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URSINUS

FACING DIVERSITY : LEVELING THE PLAYING FIELD IN THE PHOTOGRAPHIC ARTS

47TH SPE NATIONAL CONFERENCE, PHILADELPHIA, PA
MARCH 4-7, 2010 PHILADELPHIA MARRIOTT DOWNTOWN

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Hulleah J. Tsinhnahjinnie
Dad and the Wall (2009)
platinum lambda print

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Nina Barcellona

Program Guide Co-Editors:
Sheryl Banks and Nina Barcellona



From The National Chairperson

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Peer Review Panel

Lynn Estomin
Lola Flash
Erika Gentry
Deborah Jack
Sonya A. Lawyer
Annu Palakunnathu Matthew
Shuichi Murakami
Rebecca Nolan
Marta Sánchez Philippe
Nancy Stuart

SPE Members and Friends,

On behalf of the board of directors and the staff of the Society for Photographic Education, it is a pleasure to welcome you to the 2010 national conference, "Facing Diversity: Leveling the Playing Field in the Photographic Arts."

I would like to first recognize and thank our conference chairs Hannah Frieser and Miriam Romais for their leadership and dedication in planning the conference. With the assistance of the local, peer review, and 2010 conference committees, Hannah and Miriam have contributed to the continuing relevance of SPE as the leading organization in the field. This year features an impressive lineup of speakers and programming, including opportunities for everyone to network, make new acquaintances, and discuss the art of photography.

SPE is fortunate to have a wonderful professional staff, including Executive Director Ginny Morrison, Sheryl Banks, Nina Barcellona, Meghan Borato, and Carla Pasquale, that tirelessly worked to make the annual conference a reality. I also want to thank the many volunteers who help to make your conference experience smooth and enjoyable. And, of course, we want to acknowledge our host institutions (The University of the Arts and Ursinus College), exhibitors, industry partners, and sponsors: Gold Level sponsors Adobe Systems, Inc., Freestyle Photographic Supplies, MAC Group, Sprint Systems of Photography, and The Tiffen Company; Silver Level sponsors The American Society of Media Photographers (ASMP), Bostick & Sullivan, Inc., Fujifilm USA, Maine Media Workshops, Midwest Photo Exchange, and Savannah College of Art and Design. Without their participation this conference would not be possible.

SPE will celebrate its 50th anniversary in 2013. During the past few years the Society has grown both in membership and professional structure, while staying true to our original mission. As everyone is aware, this is a time of considerable change and challenges in both photography and education. We should see this as an opportunity to participate in shaping the future of our medium over then next fifty years. That will require rethinking the way that photography is taught and practiced in both the fine art and professional worlds. Many of the new members and first attendees at this conference will be the next thought leaders in academia, industry, writing, publishing, and exhibition/collecting. The SPE National Conference is the place for all of us to participate in the discourse on the future of our field. I hope you will all participate in the Industry and Education Forum, the annual meeting of the membership, and the myriad of presentations, panels, and informal discussions. Our upcoming 50th anniversary will not only be a celebration of the founders and events of the past, but also a time to define the direction of SPE as the most significant organization of its kind.

This year's conference theme, "Facing Diversity," presents another challenge to the membership. It will be essential to grow and diversify our membership if we are to remain relevant in these times. Please reach out to your friends and colleagues, particularly those underrepresented in SPE, and ask them to join us. As members of SPE we have the opportunity to celebrate and embrace cultural differences and gain inspiration from both new and historic work produced in the United States and abroad.

Please consider participating in regional conferences; submitting a national presentation proposal; submitting content for the newsletter, website, or *exposure* journal; contributing to the annual fund; offering feedback at the annual members' meeting; or sharing your enthusiasm and ideas with other members, board, and staff of SPE. Next year's national conference, which will be held in the vibrant city of Atlanta, is already well into the planning stages. If you would like to contribute in any way, please contact conference chair Michael Marshall or any board member.

Have a wonderful time with colleagues and friends, make new acquaintances, and enjoy the conference!

With warm regards,
Tom Fischer
Chair of the Board





Facing Diversity: Leveling the Playing Field in the Photographic Arts – From the Conference Co-Chairs

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South Central
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Midwest
 Jennifer Loshaw (2009), Jeremias Paul (2010)
Southwest
 Erika Gentry and Kathleen Laraia McLaughlin
West
 Walter Bodle
Northwest

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National Conference Planner and Website Editor
 Carla Williams
exposure Editor
 Meghan Fischer
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“... humanistic traditions recognize that our commonality lies not just in our similarities, but in our multiplicity, and that this multiplicity cannot be contained within any one country, culture or ideology. We can value each other although we are not the same. We can experience one another through one or another aspect of our own multifaceted selves.”

—Kerry Tremain, “Seeing and Believing,” *Witness in Our Time: Working Lives of Documentary Photographers* (Smithsonian Institution Press: 2000)

Like all big things in life, the idea for the 2010 conference on diversity started in a series of events over time rather than a precise moment. The idea began to emerge during the reenergized meetings of SPE’s Multicultural Caucus; it became a possibility through the lively discussions with artists and the exquisite work currently being produced by them on the subject; and it finally took shape when we put our heads together, informed by our respective work with Light Work and En Foco, Inc.—each bringing particular insights to the subject.

There are many reasons to want to see a conference like this take place: to showcase artists whose work has not always been equally represented in galleries, classrooms, or publications; to explore why issues of diversity are still relevant today; and to discuss the rich history of photographers of diverse background.

The conference title, “Facing Diversity: Leveling the Playing Field in the Photographic Arts,” was chosen to take another look at diversity and to put into artistic context recent events that have set new milestones in a struggle for equality. So much has happened in the political realm alone, from the election of the first black president in the U.S. to the first openly gay president of Iceland. And yet while great strides have been made in some areas, there is still a silence surrounding the topic in the photographic arts as if we as a country are beyond needing to talk about it, as if we have indeed “overcome.” PDN’s article, “Confronting the Photo Industry’s Lack of Diversity” (June 2009), is a mainstream reminder that this is not the case.

The topic of diversity was purposely defined as broadly as it has been examined by photographers, as a first step in breaking away from its usual implications or stereotypes. Meaningful work is still being created on ethnicity, race, age, religion, sexual preference, politics, class, and more.

But above all, this conference is about artists and the right to representation. It highlights artists who may not have received the attention they deserved and artists who are digging deep in the questions of diversity. A new generation of artists is now emerging on the national art scene, informed by discussions of melting pot and multiculturalism. At the same time, we also have artists from a previous generation, who have barely received their dues and who are still going strongly in their artistic endeavors.

When the conference theme was announced and the conference title started circulating, many people contacted us with immediate feedback. Some artists, most notably Don Gregorio Antón, asked how a society could “level the playing field” when many of us were raised on substantially different fields. Antón commented that the diversity field only reflects the activity played upon it—that the games are complex, ever changing and may never be fair to most. He stated, “Rather, I choose to believe in the players. Those who enter honestly, who bring their own uniqueness...whose diversity adds to what exists and changes it slightly.”

This four-day conference program is packed with excellent lectures, panel discussions, demonstrations, and imagemaker presentations that will turn the topic of diversity inside and out. It will look at the playing field, but even more so it will look at the many artists who have made a difference. Please join us in their celebration.

Our deepest gratitude to all that have made this conference possible, especially our fabulous committees: the conference committee, peer review committee, and local committee, and the national conference staff.

Hannah Frieser, Light Work
 Miriam Romais, En Foco, Inc.
 2010 Conference Co-Chairs



Sponsors

SPE wishes to thank the following sponsors for their generous support of the 2010 SPE National Conference:

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The American Society of Media Photographers
Bostick & Sullivan, Inc.
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Midwest Photo Exchange
Savannah College of Art and Design



HOST INSTITUTION CONSORTIUM:

The University of the Arts
Ursinus College



**THE UNIVERSITY
OF THE ARTS**



URSINUS

SPE's 2010 conference is supported in part by the Pennsylvania Council on the Arts

**PENNSYLVANIA
COUNCIL
ON THE**



Host Institution Consortium

SPE has the good fortune of forming relationships with institutions local to the conference city that are designated as the "host institutions" for our annual conference. This year, we have the support of two institutions in and near Philadelphia for which SPE is enormously grateful. Our host institutions, The University of the Arts (www.uarts.edu) and Ursinus College (www.ursinus.edu), have come together to support SPE's 47th annual conference with their combined talents and enthusiasm. Both UArts and Ursinus stepped forward to host the conference so graciously, and have participated in many meaningful ways. I know you are likely to meet their students and faculty members throughout the conference and hopefully you will also get a chance to see their facilities. UArts is sponsoring the closing plenary session speaker, Dawoud Bey, and proudly claims SPE's 2010 Honored Educator, Deborah Willis, as a UArts alumna. UArts will be hosting a lively pinup exhibition in its Terra Building on Thursday afternoon, so stop by and participate on Friday, March 5, before returning for the Keynote presentation by Kip Fulbeck. And artist-in-residence and assistant professor at Ursinus Donald E. Camp will be presenting as an imagemaker and as a panelist. SPE thanks our Host Institutions, for their generous support of this event in so many ways, including sharing the talents of many fine members of their faculties. "Facing Diversity: Leveling the Playing Field in the Photographic Arts" would not have been possible without the contributions of these schools, and it has been enriching to work with such a lively group! Look for their representatives in the Exhibits Fair, enjoy the activities they are sponsoring, learn about their programs, and join me in expressing appreciation for their participation in the 2010 SPE national conference.

SPE's 2010 conference is also supported in part by a grant from the Pennsylvania Council on the Arts (PCA), a state agency funded by the commonwealth of Pennsylvania and the National Endowment for the Arts, a federal agency. In addition to supporting conference programming, the PCA grant will partially subsidize conference registration fees for eligible Pennsylvania residents and will be provided in the form of a rebate to be delivered after the event. Many thanks to the Pennsylvania Council on the Arts.

Best wishes for an exciting conference that stimulates your thinking about making, sharing, and teaching art, and takes you back to your work with renewed vigor.

Virginia Morrison
SPE Executive Director

In-Kind Donations & Support

The American Society of Media Photographers – mailing list and host of SPE board/sponsor reception at ASMP headquarters

Drexel University – Transportation for bus trip to the Philadelphia Photo Arts Center and Gallery 339

Edgeland Films – Women's Caucus Film Festival Films

Fujifilm USA – Conference Attendee Lanyards

MAC Group, Fujifilm USA, and Midwest Photo Exchange – SPE Saturday Night Dance Party Sponsors

New Day Films – Women's Caucus Film Festival Films

Philadelphia Photo Arts Center – Friday Reception for SPE conference attendees and banner prints of conference images

The Print Center – Hosting round table "Reexamining the Position of the Curator in Contemporary Photography"

Savannah College of Art & Design – Conference Attendee Bags

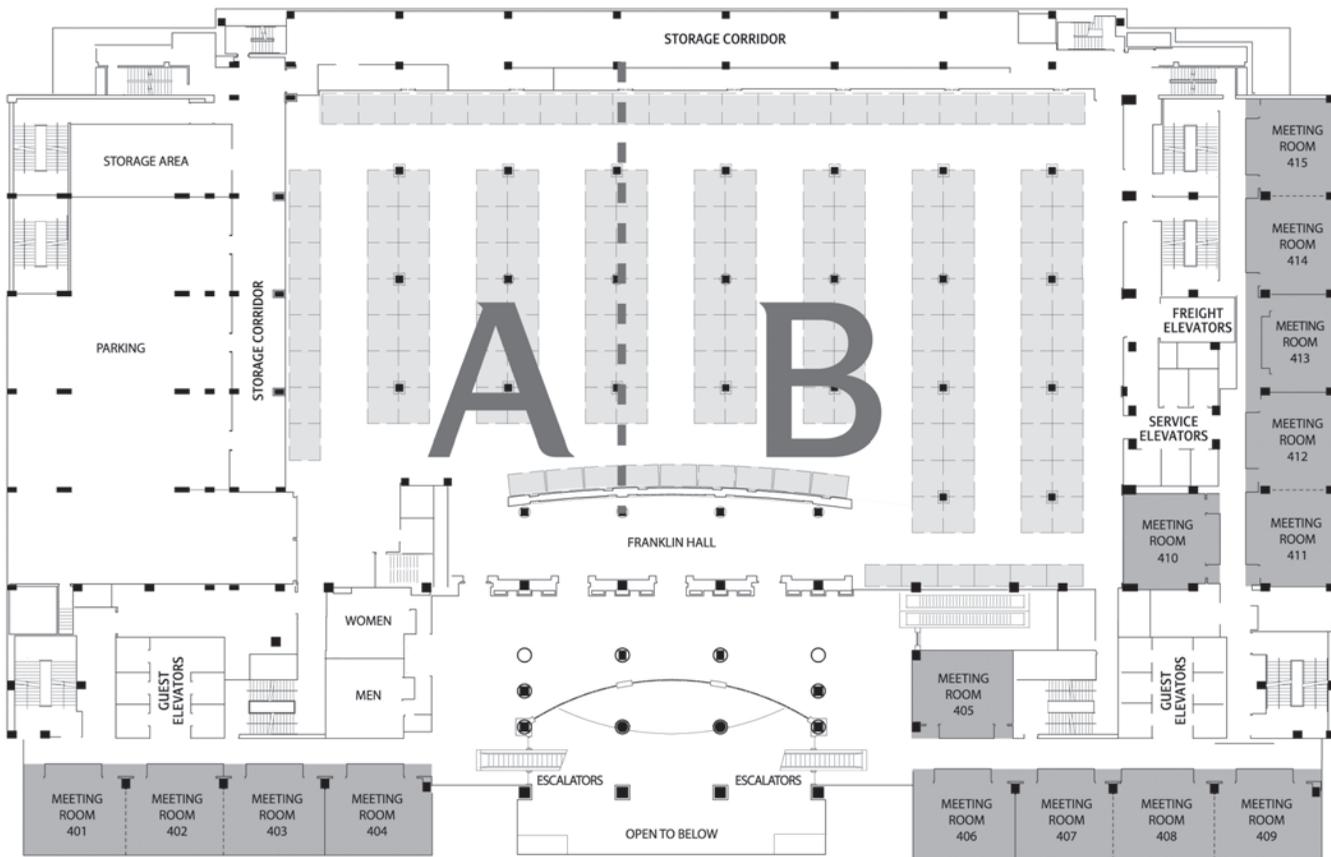
Third World Newsreel – Women's Caucus Film Festival Films

Tyler School of Art – Transportation and reception for SPE conference attendees

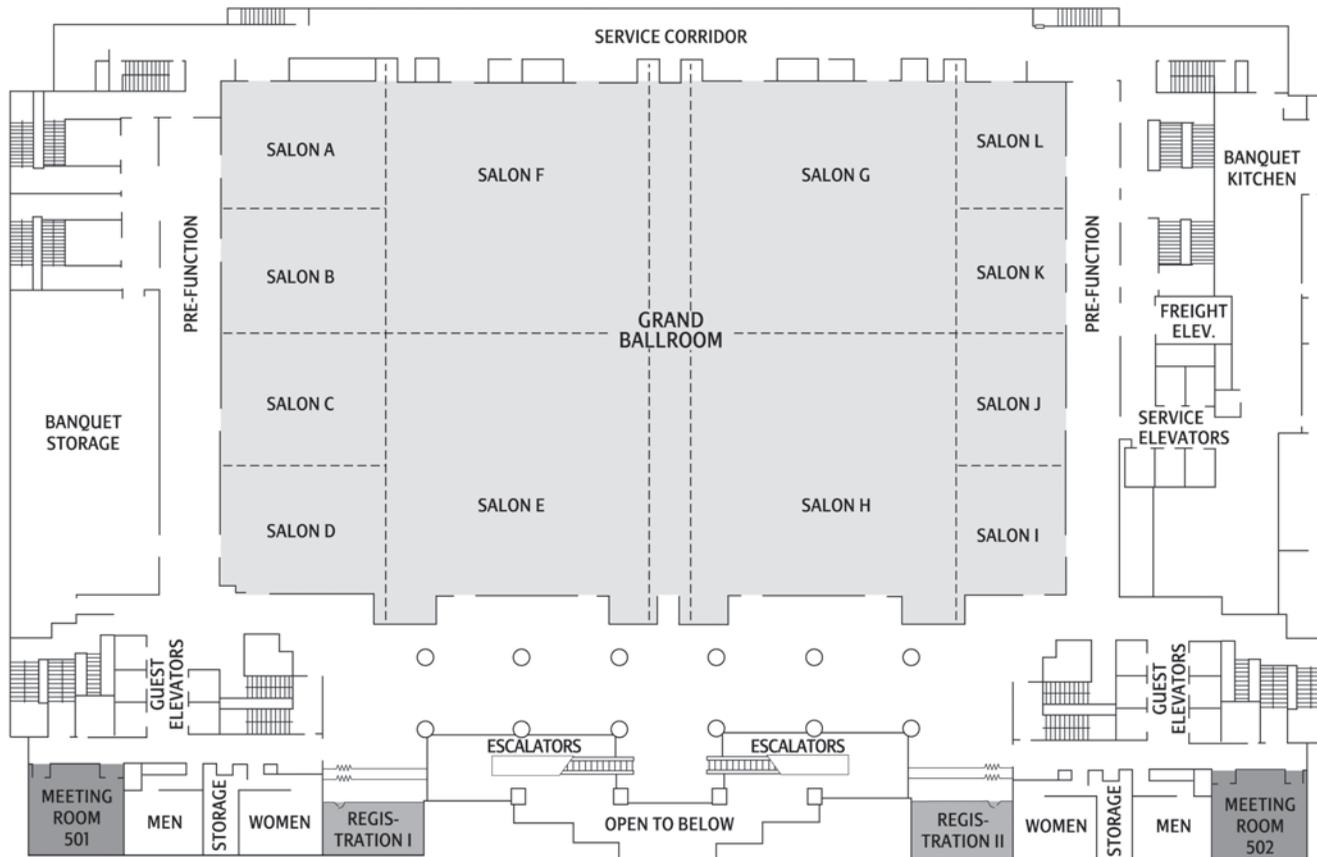
William Williams, Audrey A. and John L. Dusseau Professor in the Humanities and Curator of Photography, Haverford College – Raffle Prints Matting

Women's Film Festival Films – Women's Caucus Film Festival Films

The Philadelphia Marriott Downtown Hotel Floor Plan

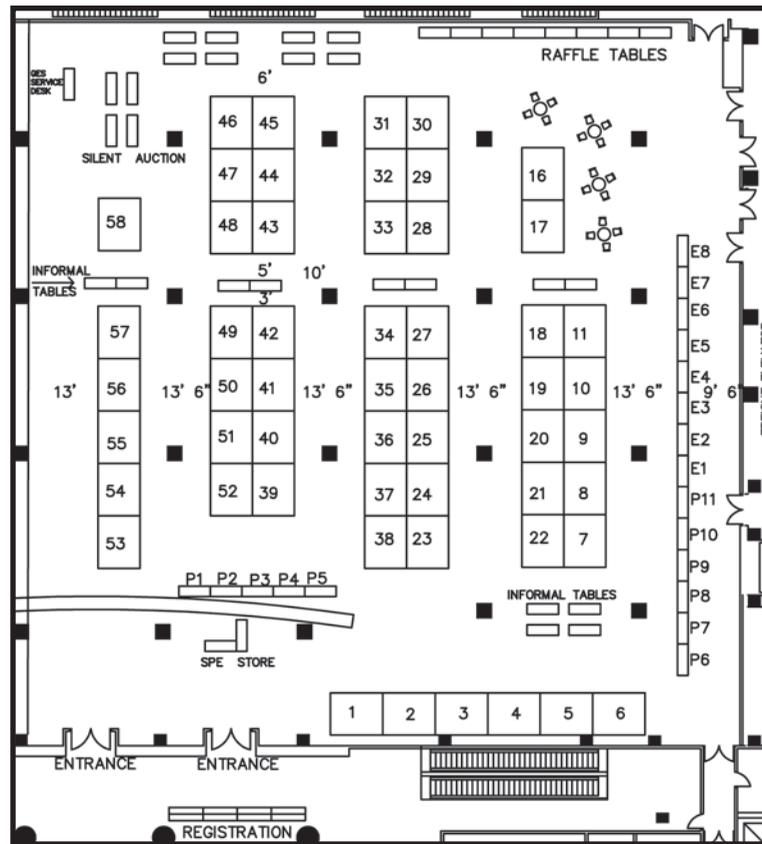


4th Floor



5th Floor

Exhibits Fair



Booth and Table Numbers

All exhibiting conference sponsors are listed in bold

Adobe Systems, Inc. (39)

AdoramaPix (48)

The American Society of Media Photographers (ASMP) (20)

Aperture Foundation (25)

Archival Methods (11)

AVA Academia (P11)

Blind Spot & Photo Based Art, Inc. (44)

Booksmart Studio (32)

Bostick & Sullivan, Inc. (7)

Bron Imaging Group (30)

Calumet Photographic (9)

Canon USA (26, 27)

Charles Beseler Company (55)

Charles Lane Press (P10)

Clarellen (P8)

The Creative Circus (40)

Decode Books (P6)

Digital Silver Imaging (19)

Digitaltruth Photo (P3)

Eastman Kodak Company (51)

En Foco, Inc. (P5)

Florida State University (E4)

Focal Press, an imprint of Elsevier (16)

Freestyle Photographic Supplies (21, 22)

Fujifilm USA (36)

HARMAN technology/ILFORD PHOTO (35)

Hasselblad (P9)

Haverford College (E7, E8)

InkjetMall and Cone Editions (29)

Innova Art (50)

Lark Photography Books (41)

Lodima Press (58)

MAC Group (23, 24, 37, 38)

Midwest Photo Exchange (46)

Museo Fine Art (5)

Nik Software, Inc. (18)

Nikon, Inc. (6)

Oddi Printing (P4)

Olympus Imaging America (43)

onOne Software (P7)

ORIENTAL Photo USA (17)

Parsons The News School of Design (E6)

Pearson/Prentice Hall (10)

Penland School of Crafts (E3)

Philadelphia Photo Arts Center (P2)

Photo District News (PDN) (45)

Photo Warehouse (54)

PICTORICO Specialty Inkjet Media (P1)

Premier Imaging Products (53)

Print File, Inc. (42)

Savannah College of Art and Design (8)

Shades of Paper, Inc. (49)

Speedotron Corp. (56)

Spéos Paris Photographic Institute (E1, E2)

Sprint Systems of Photography (3,4)

Tamron USA, Inc. (28)

The Tiffen Company (1, 2)

21st Editions (34)

The University of the Arts (52)

Visual Studies Workshop (P8)

Wacom Technology Corporation (47)

W.B. Hunt Co., Inc. (33)

www.Digital2You.cc (Photo-Imaging Consultants) (31)

www.PrecisionDigitalNegatives.com (P1)

Young Photographers Alliance (E5)

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The University of Chicago Press

University of Minnesota Press

Special Events & Exhibitions

Friday, March 5, 2010

First Friday Gallery/Independent Gallery Tour

On the first Friday evening of every month the streets of the “Hipstoric” Old City neighborhood fill with art lovers of all kinds who wander among the neighborhood’s 40-plus galleries, most of them open from 5:00 – 9:00 pm. There’s diversity in the crowd, the galleries, the architecture, and local restaurants—you’ll enjoy a multi-flavored experience on Philadelphia’s oldest streets. Most galleries can be found between Front and Third, and Market and Vine Streets. **Old City is walkable or a short subway or bus ride from the Marriott.** Just north of Old City is the dynamic Crane Arts Building at 1400 N. American St. The Crane is filled with artist studios, art businesses, and galleries including the Philadelphia Photo Arts Center (PPAC). A handout will be provided that will include transportation information, a map, and list of galleries and restaurants in the different neighborhoods.

Bus Trip to the Philadelphia Photo Arts Center and Gallery 339

The Philadelphia Photo Arts Center (PPAC) and Drexel University will provide free bus transportation for SPE conference attendees on Friday, March 5, 2010, to PPAC and Gallery 339. Seating is limited and available on a first come, first served basis. PPAC will host a reception for SPE conference attendees for the opening of PPAC’s third exhibition, *matrix* (see www.spenational.org for more details about the show). Artist will include Matthew Brandt, Richard Benson, Donald E. Camp, GD Loft, Bryan Graf, KesselsKramer, Khanh Le, Susan Lipper, David Benjamin Sherry, and Ann Woo. In addition, PPAC will have a book-signing extravaganza with visiting artist and SPE Saturday night featured conference speaker Dawoud Bey, SPE conference panelist David Graham, Lisa Kereszi, Justin Kimball, Susan Lipper, Richard Renaldi, John Willis, and Deborah Willis. Come join us for this special night! There will also be other exhibitions in the same building hosted by Indigo Arts, Nexus, InLiquid, UD@Crane Gallery, the Grey Area, and the Icebox. Gallery 339 will host a special reception for SPE attendees. Showing at Gallery 339 will be Henry Horenstein’s *Show* and Stuart Rome’s *Drawn from Nature*.

6:30 – Pick up at Marriott at the 12th St. entrance, between Market St. and Filbert St.

6:45 – Arrive PPAC

7:30 – Depart PPAC to Old City, Arch St., between 2nd St. and 3rd St., in front of the Betsy Ross House

7:45 – Depart Old City to PPAC

8:00 – Arrive PPAC

8:45 – Depart PPAC to Gallery 339

9:00 – Arrive Gallery 339

9:00 – If necessary, bus will return to PPAC to pick up any remaining attendees to drive them to the Marriott.

10:00 – Depart Gallery 339 to Marriott

Bus Trip to Tyler School of Art at Temple University

Tyler School of Art will provide free bus transportation for SPE conference attendees, to the Tyler campus. Seating is limited and available on a first come, first served basis. Tyler will host a reception in conjunction with Tyler’s exhibition, *Photography faculty, MFA students and Alumni show* in the galleries at 2001 N. 13 St. in north Philadelphia. Tours of Tyler’s new facility will also be available. In addition, Tyler will be participating in *Philagrafika 2010: The Graphic Unconscious*, the core exhibition of Philadelphia’s international festival celebrating print in contemporary art. For more details on *Philagrafika 2010*, please refer to the gallery listing in this guide.

Sunday, March 7, 2010

Round Table: Keeping Art Alive in Our Communities

Moderator: Marisol Díaz, En Foco, Inc.

10:00 am – 12:00 pm, Salon C

This round table will focus on programs that supplement a lack of art/photo education in elementary, junior high, and high schools, and communities as a whole. The dialogue will feature examples of, and testimonies about, the necessity of art education from politicians, educators, students, parents, and others. We will also discuss ways to increase the involvement of communities served by art education through awareness and higher attendance, and getting additional funding from government and private sectors. This session is ideal for educators, those wanting to start or improve community art programs, and teaching artists. Students are encouraged to attend. All are welcome to discuss the issues.

Marisol Díaz is a Puerto Rican photographer and educator, born and raised in the Bronx, NY. She is also the program director for En Foco, Inc., a nonprofit that supports culturally diverse photographers. Díaz received a BA in photography from City College/CUNY, and an AA in Advertising Arts from Bronx Community College. An exhibited and awarded photographer, her teaching accomplishments include a variety of high schools, middle schools, and arts organizations throughout the Bronx. As a panelist, she has served with The Scholastic Art & Writing Awards, the Bronx Council on the Arts, Bronx Net, Coca Cola’s Art in Harmony program, and as a reviewer for FotoWeek DC.

Reexamining the Position of the Curator in Contemporary Photography

Moderator: Kalia Brooks, a New York-based curator and writer

10:00 am – 12:00 pm @ The Print Center

1614 Latimer St., Philadelphia, PA 19103, ph 215/735-6090

This curator-only round table will bring together emerging curators from various backgrounds and professional affiliations to discuss the shifting role of the curator in the field of contemporary photography. It will address the question of the relationship between the curator, artist, and audience by focusing on the methods by which curators are working to gain visibility for artistic practice and the curatorial responsibility in contextualizing that practice for the viewer. With the option to view art in many venues—including the increasing popularity of computer generated environments on the Internet—how does the curatorial approach to exhibition-making vary according to the forum? In addition—how does the meaning of these spaces alter the role of the curator?

Immediately following the round table, please join John Caperton, curator, The Print Center, for a tour of *Philagrafika 2010: The Graphic Unconscious*, currently on view at The Print Center. Caperton will also address the curatorial issues involved in putting together *Philagrafika 2010*, Philadelphia’s international festival celebrating print in contemporary art.

Kalia Brooks is a New York-based curator and writer. She is currently an adjunct professor in the Photography and Imaging Department at Tisch School of the Arts, New York University. She is also a Ph.D. candidate in aesthetics and art theory with the Institute for Doctoral Studies in the Visual Arts (idsva). Brooks received her MA in curatorial practice from the California College of the Arts in 2006, and was a Helena Rubinstein Fellow in Critical Studies at the Whitney Independent Study Program 2007/2008.



Philadelphia Map

**PHILADELPHIA
CENTER CITY MAP**
PHILADELPHIA
 CONVENTION & VISITORS BUREAU
 www.PhiladelphiaUSA.travel



HISTORIC AREA INDEX

HOTEL	HISTORIC
1. Omni Hotel at Independence Park	1. Independence Hall
2. Holiday Inn Historic District Philadelphia	2. Congress Hall
3. Thomas Bond House	3. Old City Hall
4. Best Western Independence Park Inn	4. Philosophical Hall
5. Comfort Inn Historic Area	5. Library Hall
6. Penn's View Hotel	6. Second Bank of the United States
7. Hyatt Regency Philadelphia at Penn's Landing	7. Franklin Court
MUSEUM	8. Carpenters' Hall
A. New Hall Military Museum	9. Todd House
B. Free Quaker Meeting House Museum	10. First Bank of the United States
C. National Liberty Museum	11. Bishop White House
D. National Museum of American Jewish History	12. Christ Church Burial Ground & Franklin's Grave

- ① Philadelphia Marriott Downtown
- ② The University of the Arts
- ③ Philadelphia Photo Arts Center (PPAC)

- ④ Gallery 339
- ⑤ The Print Center
- ⑥ The American Society of Media Photographers (ASMP)

Donors

We would like to express our appreciation to those individuals who made donations to the SPE 2009 Annual Fund and Awards and Recognitions Fund (as of 01/29/10):

Ian Aleksander Adams, Jane Alden Stevens, Christina Anderson, Bennie Flores Ansell, Herbert Ascherman, Brian Atkinson, Darryl Baird, Sheryl Banks, Marion Bass, Elizabeth Beatty Stewart, Virginia Bradish, Joann Brennan, Christine Breslin, Peter Bunnell, Kathleen Campbell, Mark Chester, Phyllis Crowley, Darryl Curran, Jeff Curto, Lisette Deboisblanc, Carlos Diaz, Rick Dingus, Dornith Doherty, Denise Eagleson, Mark Ensslin, Lynn Estomin, Peggy Feerick, Catherine Fey, Tom Fischer, Collette Fournier, Diane Fox, David Freund, Hannah Frieser, Cara Fuller, Christine Garceau, Mark Geil, Wilfred Jay Gould, Richard Gray, Jordan Green, Meg Griffiths, Alexis Hamilton Ignac, Jackson Harris, Hedwig M. Heerschop, David Horton, Laura Hruska, Brett Jurgens, Mark C Klett, Allyson Klutenkamper, Gary Kolb, Bill Kouwenhoven, Sarah J. Kurmin, Leedal, Lisa Levine, Silvia Lizama, E David Luria, Nathan Lyons, Mark Malloy, Elizabeth Marcotte, Michael Marshall, Stacey McCarroll Cutshaw, Arno Minkkinen, Virginia Morrison, Patrick Nagatani, Ginger Owen-Murakami, Jeannie E. Pearce, Ashley Peel Pinkham, John Pfahl, Robert Poe, Betty Press, Antonio Ramon, Grant William Ray, Jason P Reblando, Lisa M Robinson, Libby Rowe, Jes Schrom, Mark Schwartz, Rod Slemmons, Clarissa Sligh, Mary Statzer, Jim Stone, Nancy Stuart, Mariko Takeuchi, Yam Tolan, Terri Warpinski, Charisse White, Ken K White, Nicole White, Thomas Whitworth, Dana Wickwire

We would like to thank all Silent Auction & Raffle donors for their generous support. Please see the list of print donations on this page. We would also like to thank Gerry Karmeles, Eric Joseph, and Patrick DelliBovi of Freestyle Photographic Supplies for continuing to fund the prestigious Freestyle Crystal Apple Award for Outstanding Achievement in Black and White Photography.

We would like to also thank the Garry B Fritz Memorial Fund of the Oregon Fund of the Oregon Community Foundation for generously funding the Garry B Fritz Imagemaker Award.

Silent Auction

Members, sponsors, and friends of SPE donate products to the annual Silent Auction to raise money for the Society. In 2009, the auction in Dallas, TX, brought in over \$5,000. This year we expect to exceed that amount, thanks to all the fantastic products from our donors. The items donated include books, photographic supplies, marketing consultations, premium inkjet photo paper, online photography services, and much more.

Silent Auction items will be on view and open for bids in the Exhibits Fair (Franklin B) from 8:00 am – 4:00 pm on Friday, March 5, and from 9:30 am – 3:00 pm on Saturday, March 6.

To bid on items, tour the Silent Auction tables located in the back of the Exhibits Fair, review the bid form attached to the item you are interested in and mark your name and amount of your bid on the form. Once you bid on an item, please note the section and table where the item is on display. There will be volunteers in the Silent Auction area Friday and Saturday to help with questions.

The Silent Auction will close on Saturday afternoon in three phases, beginning at 3:00 pm. Section closings will be announced over the microphone. To determine if you have won upon closure of a section, go to the section and table where you placed a bid and see if your name has been circled on the bid form. If you are the winner for an item, you will need to proceed to the cashier area 15 minutes after the section closes to pay for and pick up your item. You must be present to claim and pay for your items. The cashier's station will close at 5:00 pm on Saturday, March 6. Any unclaimed items will be forfeited.

Raffle

This year we will continue the highly successful photography print Raffle with choice offerings from some of your favorite photographers along with some desirable equipment and certificates. At the time of this publication we have print donations from:

Sama Alshaibi	Bill Gaskins	Osamu James Nakagawa
Dawoud Bey	Myra Greene	Stuart Rome
Bill Burke	Jessica Ingram	Wendel White
Ian van Coller	Zig Jackson	Carla Williams
Jeff Curto	Chris Jordan	Deborah Willis
Susan E. Evans	Priya Kambli	Mark Woods
Harris Fogel	Martha Madigan	

Last year the Raffle raised over \$10,000. The Raffle format makes the prizes more accessible to everyone. And at only \$10, it's an affordable opportunity to win a piece of photographic history while supporting SPE.

TICKET PRICES:

\$10 for one ticket

\$25 for three tickets

\$100 for thirteen tickets

The drawing for the Raffle will be held on Saturday, March 6, directly after the Silent Auction closing in the Exhibits Fair (Franklin B). Participants **MUST** be present to win Raffle items. Raffle winners will be asked to show the other half of their winning ticket to receive their item(s).

Good luck to all!

We want to thank the donors for their generous support of SPE, and we also want to thank all those who participate in making this fundraiser a success!

Awards & Recognitions

2010 SPE National Board Awards & Recognitions Committee

William Tolan (Chair), Austin Community College
Sama Alshaibi, University of Arizona
Christina Z. Anderson, Montana State University
Betsy Schneider, Arizona State University
Jim Stone, University of New Mexico

2010 SPE Writing Award Review Committee

William Tolan, Austin Community College
Arno Rafael Minkinen, University of Massachusetts Lowell
Barbara Tannenbaum, Akron Art Museum
Carla Williams, *exposure* Editor
Kate Palmer Albers, University of Arizona

Garry B Fritz Imagemaker Award

SPE is pleased to recognize Jessica Ingram as the sixth recipient of the Garry B Fritz Imagemaker Award.

The Garry B Fritz Imagemaker Award was established in 2004 in honor and memory of Garry B Fritz, an SPE member with a long-time interest in photography. SPE's imagemaker award offers a \$1,000 honorarium to an artist presenting for the first time as an imagemaker at the SPE national conference. The national conference committee selects a recipient who shows exceptional promise and outstanding achievement. We would like to thank the Garry B Fritz Memorial Fund of the Oregon Fund of the Oregon Community Foundation for graciously funding this award.

Information about Jessica Ingram and her presentation, scheduled for Friday, March 5, at 2:00 pm in Salon F, can be found on page 30.



Jessica Ingram

SPE Award for Excellence in Historical, Critical and Theoretical Writing

The SPE Award for Excellence in Historical, Critical and Theoretical Writing was established in 2007 to honor SPE's former executive director Jennifer Yamashiro. The Writing Award Review Committee selected Janet Zandy, and her essay "Seeing Beyond Dirt: The Language of Working-Class Photography," as the 2010 recipient of this award.

This award seeks to recognize excellence in writing in the field of photography among the Society's members. Authors must be current members of SPE, and nominations for finalists will be selected only from presentation abstracts submitted for the Society's annual conference under the category of "Lecture." The award carries a cash prize of \$1,000 and the winning paper will be considered for publication in a future issue of the Society's journal *exposure*.

Information about Janet Zandy and her presentation, scheduled for Friday, March 5, at 10:00 am in Salon A, can be found on page 26.



Janet Zandy

Student Scholarship Awards

SPE would like to thank the artists, professional organizations, individuals and merchants who have generously donated to the SPE Awards & Recognitions Fund. Twelve student scholarships will be awarded at the 2010 SPE National Conference in Philadelphia. **The Freestyle Crystal Apple Award for Outstanding Achievement in Black and White Photography**, sponsored by Freestyle Photographic Supplies, is a \$5,000 cash award, a 2010 national conference fee waiver and a one-year membership to SPE. The sponsoring faculty member will be presented with an engraved crystal apple. **The Jeannie Pearce Award** is granted to a student working in digital media. All **SPE Student Awards**, including the Jeannie Pearce Student Award, include a \$500 travel stipend to attend the 2010 SPE national conference, a 2010 national conference fee waiver and one-year membership to SPE.

The Freestyle Crystal Apple Award for Outstanding Achievement in Black and White Photography sponsored by Freestyle Photographic Supplies

Antonio De Jesus Lopez, Humboldt State University, Undergraduate



Crystal Apple Faculty

Don Gregorio Antón, Humboldt State University, Professor

Jeannie Pearce Award

June Yong Lee, Indiana University, Graduate

SPE Student Awards

Roger Boulay, University of New Mexico, Graduate
Sarah Cusimano Miles, The University of Alabama, Graduate
Veronica Ibanez, Parsons The New School for Design, Graduate
Ruth Kaplan, Ryerson University, Graduate
Mark Kasumovic, Ryerson University, Graduate
Michael Mergen, Rhode Island School of Design, Graduate
Freja Mitchell, University of New Mexico, Graduate
Robin Odland, Bucks County Community College
Antonio Ramon, Savannah College of Art and Design, Graduate
Travis Shaffer, The University of Kentucky, Graduate

Conference Schedule – For details on specific presentations, see pages 18-36.

WEDNESDAY, MARCH 3, 2010

4:00 – 6:00 pm	Salon D	Student Volunteer Training
9:00 – 11:00 pm	Salon D	Student Volunteer Training

THURSDAY, MARCH 4, 2010

8:00 – 10:00 am	Room 406	Final Student Volunteer Training
9:30 am – 6:30 pm	Franklin Foyer	Registration
9:30 am – 5:30 pm	Franklin Foyer	SPE Store
9:00 am – 12:00 pm	Room 411-412	Student Seminar (volunteers & scholarship recipients only)
10:00 am – 5:00 pm	Franklin Foyer	Informal Portfolio Sharing
10:30 – 11:45 am	Salon AB	Industry Seminar: “Toying with Creativity: The Joys & Frustrations of Plastic Cameras” with Michelle Bates, sponsored by Freestyle Photographic Supplies



12:00 – 1:15 pm	Salon AB	Industry Seminar: “Digital Color Management in Contemporary Photography” with Tom P. Ashe, sponsored by MAC Group and X-Rite <i>Photographic Marketing</i>
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	Salon CD	Industry Seminar: “What Every Photographer Should Know About Copyright” with Susan Carr and Richard Kelly, sponsored by The American Society of Media Photographers (ASMP)
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1:30 – 2:45 pm	Salon AB	Industry Seminar: “Multimedia Crash Course for Photography Educators” with Tim McLaughlin, sponsored by Maine Media Workshops
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	Salon CD	Industry Seminar: “I Need a Workflow That Works for Me” with Jay Kinghorn and Judy Herrmann, sponsored by The American Society of Media Photographers (ASMP)
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3:00 – 4:15 pm	Salon AB	Industry Seminar: “What’s New in Adobe Photoshop Lightroom” with Rick Miller, sponsored by Adobe Systems, Inc.
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	Salon CD	Industry Seminar: “Digital Photography Education—Thinking at the Next Level” with Patricia Russotti, sponsored by The American Society of Media Photographers (ASMP)
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3:00 – 4:00 pm	Room 406	Multicultural Caucus Meeting
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4:00 – 5:00 pm	Room 413	Women’s Caucus Meeting
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4:30 – 5:45 pm	Salon AB	Industry Seminar: “19th Century Photography in the 21st Century” with Dana Sullivan, sponsored by Bostick & Sullivan, Inc.
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	Salon CD	Industry Seminar: “Breaking into the Biz: What Every Student Photographer Should Know” with Judy Herrmann, sponsored by The American Society of Media Photographers (ASMP)
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Conference Schedule (cont'd.)

5:45 – 7:00 pm		Dinner Break
7:00 – 8:30 pm	Salon EF	Keynote Speaker: Kip Fulbeck, “I Hope You Don’t Mind Me Asking, But ...”
8:30 – 10:00 pm	Grand Ballroom Foyer	Welcome Reception, <i>sponsored by The Tiffen Company</i> 
10:00 pm – 12:00 am	Grand Ballroom Foyer	Late Night Informal Portfolio Sharing

FRIDAY, MARCH 5, 2010

I = Imagemaker **L** = Lecture **P** = Panel **APW** = Academic Practicum Workshop **D** = Demonstration

8:00 am – 4:00 pm	Franklin Foyer	Registration continues
8:00 – 8:45 am	Room 413	Women’s Caucus Meeting
8:00 – 10:00 am	Franklin B	Breakfast with the Exhibitors
8:00 am – 4:00 pm	Franklin B	Exhibits Fair/Silent Auction & Raffle Items on View/SPE Store
8:30 am	Room 406	Check-in for Student Portfolio Critiques
9:00 am – 3:30 pm	Room 407-409	Student Portfolio Critiques
9:00 am – 3:45 pm	Room 410	Film Festival
9:00 – 9:45 am	Salon A	Joel Eisinger: “Walker Evans’s Racial Mirror: White Identity in Photographs of African Americans” L
	Salon B	Sonsereé Verdise Gibson with Donald E. Camp, Dorothy Imagire, Michelle Dunn Marsh, and Elizabeth Unterman: “Language and Identity, Opportunities and Communities” P
	Salon CD	Pablo Delano: “This is NOT Your Caribbean Get-Away Picture-Postcard Tropical Paradise: Post-Colonial Cultural Identity in Trinidad” I
	Salon E	Wendel White: “Schools for the Colored” I
	Salon F	Clarissa Sligh with Gay Block, Clare Charles Cornell, LaToya Ruby Frazier, Vicki Kluthe, and Sylvia Sukop: “Framing the Family Photograph” P
9:00 – 10:30 am	Room 411-412	Adobe Demo Session: “Adobe Photoshop Lightroom: From Shoot to Image Library” with Rick Miller, sponsored by Adobe Systems, Inc. 
10:00 – 10:45 am	Salon A	Janet Zandy: “Seeing Beyond Dirt: The Language of Working-Class Photography” (winner of SPE Award for Excellence in Historical, Critical and Theoretical Writing) L
	Salon B	Sonsereé Verdise Gibson Panel, continued
	Salon CD	Carola Dreidemie: “Art, Freedom and Code: Open Source + Collective Creativity = Endless Possibilities” L
	Salon E	Renée M. Mussai: “Autograph ABP: The Missing Chapter” Invited Speaker
	Salon F	Clarissa Sligh Panel, continued
11:00 – 11:45 am	Room 411-412	Northwest Regional Meeting
	Room 414-415	South Central Regional Meeting
	Salon A	Northeast Regional Meeting
	Salon B	Southwest Regional Meeting
	Salon C	Mid-Atlantic Regional Meeting
	Salon D	West Regional Meeting
	Salon E	Southeast Regional Meeting
	Salon F	Midwest Regional Meeting
11:45 am – 1:00 pm		Lunch Break
1:00 – 1:45 pm	Salon A	Katharine Kreisher with Tulu Bayar, Amber Johnston, Suzanne Szucs, and M. Laine Wyatt: “Self as Object: Perspectives of Identity” P
	Salon B	Wing Huie: “Identity and the American Landscape” I
	Salon CD	Don Gregorio Antón: “It Is Not in What You Teach, but Who You Teach” L
	Salon E	Priya Kambli: “Color Falls Down” I
	Salon F	Bennie Flores Ansell: “A Shadow, A Trace, Impossible Is Nothing” I

Conference Schedule (cont'd.)

1:00 – 2:30 pm	Room 411-412	Adobe Demo Session: “Adobe Photoshop Lightroom: From Image Library to Finish” with Rick Miller, sponsored by Adobe Systems, Inc. 
2:00 – 2:45 pm	Salon A Salon B Salon CD Salon E Salon F	Katharine Kreisher Panel, continued Tuba Koymen: “Inside/Outside” I Osamu James Nakagawa: “Remains” I Deborah Willis with Wafaa Bilal, Coco Fusco, Phyllis Galembo, David Graham, Lonnie Graham, Hank Willis Thomas, and Carla Williams: “Unexpected Desire” Invited Panel Jessica Ingram: “A Civil Rights Memorial” (Garry B Fritz Imagemaker Award Winner) I
3:00 – 3:45 pm	Salon A Salon B Salon CD Salon E Salon F	Roberto Muffoletto: “The Vasa-Project: Beyond the Classroom Walls” APW Mariah Doren and Johanna Paas: “Working Collaboratively-Teaching Collaboration” I Ellen Garvens: “Making Devices” I Deborah Willis Panel, continued Susan Sponsler: “Our Stories, Our Voices: Adoptee Korean Artists” L
5:00 – 6:00 pm	Salon EF	Featured Speakers: Hulleah Tsihnahjinnie and Veronica Passalacqua, “Visual Sovereignty: International Indigenous Photography,” sponsored by Sprint Systems of Photography 
6:00 – 7:00 pm		Dinner Break
6:30 pm		First Friday Events in Philadelphia
6:30 – 9:30 pm		Tyler School of Art Bus Trip
6:30 – 10:00 pm		PPAC/Gallery 339 Bus Trip
9:00 – 11:00 pm	Rooms 407-408 Room 409 Room 413	RIT Reunion Art Institutes International Reunion Photo Centers Mixer, “The Photography Center’s Role in the Photographic Community”

SATURDAY, MARCH 6, 2010

I = Imagemaker **L** = Lecture **P** = Panel **APW** = Academic Practicum Workshop **D** = Demonstration **G** = Graduate Student

8:00 am – 2:00 pm	Franklin Foyer	Registration continues (cashier open until 5:00 pm for Silent Auction & Raffle)
8:00 – 9:30 am	Salon A	Industry & Education Forum
8:30 am	Room 406	Check-in for Professional Portfolio Sessions
9:00 am – 3:30 pm	Room 407-409	Professional Portfolio Sessions
9:00 – 9:45 am	Room 413	Multicultural Caucus Meeting
9:00 am – 2:45 pm	Room 410	Film Festival
9:30 am – 4:30 pm	Franklin B	Exhibits Fair/Silent Auction & Raffle items on view/SPE store open
10:00 – 10:45 am	Salon A	Yi-hui Huang: “Photographic Digital Sublime: An Empirical Study of Its Medium, Style, Aesthetics, and Knowledge” L
	Salon B	Jane Noel with Cybèle Clark-Mendes and Sonsereé Verdise Gibson: “Bend Me, Shape Me: Self Portraiture and Stereotype” P
	Salon CD	Gazelle Samizay with Coriana Close, Catherine Marino, and Rae Strozso: “Re-Thinking Photographic Education: Expanding the Canon” P
	Salon E	Elizabeth Ferrer: “Is There a Latino Photographic History?” Invited Speaker
	Salon F	Susan E. Evans: “The Color of Skin” Invited Speaker
10:00 – 11:30 am	Room 411-412	Adobe Demo Session: “Adobe Photoshop Best Practices” with Tim Plumer, Jr., sponsored by Adobe Systems, Inc. 

Conference Schedule (cont'd.)

11:00 – 11:45 pm	Salon A	Douglas McCulloh and Kurt Weston: “Sight Unseen: International Photography by Blind Artists” L
	Salon B	Jane Noel Panel, continued
	Salon CD	Gazelle Samizay Panel, continued
	Salon E	Donald E. Camp: “Dust Shaped Hearts” I
	Salon F	Ginger Owen-Murakami: “Ancestral Presence” I
11:45 am – 1:00 pm		Lunch Break
12:00 – 1:00 pm	Salon E	Members Meeting/New Members Orientation
1:00 – 1:20 pm	Salon A	Kelly Flynn: “Texas Fireworks” G
1:00 – 1:45 pm	Salon B	Claude Baillargeon with Sara Angelucci, Rafael Goldchain, and Christina Leslie: “Representing Diversity: Art, Immigration, and the Formation of Cultural Identity” P
	Salon CD	Charles Thomas and Jen Crickenberger: “Empowering and Connecting Teens Through Photography & Filmmaking” D
	Salon E	Bill Gaskins and Erina Duganne: “The Self in Black and White: A Conversation with Bill Gaskins and Erina Duganne” L
	Salon F	Jolene Rickard with Erica Lord, Kimowan Metchewais, and William Wilson: “Visual Sovereignty: Contemporary Native American Photography and the Politics of Imagination” P
1:00 – 2:30 pm	Room 411-412	Adobe Demo Session: “Beyond Photoshop—What Next?” with Tim Plumer, Jr., sponsored by Adobe Systems, Inc. 
1:25 – 1:45 pm	Salon A	Garrett Hansen: “The Flowing View: Lessons from East Asian Landscape Traditions” G
1:50 – 2:10 pm	Salon A	Gazelle Samizay: “Afghan/American: Family Politics in the Afghan Diaspora” G
2:00 – 2:45 pm	Salon B	Claude Baillargeon Panel, continued
	Salon CD	Charles Thomas and Jen Crickenberger Demonstration, continued
	Salon E	Pierre-Yves Mahé and Jean-Louis Mariginier: “House of Nicéphore Niépce: A Retrospective” Invited Speakers
	Salon F	Jolene Rickard Panel, continued
2:15 – 2:35 pm	Salon A	Travis Shaffer: “Eleven Megachurches” G
2:40 – 3:00 pm	Salon A	Leilani Wertens: “Forget Me Not” G
3:00 – 4:30 pm	Franklin B	Silent Auction and Raffle
6:00 – 7:00 pm	Salon EF	Awards Presentation (Honored Educator Deborah Willis, Freestyle Crystal Apple Award for Outstanding Achievement in Black and White Photography,  Jeannie Pearce Award, SPE Student Awards, Garry B Fritz Imagemaker Award, and SPE Award for Excellence in Historical, Critical, and Theoretical Writing)
7:00 – 8:00 pm	Salon EF	Featured Speaker: Dawoud Bey, “Beyond Diversity and Toward Inclusivity,” <i>sponsored by The University of the Arts</i>  THE UNIVERSITY OF THE ARTS
8:00 – 10:00 pm		Dinner Break
8:00 – 10:30 pm	Salon ABCD	Curator Portfolio Walk-Through
10:30 pm – 1:30 am	Salon EF	Dance Party, <i>sponsored by MAC Group, Fujifilm USA and Midwest Photo Exchange</i>
		  

SUNDAY, MARCH 7, 2010

9:30 am – 12:30 pm	Salon AB	Informal Portfolio Sharing
10:00 am – 12:00 pm	Salon C	“Round Table: Keeping Art Alive in Our Communities”
	The Print Center	“Reexamining the Position of the Curator in Contemporary Photography”

Sponsored Programs & Events



THE UNIVERSITY
OF THE ARTS



Thursday, March 4, 2010

Industry Seminar: "Toying with Creativity: The Joys & Frustrations of Plastic Cameras" with Michelle Bates
Sponsored by Freestyle Photographic Supplies | Salon AB | 10:30 – 11:45 am

Industry Seminar: "Digital Color Management in Contemporary Photography," with Tom P. Ashe
Sponsored by MAC Group and X-Rite Photographic Marketing | Salon AB | 12:00 – 1:15 pm

Industry Seminar: "What Every Photographer Should Know About Copyright," with Susan Carr and Richard Kelly
Sponsored by The American Society of Media Photographers (ASMP) | Salon CD | 12:00 – 1:15 pm

Industry Seminar: "Multimedia Crash Course for Photography Educators," with Tim McLaughlin
Sponsored by Maine Media Workshops | Salon AB | 1:30 – 2:45 pm

Industry Seminar: "I Need a Workflow That Works for Me," with Jay Kinghorn and Judy Herrmann
Sponsored by The American Society of Media Photographers (ASMP) | Salon CD | 1:30 – 2:45 pm

Industry Seminar: "What's New in Adobe Photoshop Lightroom," with Rick Miller
Sponsored by Adobe Systems, Inc. | Salon AB | 3:00 – 4:15 pm

Industry Seminar: "Digital Photography Education—Thinking at the Next Level," with Patricia Russotti
Sponsored by The American Society of Media Photographers (ASMP) | Salon CD | 3:00 – 4:15 pm

Industry Seminar: "19th Century Photography in the 21st Century," with Dana Sullivan
Sponsored by Bostick & Sullivan, Inc. | Salon AB | 4:30 – 5:45 pm

Industry Seminar: "Breaking into the Biz: What Every Student Photographer Should Know," with Judy Herrmann
Sponsored by The American Society of Media Photographers (ASMP) | Salon CD | 4:30 – 5:45 pm

Welcome Reception *Sponsored by The Tiffen Company* | Grand Ballroom Foyer | 8:30 – 10:00 pm

Friday, March 5, 2010

Adobe Demo Session: "Adobe Photoshop Lightroom: From Shoot to Image Library"
with Rick Miller *Sponsored by Adobe Systems, Inc.* | Room 411-412 | 9:00 – 10:30 am

Adobe Demo Session: "Adobe Photoshop Lightroom: From Image Library to Finish"
with Rick Miller *Sponsored by Adobe Systems, Inc.* | Room 411-412 | 1:00 – 2:30 pm

Featured Speaker: Hulleah Tsinhnahjinnie and Veronica Passalacqua, "Visual Sovereignty: International Indigenous Photography" *Sponsored by Sprint Systems of Photography* | Salon EF | 5:00 – 6:00 pm

Saturday, March 6, 2010

Adobe Demo Session: "Adobe Photoshop Best Practices" with Tim Plumer, Jr.
Sponsored by Adobe Systems, Inc. | Room 411-412 | 10:00 – 11:30 pm

Adobe Demo Session: "Photoshop CS4 – Working Smart" with Tim Plumer, Jr.
Sponsored by Adobe Systems, Inc. | Room 411-412 | 1:00 – 2:30 pm

The Freestyle Crystal Apple Award for Outstanding Achievement in Black and White Photography Ceremony *Sponsored by Freestyle Photographic Supplies* | Salon EF | 6:00 – 7:00 pm

Garry B Fritz Imagemaker Award: *Sponsored by the Garry B Fritz Memorial Fund of the Oregon Fund of the Oregon Community Foundation* | Salon EF | 6:00 – 7:00 pm

SPE Awards Ceremony (including the Jeannie Pearce Award and SPE Award for Excellence in Historical, Critical, and Theoretical Writing) *Sponsored by the SPE Awards & Recognitions Fund* | Salon EF | 6:00 – 7:00 pm

Featured Speaker: Dawoud Bey, "Beyond Diversity and Toward Inclusivity"
Sponsored by The University of the Arts | Salon EF | 5:00 – 6:00 pm

Dance Party *Sponsored by MAC Group, Fujifilm USA, and Midwest Photo Exchange* | Salon EF | 10:30 pm – 1:30 am

Industry & Education Forum – Call To Participate

Saturday, March 6, 2010
Salon A | 8:00 – 9:30 am

Moderated by Jeff Curto with panelists Veronica Cotter, HARMAN technology/ILFORD PHOTO; Patrick DelliBovi, Freestyle Photographic Supplies; and Libby Rowe, University of Texas at San Antonio

Join in the Industry & Education Forum to share a rare opportunity for open exchange between all those engaged in our field today. The Industry & Education Forum is the place for faculty, students, and industry representatives to come together with the future in mind. The art and science of photography has undergone a great many changes over the last 15 years, presenting new challenges within the educational community as well as within the photographic industry. This metamorphosis is also influenced by today's tough economic environment. SPE believes we all share an interest in the issues that challenge the field—from product development to curriculum. This year we will launch the forum with a short panel of presenters reflecting current trends based on responses from surveys issued to educators and representatives from industry, then involve all in a lively exchange. In its fourth year, the forum is open to all exhibitors and conference attendees.

Photographer **Jeff Curto** is coordinator and professor of photography at College of DuPage in Glen Ellyn, Illinois, where he has taught since 1984. He was awarded a bachelor's degree in Fine Arts from Illinois Wesleyan University in 1981 and a master's degree in Fine Arts from Bennington College in Vermont in 1983. Curto hosts two popular podcasts about photography, one that records his History of Photography class sessions from College of DuPage (<http://photohistory.jeffcurto.com>) and another that discusses photography's creative aspects (www.cameraposition.com). His work is held in numerous private and corporate collections.

Membership Meeting/New Members Orientation

Saturday, March 6, 2010
Salon E | 12:00 – 1:00 pm

SPE members discuss important SPE business and hear information regarding the direction of SPE. Learn what SPE has to offer its membership, ask questions, and meet other members and SPE leadership. We are encouraging new SPE members to attend the annual membership meeting to meet the SPE national office staff and board members.

Meetings

Thursday, March 4, 2010

NATIONAL BOARD MEETINGS

9:00 – 10:00 am	Room 407-409	Executive Committee Meeting (Chair, VC, Treasurer, Secretary Only)
10:00 – 11:00 am	Room 407-409	Executive Committee Meeting (Chair, VC, Treasurer, Secretary, ED)
10:00 – 11:30 am	Room 410	Regional Affairs Education Session (Led by Michael Marshall for Chairs of Regions & RAC)
11:30 am – 12:00 pm	Room 410	Regional Affairs Committee Meeting (Chairs of Regions & RAC)
12:00 – 1:30 pm	Room 407-409	Orientation Lunch for New Board Members (New board members, EC & ED)
2:00 – 4:00 pm	Room 407-409	National Board of Directors Meeting, Concluding 2009 business
4:00 – 5:00 pm	Room 407-409	Joint National Board & Regional Meeting

OTHER BUSINESS MEETINGS

3:00 – 4:00 pm	Room 406	Multicultural Caucus Meeting
4:00 – 5:00 pm	Room 413	Women's Caucus Meeting

OTHER BOARD & RELATED EVENTS

5:00 – 5:45 pm	Mezzanine Level/JW's	Reception for National Board & Regional Officers
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Friday, March 5, 2010

National Board does not meet while conference is in session.

OTHER BUSINESS MEETINGS

8:00 – 8:45 am	Room 413	Women's Caucus Meeting
11:00 – 11:45 am	Rooms 411-412	Northwest Regional Meeting
11:00 – 11:45 am	Rooms 414-415	South Central Regional Meeting
11:00 – 11:45 am	Salon A	Northeast Regional Meeting
11:00 – 11:45 am	Salon B	Southwest Regional Meeting
11:00 – 11:45 am	Salon C	Mid-Atlantic Regional Meeting
11:00 – 11:45 am	Salon D	West Regional Meeting
11:00 – 11:45 am	Salon E	Southeast Regional Meeting
11:00 – 11:45 am	Salon F	Midwest Regional Meeting

OTHER BOARD & RELATED EVENTS

8:00 – 10:00 am	Franklin B Hall	Breakfast with the Exhibitors
6:30 pm	ASMP Headquarters (150 North 2nd St.)	Board and Sponsor Reception

Saturday, March 6, 2010

National Board does not meet while conference is in session.

OTHER BUSINESS MEETINGS

9:00 – 9:45 am	Room 413	Multicultural Caucus Meeting
11:45 am – 1:00 pm	Salon E	SPE Annual Membership Meeting

OTHER BOARD & RELATED EVENTS

8:00 – 9:30 am	Salon A	Industry & Education Forum
3:00 – 4:00 pm	Franklin B	Silent Auction & Raffle
6:00 – 7:00 pm	Salon EF	Awards Presentation

Sunday, March 7, 2010

NATIONAL BOARD MEETINGS

8:00 – 9:00 am	Room 407-409	Executive Committee Meeting (Current EC and Former EC)
9:00 – 10:00 am	Room 407-409	NEW MEETING Executive Committee/Conference Leadership Meeting (Chair, VC, Treasurer, Secretary, ED, Future Conference Chairs: Michael Marshall (2011), Betsy Schneider (2012), Jeff Curto (2013))
11:00 am – 12:30 pm	Room 407-409	Regional Affairs Committee & Executive Committee Meeting – working lunch (for Chairs of Regions, RAC, EC)
1:00 – 6:00 pm	Room 407-409	National Board of Directors Meeting, Opening 2010 business
8:00 – 11:00 pm	Room 407-409	National Board of Directors Meeting, Continuing 2010 business

Monday, March 8, 2010

NATIONAL BOARD MEETINGS

8:00 – 9:00 am	Room 407-409	Committee Breakout Sessions
9:00 am – 12:00 pm	Room 407-409	National Board of Directors Meeting, Continuing 2010 business
1:00 – 6:00 pm	Room 407-409	National Board of Directors Meeting, Continuing 2010 business
6:00 – 8:00 pm	Locations TBD	Committee Breakout Sessions (working dinners out)
8:00 – 11:00 pm	Room 407-409	National Board of Directors Meeting, Continuing 2010 business

Pre-Conference Seminars – Thursday, March 4, 2010

©Athena Lonsdale



Mary Virginia Swanson



Susan kae Grant



Dennis Keeley

Student Seminar

“A Life in Art: The Realities and the Economy,”

with Mary Virginia Swanson and Susan kae Grant, moderated by Dennis Keeley

9:00 am – 12:00 pm, Room 411-412 *Open to volunteers and scholarship recipients only*

Back by popular demand and moderated by Dennis Keeley, the purpose of this year's student volunteer/scholarship seminar is to graciously and enthusiastically introduce participants to the SPE community while providing insight into careers in photography which emphasize education, networking, career choices, opportunities for artists, activism, and professional practices. This intensive workshop focuses on strategies for preparing yourself for life as an artist in today's economy. Discussions will address structures for making work, creating networks and getting your work into the public arena, print sales, licensing existing work, and securing commissions to create new work for clients.

Mary Virginia Swanson makes it her goal to help photographers find the strengths in their work and identify appreciative audiences in today's marketplace. Swanson has a diverse professional background, having coordinated educational, publication and exhibition programs for a wide range of institutions and businesses, and is considered an expert in the area of marketing and licensing fine art. Her workshops and lectures have proven to aid countless photographers in moving their careers to the next level. Swanson contributes articles to many print and on-line publications, including *PDN* and *PDNedu*, *Digital Journalist*, *Nueva Luz*, and *teachingphoto.com* among others. She was recently a visiting professor in the Department of Photography & Imaging, Tisch School of the Arts, New York University, teaching *The Business of Art*, a careers seminar for seniors. Swanson maintains a popular blog about opportunities for photographers at www.marketingphotos.wordpress.com, and she is the author of *The Business of Photography: Principles and Practices*. www.mvswanson.com.

Susan kae Grant is a professor and head of the Photography & Book Arts program at Texas Woman's University and teaches workshops annually at the International Center for Photography in NYC. She was the recipient of the 2005 & 2003 SPE Freestyle Crystal Apple Teaching Award and the Excellence in Photographic Teaching Award from the Santa Fe Center for Photography. She has exhibited her work and lectured at museums and galleries nationwide and is represented in numerous collections including the George Eastman House, Tokyo Metropolitan Museum of Photography, J. Paul Getty Museum Library, Houston Museum of Fine Arts, and Victoria and Albert Museum. Her ongoing body of work *Night Journey* is the culmination of research conducted in a sleep laboratory on dreams, memory and the unconscious. www.susankaegrant.com

Dennis Keeley has worked as an artist, photographer, teacher, and writer for more than 25 years. His work has been exhibited in numerous one-person and group shows and he is published internationally in books and studies concerning urban circumstance and condition. His photographs in the book *Looking for a City in America: Down These Mean Streets a Man Must Go* (Getty Publications), won numerous awards. In addition to being the current chair of the Photography and Imaging Program at Art Center College of Design in Pasadena, he is also the Western Regional Co-Chair of the Society for Photographic Education and sits on the boards of the Los Angeles Music Center and the Angel's Gate Cultural Center. In 2005 Mr. Keeley spoke at the United Nations NGO Conference about utilizing photography as a tool in peace building and non-violent conflict resolution.

Thursday Industry Seminars – March 4

10:30 – 11:45 am

Toying with Creativity: The Joys & Frustrations of Plastic Cameras with Michelle Bates

Salon AB | Sponsored by Freestyle Photographic Supplies

Freestyle
Photographic Supplies

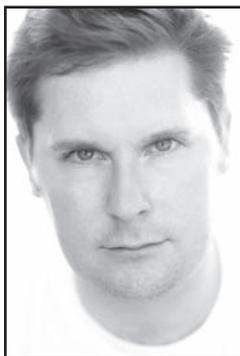


Michelle Bates

Join Michelle Bates for a tour of the wonderful world of Holgas, Dianas, and other plastic cameras. Open your mind to what creative and talented photographers can do with these simple tools: everything from fine art photography to photojournalism, weddings, portraits, documentary and editorial photography. Be the first to preview work from the second edition of Michelle's book, *Plastic Cameras: Toying with Creativity*, being published summer 2010. Michelle will also guide participants in getting their Holgas ready to shoot, and talk about possibilities for getting the most out of them, and using them as teaching tools. Cameras will be available from Freestyle Photographic Supplies.

Michelle Bates is acknowledged as “the fairy godmother of the Holga” by *Shutterbug Magazine*, which also called her book, *Plastic Cameras: Toying with Creativity*, “the definitive book on the subject.” Michelle has been speaking and teaching about Holgas and other toy cameras around the U.S., including International Center of Photography, Maine Media Workshops, Julia Dean Workshops, Penland School of Crafts, Photographic Center Northwest, Rayko Photo, SF CameraWork, f295 Conference on 21st Century Photography, Powell's Books, B&H Photo, New Orleans Photo Alliance, and more. Michelle's work will be featured in a forthcoming issue of SPE's *exposure*.

12:00 – 1:15 pm



Tom P. Ashe

Digital Color Management in Contemporary Photography with Tom P. Ashe
Salon AB | Sponsored by MAC Group and X-Rite Photographic Marketing



As digital technology is evolving, photographers need to be versed in the importance and use of color management to ensure that their images are reproduced accurately and consistently. This seminar will be an introduction to the digital color management tools and procedures most pertinent to contemporary photographic practice. The topics covered will include:

- Building profiles for monitors, scanners, digital cameras and printers
- Using ICC profiles within Adobe Photoshop
- Collaborating with labs, clients and other artists

Throughout the seminar, the importance of consistency, good communication and color management in producing the photographer's vision will be stressed.

Tom P. Ashe is a photographer, consultant, adjunct professor and Associate Chair of the Master of Digital Photography program at the School of the Visual Arts. He received his BS from RIT and his MS from RMIT University in Melbourne. His seventeen years of industry experience have included positions with Eastman Kodak, Monaco Systems, Itek Optical Systems, and Polaroid.

What Every Photographer Should Know About Copyright with Susan Carr and Richard Kelly | Salon CD | Sponsored by The American Society of Media Photographers (ASMP)



Richard Kelly

What rights do you have as the creator of your work? Why is registering your copyright important? What exactly is fair use? Who owns the rights to work you are commissioned to create? What are derivative works? This seminar will give a basic overview of copyright law and how it relates to working visual artists. Join with ASMP and learn a real-world approach to the complex subject of intellectual property rights.

Richard Kelly is a Pittsburgh-based photographer who creates environmental portraits with style. He received a 2009 fellowship from the Pennsylvania Council on the Arts for his Artists and Scientists Photographic Project. His photographs have been exhibited at Concept Art Gallery, the Nikon House, the United Nations, and Silver Eye Center for Photography. Richard Kelly participated in a one-year documentary project for the Heinz Endowments—DOWNTOWN NOW—detailing recent cultural and economic changes to Pittsburgh's Golden Triangle. Richard is the president of the American Society of Media Photographers—ASMP—and is an adjunct instructor at Pittsburgh Filmmakers.

Susan Carr is an architectural and fine art photographer based in Chicago. Her photographs are included in corporate and private collections, most notably the Pfizer Corporation and the Museum of Contemporary Photography. Now serving as ASMP's education director, Susan has long been dedicated to the advocacy and education of fellow photographers. Susan organized and managed the highly successful ASMP Strictly Business 2 conferences, lectures on copyright and licensing, and is the editor of the latest ASMP *Professional Business Practices in Photography* (2008), published by Allworth Press. She is currently working on a book, *The Art and Business of Photography*, Allworth Press, scheduled for release in 2011.



Susan Carr

1:30 – 2:45 pm

Multimedia Crash Course for Photography Educators with Tim McLaughlin
Salon AB | Sponsored by Maine Media Workshops



Tim McLaughlin

An introduction to the art and craft of incorporating video and audio into a documentary photography curriculum. Tim McLaughlin, multimedia program director at Maine Media Workshops and Maine Media College, guides photography faculty through the essential components of multimedia storytelling, production, and content publication.

Tim also reviews a variety of “cheap or free” resources for educators to keep abreast of the latest advances in multimedia technologies and industry applications.

Originally from Louisville, KY, **Tim McLaughlin** received his Masters of Fine Arts from the University of Florida. As a graduate student he studied the history and impact of documentary practice both within an art context and outside of it. An advocate of multimedia documentary, Tim has worked with MediaStorm, the Eddie Adams Workshop, the Mountain Workshops, as well as the Appalachian Cultural Project.

I Need a Workflow That Works for Me with Jay Kinghorn and Judy Herrmann
Salon CD | Sponsored by The American Society of Media Photographers (ASMP)



Do you have a nagging feeling you can manage your images better and faster? Are you insecure about your archiving and back-up systems? Are you ever disappointed in the final output of your work? Join ASMP and learn about dp-Bestflow, the definitive digital imaging resource for gaining efficiency, profitability, and excellence.



Jay Kinghorn

Seminar topics:

- Make informed decisions about choosing the best workflow for your needs
- Maintain the color intent and quality of your work
- Understand how to choose hardware and software that is optimal for what you do
- Preserve your digital image files (and the work that you do to them) for the short and long term
- Communicate more effectively with clients, printers, digital labs, or anyone else handling your files
- Work more efficiently so you can focus on creating great images and growing your business

Prolific author, provocative speaker and Adobe Photoshop Certified Expert trainer, **Jay Kinghorn** guides companies in strengthening their workflow processes and envisioning creative uses for photography. An Olympus Visionary photographer, Jay uses his unique eye to capture the ever-changing landscape of the West. He also presents internationally to various universities and trade associations about the changing role of photography in this increasingly visual world. The second edition of his book, *Perfect Digital Photography*, which he co-authored with Pulitzer Prize winner Jay Dickman, was released in June 2009.



Judy Herrmann

Judy Herrmann is a past president of the ASMP, an Olympus Visionary, and recipient of the United Nation's IPC Leadership Award. As a partner in Herrmann+Starke, she creates visually compelling still life and lifestyle images that have won acclaim from Lurzer's Archive, *Graphis*, PDN/Nikon Self-Promotion Awards, How International Design Annuals, Pix Digital Annuals, and *Communication Arts*. A widely quoted expert, she has lectured extensively on digital photography and smart business practices since 1995. Her consulting practice helps photographers earn more money doing creatively satisfying work.

3:00 – 4:15 pm

What's New in Adobe Photoshop Lightroom with Rick Miller Salon AB | Sponsored by Adobe Systems, Inc.



Adobe's development team is always working on what's next, and in this session you'll see their efforts in action as Rick demonstrates Adobe Photoshop Lightroom 3 beta features. This action-packed session will give you the deluxe tour through new tools, powerful updated features, and product enhancements.

Rick Miller is a Senior Solutions Engineer for Education at Adobe Systems where he helps Adobe's education customers find the solutions they need to enhance the pedagogical experiences of their students. Before working at Adobe Systems, Rick taught Photoshop/Digital Imaging at the prestigious Art Center College of Design in Pasadena, CA, and Digital Design at Cal Poly Pomona University. Additionally, Rick is a professional photographer and an Adobe Certified Expert in Photoshop and Lightroom.

Digital Photography Education —Thinking at the Next Level with Patricia Russotti Salon CD | Sponsored by The American Society of Media Photographers (ASMP)



Workflow, the industry buzzword: you know it, you use it, and now you want to integrate it into a variety of curriculums. We will review and discuss the knowledge bases required for digital imaging at large and chunk these into various learning segments. How do you maintain the aesthetic and craft of imaging and keep the technology transparent and second nature? How can you use critiques and discussions to build photographic elements and foundations? Source material: *Digital Photography Best Practices and Workflow*, Focal Press 2009, by Patricia Russotti and Richard Anderson, and *Companion Teaching Guide* by Patricia Russotti, available at www.focalpress.com.

Patricia Russotti is an artist, educator, and international presenter. She is currently a professor in the School of Photographic Arts and Sciences, College of Imaging Arts & Sciences at Rochester Institute of Technology. Patti holds MS and Ed.S. degrees from Indiana University. Patti is dedicated to providing best practices, industry standards, technology and software training, and updates to faculty in colleges and universities, including College for Creative Studies in Detroit, Shanghai University, and Moscow University. She is a regular presenter at national and international conferences, including HOW Design Conference, MacWorld, Digigrafica in Columbia, and Multi-Media in Toronto.

4:30 – 5:45 pm

19th Century Photography in the 21st Century with Dana Sullivan Salon AB | Sponsored by Bostick & Sullivan, Inc.



Bostick & Sullivan has been on the cutting edge of 19th Century photography for 30 years, providing high quality kits, chemicals, and technical support to students, educators and professional photographers. Alternative process photography has never been easier, thanks to the rapid advancement of digital imaging technology. The seminar will include an overview of the traditional and contemporary methods for creating enlarged negatives for contact-printing in a wide variety of alternative processes, with a focus on the latest techniques for making high-quality inkjet negatives. During the live demonstration a digital image file will be used to create an inkjet negative, which will then be used to make a handcoated alternative process print.



Dana Sullivan



Judy Herrmann

Born and raised in Los Angeles, California, **Dana Sullivan** attended the radio/tv/film school at Cal State Northridge. During college, Dana worked with early computer-based CGI special effects on several films, including *Double Impact* and *Honey, I Blew up the Baby*. For the past 14 years, Dana has been the lab manager and head of technical support for the Santa Fe, New Mexico, based firm Bostick & Sullivan.

Breaking into the Biz: What Every Student Photographer Should Know with Judy Herrmann | Salon CD | *Sponsored by The American Society of Media Photographers (ASMP)*



Sure you want to be a commercial photographer and you've got talent, drive and ambition but where do you start? In this seminar, veteran photographer Judy Herrmann will provide you with a wealth of resources and share real world tactics that will help you hit the ground running. Topics include finding work as an assistant, portfolio development, marketing your work, pricing, and developing sound business practices. This seminar is ideal for students and emerging photographers looking for guidance and advice, faculty members seeking resources for photography business courses, and anyone contemplating a career change into this exciting but challenging field.

See **Judy Herrmann's** bio on the previous page, at the 1:30 – 2:45 pm Thursday Industry Seminar time slot.

Adobe Demo Sessions *Sponsored by Adobe Systems, Inc.* – with Rick Miller and Tim Plumer, Jr.
Friday, March 5, 2010, and Saturday, March 6, 2010, Room 411-412



Schedule: Friday, March 5, 2010 - Rick Miller



Rick Miller

9:00 – 10:30 am: Adobe Photoshop Lightroom: Part One – From Shoot to Image Library

Learn how to use Lightroom to create an efficient digital photography workflow so that you can spend less time in front of a screen, and more time behind a lens. This in-depth session covers the Import and Library functions of Lightroom. You'll learn how to import with various formats including Camera Raw, use meta-data and key words, organize photos into collections, and find images quickly. See how Lightroom's template functionality simplifies commonly repeated tasks.

1:00 – 2:30 pm: Adobe Photoshop Lightroom: From Image Library to Finish

Once images are uploaded and ready to use, there are many techniques that help you adjust and perfect your photographs. Explore the creative processing tools in Lightroom's non-destructive Develop module and learn how to make color and tonal corrections, do black and white conversions, add special effects, and use presets for making adjustments. You will explore ways to utilize Lightroom's powerful local adjustment brush and graduated filter tool. Then you'll see how easy it is to deliver high-quality, professional looking output through Lightroom's Slideshow, Print and Web Modules.

See **Rick Miller's** bio on the previous page, at the 3:00 – 4:15 pm Thursday Industry Seminar time slot.

Schedule: Saturday, March 6, 2010 with Tim Plumer, Jr.



Tim Plumer, Jr.

10:00 – 11:30 am: Adobe Photoshop – Best Practices

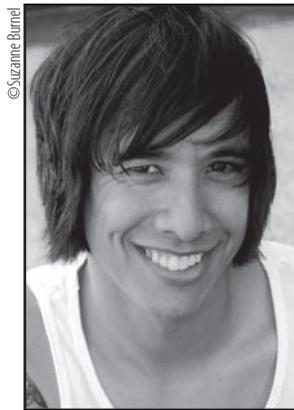
When editing your work in Adobe Photoshop software, there are techniques that allow you to create excellent work while maintaining maximum flexibility. Tim Plumer will show you the practices that allow you take full advantage of the time-saving features in Photoshop, create excellent artwork, and experiment with effects. Montages, color effects and blending are all techniques you can apply without permanently changing the underlying photo you shot.

1:00 – 2:30 pm: Beyond Photoshop – What Next?

So you have shot some excellent photos, developed them in Lightroom, and created a gallery to promote your work. What next? Tim Plumer will show you how to use the Photoshop file—the .PSD—as a basis for a variety of projects that you can use to promote work. As your students enter the business world and work to sell their wares, they will want to make use of Adobe's entire toolset. It offers products to create printed material—such as business cards and brochures, to create websites—for display and for selling your work, and to create motion video—such as promotional DVD and web-streaming projects. Learn how these tools make it easy to take the next step and take photography out of the studio and into the hands of an audience.

Tim Plumer, Jr. has been working with and for Adobe since 1998. In his current role as a Senior Solutions Engineer for the Education sales team, he works to place Adobe technologies into the context of the needs of higher education customers. Tim is also an Adobe Certified Expert in Photoshop, InDesign, Illustrator, and Acrobat. Tim has spoken and taught at a variety of Education conferences nationwide.

Main Events



Kip Fulbeck

Keynote Speaker

Thursday, March 4, 2010

7:00 – 8:30 pm | Salon EF

Kip Fulbeck

I Hope You Don't Mind Me Asking, But...

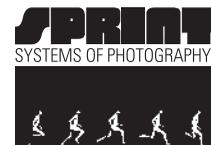
Multiracial Americans are the country's fastest growing demographic, yet it was just ten years ago that our government officially let individuals select more than one race to identify themselves – an option nearly six million people chose. Kip Fulbeck traveled the country, photographing over 1,200 individuals who fell into this ubiquitous “Other” category, and brings these images and personal stories to SPE in this captivating, comedic, and poignant multimedia performance. Featuring his award-winning film shorts and slam poetry, Fulbeck is a pop culture-laden entertainer and educator, using his own intense self-examination to explore race, sex, and personal identity in contemporary America.

Kip Fulbeck is an American artist, slam poet, and filmmaker. A renowned public speaker, he has been featured on CNN, MTV, and PBS, and has performed and exhibited throughout the world. He is currently a professor of art at the University of California, Santa Barbara, where he received the university's Distinguished Teaching Award, and is also an avid surfer, guitar player, motorcycle rider, ocean lifeguard, and pug enthusiast. He is the author of several books including *Mixed: Portraits of Multiracial Kids*; *Part Asian, 100% Hapa*; and *Permanence: Tattoo Portraits*, and the director of a dozen short films including *Banana Split* and *Lilo & Me*. A complete overachiever despite being only half Chinese, Kip is also an internationally ranked Masters swimmer.

Featured Speakers

Friday, March 5, 2010

5:00 – 6:00 pm | Salon EF



Hulleah Tsinhnahjinnie

Hulleah Tsinhnahjinnie and Veronica Passalacqua

Visual Sovereignty: International Indigenous Photography

Sponsored by Sprint Systems of Photography

Historical photographs of Native American and global Indigenous communities have, and in some cases continue, to contribute to the construction of perceived identities and visual stereotypes of native peoples. However, this outsider's perspective reveals more about the non-native photographer than the subject when compared to the works of Indigenous photographers who are visually documenting their own communities and regions. From as early as 1899, Native American photographers have been working in the medium; commissioned for portraits, documenting events, and recording daily life and community in this early form of visual sovereignty. Indigenous photographers and their sitters had the agency to choose when, where and the manner in which they wished to be imaged and documented.

Contemporary Indigenous photographers continue this practice while also being uniquely positioned to counter these earlier misrepresentations created by non-native photographers. The field of Native American photography is supported by a rich and continuous history that spans across the continent and is embedded in contemporary works that encompass a wide range of genres and subject matter including documentary, landscape, portraiture, political activism and (re)visioning, by utilizing a variety of imaging and printing techniques.

In April 2009, Tsinhnahjinnie and Passalacqua hosted the second gathering of Indigenous photographers at the C.N. Gorman Museum, University of California Davis. The conference and accompanying exhibition, entitled Visual Sovereignty, includes works by Native American, Hawaiian, First Nations, Inuit, Maori and Aboriginal lens-based artists. Tsinhnahjinnie will speak about her perspective of the concept of visual sovereignty while Passalacqua will examine how visual sovereignty is employed in the structure of the conference and exhibition as well as within artists' works.



Veronica Passalacqua

Hulleah J. Tsinhnahjinnie was born into the Bear and Raccoon Clans of the Seminole and Muscogee Nations, and born for the Tsinajinnie Clan of the Diné Nation. Exhibited nationally and internationally over the last thirty years, Tsinhnahjinnie claims photography and video as her primary languages. Creating fluent images of Native thought, her emphasis is art for indigenous communities.

Main Events

Tsinhnahjinnie received an Eiteljorg Fellowship for Native American Fine Art, a Chancellor's Fellowship at the University of California Irvine, the First Peoples Community Artist Award, and a Rockefeller artist in residence at the University of California Davis, Native American Studies Program. She is the director of the C.N. Gorman Museum and associate professor in the Department of Native American Studies at University of California Davis.

Veronica Passalacqua is curator at the C.N. Gorman Museum at University of California, Davis. As a writer, curator, and scholar of Native North American art, her research emphasis and curatorial practices are based upon collaboration with contemporary Indigenous artists. Her doctoral thesis in museum studies from Oxford University examines lens-based artworks by contemporary Native American artists. Other curatorial work includes exhibitions at the Pitt Rivers Museum, Navajo Nation Museum, Autry National Center, McMaster Museum of Art and Barbican Art Gallery. As a scholar, she previously worked at Christie's (London) and the British Museum, and consulted for the Canadian High Commission.

© Jennifer Prithveera Samuel, 2008



Deborah Willis

2010 Honored Educator
Saturday, March 6, 2010
6:00 – 6:30 p | Salon EF

Deborah Willis

Named among the 100 Most Important People in Photography by *American Photography Magazine*, Deborah Willis is Chair and Professor of Photography and Imaging at Tisch School of the Arts, New York University. A former Chair of the Board of the Society for Photographic Education, Willis is a 2005 Guggenheim and Fletcher Fellow, a 2000 MacArthur Fellow, 1996 Recipient of the Anonymous Was a Woman Foundation Award, and is an exhibiting photographer. Some of her notable projects include *Reflections in Black: A History of Black Photographers - 1840 to the Present*, *The Black Female Body in Photography* (co-author Carla Williams), and *Posing Beauty*. Her newest books entitled *Michelle Obama, The First Lady in Photographs* and *Black Venus 2010* (editor) were released in November of 2009 and March 2010 respectively. She lives in New York City.



Dawoud Bey

Featured Speaker
Saturday, March 6, 2010
7:00 – 8:00 pm | Salon EF



THE UNIVERSITY OF THE ARTS

Dawoud Bey

Beyond Diversity and Toward Inclusivity

Sponsored by The University of the Arts

In an age in which it would be superfluous to say that “diversity” has been achieved in the White House, given Barack Obama’s position as the titular head of that institution, it’s time to turn away from “diversity” as an operative objective and turn instead towards the more meaningful and substantial goal of making institutional spaces ever more inclusive, to artists and audiences alike. One way to accomplish this is to consider how in fact the institution’s identity can be meaningfully transformed and expanded conceptually by this enhanced inclusiveness. Inclusivity implies a desire to actually change through institutional expansion, while diversity implies that those being brought in have to simply fit into the normative and dominant paradigms. My presentation will examine ways in which artists and institutions can create an ever more inclusive set of relationships and the ways in which these enhanced relationships can benefit the larger social community.

Dawoud Bey began his career as a photographer in 1975 with a series of photographs, “Harlem, USA,” that were later exhibited in his first one-person exhibition at the Studio Museum in Harlem in 1979. He has since had numerous exhibitions worldwide, at such institutions as the Art Institute of Chicago, the Barbican Centre in London, the Cleveland Museum of Art, the Los Angeles County Museum of Art, the Detroit Institute of Arts, the High Museum of Art in Atlanta, GA, the National Portrait Gallery in London, and the Whitney Museum of American Art, among many others. Bey holds a master of fine arts degree from Yale University School of Art, and is currently Distinguished College Artist and associate professor of Art at Columbia College Chicago, where he has taught since 1998.

Invited Speakers Schedule

Friday, March 5, 2010

Renée M. Mussai, “Autograph ABP: The Missing Chapter”

10:00 – 10:45 am | Salon E | *see details on page 26*

Deborah Willis with Wafaa Bilal, Coco Fusco, Phyllis Galembo, David Graham, Hank Willis Thomas, and Carla Williams, “Unexpected Desire”

2:00 – 3:45 pm | Salon E | *see details on page 28*

Saturday, March 6, 2010

Elizabeth Ferrer, “Is There a Latino Photographic History?”

10:00 – 10:45 am | Salon E | *see details on page 32*

Susan E. Evans, “The Color of Skin”

10:00 – 10:45 am | Salon F | *see details on page 32*

Pierre-Yves Mahé and Jean-Luis Marignier, “House of Nicéphore Niépce: A Retrospective”

2:00 – 2:45 am | Salon E | *see details on page 36*

Speaker Schedule

24

Presentation Format Descriptions:

- **Lecture** – presentation on historical topic, theory or another artist’s work
- **Imagemaker** – presentation on artist’s own artistic work
- **Panel** – a group led by a moderator to discuss a chosen topic
- **Demonstration** – a “how-to” presentation
- **Graduate Student** – short presentation of graduate student’s own artistic work and a brief introduction to their graduate program
- **Academic Practicum Workshop** – lectures (one presenter, one time slot) and panels (more than one presenter, two time slots) that address educational issues

Thursday, March 4, 2010

7:00 – 8:30 pm Keynote Speaker

Kip Fulbeck

I Hope You Don’t Mind Me Asking, But...

Salon EF

(see details on page 22)

Friday, March 5, 2010

9:00 – 9:45 am Presentations

Joel Eisinger (lecture)

Walker Evans’s Racial Mirror: White Identity in Photographs of African Americans

Salon A

This presentation considers Walker Evans’s 1930s photographs of black people in the South as being indicative of Evans’s attitudes toward whiteness. Evans was clearly interested in race even though he said little about it. Black people fascinated him, and he photographed them frequently in his early career. But Evans’s pictures of blacks are not exclusively about African-American experience or identity. To a large degree, Evans used these images to speak for himself, to forward his critique of the values of the white capitalist elite. In doing so, he invoked a set of well-established stereotypes of African Americans.

Joel Eisinger teaches art history at the University of Minnesota, Morris. He is completing a book on photography and white racial identity in the United States from 1890 to 1990. His first book, *Trace and Transformation*, dealt with modernist photographic criticism. From 2000 to 2004, Eisinger was editor of *exposure*.

Sonsereé Verdise Gibson with Donald E. Camp, Dorothy Imagire, Michelle Dunn Marsh and Elizabeth Unterman (panel)

Language and Identity, Opportunities and Communities
Salon B

This panel discussion explores the benefits and pitfalls of competitions, organizations, and programs that center around a specific cultural group. Explored in the discussion is the Society for Photographic Education's Multicultural Caucus itself. Has the presence of the caucus, like so many other groups created an environment that while embracing the idea of cultural acceptance also has the ability to alienate? Is the Caucus really needed at all? Are any such programs dividing the photographic community, or are they leveling the photographic playing field by introducing us to the diversity that we can sometimes miss?

Sonsereé Verdise Gibson received her BS degree in criminal justice from California State University in 1999. In 2006, she received her BFA in photography from the Savannah College of Art and Design. Her work tends to make use of portraiture to comment on race, identity, and its social effects in American culture.

Donald E. Camp, Artist in Residence at Ursinus College, is the subject of an American Artist Oral History at the Smithsonian Institute and has received fellowships from the John Simon Guggenheim Memorial Foundation, the National Endowment for the Arts, the Pew Charitable Trust and four Pennsylvania Council on the Arts grants.

Michelle Dunn Marsh is an advocate for photography and design. Affiliated with the Aperture Foundation since 1996, she currently serves as co-publisher of *Aperture* magazine. She also develops photo-based book projects for other institutions and private clients as an award-winning book designer and as editor-at-large for Chronicle Books. She holds an MS in publishing from Pace University, and is on the advisory board to the Palm Springs Photo Festival and the Board of Governors for Bard College, where she received her bachelor's degree.

Elizabeth Unterman is currently the education coordinator at The Center for Photography at Woodstock (CPW), a nonprofit arts organization, and adjunct faculty in the art department at SUNY Ulster in Stone Ridge, NY. She earned her MFA in photography from the University of Massachusetts Amherst in 2007. Her photography and video work has been shown in solo and group exhibitions in Boston and New York.

Pablo Delano (imagemaker)

This Is NOT Your Caribbean Get-Away Picture-Postcard Tropical Paradise: Post-colonial Cultural Identity in Trinidad
Salon CD

This presentation will chronicle a photographic journey exploring issues of race, class, and religious identity in a Caribbean island that, unlike Delano's native Puerto Rico, has shed its colonial yoke. It will investigate the challenges of documenting a place that has historically been pictured mostly by outsiders with an eye towards exoticising or commodifying the land and its people. Delano will also focus on the process leading to the pub-

lication of his book of black and white photographs, *In Trinidad*, the first book to document the complex issues of post-colonial Trinidadian identity through visual means.

Pablo Delano was born in Puerto Rico and holds an MFA from Yale School of Art. He is currently professor of fine arts at Trinity College in Hartford, CT. His work has been published and exhibited around the world and is represented by Galería h2o in Barcelona, Spain.

Wendel A. White (imagemaker)

Schools for the Colored
Salon E

This presentation is a survey of the buildings that were associated with the historic system of racially segregated schools during the Jim Crow era. My particular interest is in the regions of the northern "free" states that bordered the slave states (sometimes known as "Up-South"), as regions of unique concentrations of black settlements during the nineteenth and twentieth centuries. "Schools for the Colored" is the representation of my effort to memorialize these sites. The architecture and geography of America's educational Apartheid, in the form of a system of "colored schools" within the landscape of southern New Jersey, Pennsylvania, Ohio, Indiana, and Illinois, is the central concern of this project.

Wendel A. White was born in Newark, New Jersey, and grew up in New York City, Philadelphia, and New Jersey. He was awarded a BFA in photography from the School of Visual Arts in New York and an MFA in photography from the University of Texas at Austin. He has received various awards and fellowships including the 2009 and 1993 Fellowships from the New Jersey State Council for the Arts, the 2003 Guggenheim Foundation Fellowship in Photography, and the 2005 Graham Foundation for Advanced Studies in the Fine Arts grant.

Clarissa Sligh with Gay Block, Clare Charles Cornell, LaToya Ruby Frazier, Vicki Kluthe, and Sylvia Sukop (panel)

Framing the Family Photograph
Salon F

We choose to create photographs from the material of our family life, but refuse to keep secret what society often finds uncomfortable to look at. Our family photographs are not nostalgic remembrances of the past but tools for comprehension and conceptual starting points. They explore conflict, rejection, dying, divorce and aging and articulate experiences often missing from the family album. Within our photography-saturated culture, we seek to create a context that resonates between the actual and the symbolic, that conveys the complex experience of intimate relationships, loss, and memory, and that assists the viewer in entering the space.

Clarissa Sligh is a recipient of the ICP Annual Infinity Award and fellowships from the New York Foundation for the Arts and the National Endowment for the Arts. She is the author of nine artists' books and her work has been exhibited and collected for over 25 years.



Since 1973, **Gay Block** has interviewed and photographed people in order to uncover the value systems possible in human behavior. “I needed to know others to figure out who I could become.” Books include *Rescuers: Portraits of Moral Courage in the Holocaust* and *Bertha Alyce: Mother ex:Posed* and a forthcoming monograph, *About Love: Gay Block’s Portraits*.

Clare Charles Cornell is an artist living in Denver, Colorado. His artwork is a result of a personal investigation into his relationship to masculinity, queer and otherwise. Works include video, sculpture, and primarily photo based media. Cornell has exhibited internationally including Oslo, Melbourne, Italy, Fullerton Museum, Laguna Art Museum and Leslie Lohman Gallery in New York.

The Notion of Family, by **LaToya Ruby Frazier** in collaboration with her grandmother and mother in Pittsburgh, PA, blurs the line between self-portraiture and social document. Together they utilize photography and video that intensely explores their intergenerational lineage, defining the lines between private and public space, emotion, reality, and memory.

Vicki Kluthe pursued and received a BS in art education from the University of and a graduate degree from Texas Woman’s University. While at TWU she discovered photography. This new media allowed her to express herself in a whole new light and she earned her MFA in photography at TWU. She is currently an adjunct photography instructor at both Tarrant County College NE in Hurst and Mountain View College in Dallas. She enjoys the challenge of teaching the diverse population at the community college level.

Sylvia Sukop is a Los Angeles-based photographer and nonfiction writer. Awards include PEN Center USA’s 2009 Emerging Voices Fellowship in support of her memoir inspired by photographing the life and death of her 19-year-old brother. Founder of the community-based youth photography project Boulevard Without Borders, she is a regular contributor to *exposure*, *Flaunt*, and *The Huffington Post*.

Cultural Work, and editor of *Calling Home: Working-Class Women’s Writings*, *Liberating Memory: Our Work and Our Working-Class Consciousness*, *What We Hold in Common: An Introduction to Working-Class Studies*, and *American Working-Class Literature*, (co-editor). Currently, she writes and lectures on the vernacular of labor photography.

Sonsereé Verdise Gibson panel (cont’d.) Salon B

Carola Dreidemie (lecture)
Art, Freedom and Code: Open Source + Collective Creativity = Endless Possibilities
Salon CD

This presentation is a lecture that celebrates a new philosophy of creative global collaboration facilitated by computer literacy and technologies. How open source graphical environments are empowering digital artists to create and think outside the rules of hierarchies and proprietary rights. The value and popularity of Creative Commons Licensing among digital media artists and the similarities to the philosophy behind late-1960s experimental video artists seen through the presentation of work by artists working with code today in environments as varied as Processing, vvvv, Open Frameworks, Pure Data, and Max/MSP Jitter.

Carola Dreidemie is assistant professor of experimental digital media and video at Southern Methodist University, Dallas, Texas. She also teaches digital workshops at Universidad de Guanajuato in Mexico. Born and raised in Buenos Aires, Argentina, her video work has been exhibited in Mexico, Dominican Republic, Poland, Austria, Argentina, and United States.

Renée M. Mussai (invited speaker)
Autograph ABP: The Missing Chapter
Salon E

Within the framework of the Archive and Research Centre for Culturally Diverse Photography, this talk will present Autograph ABP’s 20-year history in context and critically explore issues around diversity, cultural identity and representation within photographic practice in the 21st Century. A collection of seminal photographs, images in the Archive rang in genre from fine art, social documentary to constructed high street studio and vernacular photography. As an online digital image bank and research resource, the Archive highlights a missing chapter in the cultural history of photography. Launching in 2011, its dedicated public programme of education, outreach and participatory photography projects will transform the collection into a continuously growing, living archive.

Established in 1988, Autograph ABP is an international photographic arts charity that addresses issues of cultural identity and human rights. We develop, exhibit and publish the work of photographers from culturally diverse backgrounds and advocate their inclusion in all areas of exhibition, publishing, education and commerce in the visual arts.

Renée Mussai has been involved with Autograph ABP since 2001, where she currently oversees the establishment of the Archive and Research Centre for Culturally Diverse Photography at Rivington Place, London, UK. In addition to curating the archive



10:00 – 10:45 am Presentations

Janet Zandy (SPE Award for Excellence in Historical, Critical and Theoretical Writing)
Seeing Beyond Dirt: The Language of Working-Class Photography
Salon A

Frequently named in rhetoric about diversity, but rarely probed, class is a critical element in the history of photography. This lecture centers the lives of workers and proffers an analysis of their collective photographic expressions through three examples: nineteenth-century occupational tintypes, District 65 Camera Club and the building of a progressive union with photography, and the contemporary “unseenamerica” project where workers photographed their own lives and communities. This lecture is not about the bourgeois gaze of sympathy for the perceived oppressed. It presents another way to interpret the aesthetics and agency of photography—by seeing beyond the dirt of labor.

Dr. Janet Zandy is professor of English at Rochester Institute of Technology. She is the author of *Hands: Physical Labor, Class, and*



collection, recent projects include solo exhibitions of Rotimi Fani-Kayode's work (2009) and *Ever Young: James Barnor, Street and Studio Photography from Ghana and the UK* (January 28 - May 26, 2010) at Harvard University's W.E.B. Du Bois Institute's Rudenstine Gallery, Cambridge, Massachusetts, and forthcoming retrospective at Rivington Place (Fall 2010). Twice recipient of the Sofie and Emanuel Fohn Fellowship, she holds under- and postgraduate degrees in Photography from the University of the Arts London, and previously studied history of art at the University of Vienna, Austria. She is based in London where she regularly lectures on photographic history and cultural identity.

Clarissa Sligh panel (cont'd.) Salon F

1:00 – 1:45 pm Presentations

Katharine Kreisher with Tulu Bayar, Amber Johnston, Suzanne Szucs, and M. Laine Wyatt (panel) *Self as Object: Perspectives of Identity* Salon A

We live during an age of memoir with a cultural desire to share our physical and intimate selves. Self-portrait as a revelation still holds strong currency even as belief in the image becomes diluted by the digital age. What amounts to truthfulness is shifting and self-exposure has become a normalizing and connective event. Through self-portraiture artists have explored everything from the psychological to racial and body issues to personal narratives to aging. This panel will explore the diversity of approaches to self-portraiture as well as its usefulness as a method for making artwork, and as a teaching tool.

Educated at Skidmore College and the University at Albany, SUNY, **Katharine Kreisher** has been directing the photography program at Hartwick College in Oneonta, NY, since 1982. Her self-portraits are in collections of the Center for Photography at Woodstock (NY) and the Pinhole Resource Center (NM), among others.

An internationally exhibiting artist, **Tulu Bayar** is an associate professor at Bucknell University. Currently her work is in a traveling exhibition across the U.S. until 2012. Most notable artist-in-residency grants she received are from the Camac Centre d'art funded by Tenot Foundation and the Center for Photography at Woodstock.

Amber Johnston received her MFA in photography from RIT after a BFA in ceramics from UArts in Philadelphia. She currently lives and works in Philadelphia teaching in the Continuing Studies department at UArts and at Fleisher Art Memorial. Her work deals with self-portraiture that speaks to a larger audience about trauma.

Suzanne Szucs is an artist, writer and educator. For fifteen years she made a daily Polaroid self-portrait. Approximately 5,500 images, *Journal, In Progress* is comprised of unassuming and candid images presenting a narrative that investigates the transitory nature of identity and challenges the ability of photography to definitively represent.

M. Laine Wyatt is a photographer, multi-media artist and associate professor at the University of Central Florida. Wyatt has exhibited her work across the U.S. in more than 100 venues receiving a number of awards. From the Florida Division of Cultural Affairs, she received the Individual Artist Fellowship and three Artist Enhancement Grants.

Wing Young Huie (imagemaker) *Identity and the American Landscape* Salon B

Photographer Wing Young Huie's presentation reflects the dizzying socioeconomic, ethnic, and cultural realities of an America in constant flux. With insightful and entertaining candor, he shares the challenges and issues of interacting and gaining intimacy with the thousands of people he has photographed, in his 30-year effort to shed light on the complex mysteries of disparate communities.

Whether in large-scale public installations or major museum exhibitions, **Wing Young Huie** creates up-to-the minute societal mirrors of our changing cultural landscape. In 2001 the *Minneapolis Star Tribune* named him "Artist of the Year" and in 2008 hailed *Lake Street USA* as one of the 25 most important books ever published about Minnesota. His other two books are *Frogtown: Photographs and Conversations in an Urban Neighborhood*, and *Looking for Asian America: An Ethnocentric Tour. The University Avenue Project* will be published in 2010.

Don Gregorio Antón (lecture) *It is Not What You Teach, but Who You Teach* Salon CD

The purpose of this presentation is to challenge the constructs of a system that was never created by or prepared for the diverse student. It will discuss the lineage of educational fear that creates fearful learning and will suggest alternatives to an inclusive approach of diverse knowledge. It will discuss issues pertaining to the communities that are obviously absent in both the academic and professional fields and focus on the "academic cracks" that have enveloped lost talent. It will offer suggestions for the enduring education of both student and teacher alike and propose strategies of creating a more inclusive curriculum by legitimizing more diverse participants.

Don Gregorio Antón is a Chicano artist/educator who serves as a professor of art at Humboldt State University. He received the Excellence in Photographic Education – Teacher of the Year in 2002 from the Center and has spoken nationally in both universities and inner-city schools in an effort to inspire students to realize their own unique selves.



Priya Kambli (imagemaker)

Color Falls Down

Salon E

My photographs visually express the notion of transience and split cultural identity caused by the act of migration. I have been viewing this issue through the lens of my own personal history and cultural journey from India to the United States. This journey left me feeling disconnected- unable to anchor myself in any particular cultural framework. I have therefore formed a hybrid identity, a patching together of two cultures within one person. In my work I use my own family snapshots, which are recontextualized alongside fragmented images and staged imagery to reveal the correlations between generations, cultures and memory.

Priya Kambli was born and raised in India. She moved to the United States at the age of eighteen, carrying her entire life in one suitcase weighing about twenty pounds. She began her artistic career in the United States and her work has always been informed by her experience as a migrant.

Bennie Flores Ansell (imagemaker)

A Shadow, A Trace, Impossible is Nothing

Salon F

Flores Ansell's work explores the "in between" state of photography and its technology, where the photograph becomes a fading object. The object of a photograph is sometimes absent with digital imagery, only existing in the computer as light. Despite the seductive endless qualities of Photoshop, she missed the multi-stepped process of the photographic object that now gets lost in the new light box of digital photography. In her work, she cuts photographic film into a thousand pieces. The repetition ensures the image will be seen as an object as it casts a shadow and a trace of an original.

Bennie Flores Ansell is a Texas artist. Her work is in the International Juried Show 2010 at The Visual Arts Center of New Jersey, juried by Susan Kismaric, curator at MOMA. She will also have work in a Fotofest exhibition titled "Central." Flores Ansell is an art professor at The Houston Community College.

compare that experience to their own. Participants engage with an imaginary window, framed by physical curtains onto which a sequence of images and text are projected.

Tuba Koymen was born and received her BFA in Turkey. She earned her MFA degree in photography from the Maryland Institute College of Art. Her works have been in many solo and group exhibitions in several, national and international projects. Koymen works as an adjunct professor of photography at TCU.

Osamu James Nakagawa (imagemaker)

Remains

Salon CD

The *Remains* series consists of over forty images accompanied with both Japanese and English text. The images are photographic depictions of the remnants and consequences of the Battles of Okinawa and Saipan that visually demonstrate how these elements of the past quietly remain today. The *Remains* series seeks to build a relationship between culturally distinctive signifiers, both literal and visual. It is my hope to bridge the inherently different interpretations of these historical events through a cross-cultural lens. Nakagawa also will introduce his new work from his current Guggenheim Fellowship project, Gama caves.

Osamu James Nakagawa received a Bachelor of Arts from the University of St. Thomas Houston, a Master of Fine Arts from the University of Houston and currently, he is an associate professor at Indiana University in Bloomington, Indiana. Nakagawa's work is shown internationally. His work is in the permanent collections of the Metropolitan Museum of Art, Museum of Fine Arts, Houston; Tokyo Metropolitan Museum of Photography; International Museum of Photography at George Eastman House; and the Nelson Atkins Museum of Art; among others. Nakagawa is represented by SEPIA International in New York (www.sepia.org). Nakagawa received a 2009 Guggenheim Fellowship to support his project Gama caves in Okinawa.

Deborah Willis with Wafaa Bilal, Coco Fusco, Phyllis Galembó, David Graham, Lonnie Graham, Hank Willis Thomas, and Carla Williams (invited panel)

Unexpected Desire

Salon E

Looking beyond the obvious in locating beauty and desire, this panel will discuss and show works that refer to their own art practice and critical thinking in experimenting with the notion of desire. Some will reference art history; others will explore commodity culture, masking, and public pageantry. The panel will also expand upon the possibility that there exists a common reading of desire as we look at fashion, narrative films, family images, and pop culture.

Named among the 100 Most Important People in Photography by *American Photography Magazine*, **Deborah Willis** is chair and professor of photography and imaging at Tisch School of the Arts, New York University. A former Chair of the Board of the Society for Photographic Education, Willis is a 2005 Guggenheim and Fletcher Fellow, a 2000 MacArthur Fellow, 1996



2:00 – 2:45 pm Presentations

Katharine Kreisher panel (cont'd) Salon A

Tuba Koymen (imagemaker)

Inside / Outside

Salon B

The focus of my work is experimental, involving geographical, cultural, and emotional issues relevant to the emigrant experience of engaging in a culture and space with which one is not familiar. "Inside/Outside" examines the ways that point of view, or perspective, can alter the meaning of images. I constructed a narrative space in an installation environment, using images, text and audio that allows the viewer to feel the site of dislocation and



Recipient of the Anonymous Was a Woman Foundation Award, and is an exhibiting photographer. Some of her notable projects include *Reflections in Black: A History of Black Photographers - 1840 to the Present*, *The Black Female Body in Photography* (co-author Carla Williams), and *Posing Beauty*. Her upcoming books entitled *Michelle Obama, The First Lady in Photographs* and *Black Venus 2010* (editor) will be released November of 2009 and March 2010 respectively. She lives in New York City.

Iraqi artist **Wafaa Bilal**, a professor at Tisch School of the Arts, New York University, has been recognized worldwide for his interactive and dynamic Internet encounters that explore conflict and provoke dialogue. His installation *Domestic Tension* placed him in front of a paintball gun which people could shoot at him over the internet, 24 hours a day for a month. Newsweek called it “breathtaking.” The month-long piece spurred online debates and intense conversations, garnering the praise of the Chicago Tribune, which called it “one of the sharpest works of political art to be seen in a long time” and named him Artist of the Year in 2007. In fall 2008, City Lights published *Shoot an Iraqi: Life, Art and Resistance Under the Gun*, about Bilal’s life and the Domestic Tension project. Most recently Bilal was named one of the year’s “15 Most Politically Fascinating People of 2008” by the online magazine GamePolitics.com.

Coco Fusco (Ph.D. Middlesex University, M.A. Stanford University, B.A. Brown University) is a New York-based interdisciplinary artist, writer and director of Intermedia Initiatives at Parsons The New School for Design. She has performed, lectured, exhibited and curated around the world since 1988. She is a recipient of a 2003 Herb Alpert Award in the Arts. Fusco’s performances and videos have been included in two Whitney Biennials (2008 and 1993), the Sydney Biennale, The Johannesburg Biennial, The Kwangju Biennale, The Shanghai Biennale, InSite O5, Transmediale, The London International Theatre Festival, VideoBrasil and Performa05. She is the author of *English Is Broken Here: Notes on Cultural Fusion in the Americas* (1995), *The Bodies that Were Not Ours and Other Writings* (2001), and *A Field Guide for Female Interrogators* (2008). She is also the editor of *Corpus Delecti: Performance Art of the Americas* (1999) and *Only Skin Deep: Changing Visions of the American Self* (2003).

Phyllis Galembo has exhibited extensively in museum and galleries. Her recent one-person shows include Reflex Gallery in Amsterdam. Many of her prints were included in Sacred Arts of Haitian Vodou and a one-person show at the American Museum of Natural History in 1998-99. Her exhibition “Manifestations of the Spirit” was at the Smithsonian Museum of Natural History in 2001-2002. Galembo’s exhibition “West African Masquerade” was at the Tang Museum in Saratoga, NY in 2007, and the George Eastman House International Museum of Photography and Film in 2008 and continues to travel through the Eastman House. Galembo is the author of *Divine Inspiration from Benin to Bahia, Vodou: Visions and Voices of Haiti*, and *Dressed for Thrills: 100 Years of Halloween and Masquerade Costumes*. Her work is included in numerous public and private collections including the Metropolitan Museum of Art, Museum of Fine Arts, Houston, Schomburg Center for Research in Black Culture, New York Public Library, and the Polaroid Corporation. In connection to her work and exhibitions Galembo has appeared on CNN, NPR Radio, and *NBC Today* in New York City. Galembo is represented by StevenKasher Gallery, NYC.

David Graham is a photographer living in three worlds. He makes his own work, which has been collected by museums such as the Museum of Modern Art in NYC, the Art Institute of Chicago, the Philadelphia Museum of Art and the San Francisco Museum of Modern Art. This work has also been published in seven books, including *American Beauty* (Aperture 1987), *Only in America* (Knopf 1991), *Alone Together* (Pond Press 2003) and the recently released *Almost Paradise* (Pond Press 2008). He is represented by Gallery 339 in Philadelphia. Graham also works in the freelance world, shooting for magazines including *The New York Times Magazine*, *Fortune*, *Forbes* and *Details*. Additionally, he has shot ad campaigns, most notably for MasterCard. Lastly, David teaches photography; he has taught at the School of Visual Arts in NYC, Sarah Lawrence College, the International Center of Photography in NYC, and he is a professor in the Media Arts Department at the University of the Arts in Philadelphia, PA.

Lonnie Graham, a Pew Fellow and associate professor at Pennsylvania State University, is formerly director of photography at Manchester Craftsmen’s Guild in Pittsburgh, Pennsylvania, an urban arts organization dedicated to arts and education for at risk youth. He is the recipient of a National Endowment for the Arts/Pew Charitable Trust Travel Grant and is a four-time Pennsylvania Council for the Arts Fellowship recipient. In 2005, he was named Artist of the Year in the Commonwealth of Pennsylvania and was presented the Governor’s Award by Governor Edward Rendell. Professor Graham serves as a panel member for the Pennsylvania Council on the Arts and the National Endowment for the Arts in Washington, DC. His work can be found in the permanent collections of the Addison Gallery for American Art in Andover, MA, and the Philadelphia Museum of Art, in Philadelphia, PA

Hank Willis Thomas, winner of the first-ever Aperture West Book Prize for his monograph *Pitch Blackness* (November, 2008), received his BFA from New York University’s Tisch School of the Arts, and his MFA in photography—along with an MA in visual criticism—from the California College of the Arts, San Francisco. His work was featured in the exhibition and accompanying catalog, *25 under 25: Up-and-Coming American*. He has exhibited in galleries and museums throughout the U.S. and abroad, including the Studio Museum in Harlem; Yerba Buena Center for the Arts, San Francisco; Wadsworth Atheneum, Hartford, Connecticut; The High Museum of Art, Atlanta, Georgia; Museum of Fine Art, Houston, Texas; Jamaica Center for Arts and Learning, Jamaica, New York; