Alison Rossiter
Eastman Kodak Opal G, expired September 1956, processed 2015
From “9 New Jersey Photographers” at Stockton Art Galleries, Galloway, NJ
Dear SPE Conference Attendee,

This issue of The Photo Review Newsletter lists the many exhibitions on view at The University of the Arts and in the surrounding Philadelphia area during SPE's 55th Annual Conference. I hope you will take time to see as many of them as possible.

The Photo Review is a critical journal of international scope and readership. Publishing since 1976, The Photo Review covers photography events throughout the country and serves as a central resource for photography in the Mid-Atlantic region. The biannual journal contains reviews, portfolios, interviews, book reviews, and news. The Photo Review Newsletter, issued eight times a year, contains complete exhibition listings from throughout the Mid-Atlantic region (Pennsylvania, New York, New Jersey, Delaware, Maryland, Virginia, and Washington, DC) and California, and exhibition opportunities and news of interest from throughout the world. Subscriptions are $45 for one year, $80 for two years within the United States, a bit more elsewhere. We also have special institutional subscription rates for colleges and universities that will send our newsletter to any number of your faculty and students. Just email info@photoreview.org for details.

We also publish The Photograph Collector, the leading source of information on the photography art market with previews and analysis of auctions and trade fairs among many other features, including listings of auctions, trade fairs, limited editions, lectures, and exhibitions of note worldwide.

The Photo Review has also sponsored an annual photography competition since 1985. Winning images are exhibited on The Photo Review’s website and printed in the journal, and the prizewinners’ prints are exhibited at The University of the Arts. The number of people who participated in our competition early in their careers and have gone on to international recognition is amazing, from Andrea Modica, Fazal Sheikh, Elinor Carucci, and Shimon Attie to Roger Ballen, Chris Jordan, Shen Wei, and Jess T. Dugan, among many others. Museum of Modern Art Curator of Photography Sarah Meister will be the juror for the 2018 Photo Review Photography Competition. The deadline will be May 31, 2018. Details will appear on our website soon.

Other events include The Photo Review Garden Party, for photographers, collectors, curators, writers, and friends, which is held in late spring, and The Photo Review Benefit Auction, held in October, which gives collectors the opportunity to purchase rare prints from the 19th century to the present.

You can learn more about The Photo Review on our website, www.photoreview.org, and you can subscribe securely online here.

I hope you will enjoy the conference and your stay in Philadelphia.

Sincerely,

Stephen Perloff
Editor
Exhibitions

PHILADELPHIA AREA

Exhibitions at The University of the Arts during the SPE National Conference. All Gallery Locations will host gallery receptions on March 2, 6:30–8:30 PM.


Photo Fence  The University of the Arts, NE Corner of Broad and Spruce Sts., Philadelphia, PA, through March 27 – March 28.


Harry Warnecke: Joe Louis in uniform, ca. 1941, carbro print on paper; 16.14”x12.99”, from “A Survey of Color Photography” at Haverford College


Paul Cava


Amie Potsic

Enchanted Forest #1, archival pigment print, 24”x12”, 2015 (© Amie Potsic 2015) from Celebration of Trees at the Old City Jewish Art Center, Philadelphia

Celebration of Trees


Chuck Close Photographs


Drexel Photography High School Contest

Photography Facility, 101 N. 33rd St. (NE corner of 33rd and Arch Streets), Philadelphia, PA 19104, drexel.edu/westphal/academics/undergraduate/PHTO/HighSchoolContestArchives, M–Sat 9 AM – 10 PM, Sun 12–8, February 10 – March 5. Opening reception, February 10, 1–3 PM. (Security keeps the front door of the building locked. Simply hit the info button on the call box next to the door and let them know that you are here to see the show. If you have any problems gaining access during normal business hours, call 215/895-5869 and after hours or on Sunday, call 215/895-5868.)

Rebecca Drolen


Maria Dumlao


Christine Elfman/Mark Jayson Quines: 2017 Contemporary Photography Exhibition


Mark Fields


14th Annual Betsy Meyer Memorial Exhibition


Anthony Goicoeia

“Figure/Ground,” List Gallery, Swarthmore College, 500 College Ave., Swarthmore, PA 19081, 610/328-7811, www.swarthmore.edu/list-gallery, T–Sun 12–5, through February 22.

Winifred Helton-Harmon


David Hartt


Bruce Katsiff


Richard Mosse


Jenna Mulhall-Brereton


Nikon Small World Exhibition


Open Lens IV


Portraits of Migration: Sweden Beyond the Headlines


Ron Tarver: Land + Sea + Air  NºBA Artspaces, 2016 Bala Ave., Bala Cynwyd, PA 19004, 610/368-6927, Sat–Sun 12–6 and by appt., February 10 – March 3.


NEW YORK CITY: DOWNTOWN AND SOHO


Susan Meiselas: Lena on the Bally Box, Essex Junction, VT, 1973, from Carnival Strippers, silver gelatin print, 11.5”x17.5”, edition of 10 at Danziger Gallery, New York City


NEW YORK CITY: CHELSEA


Rachel Perry: Soundtrack to My Life: Goodbye Yellow Brick Road by Elton John (Grocery Store), 2014, at Yancey Richardson, New York City


The Experimental Self: Edvard Munch’s Photography Scandinavia House, 58 Park Avenue @ 38th St., NY, NY 10016, 212/779-3587, www.scandinaviahouse.org, T–Sat 12–6, W 12–7, through April 7.


Michael Spano: Urban Report Two, Body Work, 2016, archival pigment print, printed 2016, 44”x30.5”, at Steven Kasher Gallery, New York City


NEW YORK CITY: MIDTOWN AND UPTOWN


NEW YORK CITY: MIDTOWN AND UPTOWN continued


Fîelan  School of The International Center of Photography, 1114 Avenue of the Americas at 43rd St., NY, NY 10036, www.icp.org/school, T–Th 10–5, F 10–8, Sat–Sun 10–6, through March 11. Survey photography show of ICP’s Advanced Track students.


Boris Ignatovich: At the Hermitage, 1930, at Nailya Alexander Gallery, New York City


Lynn Saville  “Grand Central Revealed: Photographs of the West Façade,” Grand Central Terminal Dining Concourse West, NY, NY, ongoing.

Scenes from the Collection  The Jewish Museum, 1109 Fifth Ave. at 92nd St., NY, NY 10128, 212/423-3200, www.thewishmusuem.org, Sat–F & T 11–5:45, Th 11–8, ongoing.


The Experimental Self: Edvard Munch’s Photography  Scandinavia House, 58 Park Avenue @ 38th St., NY, NY 10016, 212/779-3587, www.scandinaviabouse.org, T–Sat 12–6, W 12–7, through March 5.
NEW YORK CITY: MIDTOWN AND UPTOWN continued


Linda Troeller  “Heart and Soul of Hotel Chelsea,” Ilon Art Gallery, 204 W. 123rd St., Harlem, NY 10027, 917/270-4696, wwwilonartgallery.com, by appt., through March.


NEW YORK CITY: BROOKLYN


NEW YORK CITY: BRONX

Father Figure: Exploring Alternative Notions of Black Fatherhood  Bronx Documentary Center, 614 Courtlandt Ave., Bronx, NY 10451, 347/295-7694, bronxdoc.org, Th–F 3–7, Sat–Sun 1–5, through March 31.

NEW YORK CITY: STATEN ISLAND


BEYOND NEW YORK CITY


LONG ISLAND


Susan West: Thanks You, Tim 2015, at Fotofoto Gallery
WODSTOCK AREA


UPSTATE NEW YORK

Betsy Crowell: My Pond, 1998, platinum-palladium print, 2.25”x2.25”, at John Davis Gallery, Hudson, NY


DELAWARE


MARYLAND


Our People, Our Land, Our image  Albin O. Kuhn Library Gallery, 1000 Hilltop Circle, Baltimore, MD 21250, 410/455-2270, aok.lib.umbc.edu/gallery, M–F 12–4:30, Th 12–8, Sat 1–5, through March 18. Features the work of indigenous artists from North America, Peru, Iraq, and New Zealand.

WASHINGTON, DC, AREA

Art of the Mountain: Through the Chinese Photographer’s Lens


Frank DiPerna: Seascape, Monhegan Island, Maine, 1994, at the American University Museum at the Katzen Art Center, Washington, DC

Frank DiPerna “Retrospective,” Katzen Arts Center, American University, 4400 Massachusetts Ave., NW, Washington, DC 20016, www.american.edu/cas/katzen, T–Sun 11–4, through March 11.


Laurie Simmons: Walking House, 1989, chromogenic print, 64”x46” (Collection of Dr. Dana Beth Ardi; Photo courtesy of the artist and Salon 94, New York) from Women House at the National Museum of Women in the Arts

VIRGINIA

A New Deal Near Here: Depression-Era Photography from the Chrysler Museum  Willoughby-Baylor House, 601 E. Freemason St., Norfolk, VA 23510, 757/333-1091, Sat–Sun 12–5, through April 1.


Science as Muse Candela Gallery, 214 W. Broad St., Richmond, VA 23220, 804/225-5527, candelabooks.com, T–F 11–5, Sat 1–5, through February 17.


PITTSBURGH AREA


NORTHEASTERN PENNSYLVANIA


NORTHERN CALIFORNIA


Art & Vinyl: Artists & the Record Album from Picasso to the Present Fraenkel Gallery, 49 Geary St., 4th fl., San Francisco, CA 94108, 415/981-2661, mail@fraenkelgallery.com, fraenkelgallery.com, T–F 10:30–5:30, Sat 11–5, through March 3.


Linda Connor & Zhan Wang  Haines Gallery, 49 Geary St., 5th fl., San Francisco, CA 94108, 415/397-8114, info@hainesgallery.com, hainesgallery.com, T–Sat 10:30–5:30, March 1 – June 2. Opening reception Thursday March 1, 5:30–7:30 PM.


Michael Frye  The Ansel Adams Gallery, Village Mall, Yosemite National Park, CA 95389, 650/629-3285, sales@anseladams.com, anseladams.com, February 25 – April 7.


William Neill: Dawn, 1995, from Fire & Water at Weston Gallery, Carmel, CA

For the Love of Trees  PhotoCentral Gallery, Hayward Area Park & Recreation District Offices, 1099 E St., Hayward, CA, 94544, 510/881-6721, info@photocentral.org, www.photocentral.org, M–F 9–5, through February 22 – April 9. Reception Wednesday, March 7, 7–9:30 PM.


