, or the settings on my digital light tool to create my vision. Time itself is important in the length of exposure time used in the photograph, and also unimportant in the meditative state that is induced when I hit that creative sweet spot. How my body moves affects the image, the terrain of the site, and outside light sources such as cars, airplanes, streetlights, the stars and the moon.

**Artist Bio:**

Amy Shapiro has created art in a wide variety of spaces; abandoned industrial sites, New York City streets, the Black Rock Desert in Nevada, and other American iconic landscapes. She began her art career thirty years ago as a performance and installation artist, however for the past five years photography has been her primary creative medium. Her process of taking night photographs echoes the time spent making other types of artwork in semi-legal and unusual circumstances.

Amy has received multiple grants from the Burning Man organization, and has shown her photographs at Gallery 263, Sage Gallery, the Davis Orton Gallery, the Vermont Center for Photography, The Curated Fridge, The Midwest Center for Photography, Superchief Gallery, and the Head On Photo Festival.

Amy has a BFA in painting from the School of Visual Arts. She is co-owner of Luxlab in New York City which serves the photographic arts community.



**Stephanie Taiber**

*Paper Covers Rock*

Edition open  
Archival Pigment Print  
Print: \$400

Framed: \$500

**Artist Statement:**

In *Natural Order I* explore the relationship between family dynamics, natural forces, and entropy. I construct

images that build a connection between an inherited family archive and the contemporary photograph as object in order to better understand the processes of love and loss and to call attention to the problematic nature of photography as a means of documenting both time and memory.

I see the delicate nature of attachment within and across generations of family as tested not only through the irrevocability of death, but also through the inevitability of growing apart. Treating old and new images as artifacts I build a collection of contemporary imagery rather than traditional family portraits, a family album unbound, suggesting that the dynamics of relationships are subject to the laws and forces of nature, forming and eroding over time and under circumstance.

**Artist Bio:**

Stephanie Taiber is an artist based in Chicago, IL. She holds a BFA in Printmaking and Photography from the University of Arizona. Stephanie's art practice explores the tension between internal and external constructs of female identity, taking special interest in the role relationships and memory play in shaping self-perception. Themes of attachment, privacy, and loss converge in Taiber's unconventional approach to photography, as she re-photographs and collages her own work to create introspective narratives.

Stephanie has exhibited nationally and internationally, and has been featured on several online photography platforms including *Fraction Magazine*, *Photo Emphasis*, and *Aint Bad*. Recently, Stephanie was selected as a Top 100 artist for *Aint Bad Curator's Choice 2018*, a 2018 *Review Santa Fe 100 Photographer*, a Top 20 Finalist for *Brighton UK's Open '18*, and a 2017 Top 10 Finalist for *Summer Fresh at Klompching Gallery* in New York.



**David Whitney**

*Revelation*

Edition open  
Archival Pigment Print  
Print: \$395

Framed:\$395

**Artist Statement:**

My images embrace individuals who have found a brief calm in the eye of the storm of a chaotic world. They reveal unguarded moments that show confidence, resignation, uncertainty, or fear as people react to the “clutch of circumstance”

they find themselves in. The images present the individuality of their expressions, but also show a commonality of human feelings

**Artist Bio:**

David Whitney is a Boston-based photographer with a concentration in street and documentary photography. He has studied at the New England School of Photography in Boston and the Fine Arts Work Center in Provincetown. His work has been exhibited at various museums and galleries, including the Danforth Museum, The Griffin Museum of Photography, the Garner Center at the New England School of Photography, the Bromfield Gallery, LensCulture, and recently at the Davis-Orton Gallery, where his “March for Our Lives” portfolio was showcased. His work is also held in private collections.



