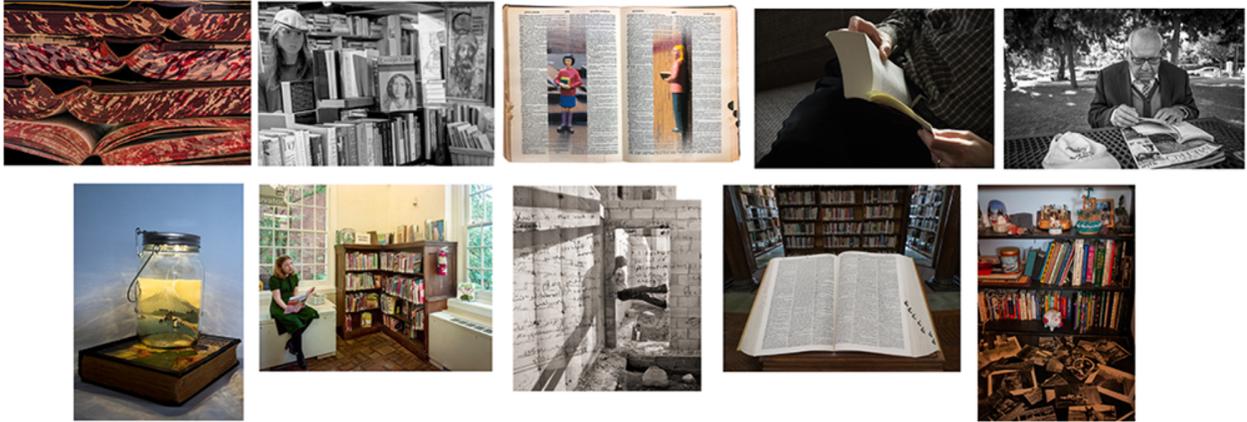
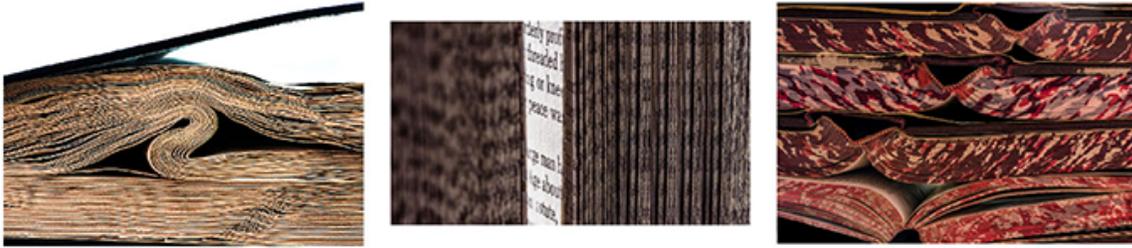


## 2<sup>nd</sup> Annual Books & Readers Photography Show



Ilene Africk  
Robert Coppola  
Chris DeMarco  
Ellen Feldman  
Cassandra Goldwater  
Janis Hersh  
Charles Mintz  
Liz Nealon  
Jaye Robinson Phillips  
Alan Wieder



## Ilene Africk

*(l to r) Wet Pages, Just Words, Middle Ground*

Edition open, Pigment Prints, 11x16" image area, \$500, framed: \$675

### **Artist Statement:**

My images present an experiment with book faces, sides and interiors. Glimpse segments of text, which reveal the secrets they may hold. One cover may feed into another and hide the print within. Examine a book that has fallen into water and creates a landscape very similar to the layer of fossils with the earth.

Slice and dice a book like food and examine the interior. Look at the architecture of a book and find new and exciting depths.

This is a visual idea that I have been exploring for a few years. With each image I learn something from the medium and this I hope, keeps my work fresh and interesting.

### **Artist Bio:**

Ilene feels the challenge to experiment with new techniques in photography beyond the mere click of the shutter.

Her aim is to create art that stimulates the imagination as well as arousing the senses. In addition, she strives to generate intrigue and stir curiosity through photography. She is drawn to elements that work together or sometimes are out of sync to produce a composition rich in texture, shape and color. She continuously feels the calling and challenge to create new paths of vision.

Through the study of the history of photography, Ilene has found inspiration in the work of Harry Callahan, Bill Brandt, Man Ray and Abelardo Morell.