Henry Horenstein “Tales from the ’70s,” Scott Nichols Gallery, 49 Geary St., San Francisco, CA 94108, 415/788-4641, info@scottnicholsgallery.com, www.scottnicholsgallery.com, T–Sat 11–5:30, through February 24. Opening reception Thursday February 8, 5:30–7:30 PM.


Looking West: Photographs by Ansel Adams  The Ansel Adams Gallery, Village Mall, Yosemite National Park, CA 95389, 650/629-3285, sales@anseladams.com, anseladams.com, through February 24.

David Maisel “Proving Ground,” Haines Gallery, 49 Geary St., 5th fl., San Francisco, CA 94108, 415/397-8114, info@hainesgallery.com, hainesgallery.com, T–Sat 10:30–5:30, through February 24.


The Grain of the Present  Pier 24 Photography, Pier 24 The Embarcadero, San Francisco, CA 94105, 415/512-7424, info@pier24.org, pier24.org, by appointment only M–Th 9–5, April 1 – March 31.


Sonja Thomesen with Kari Orvik  San Francisco Art Institute Osher Lecture Hall, 800 Chestnut St., San Francisco, CA 94129, 415/425-5608, photoalliance.org, Lecture Friday, February 9, 7:30PM.


Women in Focus: Contemporary Female Narratives in Photography  E6 Gallery, 1632 Market Street Suite B, San Francisco, CA 94102, 415/964-1937, e6gallerysf.com, by appointment only (email E6@artnet.net to schedule an appointment), opening reception February 23, 6–8 PM.

NORTHERN CALIFORNIA continued


SOUTHERN CALIFORNIA


Belt Friction  Kopeikin Gallery, 2766 S. La Cienega Blvd., Los Angeles, CA 90034, 310/559-0800, info@kopeikingallery.com, www.kopeikingallery.com, T–Sat 11–6, through February 17.


Kevin Cooley  Kopeikin Gallery, 2766 S. La Cienega Blvd., Los Angeles, CA 90034, 310/559-0800, info@kopeikingallery.com, www.kopeikingallery.com, T–Sat 11–6, through February 17.

Crosscurrents: American and European Portrait Photographs, 1840-1900  Santa Barbara Museum of Art, 1130 State St., Santa Barbara, CA 93101, 805/963-4364, info@sbma.net, sbma.net, T–Sun 11–5, Th 11–8, through May 27.

Marian Crostic  “Black Sand Blue Water,” wall space creative @ the waterline, 120 Santa Barbara St., Santa Barbara, CA 93102, 805/232-5428, www.wallspacecreative.com, Sun–Thursday 11–6, F–Sat 12–9 and by appointment, through February 23.
Cuba Is  Annenberg Space for Photography, 2000 Avenue of the Stars, Los Angeles, CA 90067, info@annenbergspaceforphotography.com, www.annenbergphotospace.org, W–Sun 11–6, through March 5.


Phil Griffin  “Solo Project,” Denk Gallery, 749 East Temple St., Los Angeles, CA 90012, 213/935-8331, info@denkgallery.com, denkgallery.com, T–Sat 11–6 or by appointment, through March 17. Opening reception Saturday February 24, 7–9 PM.


Sarah Lee/Ram Shergil  Leica LA, 8783 Beverly Blvd., W. Hollywood, CA 90048, 424777-0341, info@leicagallery.com, leicagalleryla.com, M–Sat 10–6, Sun 12–5, February 23 – April 2. Opening reception Friday February 23, 6–9 PM.

Man Ray’s LA  Gagosian Gallery, 456 N. Camden Dr., Beverly Hills, CA 90210, 310/271-9400, info@gagosian.com, gagosian.com, M–Sat 10–6, through February 17.


Unknown maker, American: Washington & Lincoln Apotheosis, United States, about 1865, albumen silver print, 3.375 x2.0625”, from Paper Promises at the J. Paul Getty Museum, Los Angeles


Point/Counterpoint: Contemporary Mexican Photography  Museum of Photographic Arts, 1649 El Prado, San Diego, CA 92101, 619/238-7559, info@mopa.org, mopa.org, T–Sun 10–5, though April 15.


E. F. Kitchen: CCXXII Malone I, 1986, Houston, TX, platinum/palladium print, 8”x10”, at Fabrik, Los Angeles

SOUTHERN CALIFORNIA continued


Recent Acquisitions Joseph Bellows Gallery, 7661 Girard Ave., La Jolla, CA 92037, 858/456-5620, info@josephbellows.com, josephbellows.com, T–Sat 10–5, through February 23.


The Douglas Brothers “See/Saw,” Kopeikin Gallery, 2766 S. La Cienega Blvd., Los Angeles, CA 90034, 310/559-0800, info@kopeikingallery.com, www.kopeikingallery.com, T–Sat 11–5, through February 17.


Catherine Wagner “Naked Abstraction,” Gallery Luisotti, Bergamot Station, 2525 Michigan Ave. # A2, Santa Monica, CA 90404, 310/453-0043 info@galleryluisotti.com, galleryluisotti.com, T–F 10:30–6, Sat 11–6, through March 31.

ONLINE


CALLS FOR WORK

Camerawork Gallery. “Exhibition Opportunities.” Deadline: Ongoing. Camerawork is accepting proposals from photographers for future exhibitions at the Camerawork Gallery in Scranton, PA. If you are interested in showing your work in the Camerawork Gallery please electronically submit a portfolio of the work you propose to show. The portfolio should contain between ten and twenty images in jpeg format. A brief statement describing the work including the number of prints and framed size. Complete contact information including mailing address, phone number, email address. And please note: Any work accepted for exhibition must be presented in a museum standard condition. Send these materials to: Electronic Submission: rross233@aol.com. The gallery can accommodate approximately 30 framed pieces 16x20 inches overall. Color or black-and-white photography, digital or traditional is appropriate. If you have any questions, please contact us via email at rross233@aol.com or by phone at 570/510-5028. Camerawork Gallery, lower level of Marquis Art and Frame, 515 Center St., Scranton, PA 18503, www.cameraworkgallery.org.

The World Photography Organization. The World Photography Organization hosts a series of photography competitions each year for professionals and amateurs. For full information on all of their 2017 offerings visit www.worldphoto.org.

The Contemporary Art Daily. Ongoing. The Contemporary Art Daily welcomes submissions of exhibitions for consideration following the guidelines below. Due to the high volume of submissions, we can’t reply to every message and are only able to consider submissions that adhere to the following standards. We appreciate non-expiring file transfers so that we can have hi res images on hand. If using Dropbox, please use share a link rather than inviting us to join the folder. Alternatively, you can send a link to the venue’s website containing documentation of the exhibition. Documentation should, at the very least, contain installation views and images of individual works in the show. Only submit exhibitions currently on view. Full info is available here: www.contemporarydaily.com/submissions.

Focal Point Gallery. Calling all local artists to be in Focal Point Gallery’s next exhibition. For full information call Ron Terner at 718/885-1403. Focal Point Gallery, 321 City Island Ave., Bronx, N.Y. 10464.

Photoworks Gallery. 2018 Call for Proposals. Solo and group exhibitions considered. We are planning two exhibits, March 2 – April 8, 2018 and July 6 – August 12, 2018. There is no fee for submission, selected artists are responsible for $600 exhibition costs. Photoworks exhibits have been frequently reviewed by the Washington City Paper and mentioned in the Washington Post. Glen Echo Park is a vibrant community of artists and attracts a large, eclectic audience. Photoworks, 7300 MacArthur Blvd, Glen Echo, MD 20812, 301/634-2274. Please click here for full details.

CEPA Gallery. “Buffalo’s Skyway.” Deadline: Summer 2018. CEPA Gallery is seeking photographers to artistically capture images of Buffalo’s Skyway. One image per photographer. File must be approximately 9 x 13 at 240 DPI or larger. Label the image with last name and year (For example: lastname2017.jpg). Include your name, mailing address, telephone number and title of your photo with your e-mail submission. Submit to submissions@cepagallery.org with “skyway” in subject heading. Fifty photographs will be chosen for exhibition. CEPA will print and mount the exhibit and host a public opening reception in the Fall of 2018 (date to be determined). The contest and exhibition are free of charge. CEPA Gallery, 617 Main St., Buffalo, NY 14203, 716/856-2717, www.cepagallery.org.

Los Angeles Center for Digital Art (LACDA). “LACDA 2018 International Juried Competition.” Deadline: February 19, 2018. Entrians submit three JPEG files of original work. All styles of artwork and photography where digital processes of any kind were integral to the creation of the images are acceptable. The competition is international and open to all geographical locations. The selected winner receives 10 prints up to 44x60 inches on museum quality paper (approximately a $2,500-$3,000 value) to be shown in a solo exhibition in our main gallery. Full info at http://lacda.com/juried/juriedshow.html.

**New York Center for Photographic Art**

**PORTALS 2018**

**JUROR: DARREN CHING**

Deadline: MARCH 4, 2018

Prizes: $4000

ONLINE GALLERY

EXHIBITION CATALOG

For the complete call: www.nyo4pa.com

For questions and concerns contact: nyc4pa@gmail.com

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**South x Southeast Photomagazine.** “Dogs & Children,” May 15 – June 30, 2018. Fee: $30 for three images if they’re sent before February 15, 2018. $40 for three images if they’re sent between February 15 and February 25, 2018. This call is open to anyone over the age of 18. We accept all processes of photography, color, and/or b/w. We want to see your images of dogs and/or children – they don’t need to be in the same frame. An exhibition will be held at South x Southeast PhotoGallery May 15 – June 30, 2018. For more info visit www.sxseshop.com/2018/01/call-entries-dogs-children-david-carol-curating/.

**Head On Photo Festival.** “Head On Photo Awards.” Deadline: February 25, 2018. This is your chance to win cash or product and exhibit at no extra cost in a fully curated exhibition with the highest level of promotion as part of #headon18. Selected work will also tour internationally. To enter visit https://www.headon.com.au/entry-form/. If you have additional questions, please see our General Guidelines page or contact us at programs@headon.com.

**Texas Photographic Society.** “TPS 27: The International Competition” May 5 – June 2, 2018. Deadline: February 26, 2018. Fee: $30 for up to five images, $6 each additional. The competition is open to artists of all levels internationally. All photographic based work is encouraged including digital, silver and alternative processes. For full information and to enter visit http://texasphoto.org/contests/TIC/27/EntryPayment.php. If you have any questions or concerns after reading all the guidelines, please contact TPS Executive Director directly at amy@texasphoto.org.

**LensCulture.** “Portrait Awards 2018.” Deadline: February 27, 2018. Winners, jurors’ picks, and finalists will show their work at Photo London in May and during the opening week in Arles this July. These are two of the world’s most important photo events—don’t miss this incredible opportunity to be seen alongside the biggest names in photography! To enter the competition visit www.lensculture.com/portrait-awards.

**CENTERSanta Fe.** Deadline: February 28, 2018. The “22nd Annual CENTER Awards,” “Grants,” and “Portfolio Review” are designed to bring exposure to outstanding and committed photographers by providing financial support and professional development opportunities. To apply visit https://visitcenter.org/awards-entry-form/. If you have additional questions, please see our General Guidelines page or contact us at programs@visitcenter.org.

**The Gala Awards.** “11th Annual Julia Margaret Cameron Award.” Deadline: February 29, 2018. The Julia Margaret Cameron Award is addressed to professional and nonprofessional women worldwide, who will compete together in the 20 different thematic categories. The winner of the 11th Julia Margaret Cameron Award will receive a cash prize of $3,000. The winner and finalists selected by the Jurors, will be invited to exhibit in the Biennial of Fine Art & Documentary Photography to be held in Q3 2018. Full info available here: www.thegalaawards.com/11th-julia-m-cameron-award.


**Site:Brooklyn.** “Abstraction at Large: International Juried Art Exhibition NYC,” April 11 – May 6, 2018. Deadline: March 1, 2018. Juror: Eleanor Heartney. Abstraction, one of the most radical innovations of art history, stripped away the recognizable, threw it to the winds, and laid bare the purely abstract. This show seeks to bring forward how abstraction shapes contemporary art practice, not simply as a part of art history but as a living visual language. Site:Brooklyn, 165 7th St., Brooklyn, NY 11215, 718/625-3646, www.sitebrooklyn.com. For submission and rules visit www.bigpicturecompetition.org/competitiondetails.

**New York Center for Photographic Art (NYC4PA).** “Portals 2017–8.” Deadline: March 4, 2018. Juror: Darren Ching, owner Klompching Gallery. Photographers worldwide are asked to submit images using any photographic process (print, image transfer, emulsion transfer, encaustic, black and white, color etc.). $35 for 3 images/$10 each additional. Winners will receive $4,000 in cash awards and be featured in the NYC4PA Online Gallery. The Grand Prize winning image will be posted on the NYC4PA home page. To enter or for more info visit www.nyc4pa.com/.

**Your Art Gallery.** “Animal Kingdom Photo Contest.” Deadline: March 5, 2018. Whether it’s creatures roaming free in the wild, endangered species, or your friendly neighborhood dog, animals intersect with human life in infinite ways. With the camera as your tool or activist voice, let us see how you capture the awe, intimacy, majesty, peculiarity, and inventiveness of the Animal Kingdom. The first place winner gets $250 credit towards a YourArtGallery.com purchase, a gallery plexi-mounted HD photo print up to a 16” x 20”, a free 6 month platinum membership, and mention in YAG University Newsletter. To enter visit www.yourartgallery.com/contests.
CALLS FOR WORK continued

Maryland Federation of Art. “Working for a Living.” April 15 – May 31, 2018. Deadline: March 12, 2018. Entry fees are $35 (MFA members, $20) for one or two entries and $5 each for up to four additional entries. Entry fees are non-refundable. Maryland Federation of Art (MFA) seeks artists in any medium who capture any aspect of what “work” means to them, including their own working practices or those of fellow artists. Most of all, MFA seeks images of the emotional impact of work, in every possible way, on the worker. For more info mdfedart.com/portfolio/working-for-a-living/.


National Audubon Society/Nature’s Best Photography. “2018 Audubon Society Awards.” Deadline: April 9, 2018. Fee: $15 per image from 12:00 p.m. EST on January 8 through 11:59 a.m. EST on April 2; $20 per image from 12:00 p.m. EST on April 2 through 11:59 p.m. EST on April 9; No fee for Youth category entries. No limit to number of images submitted. For additional rules and full info visit: www.audubon.org/photoawards-entry.

Photoville. “The Fence 2018.” Deadline: April 10, 2018. An outdoor photography exhibition series in Brooklyn, Boston, Atlanta, Santa Fe, Durham, Denver, and Calgary, Canada. Photographers of all levels, from around the world, are invited to submit their work for consideration by the jury. The image series should fit one or more of our seven thematic categories: Home, Streets, People, Creatures, Nature, Play, and Food. For more information and submission visit fence.photoville.com/submit-now/.

New York Center for Photographic Art (NYC4PA). “USR 2017: urban landscapes, Suburban scenes, Rural impressions.” Deadline: April 23, 2018. Juror: Kay Kenny, photographer and ICP, NYU Instructor. We have all been to urban, suburban, and rural areas for travel and to photograph. What caught your eye when you visited these places? Winners will receive $3,000 in cash awards and be featured in the NYC4PA Online Gallery. The Grand Prize winning image will be posted on the NYC4PA home page. To enter or for more info visit www.nyc4pa.com/.

The New Hope Art League is now accepting entries into the “2018 New Hope Art League Juried Art Show,” which will take place at The Conservatory, 4059 Skyron Dr., Doylestown, PA from April 6th through the 20th. Full info available here: http://newho-pearleague.com/#dashboard.

LensWork. “2018 Seeing in Sixes:” A LensWork Community Book Project.” Deadline: June 15, 2018. What we are announcing now and putting into motion is a book publishing project that will give life to small projects of six images, selected from entries, funded by entry fees, printed with the museum-book quality you’ve come to expect from LensWork Publishing, including both black-and-white and color work. For full information visit www.lenswork.com/sixes/index.html.

CALL FOR PROPOSALS:

IS THIS PERMANENCE: PRESERVATION OF BORN-DIGITAL ARTISTS’ ARCHIVES

Will the art of the digital age last even one lifetime? If cloud computing fails, where will our documentation be? As the internet pioneer Vint Cerf recently asserted in conversation with Rhizome’s preservation director, Dragan Espenschied, “Preservation by accident is not a plan,” begging the questions What is the plan? and Do we have one? If we do not develop solutions now, we risk losing not only born-digital artwork but artists’ archives as well, effectively erasing the work and memory of this generation and subsequent generations’ art history.

Today, an artist’s closetful of cardboard boxes is likely stuffed with old laptops and iPhones along with analog ephemera, handwritten letters, snapshots, and postcards. Artists’ archives are increasingly hybrid collections, requiring new, adaptable preservation methods. Even artists working in traditional media like painting and sculpture rely on born-digital methods to help create their art, manage records, and promote their work, while other artists create solely with born-digital materials. What does this mean for artists and their archives — both presently and in the future? Will these integral records that constitute the history of an artist’s practice and oeuvre be available at the end of this decade, let alone to scholars of later generations?

Hosted by the Yale Center for British Art, this National Digital Stewardship Residency for Art Information (NDSR Art) symposium will be held at the Center on May 11, 2018. It will explore topics engaging the theme of born-digital preservation and artists’ archives, including the following: artists’ use of born-digital methods within their practice as means of creation as well as documentation; the state of the field for artists and those who steward their collections and archives; what is being done by artists, museums, archivists, and librarians to steward and preserve the born-digital components of artists’ records?; how are born-digital tools changing artists’ studio practice, and what have we already lost?; and how are museum archives handling hybrid and born-digital artists’ archives — where among these bits and bytes is the artist’s hand?

NDSR Art would like to hear about case studies from artists, librarians, and archivists working with born-digital records, their challenges, and possible preservation solutions; what tools are being used, adapted, and developed for the digital preservation of artists’ archives?

This event is co-sponsored by: the Yale Center for British Art, the Robert B. Haas Family Arts Library, Yale University Library Digital Preservation Services, Art Libraries Society of North America (ARLIS/ NA), and the National Digital Stewardship Residency for Art Information (NDSR Art).

Please submit a proposal of three hundred words maximum for consideration no later than February 15, 2018, to Cate Peebles, NDSR Art, Postgraduate Research Associate: catherine.peebles@yale.edu.
NEWS

RENOIR: FATHER AND SON AT THE BARNES

Premiering May 6, 2018, at the Barnes Foundation in Philadelphia — home to the world’s largest collection of paintings by Pierre-Auguste Renoir — is a major exhibition examining the artistic exchange between the renowned impressionist painter and his son, celebrated filmmaker Jean Renoir. Renoir: Father and Son/Painting and Cinema brings together over 120 works, including paintings, drawings, ceramics, films, costumes, photographs (more than 60 modern reproductions of archival photographs mostly from the Jean Renoir archives at the University of California, Los Angeles, as well as from La Cinémathèque française), and posters — many never before shown in the US — for an illuminating exploration of Pierre-Auguste’s role in his son’s oeuvre and the relationship between painting and cinema. The exhibition is curated by Sylvie Patry, Consulting Curator at the Barnes and Chief Curator/Deputy Director for Curatorial Affairs and Collections at the Musée d’Orsay, and is organized in collaboration with the Musées d’Orsay and de l’Orangerie, and with the participation of La Cinémathèque française.

Renoir: Father and Son/Painting and Cinema is on view in the Barnes Foundation’s Roberts Gallery from May 6 through September 3, 2018. The Barnes is the exhibition’s sole US venue. The show will travel to the Musée d’Orsay, Paris, where it will be on view November 5, 2018 through January 27, 2019.

CHARLOTTESVILLE, VIRGINIA’S LOOK3 DISBANDS

On January 5 we received the following email.

“Dear Friends,

“We are writing to let you know that the LOOK3 Festival of the Photograph will cease operations this month. While our event was beloved by many in Charlottesville and in the international photography community, we unfortunately, do not have the financial resources to continue.

“We are eternally grateful to our featured artists for sharing their talents and inspiring us to look at the world in new ways. And we certainly could not have existed for the past 10 years without the support of our sponsors, donors, attendees, and volunteers. We wish you all much success in your future endeavors and hope our paths cross again soon.

“Sincerely,

“The LOOK3 Festival Governing Board”

Unfortunately I never made it down to the LOOK3 Festival, but I had heard some good things about it. Had it been able to continue I’m sure it would have been a much-needed salve for a community that could certainly benefit from it given the events in Charlottesville of the past year. I wish all its founders, organizers, and staff well. – Stephen Perloff

METROPOLITAN MUSEUM OF ART UPDATED ADMISSIONS POLICY

The Metropolitan Museum of Art announced a revised admissions policy. Under the updated policy, which received approval from New York City’s Department of Cultural Affairs, admission for residents of New York State and students from New Jersey and Connecticut will continue to be pay-as-you-wish, and visitors from outside New York State will be required to pay a mandatory admission fee. The Met projects that the updated policy will affect 31 percent of all Museum visitors. The Met also announced that it will honor full-price admissions tickets for three consecutive days, giving visitors more time to experience each of the Museum’s three locations. All children under 12 will continue to be admitted for free. The Museum is now developing guidelines and practices for the revised policy, which will be implemented on March 1, 2018.

“The Met and the City are partners, and we are grateful to Mayor de Blasio and Commissioner Finkelppearl for their thoughtful review of this policy and for working with us to ensure that The Met will continue to serve all of New York and our visitors from around the nation and the world for generations to come,” said Daniel H. Weiss, President and CEO of The Met. “We are committed to achieving excellence in all that we do, and we are determined that the Museum will remain accessible to as many visitors as possible while it also thrives as a financially stable institution.”

Mandatory admission for visitors from outside New York State will match the current suggested admissions prices: $25 for adults, $17 for seniors, and $12 for students. Admission for all children under 12 will remain free. Special exhibitions, guided tours, and gallery talks will also continue to be free with Museum admission.

The Museum’s current suggested-admissions model was created in 1970. Before 1970, The Met had had a variety of admissions policies, including mandatory admissions fees for all visitors on certain days and charging for select special exhibitions. In recent years, the Museum has experienced a significant decline in revenue generated per visitor under the pay-as-you-wish policy. In 2004, 63 percent of visitors contributed the full suggested admission fee. The Met projects that the updated policy will affect 31 percent of all Museum visitors. The Met also announced that it will honor full-price admissions tickets for three consecutive days, giving visitors more time to experience each of the Museum’s three locations. All children under 12 will continue to be admitted for free. Special exhibitions, guided tours, and gallery talks will also continue to be free with Museum admission.

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AMIE POTSCIC ART ADVISORY, LLC

Amie Potsic is leaving her post as Executive Director & Chief Curator of Main Line Art Center to start her own venture that combines art, business, journalism, and philanthropy. Amie Potsic Art Advisory, LLC is a creative venture in the fine art market. The Advisory provides visionary and creative services for collectors, artists, institutions, and businesses. Uniquely enhancing collections of art, Amie Potsic provides intellectual curation, investment, and advocacy for clients in the art world.

Amie Potsic's passion for art, business, and culture drives her to work closely with clients to achieve their goals and aspirations. With a background in art history and a deep understanding of the art market, Amie leverages her expertise to offer personalized, high-level service.

Amie founded the Main Line Art Center in 2010, which quickly became one of the premier art organizations in the region. She has a strong network of artists, collectors, and curators, which she leverages to provide unparalleled access and knowledge to her clients.

Amie's advisory services encompass a wide range of services, including:

- Customized acquisitions for collectors and institutions
- Investment strategies for private collections
- Gallery representation for emerging artists
- Education and seminars on art appreciation
- Personal brand development for artists
- Consulting on exhibitions and publications

Amie Potsic Art Advisory, LLC is committed to providing a platform for artists and curators to reach their full potential. Through her advisory services, Amie creates opportunities for artists and collectors to engage in meaningful and transformative relationships.

Amie Potsic's dedication to her clients and her community is evident in her tireless efforts to bring art to the Main Line, which has become a thriving hub for art and culture.

Amie Potsic has a proven track record of success in the art world. Her deep understanding of the art market, combined with her extensive network of contacts, makes her an invaluable resource for clients seeking to make informed and strategic decisions.

In addition to her advisory work, Amie is a sought-after speaker and writer. She has been featured in numerous publications and has given lectures on topics ranging from art history to investment strategies.

With a focus on transparency, ethical practices, and sustainability, Amie Potsic Art Advisory, LLC is dedicated to providing a platform for artists and collectors to engage in meaningful and transformative relationships.
while supporting artists’ growth and artistic excellence, Potsic promotes art, artists, and collectors through artistic vision and services including:

- Art Advising
- Curatorial and Exhibition Services
- Collections Management
- Art Sales and Acquisitions
- Writing and Editorial Services
- Public Relations
- Creative Event Planning
- Photography and Video Services
- Corporate Collections & Public Art
- Artist Support Services
- Legacy Planning for Collectors & Artists

The Advisory will soon be launching these additional initiatives:

- **Counter Culture** is a media venture in arts journalism. The blog will cover arts and culture in Philadelphia and the Mid-Atlantic region through critical writing, video blogs, podcasts, and creative projects.
- The **Potsic Prize for Contemporary Art** is a venture in philanthropy and creative support. The Potsic Prize will be a new cash award for visual artists provided by the Bill and Bobbie Family Foundation and administered by Amie Potsic Art Advisory that supports accomplished visual artists at any stage of their careers with cash awards, publications, and public presentations. Websites and creative initiatives will launch this spring.

**NEW DIRECTOR FOR PENNSYLVANIA COUNCIL ON THE ARTS**

Karl Blischke will become the first new executive director of the Council in 25 years. After a national search with over sixty applications, the Council chose Karl because of the belief that his experience in state government, the arts, and economic development is important to develop and implement a vision of the role of the arts in sustaining communities in the commonwealth. Blischke will begin his tenure on January 29.

Blischke has held a variety of senior-level, public positions and has more than 16 years of hands-on experience, and overall managerial responsibility, promoting vibrant and prosperous communities through cultural and economic development.

In Pennsylvania, Blischke was part of the Pennsylvania Council on the Arts, directing its Arts in Education and Pennsylvania Partners in the Arts programs, which provide unprecedented access to arts funding and technical assistance for the creative industry in the commonwealth’s 67 counties. In Florida, Blischke joined the Governor’s Office of Tourism, Trade and Economic Development, where he was responsible for promoting job creation and community development in the state’s rural communities, and directing programs aimed at increasing access to capital for small and minority-owned businesses. Following this work, Blischke was named Director of Strategic Business Development for the Florida Department of Economic Opportunity, focusing on the state’s efforts to diversify its economy and business attraction, expansion, and retention.

**GALINA KURLAT REPRESENTED BY PETER HAY HALPERT FINE ART**

Peter Hay Halpert Fine Art has announced their representation of Galina Kurlat. Born in Moscow, Russia, Kurlat emigrated to the US in 1989. She graduated from Pratt Institute and currently lives and works in Brooklyn, NY. Her work has been exhibited internationally and is in a number of public and private collections including the Museum of Fine Arts, Houston, TX, and the Harry Ransom Center, Austin, TX. Recent and upcoming exhibitions include: Photo Jinju in South Korea, Ogden Museum of Southern Art in New Orleans, Oceanside Museum of Art in San Jose, and the Houston Center for Photography.

In **Kurlat’s work**, she explores the intimate relationship between photographer and sitter through the wet collodion process, producing unique tintypes.

**S1 MILLION GIFT TO MOCP**

MoCP (The Museum of Contemporary Photography) will receive a $1 million gift from The David C. and Sarajean Ruttenberg Arts Foundation to endow The David C. and Sarajean Ruttenberg Impact Fund for Photography. Awarded by brothers David W. “Buzz” Ruttenberg and Roger F. “Biff” Ruttenberg, in honor of their parents, the gift will support the museum in its continued acquisition and exhibition of contemporary photography.

**ANOTHER LOSS FOR PHILADELPHIA’S ART COMMUNITY**

Stephen Perloff: A.M. Weaver at The Photo Review Garden Party, June 2017

A.M. Weaver, a prolific writer, curator, and advocate for African American artists and others marginalized by the art world died on January 9. She was the guest curator of the African American Museum in Philadelphia’s current exhibition *Gardens of the Mind: Echoes of the Feminine View*. A memorial service for Weaver was held on January 16 at the museum.
A PHOTO THAT CHANGED THE COURSE OF THE VIETNAM WAR


Fifty years ago (on February 1, 1968), Eddie Adams captured the exact moment the police chief of South Vietnam raised a gun to the head of a handcuffed man and pulled the trigger. An article by Maggie Astor in The New York Times examines its effect.

SHOAIR MAVLIAN NEW DIRECTOR OF PHOTOWORKS

The Photoworks board of trustees today announced Shoair Mavlian as Director of Photoworks. Mavlian will join the organization in February. She will replace former Director, Celia Davies, who left in December after eight years working for Photoworks.

Mavlian is an assistant curator at Tate Modern, London, focusing primarily on photography. Since 2011 she has researched acquisitions for the international collection whilst curating exhibitions and displays across the museum. She curated the major exhibition The Radical Eye: Modernist Photography from the Sir Elton John Collection (Tate Modern, 2016), and Project Space: A Chronicle of Interventions (Tate Modern and TEOR/éTica, Costa Rica, 2014) and co-curated Shape of Light: 100 Years of Photography and Abstract Art (Tate Modern 2018), Conflict, Time, Photography (Tate Modern, 2014), and Harry Callahan (Tate Modern 2013).


Recent independent curatorial projects include the exhibition Don McCullin: Looking Beyond the Edge for Les Rencontres d’Arles, 2016 and In Flux exhibited at Getxo Photo 2017 and Kanellopoulos Cultural Centre, Greece, 2015.

Mavlian has a background in fine art photography practice and the history of photography focusing on the twentieth century. She has a strong interest in photography relating to conflict and memory and emerging contemporary practice. Her independent writing is regularly featured in magazines and recent publications include Shape of Light: 100 Years of Photography and Abstract Art (forthcoming) and The Radical Eye: Modernist Photography from the Sir Elton John Collection (2016).

Photoworks is a national development agency for photography. Photoworks’ program includes commissions, new writing, participation and exceptional projects including the national Jerwood/Photoworks Awards, Photoworks Annual and Brighton Photo Biennal. Photoworks’ aim is to connect outstanding artists with audiences and to champion talent and ambition. Photoworks is a registered charity, based at the University of Brighton and a National Portfolio Organization supported by Arts Council England.

KUDOS

Thomas Kellner: 87/04 Moscow, Basilius Cathedral (night), 2014, chromogenic print, 61 x 83.7 cm, edition 12+3

Thomas Kellner’s series Tango Metropolis will be shown at Kunstverein Offenbach in Germany from through March 14. Tango Metropolis shows Kellner’s characteristic photographic works as contact sheets with architectural motifs from all over the world, like the Tokyo Tower, the Golden Gate Bridge, and the Brandenburg Gate.

The Museum of the City of New York is including several photographs by Builder Levy in King in New York, a photography exhibition about Martin Luther King’s connection to the City, January 13 – June 1, 2018.

Fran Forman’s series In the Shadows has been selected as a finalist in the International Photo Gala Awards, Women Seen by Women competition. The opening of this exhibition will be in April 2018 in Barcelona, Spain. Her next exhibition at Pucker Gallery in Boston will open on June 2, 2018.

In addition to the one print in Photography 37 at the Perkins Center for the Arts in Moorestown, NJ (a silver gelatin a photograph), Roger Matsumoto had two palladium prints accepted to the Light Sensitive 2018 exhibit at Art Intersection in Gilbert, Arizona.

Mario Algaze’s show Musical Roots: The Seventies will be on view at Andy Gato Gallery, Barry University, in Miami Shores, Florida, February 16 – April 20.
KUDOS continued

Frank Rodick: untitled self, no. 35

Frank Rodick's work from *Arena* is in the exhibition *Photographs Are Ideas: Selections from the LUAG Teaching Museum Collection* at the Lehigh University Art Galleries Main Gallery. The show runs through May 25.

He also has a solo exhibition at Ryerson University, entitled *Untitled Selves: New Images by Frank Rodick*, part of CONTACT 2018 in Toronto. Don Snyder, professor and former Dean of the Ryerson School of Image Arts will curate. The exhibition runs from May 10 – June 8. More details including a statement are here.

AWARDS

SPE'S 2018 AWARD WINNERS

Honored Educator: Terri Warpinski.

As an early and ongoing SPE advocate, supporter, as well as former member of the Board of Directors, Terri’s influence is profound within the SPE community and she will be recognized with SPE’s highest honor of distinction. Terri will present on Saturday, March 3, from 2:00–2:45 p.m.

SPE Imagemaker Award: Sheila Pree Bright

SPE will recognize Sheila Pree Bright as the 2018 SPE Imagemaker Award winner. This award offers a $1,000 honorarium to an artist presenting for the first time as an imagermaker at the SPE Annual Conference. Thanks to a partnership with PLAYA, a residency program on the edge of the Great Basin in Oregon, Pree Bright will also be given the opportunity to do a one-month residency at PLAYA within the calendar year following receipt of the award. PLAYA provides space, solitude, and a creative community to residents working in the arts and sciences, encouraging dialogue to bring positive change to the environment and the world. The Conference Committee selects a recipient of exceptional promise and outstanding achievement evidenced by a high ranking by the peer review panel. Sheila Pree Bright will present on Friday, March 2, from 11:00–11:45 a.m.

SPE International Conference Grant

David Barnes, Lucia Nimcova, and Soonhwa Oh received the 2018 SPE International Conference Grant. SPE’s International Conference Grant was established as an incentive to foster international submissions and participation in SPE’s Annual Conferences. The grant is awarded to international conference proposals ranked the highest by SPE’s Peer Review Committee.

SPE Student Awards for Innovations in Imaging

Student Award recipients will have their work highlighted at a special section of the Curator Portfolio Walkthrough on Thursday, March 1, from 8:30–11:00 p.m., where all award winners will showcase their portfolios and interact with conference attendees and guest curators.

- Antone Dolezal, Syracuse University, Graduate
- William Douglas, University of South Florida, Graduate
- Sara Fahling, Indiana University, Graduate
- Alec Kaus, University of Georgia, Graduate
- Zora Murff, University of Nebraska–Lincoln, Graduate
- Jess Peri, University of New Mexico, Graduate
- John-David Richardson, University of Nebraska-Lincoln, Graduate
- Martin Wannam, University of New Mexico, Graduate
- Lindley Warren, University of Iowa, Undergraduate
- Kyler Zeleny, York University and Ryerson University in Toronto, Graduate

Jurors: Mark Malloy (Chair of the Awards and Recognition Committee), Liz Allen, Stephen Chalmers, and Rebecca Nolan

BIENNIAL OF FINE ART & DOCUMENTARY PHOTOGRAPHY GRANTS

The winner of the Biennial’s Grant for Photography organized by the Biennial of Fine Art & Documentary Photography is Mitch Dobrowner for his Project Storms. The Runners Up are Christine Fitzgerald, Emmanuel Monzon, Isabela Pacini, K.M. Asad, Patti Carroll, and Tom Chambers.

The selected Finalist are Alberto Giuliani, Alyscia Cunning¬ham, Giacomo Sini, Lili Holtzer-Glier, and Tara Todras-Whitehill. A Special Mention for Life-Time Achievement in Photojournalism has been given to John Jochimsen.

All statements and galleries of the awardees can be seen in The Biennial’s Grant website. The next edition will be launched in April 2018.

THE JOHN CHERVINSKY EMERGING PHOTOGRAPHER SCHOLARSHIP

Photographer John Chervinsky, whose work explored the concept of time, passed away in December of 2015, following a typically resolute battle with pancreatic cancer. The modest and unassuming character John conveyed in life belies the extent to which he will be missed, not only by his family and friends, but also by the entire photographic community of which he was so proud to be a part.

The John Chervinsky Emerging Photographer Scholarship was announced in June 2016 to recognize, encourage and reward photographers with the potential to create a body of work and sustain solo exhibitions. Awarded annually, the Scholarship provides recipients with a monetary award, a Master class with Mary Virginia Swanson, an exhibition of their work at the Griffin Museum of Photography, and a volume from John’s personal library of photography books. The Scholarship seeks to provide a watershed moment in the professional lives of emerging photographers, providing them with the support and encouragement necessary to develop, articulate and grow their own vision for photography.
The second year in 2017, 145 photographers submitted applications to be considered for the scholarship. The judges — Shane Lavalette, Jay Gould, Ede Bresler and Karen Davis — chose Rachel Fein Smolinski as the second recipient of the John Chervinsky Emerging Photographer Scholarship.

Rachel Fein-Smolinski: *Exoskeletal Loneliness*, detail from *The Infinite Internal — The Prosthetic Practice for the Healing of Imaginary Wounds*, SU Art Galleries, archival pigment print in wooden frame, adhesive synthetic pigment wallpaper, 2017

The judges, said, “We are pleased to award the 2017 John Chervinsky Scholarship to Rachel Fein-Smolinski. Rachel’s plunge into science-and-visual-expression, her experimentation with imagery and presentation in the service of her ideas, and a special energy all come through in her uniquely provocative work. While not a requirement of this award, and quite different in form, she and John share the spirit of scientific inquiry, making this all the sweeter.” A call for new submissions will occur on August 1, 2018. The exhibition for Fein-Smolinski will take place in September 2018.

THE SNIDER PRIZE
MoCP (The Museum of Contemporary Photography) is now accepting applications for The Snider Prize. The Snider Prize is a purchase award given to emerging artists in their final year of graduate study. The winner will receive $2,000, and two honorable mentions will each receive $500 towards the purchase of work to be added to the MoCP’s permanent collection. Sponsored by Lawrence K. and Maxine Snider, the Snider Prize forms a part of the museum’s ongoing commitment to support new talent in the field of contemporary photography.

Applications will be accepted through April 1, 2018. Winners will be announced on May 1, 2018. Learn more about this award and how to apply here.

ANDREW W. MELLON FOUNDATION AWARDS CCAHA $1 MILLION
The Andrew W. Mellon Foundation has awarded a grant of $1 million to Philadelphia’s Conservation Center for Art & Historic Artifacts (CCAHA). The grant is part of the Foundation’s Comprehensive Financial Health Conservation Cohort Initiative aimed at strengthening the national infrastructure for cultural heritage conservation and preservation.

The initiative provided extended analysis and consultation with the Nonprofit Finance Fund, which allowed CCAHA to explore business processes, opportunities for growth, and areas of field leadership. The change capital provided by the Mellon grant will enable CCAHA to make substantial investments in capacity-building, infrastructure, and financial reserves to support its mission, as well as provide the means to advance the goals of a newly-completed strategic plan. As a result, CCAHA will be positioned for long-term stability and success as the organization continues to provide expertise and leadership in the preservation of the world’s material culture.

CCAHA is a nonprofit conservation facility specializing in the treatment of works on paper, photographs, and books through conservation and state-of-the-art digital imaging services. Founded in 1977, CCAHA serves collecting institutions and private individuals. CCAHA’s preservation services staff present educational programs, conduct preservation assessments, and develop emergency preparedness plans. CCAHA also offers fellowships, fundraising support, and disaster assistance.

2018 SECOND SIGHT AWARD

Robert Calafiore: *Untitled (Still Life #14)*

Robert Calafiore is the recipient of Medium’s 2018 Second Sight Award. Selected by participating reviewers during the 2017 Portfolio Reviews, Calafiore’s work explores artifacts from his Italian immigrant heritage through one-of-a-kind chromogenic prints made inside large format cameras up to 20”x24”. A solo exhibition of Calafiore’s work opened at ClampArt in New York City on February 1.

In addition to presenting Medium’s Second Sight Lecture on October 20, 2018, Robert Calafiore will participate in Medium’s fine print program, which offers an original print to supporters of Group f.16. In addition, Group f.16 supporters are invited to dinner with the Keynote Lecture and Second Sight artist, invitations to special events year-round, and more.

THROUGH A WOMAN’S LENS

SDN announced the winners of *Through a Woman’s Lens*, their women-only Call for Entries. The judges selected one first-place winner and four honorable mentions. The work submitted was outstanding and a clear demonstration of the commitment and interest in documentary photography and visual storytelling.
AWARDS continued

The first place winner is Amy Martin from the U.S. for her project *Vital Signs: Climate Change in Antarctic Waters*, “the story of human-driven climate change and provides a visual connection to what can be a perceptively invisible global issue.” Amy’s project will be featured in the upcoming Women’s Issue of ZEKE magazine.

Honorable mentions are Amber Bracken for *Standing Rock* (U.S.), Heba Khamis for *Banned Beauty* (Cameroon), Emily Schiffer for *Cheyene River* (U.S.), and Danielle Villasana for *A Light Inside* (Peru).

Click here to view all the submissions.

SITKA CENTER ARTIST-IN-RESIDENCE

This spring, photographers Danielle Dean and Isaac Sachs will be Artists-in-Residence at the Sitka Center for Art and Ecology through a partnership with Portland’s Blue Sky Gallery. Danielle is an “alumna” of Blue Sky’s Pacific Northwest Photography Viewing Drawers, and Isaac’s work is currently a part of the program. The Viewing Drawers are an annually rotating exhibition of photographic prints by artists based in Alaska, British Columbia, Washington, Oregon, Idaho, and Montana.

Sitka’s residency program provides artists, writers and ecologists the gift of time and space needed to focus on creative pursuits and research. As part of their residency, Danielle and Isaac will get housing and a studio for 3 weeks at the Sitka Center, surrounded by the natural environment of Cascade Head on the central Oregon coast. Isaac Sachs will reside at Sitka’s new Grass Mountain property, situated 2 miles from the main Sitka campus. Following their residency, both artists will give an artist talk at Blue Sky in Spring 2018 (date TBD).

Committed to expanding the relationships between art, nature, and humanity, the Sitka Center for Art and Ecology is renowned for its workshop and residency programs. Exploration of the coastal environment has remained a key component to the Center’s vitality. Located at Cascade Head, with views of the Pacific Ocean, the Sitka Center offers a place where artists, writers, environmental scientists and musicians of all abilities and backgrounds come to nourish and inspire their creativity. For more details visit www.sitkacenter.org.

BOOKS

**JOIN THE HOWARD GREENBERG GALLERY**

Join the Howard Greenberg Gallery, 41 E. 57th St., Ste. 1406, NY, NY 10022, on February, 16, 6–8 p.m. to celebrate the launch of the limited-edition book *The Ballad of Soames Bantry and Other Stories from the Fabled Life and New York Years of Photographer, Painter and Poet Saul Leiter*, a co-publication of the Howard Greenberg Gallery and Lumiere Press.

View the prospectus online.

**I GIVE MY EYES...**

*I Give My Eyes...* is both spiritual autobiography and a story of healing and salvation. Author, artist, and museum curator Brian H. Peterson looks back on a creative life and reflects on his own search for the deeper layers, the “substrata.” In luminous, poetic prose, he ties together private and public, inward and outward journeys, struggling with the realities of advancing Parkinson’s disease while discovering an affirmation of belief that embraces suffering and doubt.

Published by Due Santi Press, $39.95 hb.

**LIMITED EDITIONS**

**ESA’EJA MUSEUM SET**

Andrew Bale and Jon Cox’s Limited Edition Museum Set is offered in an edition of 10 and 2 artist proofs. The price is $7,500 for edition numbers 1–3, $10,000 for editions 4–6, $12,500 for editions 7–9 & $15,000 for edition 10. The set includes the following:

- (12) 6x9 inch Platinum-Palladium Prints on 9.5x12.5 Japanese Kozo Paper
- (1) 4x5 Mercury Developed Gold Gilded Daguerreotype
- Custom Handmade Presentation Portfolio and Clamshell Box
A Princeton Community Collaboration

Over thirty regional nonprofit organizations and departments and programs of Princeton University will investigate the far-reaching theme of migrations across their community from February to May 2018. A truly varied group of participating organizations from Princeton University Art Museum, The Stony Brook-Millstone Watershed Association, and McCarter Theatre to the Witherspoon-Jackson Historical and Cultural Society, WomanSpace, and the Princeton Public Library, will explore the theme in relation to their individual missions and programmatic foci.

“We shaped the theme of migrations in order to invite as many nonprofit organizations as possible to participate,” notes Princeton University Art Museum director James Steward, who initiated the idea. “Immigration and its real-world consequences are so much in our minds that we wanted to open a conversation that includes the migrations of animals and even of ideas, and in doing so to increase the resonance across ideas and organizations.”

Migrations may include the seasonal migrations of workers in the increasingly global economy of labor; the historical movements of peoples in response to famine, war or economic crisis or change, such as the Great Migration of African Americans from north to south in the mid-20th century; the seasonal migrations of various species, such as the shad that have been blocked from migrating up New Jersey’s rivers since the 18th century; or the movement of ideas along the Silk Road of ancient China.

“Migrations are part of the fabric of this place,” said Izzy Kasdin, executive director of the Historical Society of Princeton. “Whether it’s the origins of Princeton as a carriageway outpost for people moving between major colonial metropolises, as a refuge for persecuted scholars or as a juncture of natural and manmade waterways, in so many ways migration and change is integral to Princeton’s heritage and identity.”

The many programs and exhibitions related to the Migrations community initiative can be found at https://princetononmigrations.org.

Selected Exhibitions:

- Through July 29: The exhibition Migration and Material Alchemy features 12 contemporary artists that address issues such as cultural continuity, the AIDS crisis, environmental degradation and population displacement. (Princeton University Art Museum)

- Through April 30: The exhibition Crossing Borders examines the flight of refugees through Pulitzer-prize winning photographer Yannis Behrakis’ coverage of the recent migrant crisis in Greece and images taken by Hun School students and faculty during their first-hand exploration of border and migration issues along the boundaries of the U.S. and Mexico. (The Hun School of Princeton)

- Through June 24: The exhibition Rex Goreleigh: Migrant Worker’s Witness features the work of the African-American artist known for his Migrant Series, which brought to light the difficult conditions faced by African-American migrant laborers on the farms of central New Jersey in the 1950s through the 1970s. (Historical Society of Princeton)

- February 24 – September 30: The exhibition Photography and Belonging investigates the ways in which human experiences of belonging and alienation have long been both subject and effect of photography. (Princeton University Art Museum)

- April 6 – June 1: An exhibition of photographs collected by Centurion Ministries featuring portraits of formerly incarcerated individuals who were exonerated after serving time for crimes that they did not commit. (Centurion Ministries and Arts Council of Princeton)

- April 12: A conversation with internationally renowned photographer Fazal Sheikh and Eduardo Cadava, professor of English at Princeton University, will deal with the politics of migration and exclusion, particularly as related to Executive Order 13769 of January 27, 2017. This order blocked entry into the United States for citizens of seven Muslim-majority countries: Iran, Iraq, Libya, Somalia, Sudan, Syria, and Yemen. (Princeton University Art Museum)

- April 14–20: Photography exhibition entitled “Our Town-Princeton” featuring the specially commissioned work of artist Carolyn Scott celebrating Princeton residents from many countries and with many migration stories. (Center of Theological Inquiry)

- Dates TBD: Local Women in the Crowns: A Portraits and Stories Community Project is an initiative organized in conjunction with McCarter Theatre’s production of Crowns. Local and regional African American women are photographed in their church hats and invited share their stories. The project will culminate in a photography exhibition displayed at the Princeton Public Library, Princeton Theological Seminary, the Arts Council of Princeton, and in the lobbies of McCarter for the run of Crowns, celebrating African American culture, tradition and storytelling. (Arts Council of Princeton; Princeton Public Library; Princeton Theological Seminary; McCarter Theatre).

THE MET CELEBRATES ONE-YEAR ANNIVERSARY OF OPEN ACCESS

A year ago, The Met introduced its Open Access policy, which made more than 375,000 images of public-domain artworks in the Museum’s collection available for free and unrestricted use. This policy change has transformed how The Met fulfills its mission to make its collection one of the most accessible in the world. Since Open Access was announced, image downloads on the Museum’s website have increased more than 60 percent.

On February 13 from 4 to 5 p.m., The Met, in cooperation with Open Access partners Wikimedia Foundation and Wikimedia NYC, will celebrate the anniversary of Open Access with conversations with Katherine Maher, Executive Director, Wikimedia Foundation, and Loïc Tallon, Chief Digital Officer, The Met; moderated by Dennis K. Berman, Business Editor, The Wall Street Journal; and a hands-on workshop. The event will explore the value of opening institutional collections and the impact of digital accessibility for the public. Since February 2017, the number of Wikipedia pages featuring an image from the Museum’s collection has increased more than 270 percent.

Discussion topics will include the importance of open access and data for cultural organizations and how these institutions fulfill their mission and build global audiences. The panel will also look at the ways in which museums serve as platforms for others to build upon and use collections in new and creative ways.

To see all the photographs in the set and other prints are offered, visit www.eseexja.org/new-products/limited-edition-museum-set.

ONLINE

Eileen Neff has updated her website at eileenneff.com.

Artsy is representing a selection of Sal Lopes’s images from his project WaterWork. You can see it at https://www.artsy.net/artist/salvatore-lopes.

SELECTED EXHIBITIONS

- Migration and Material Alchemy
- Crossing Borders
- Photography and Belonging
- Migrant Worker’s Witness
- Local Women in the Crowns: A Portraits and Stories Community Project
- Our Town-Princeton
- Photography exhibition entitled “Our Town-Princeton”
- Local Women in the Crowns: A Portraits and Stories Community Project
- Dates TBD: Local Women in the Crowns: A Portraits and Stories Community Project
- THE MET CELEBRATES ONE-YEAR ANNIVERSARY OF OPEN ACCESS

A year ago, The Met introduced its Open Access policy, which made more than 375,000 images of public-domain artworks in the Museum’s collection available for free and unrestricted use. This policy change has transformed how The Met fulfills its mission to make its collection one of the most accessible in the world. Since Open Access was announced, image downloads on the Museum’s website have increased more than 60 percent.

On February 13 from 4 to 5 p.m., The Met, in cooperation with Open Access partners Wikimedia Foundation and Wikimedia NYC, will celebrate the anniversary of Open Access with conversations with Katherine Maher, Executive Director, Wikimedia Foundation, and Loïc Tallon, Chief Digital Officer, The Met; moderated by Dennis K. Berman, Business Editor, The Wall Street Journal; and a hands-on workshop. The event will explore the value of opening institutional collections and the impact of digital accessibility for the public. Since February 2017, the number of Wikipedia pages featuring an image from the Museum’s collection has increased more than 270 percent.

Discussion topics will include the importance of open access and data for cultural organizations and how these institutions fulfill their mission and build global audiences. The panel will also look at the ways in which museums serve as platforms for others to build upon and use collections in new and creative ways.

SELECTED EXHIBITIONS

- Migration and Material Alchemy
- Crossing Borders
- Photography and Belonging
- Migrant Worker’s Witness
- Local Women in the Crowns: A Portraits and Stories Community Project
- Dates TBD: Local Women in the Crowns: A Portraits and Stories Community Project
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Discussion topics will include the importance of open access and data for cultural organizations and how these institutions fulfill their mission and build global audiences. The panel will also look at the ways in which museums serve as platforms for others to build upon and use collections in new and creative ways.
The program will take place in the Bonnie J. Sacerdote Lecture Hall in the Ruth and Harold D. Uris Center for Education (81st Street entrance) at The Met Fifth Avenue, New York City.
Click here for the complete schedule. This event is free and open to the public. Registration is required.

MILES ORVELL LECTURE
Professor Miles Orvell will lecture on “Looking at Ruins: Photography, Epistemology, and Cultural Narrative” at CHAT Lounge, 10th floor of Gladfelter Hall, Temple University, 1115 Po­lett Walk, Philadelphia, PA, on Thursday, February 15, 12:30–1:50 p.m., chat@temple.edu.

ANSEL ADAMS CELEBRATION
The Center for Creative Photography in Tucson, AZ, celebrates legendary photographer and co-founder of the Center, Ansel Adams, on an annual basis. The event serves as a way to honor Adams’ birthday in February and to share the Center’s world-class collection with the public.

Evening Event: Friday, February 16, 5:30–8:30 p.m.

Guests will enjoy a private print viewing of additional Adams prints not on display in *Ansel Adams: Performing the Print*, an archival material viewing, the first look at the exhibition, and a chance to meet Director Anne Breckenridge Barrett. Light hors d’oeuvres will be served. This event is free for CCP members and $30 for the general public. Not a member yet? Click here! Space is limited. Members, RSVP to ccp-events@email.arizona.edu to reserve your spot. General tickets are available here.

Public Celebration: Saturday, February 17, 12:00–4:00 p.m.

An afternoon of Ansel fun! Activities include the opening of *Ansel Adams: Performing the Print*, self-guided archival object tours, cake, vintage camera display, and hands-on family activity. The afternoon also features a presentation by Pulitzer Prize-winning photojournalist, David Hume Kennerly, a friend of Ansel Adams.

Click here for more information.

FREE PARKING
On February 22, from 5:30–7:00 p.m., this season’s “Free Parking” (the salon-style conversation series) features Washington artist Frank DiPerna in conversation with Jayme McLellan about “Drawing” (the salon-style conversation series) features Washington

The Philadelphia Art Book Fair will feature book signings, artist lectures, and additional programming. And this year the book fair has found its permanent home at the 23rd Street Armory located at 22 S 23rd Street, Philadelphia, PA 19103.

FESTIVALS / CONFERENCES
THE 2018 SPE ANNUAL CONFERENCE

MONTH OF PHOTOGRAPHY LOS ANGELES 2018
Month of Photography Los Angeles (MOPLA) was established in 2009 and exists to celebrate photography through a variety of events and programs that inspire and invigorate the photography professional, enthusiast, emerging professional and collector. MOPLA’s two-fold mission is to advance dynamic programming designed to engage and stimulate the photography community, as well as to present a comprehensive resource of exhibitions and events.

To participate in the 10th anniversary edition, get more information here.

BENEFIT AUCTIONS / FUNDRAISERS
Houston Center for Photography. “Last Chance Print Auction 2017,” Thursday, February 15, 2018. Come celebrate another great year at HCP as we honor one of our esteemed founders and long-time patrons-legendary photographer Peter Brown-with dinner, drinks, and a live print auction of selections by leading photographers from across the globe. To learn more about the auction and the accompanying exhibition please visit our website.


FELLOWSHIPS / RESIDENCIES / GRANTS
FILM AND VIDEO INTERNSHIPS AT VISUAL STUDIES WORKSHOP
Visual Studies Workshop’s mission is to support makers and interpreters of images through education, publications, exhibitions, and collections. In 1969, photographer, writer, curator, and educator Nathan Lyons founded VSW as an artist-run, educational and support center for photography and other media arts. Since 1977, VSW has resided in two historic buildings located in the Neighborhood of the Arts in Rochester, NY, nearby other notable institutions such as The George Eastman Museum and the University of Rochester’s Memorial Art Gallery.

VSW offers a Master of Fine Arts degree in Visual Studies through the State University of New York, College at Brockport, publishes artist’s books through the VSW Press and publishes the bimonthly media arts journal *Afterimage*. VSW hosts up to a dozen artist residencies every year, produces exhibitions, organizes film screenings and artist’s talks, and offers a variety of summer workshops that focus on book arts, photography, and media arts.
Internship Opportunities:
Film Preservation Students
The videotape collection consists of over 4000 tapes and includes many types of video formats (beta, VHS, 3/4 inch 1-inch and 1/2-inch open reel). The majority of the content is public access programming from the greater Central and Western New York regions and early experimental artists’ video productions. The video collection includes programming by Synapse, Portable Channel, Videofreex, Homemade TV, Experimental TV Center, Ithaca Video Festival and Woodstock Community Video. It contains work by noted artists Bill Viola, Sanja Ivekovic and Dalibor Martinis, and The Vasulkas. In preparation for the transfer of this material to digital VSW recently completed the set-up of an in-house transfer lab. The VSW Film collection contains over three thousand 16mm films from the Rochester Public Library Reynolds Audio/Visual Department and the Audiovisual/Technical Services Division at SUNY Brockport. These films span several decades and a wide range of categories including educational, animation, feature length, documentary and experimental. A complete inventory of the 16mm collection was recently completed.

Current projects include accessioning and cataloging the film collection, inventory and preservation assessment of the video collection, transfer of videotapes and audio to digital, and more. The most pressing concern is the magnetic media collections so students interested in working with those materials will be prioritized. We also give students the opportunity to learn projection, operation of a Steenbeck editing table, film inspection and cleaning, and more.

Number of Internships available in the film and video collections: 2

Supervised by: Tara Nelson, VSW Curator of Moving Image Collections: 2

Number of Internships available in the film and video collections: 2

Supervised by: Tara Nelson, VSW Curator of Moving Image Collections and Jessica Johnston, Curator of Collections and Assistant Director.

Internship Dates: May 1 to July 6 with some flexibility.

Procedure for application: Please email a cover letter detailing interests and a current resume to Tara Nelson and Jessica Johnston at tanelson@vsw.org and jessicajohnston@vsw.org. You may direct questions about the internship to Tara at tanelson@vsw.org.

ROWAN UNIVERSITY
“Air 2019: Artists in Residency Program.” Deadline: February 25, 2018. The residency program in the Department of Art at Rowan University supports the artistic development of professional artist while advancing creative and artistic excellence within the Rowan community. The residency provides students with an opportunity to observe an artist at work and to engage in dialogue with the artist through talks, demonstrations, and open studio visits. Rowan University Art Gallery works with the Department of Art to expand opportunities for artists to engage with the Rowan community by offering exhibition and programming opportunities to visiting artists. Full information available here: sites.rowan.edu/artgallery.

WORKSHOPS / TRAVEL / EDUCATION

ART LEAGUE OF BAYTOWN
As a participating site for FotoFest 2018, the Art League of Baytown is hosting eight photography related workshops during FotoFest:

- A Talk with the Gallerists: March 10 by Amanda Smith of A Smith Gallery
- HDR Photography: March 11 by Dave Wilson
- Know Your Tools: Solve Any Problem in Photoshop: March 17 by Nick Quinn
- Smartphone Camera Workshop: March 23 by Steve Goff and Beckwith Thompson
- From Flowers to Fine Art: March 28 by Teri Whittaker
- Inexpensive Macro: March 31 by Laszlo Perlaky
- The Marriage of Color and Composition: April 7 by Karen Butts
- B&W Conversion in Photoshop w/plugins: April 14 by Laszlo Perlaky

For information and registration, go to www.artleagueofbaytown.org/fotofest-1018 and contact Steve at fotofest@artleagueofbaytown.org.

Art League of Baytown
110 W. Texas Ave.
Baytown, Texas 77520

PENLAND SCHOOL OF CRAFTS
April 8 – 14
Claudia Smigrod: Tell Me a Story
Students will create handmade books that tell stories through photographs.

May 27 – June 8
Christopher Benfey & Neal Rantoul: Word & Image

June 10–22
Sally Van Gorder: Narrative Photography

July 22 – August 7
Brian Taylor: Photography in Three Centuries

August 12–24
Dan Estabrook: 1859

August 26 – September 1
Jerry Spagnoli: The Daguerreotype: A Contemporary Approach

For information and registration, go to penland.org/workshops/photography.

WORKSHOPS AND TRAVEL WITH NANCY ORI
March 4, 2018 Handcoloring Your Inkjets with Nancy Ori.

Cape May: April 28 – May 1, Inspire Me! Photography and Mixed Media Workshop with Nancy Ori.

Cape May: April 28-May 1, Cell Phone Photography Workshop with Heidi Sussman.

Cape May: May 2-3, Open Studio for any student registered for a workshop and staying in the workshop cottage. New This Season: free lecture, discussion and portfolio reviews along with time for extra shooting, painting and journaling between workshop sessions I & II. Book your workshop and open studio early. Limited space available.

Cape May: May 3-6, Handmade Books and Visual Journaling with Heidi Sussman.

Cape May: May 3-6, Natural Light with Nancy Ori.

Hunterdon Art Museum: May 19, 10-4pm, Landscape Photography Workshop with Nancy Ori on location in Flemington $133 or $113 for museum members. Contact the museum for registration.

Local Workshop on Photo Encaustic: May 20 10:30 a.m. – 5 p.m. with Nancy Ori. Tuition: $169 includes all materials and tools necessary. You bring your printed images, returning students are welcome at a reduced rate.

Visit Nancy Ori’s website for more information: www.nancyoriwshops.com.
OTHER WORKSHOPS

“Greece: Land of Beauty Photography Workshop,” May 12–24, 2018. Take an exciting photographic journey to Athens and the beautiful Greek islands with Harvey Stein. The cost of the workshop is $4100. For more information contact Harvey Stein at Harvey Stein Photo Workshops LLC, 212/316-9157, hsteinfoto@aol.com.

Matthew Christopher of Abandoned America fame is offering four new locations to his workshop line-up. For more information visit www.dismantlingthedream.com/product-page/leap-of-faith-2018-workshop.

Visionary Wild Workshops. Interested on photographing in places as diverse as the Serengeti, Spitsbergen, or the Brazilian Pantanal? For more info visit Justin Black at https://visionarywild.com/.

2018 Vision Quest Photo Workshops
SW China & Shangri-La, Tibet: Spirit of the Middle Kingdom
March 14–26, 2018
Iceland: Spirit of Place
May 5–15, 2018
Figure in the Badlands, South Dakota
May 24–28, 2018
Japan: Form & Spirit
September 29 – October 9, 2018

PhotoAlliance. “2018 Our World Portfolio Review,” March 9–11, 2018. Deadline: February 15, 2018. This event brings together top photography editors, publishers, curators, gallerists, and educators representing small, mid-sized, and major venues from around the U.S. and abroad to meet with engaged photographers, review their portfolios, encourage their careers and exchange opportunities. The review is held at the San Francisco Art Institute in the heart of North Beach near Fisherman’s Wharf, cafés and the historic waterfront. For more info visit www.photoalliance.org/2018-our-world-portfolio-review.

CEPAGallery is offering a series of photography classes and workshops throughout the winter of 2018. For more information visit www.cepagallery.org/arts-education/photography-classes-workshops.

8th Annual Light and Creativity Workshop, April 7, 2018, 8:00 – 5:00. Featuring renowned Photographers: Ken Sklute, Katrin Eismann, Gordon Lewis, and Mark Maio. The Conference Center at Central Penn College, Valley Rd., and B St., Enola, PA 17025. For more info please visit www.lightandcreativity.org.

Joel Simpson’s “Wild, Ancient, Hidden, Gorgeous Ireland” at four locations in March:
• Wednesday, March 7th at the Westfield Memorial Library, 6:30 p.m. to 8 p.m., 550 E Broad St., Westfield, NJ, 908/789-4090.
• Monday, March 12th at the Woodbridge Public Library, 6:30 p.m. to 8 p.m., 1 George Fredrick Plaza, Woodbridge, NJ, 07095, 732/634-4450.
• Tuesday, March 13th at the Clark Public Library, 6:30 p.m. to 8 p.m., 303 Westfield Ave., Clark, NJ 07066, 732/388-5999.
• Wednesday, March 21st at the Somerset County Public Library, 2 p.m. to 3:30 p.m., 1 Vogt Drive, Bridgewater, NJ, 908/526-4016.

EASTMAN MUSEUM PHOTO WORKSHOPS
For information about the museum’s photography workshops, including pricing and registration, visit eastman.org/workshops. George Eastman Museum, 900 East Ave., Rochester, NY 14607, 585/327-4800, www.eastman.org.

CLASSES AND WORKSHOPS AT PROJECT BASHO

CLASSES AND WORKSHOPS AT THE PHILADELPHIA PHOTO ARTS CENTER
The Philadelphia Photo Arts Center has numerous interesting classes and workshops this spring. See them at www.philaphotoarts.org/education/classes. PPAC, 1400 N. American St., Ste. 103, Philadelphia, PA 19122, 215/232-5678.

MUSEUM BOWL 2018

The Philadelphia Museum of Art and the Museum of Fine Arts, Boston, battled it out in the 2018 Museum Bowl. Check it out — very clever work on both sides. The Twitter posting is below.

I think the winner is as clear as the Super Bowl winner! And thank you MFAB for loaning us John Singleton Copley’s Mrs. James Warren (Mercy Otis), your wager as the losing team in the Super Bowl. The PMA put up Benjamin West’s Benjamin Franklin Drawing Electricity from the Sky, which you can see in its Museum Bowl alteration on the back cover of this newsletter.

And congratulations to all the PMA staff who worked on the Museum Bowl, including Emma Perloff, Administrative Assistant in the Marketing and Communications Department. Well done!

#MuseumBowl2018
https://twitter.com/i/moments/959546775433555968

Phila Museum of Art

Need another reason to root for Philly? @philamuseum and @mfaboston battled it out in the #MuseumBowl, art-inspired throw-down inspired by the Super Bowl.
AROUND AND ABOUT IN JANUARY AND FEBRUARY

Jenna Mulhall-Brereton at the opening reception of her exhibition Sacred/Sagrado: Festivals of Mexico at the Pearl S. Buck International Exhibit Gallery, in Perkasie, PA, on January 18.

Pearl S. Buck International is a fascinating place. Among the exhibits one can see Pearl Buck’s Nobel Prize for Literature.

Marilyn Bridges lectures on her work to a packed house at the Allentown (PA) Art Museum on January 28.


Marilyn Bridges. Her exhibition, New Geography, continues at the Allentown Art Museum through April 29.

All photographs in Around and About by Stephen Perloff.
The International Center of Photography (ICP) in New York just opened two exhibitions that are particularly timely in the current political climate where anti-immigrant sentiment echoes the anti-Asian sentiment of the late 19th and early 20th centuries, culminating in the forced relocation and internment of Japanese-Americans, many of them citizens, on the West Coast after the attack on Pearl Harbor.

Then They Came for Me: Incarceration of Japanese Americans during World War II was curated by Alphawood Exhibitions and was originally presented in Chicago. ICP Assistant Curator Susan Carlson organized the ICP incarnation.

The exhibition examines a dark episode in US history when, in the name of national security, the government incarcerated 120,000 citizens and legal residents during World War II without due process or other constitutional protections. This exhibition features works documenting the eviction of Japanese Americans and permanent Japanese residents from their homes as well as their subsequent lives in incarceration camps.

The exhibition begins with a prologue section addressing Japanese immigration to the United States and life before the war. Following the bombing of Pearl Harbor, Then They Came for Me depicts the forced removal and imprisonment of all people of Japanese ancestry (citizens and non-citizens alike) living on or near the West Coast. Finally included are images of the closing of the camps and resettlement.

Top: A timeline of anti-Asian legislation, court rulings, and propaganda introduces the exhibition.

Left: Anthony Hirschel, former Director of Exhibitions at Alphawood Exhibitions discusses the show at the press preview on January 24, as ICP Assistant Curator Susan Carlson listens.

Right: A vitrine with personal objects and artifacts including birds carved from pine cones and hand-painted, as well as hand-painted envelopes. The exhibition also includes various other archival materials as well as video testimonies of those who were incarcerated.
At a time when the current American president has endorsed the use of torture — and even “rough treatment” of suspects by police — the second ICP exhibition explores another of the darkest chapters in American history. The title — The Day the Music Died — comes from the fact that Don McLean’s song *American Pie* (1971) had been played by the US military in Afghanistan and Iraq to disorient detainees and during interrogations.

*Edmund Clark: The Day The Music Died* presents the work of British photographer Edmund Clark, who has spent 10 years exploring structures of power and control used in the global War on Terror and unseen processes, locations and experiences relating to these themes. Through the use of images and documents, Clark’s work depicts unexpected and human connections between those who exercise control and those who are subject to it. Most importantly, Clark’s work reflects on how terror — and the response to it — impacts us all by altering fundamental aspects of our society and culture. Through photographs, documents, video, and installation, Clark confronts military and state censorship, questions prevailing modes of representation and spectacle, and defines the quotidian processes of detention and interrogation that continue to operate in plain sight.

**Installation View**

*Edmund Clark: Body Politic*, 2016 (updated 2018)

Originally developed in collaboration with Max Houghton, edited by Reinis Lismanis and Alessandro Melillo, installation with video (5:00) and vinyl wallpaper

*Body Politic* combines the representation of the spectacle of the War on Terror with the official denial at the center of its operation. The walls of Body Politic, the structure at the center of the exhibition, are papered with pages from the Senate Select Committee on Intelligence’s Committee Study of the CIA’s Detention and Interrogation Program (December 2014) — a document that could only be released after it was itself extensively redacted. The looped video features politicians, military leaders, militants, abductees, detainees, and suspected terrorists, all figures in the War on Terror. No one’s voice can be heard. The only words are those not redacted by the CIA.

*Edmund Clark discusses his work at the press preview on January 24.*

*Edmund Clark: Guantanamo: If the Light Goes Out*, 2010

Digital chromogenic prints

In response to the attacks of September 11, 2001, existing facilities at Naval Station Guantanamo Bay in Cuba were turned into a site for holding those detained during the War on Terror. Because these “enemy combatants” are not being held in the United States, they are denied some legal protections afforded by the US Constitution. Some detainees were captured during the initial phase of the war in Afghanistan, and some were handed over in return for financial reward. Others were abducted in Pakistan, Europe, and the Middle East. Of the 779 once held at Guantanamo, eight have been convicted through the controversial military commission process, and four have subsequently had those convictions overturned. In 2009, President Barack Obama signed an executive order stating that the facility should be closed within one year, but nine years later, it still holds forty-one detainees, twenty-six of whom will be detained indefinitely without charge or trial.

In this series, Clark avoids conventional depictions of the detainees and the camps to illustrate three interconnected experiences of home: the Guantanamo Bay naval base in Cuba, home to the American military community; the detention spaces where detainees are held; and the homes abroad where former detainees find themselves trying to rebuild lives. Together, they produce an unsettling narrative that invokes the process of disorientation central to interrogation and incarceration at Guantanamo and questions existing representations of its inhabitants.

Clark’s photographs of Guantanamo were subject to censorship by the US military.
PHOTO REVIEW LISTING DEADLINES

While *The Photo Review Newsletter* has the most complete listing of photography exhibitions of any periodical throughout the Mid-Atlantic region, there are still some shows that do not get listed because notice of them does not reach us in time. For photographers and presenters of photography shows, following is a schedule of listing due dates.

<table>
<thead>
<tr>
<th>Due Date</th>
<th>For Exhibitions &amp; Events Occuring Between</th>
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<tr>
<td>3/24/18</td>
<td>4/2/18 and 5/13/18</td>
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<tr>
<td>5/5/18</td>
<td>5/14/18 and 7/1/18</td>
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<tr>
<td>6/23/18</td>
<td>7/2/18 and 8/26/18</td>
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The Photo Review Newsletter

Advertising Rates

The Photo Review

Publishing since 1976, The Photo Review is a highly acclaimed critical journal of photography of international scope. The Photo Review Newsletter lists exhibitions throughout the Mid-Atlantic region — New York, Pennsylvania, New Jersey, Delaware, Maryland, Washington, DC, and northern Virginia — and from California, as well as calls for work and news from around the world.

Circulation

2,000.

Frequency

The Photo Review Newsletter is published eight times a year and delivered digitally in full-color.

Readership

Our readers include leading photographers, gallery owners, museum curators, historians, and collectors, as well as serious amateur photographers and photography students. They attend gallery and museum exhibitions, and workshops, conferences and lectures. They also collect photographs. They are frequent buyers of photographic equipment and supplies, books, and periodicals.

Distribution

About 60% of our subscribers are concentrated in the Mid-Atlantic region with the rest distributed throughout the country. A small number live in Canada and overseas.

Rates

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<td>Image to accompany listing</td>
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<td>(300 dpi x 3.375” or 1024 pixels wide)</td>
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<td>Quarter Page</td>
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<td>Half Page</td>
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<tr>
<td>Full Page</td>
<td>$325</td>
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</tbody>
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Deadlines

3–6 weeks before event (call or email for precise deadlines)

Media

We can accept files in InDesign, or as PDFs, JPEGs, or TIFFs by email or on CD.

Contact

The Photo Review
340 East Richardson Avenue
Suite 200
Langhorne, PA 19047-2852
USA
Telephone: 215/891-0214
Fax: 215/891-9358
Email: info@photoreview.org
IN UPCOMING ISSUES OF THE PHOTO REVIEW JOURNAL

• Mary McNichols Interviews John Ganis
• A. D. Coleman on Robert Heinecken
• Robert Raczkowski on Teenie Harris
• David Schonauer Interviews Vicky Goldberg on Presidential Photography
• A. M. Weaver on Don Camp
• Dan Marcolina on iPhone Photography
• Jayme Guokas Interviews Emmet Gowin
• Jack Lubiner on Charles Henry Breed
• The Photo Review Competition Winners
• Book reviews and more

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One of the Philadelphia Museum of Art’s entries in the 2018 Museum Bowl.

SUBSCRIPTIONS

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