**Caren Winnall**

*Self Portraits*

Edition of 8  
Archival Pigment Print  
Print: \$250

Framed: \$350

**Artist Statement:**

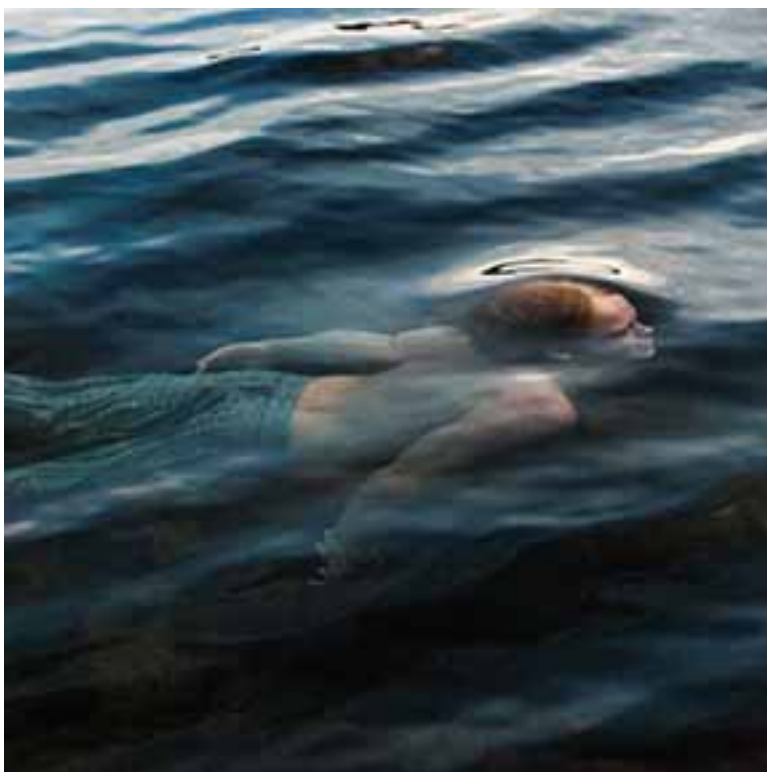
I began making a series of self-portraits almost daily beginning in December 2018. Never someone who enjoyed my own reflection in a mirror, this project is difficult but also therapeutic as I learn self-acceptance. I am exploring aging, notions

of beauty and contemplating the portrayal of women in our sixties through this project.

**Artist Bio:**

Caren Winnall is an award-winning fine art photographer. Her work has been widely exhibited and is in private collections. Recent exhibition venues include the Los Angeles Center of Photography, PhotoPlace Gallery in Vermont, Fairfield Museum in Connecticut, A Smith Gallery in Texas, Slow Exposures 2018 in Georgia, Davis Orton Gallery in New York, South x Southeast Gallery in Georgia, SE Center for Photography in South Carolina, Jadite Gallery in New York, Morean Art Center in Florida, Blank Wall Gallery in Greece and the Berlin Foto Biennale in Germany.

Caren studied photography at the International Center of Photography in New York and Maine Media Workshops. She studies with Sandi Haber Fifield has taken workshops with Sam Abell, Jay Maisel, Magdalena Sole and Alex and Rebecca Norris Webb among others. Caren is based in Connecticut.



**Cate Wnek**

*Untitled* Edition of 1  
Archival Pigment Print  
Print: \$650

Framed: \$800

**Artist Statement:**

Often a hyperawareness within me detects something elusive that could happen to my children, or me — however protected I imagine us to be. In *Raising Goosebumps*, I have found a way forward through the fears and vulnerabilities of motherhood. For me, the creative process serves

to offset the heartache I feel witnessing my children's growing pains and the frustrations they struggle to overcome. This discomfort sparks my visual fascination. Within the images, I am transported to an alternate world where I can face the fragility more bravely. Seeing beauty through the camera's lens, I experience the kind of awe and wonder that raises goosebumps on my skin. Through all this, I am able to go deeper into myself to find new ways of navigating our bumpy days.

**Artist Bio:**

Cate Wnek is a photographer, writer, and book artist whose photography has been selected for exhibition by Lensculture, United Photo Industries the FENCE, The Griffin Museum, The Center for Fine Art Photography, Beacon Gallery, and PhotoPlace Gallery. Her work has been published in *Lemonade & Lenses*, *Click*, *One-Twenty-Five Magazine*, and *DPI Magazine*. Born and raised in northern Virginia, she came to live in Maine for its mountains, oceans and light. Following a career on a global markets trading floor, she is living the jagged journey of motherhood with the creative process making the wondrous beauty and aching impermanence tangible.