## **Robert Coppola**

*(l to r) S'News, The Library*

Edition of 6, Digital C  
Prints, 12x12" image area,  
\$300 ea

### **Artist Statement:**

I am a photographic artist. I

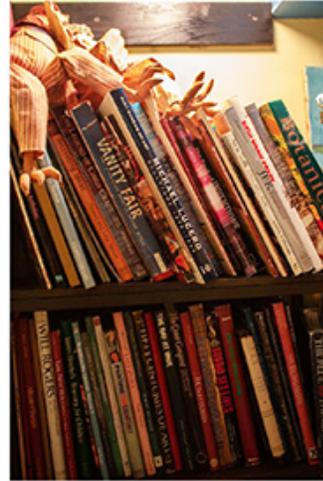
make pictures of spaces and places and I prefer to photograph in cities, towns and villages eschewing suburban locations. My urban photographs strive for a synthesis of color and geometry which combined reveal the aesthetics of urban structures. Public spaces and the people who occupy these spaces are the main events in my narrative photographs that illustrate cultural traditions and societal issues.

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.,

**Bio** Robert Coppola 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.

Robert is a gourmand, a connoisseur of fine wine and food and an aficionado of classical music.



**Chris DeMarco**

*(l to r) Used Books 3, Used Books 4, Ellen's Room*

Pigment prints, editions of 6, 12x18" image area, \$245, framed: \$345

**Artist Statement:**

Ellen's Books: This little corner of my daughter's room tells a lot about the things that were important to her as she was growing up. There's everything from books about horses, her photos glued to the floor and prizes from horse shows.

Book Closet: The little shop next to mine has closet filled with used books. Each day I photographed it the books were in slightly different places. I liked the way the reds and yellows stood out in the dark closet and that nothing was arranged by size or subject.

**Artist Bio:**

Chris DeMarco is an Albany native who enjoys finding unusual places along the east coast to photograph. She documents the changes taking place in these locations as some buildings are overtaken by nature and others are restored.

DeMarco first became interested in photography while studying for her BFA at Rochester Institute of Technology. She earned her MFA at Pratt Institute with a major in painting and a minor in photography.

She has exhibited her work in many juried group 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 DeMarco's 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.

## Ellen Feldman



*(l to r) Salinger was my favorite until there was Roth; Even Our Alter Egos – Always Reading,*

Edition of 5, Digital C Prints, 16x20", \$450

### Artist Statement:

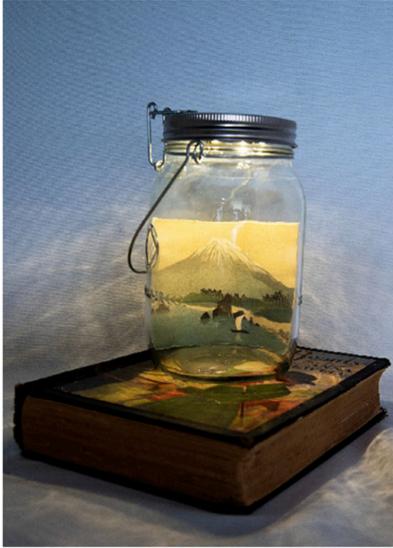
I share many traits and gestures with my mother. Reading—whether sitting down, lying down, standing up—anywhere, anytime is certainly one of them. As I sip a cup of coffee or apply lipstick, I feel I'm channeling my mother. I've had these sensations for decades, generally wanting to shake them off. But as time—and my mother—have passed, I now embrace these "invasive" feelings.

Most of my images include two photos and a quotation that obliquely refers to the scene, to mortality, or to an emotion. Some are images of my mother and me in which I embrace the invasive feelings. Some are images of me "then and now" that reflect my "identity over time."

**Bio:** Ellen Feldman is a fine arts photographer, whose work includes prints and photobooks of street photography and long-term projects. Feldman's photographs have appeared in solo exhibits at Griffin Museum of Photography, Winchester, MA, the Davis Orton Gallery, Hudson, NY, and the French Cultural Center, Boston, MA; and have been shown in many juried group exhibits.

Among her photobooks are: "We Who March: Photographs and Reflections on the Women's March, January 21, 2017," with contributions by thirty photographers and comments by twenty marchers; a photo-comic "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 the photography editor of *Women's Review of Books* (Wellesley College) and holds a Ph.D. in Cinema Studies from NYU.



## Cassandra Goldwater

### *Mt. Fuji on Black Beauty*

Edition of 5, Pigment Prints, 12x18" image area, \$350

#### **Artist Statement:**

My father was dead at 36; my mother widowed at 37. How his absence and her presence shaped my understanding of self and other is subtle and revealed by reflection. This image is one in a series about a dreamed world of my imagined parent and some evidence of history with my living parent absent the story line to give that evidence meaning.

**Bio:** Cassandra Goldwater uses photography to wrestle with current events and histories both personal and political. While many of her images combine found objects, she is also drawn to the interplay of the natural environment and imagination. Her photographs have been shown in multiple Photography Ateliers, at the Davis Orton Gallery, a juried student show at the deCordova Museum, the Bedford Library juried show and Lexington Open Studios.

Goldwater studied photography at the deCordova Museum, the New England School of Photography and the New Hampshire Institute of Arts and Science. She has also taken workshops at the Santa Fe Workshop with Cig Harvey, the North Country Workshops with Sean Kernan, as well as the Griffin Museum of Photography. Her commentary on the photographic work of Jennette Williams and Hellen van Meene appeared in the *Women's Review of Books*.



## Janis Hersh

*(l to r, For You, Time to Read, Leafing Through)*

Edition open, Pigment Prints, 12x18" image area, \$350, framed \$450

### **Artist Statement:**

My husband has had many interests over his lifetime and he immerses himself in these subjects by collecting books. The experience of reading about his interest defines his passion and I've noticed this more since his retirement. He now has time to read all day.

I conceived of this idea to photograph his books as a way that I might honor his time spent finding, buying, and gathering books on a wide range of topics. In making these images, I've connected with the beauty of the books themselves: their spines and pages, and how the covers and papers are transformed in the light. There may come a day that we need to downsize further – could these pictures help bridge the gap when we have less bookshelves?,

### **Artist Bio:**

Janis Hersh's photographs explore stories that linger beneath perceived surfaces; her approach is collaborative, one where she forms close relationships with her subjects.

Her series Meadow Mist: A Year on a Farm was exhibited as a solo show at the Lexington Community Center Gallery in 2018. Her images of Edward Hopper's Truro houses are part of a new permanent exhibit at the Highland House Museum.

Hersh has studied with Emily Belz, at the Griffin Museum of Photography and has participated in Atelier 26 and 29 at the Griffin. Her approach to narrative storytelling has been developed through studies with Mary Beth Meehan at Truro Center for the Arts. She lives and works in Arlington and Truro, MA.



**Charles Mintz**

*(clockwise from top left)*

*Howell MI,  
“Chugga-  
Chugga Choo-  
Choo”;*



*Washington DC  
Southeast, “All  
But My Life”*

*Evansville IN  
East, “The  
Flower Man”*

*Cincinnati OH  
Walnut Hills,  
“Little and Lion”*

Editions of 20, Pigment Prints, 22x28” image area, \$400, framed: \$600

**Bio:**

Becoming a full time photographer in 2008 changed Charles Mintz’s work in profound ways. Previously, he showed people anonymously and it was more about the public space. In this new time, it has become intensely personal - often involving portraiture. It comes out of a story – as in the case of *Carnegie Libraries*. Though the story is the framework, the meaning always comes from what the subjects show us.

Mintz’s work can be found in museums, including the Smithsonian Museum of American History, and private and corporate collections in North America, Europe and Asia. He was awarded an Ohio Arts Council Individual Excellence Award for 2017 and 2015.

Mintz is the former board chair of ICA–Art Conservation in Cleveland, OH and board member of the Cleveland Museum of Art – Friends of Photography. He also serves on advisory boards at the Cleveland Print Room and the Artists Archive of the Western Reserve. Chuck is a Life Director at Jewish Family Services of Cleveland. He studied photography at Maine Photographic Workshop, Parsons School of Design, International Center for Photography, Lakeland Community College and Cuyahoga Community College. He has a BSEE from Purdue University and an MSEE from Cleveland State University.



## Liz Nealon

Pigment prints, open editions.

(clockwise from top left)  
*Browsing, Hillsdale NY*  
11x14", \$285; *Morning Papers, NYC*,  
10x16", \$285; *Reading Room, Providence RI*,  
13x20", \$325;  
*Father of Readers, Providence RI*,  
11x16", \$285



### Artist Statement

How delightful, the process of photographing for “Readers and Books.” A photographer cannot wish for a better subject than someone who is engrossed in a good book, their face alight with interest, their mind engrossed in a world far away, completely unaware of the camera. Ezra Pound wrote, “The book should be a ball of light in one’s hand.” And so it is. These subjects are illuminated from a light within, and that has made all the difference.,

**Bio:** Liz Nealon Liz has been photographing as long as she has been traveling. In her words, “Photography brings everything together for me in a single moment. My training as a journalist, my work as a visual storyteller in television....I love applying those disciplines from behind the camera.”

Liz is the founder and president of the Great Dog Literary Agency and in recent years 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. In her long career as an award-winning executive producer and children’s media industry leader, Liz played an integral role in shaping indelible youth brands like Sesame Street and MTV.

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.



## Jaye Robinson Phillips

(clockwise from top left)  
*Upwind, Composing,  
Surrender, Billow*

Edition open, Pigment Prints,  
11x14" image area, \$400 ea



### Artist Statement:

*When we read a story, we inhabit it. The covers of the book are like a roof and four walls. What is to happen next will take place within the four walls of the story....the story's voice makes everything its own. (John Berger)*

These images are part of my ongoing collage series arising from my photography of books....books as vessels containing traces, messages, shards, ideas, possibilities, and voices. I have a strong drive to photograph the books themselves, blank or printed. The image of the building site, *Composing*, was found as a temporal dance site by choreographer Richard Colton. The bare walls of the site suggested an open book. The words juxtaposed are from a personal journal and may be read as runes of a long lost civilization.

**Bio:** Jaye Phillips is fine art and performance photographer living in Arlington, MA. Her photographs have appeared in solo and group exhibitions including at Harvard University, Addison Gallery of American Art, Museum of Contemporary Art/Chicago, and DeCordova Art Museum. Her most recent group show was in *Half the Sky: Intersections in Social Practice Art* at LuXun Academy of Fine Arts in Shenyang, China. Her work is included in the Polaroid International Collection, the Harvard Theatre Arts Collection, and private collections. It has appeared in the *New York Times Book Review*, *Art Forum*, WGBH-TV *La Plaza* series, *Time is not Even*, *Space is not Empty* published by the Walker Art Center, and *Zapotec Weavers of Teotitlan* published by the Museum of New Mexico Press. She studied photography with Minor White at MIT, studio art at the Museum of Fine Arts School Art/Boston, and biology at Wilson College.



## Alan Wieder

*(l to r) South Park Blocks – Portland OR, Mother and Son – Santiago de Cuba, Hollywood Park – Los Angeles*

Edition open, Pigment Prints, 16x20" image area, \$250

### Artist Statement:

In 1971, Andre Kertesz published *On Reading*. The book included work he had made throughout the world between 1915 and 1970. In 2019, we are less likely to view individuals pouring over paper – books, magazines or newspapers. Most everyone is on some kind of electronic device. Thankfully, some people, however, still prefer the printed word.

Many of the places I photograph readers are predictable –coffee shops, newsstands, and those public spaces where, either by choice or circumstance, people may sit for hours reading. But, I've also photographed people in shops, selling firewood in an open lot, and at food carts as they waited for lunch. As I walk the streets in the US and abroad, when I see people engrossed in a newspaper, magazine, or especially a book, it brings hope that not everyone is attached to their machines, And possibly imagination, creativity, and thoughtfulness exist in the World.

### Artist Bio:

Alan Wieder's photographs have been exhibited in the United States, South Africa, and recently Greece; and published in magazines and journals. He has been fortunate to have many photography teachers through books and exhibitions; the work of Imogen Cunningham and Dorothea Lange have had the greatest influence.

Recently, he was privileged to study with master photographers Bruce Gilden, Peter Turnley, and David Alan Harvey. Their teachings have both expanded and focused his photography in different ways. He tries to capture the spirit and stories of people through the eyes of the individuals he photographs. In addition, he most often frames images horizontally providing environmental context of people living their lives.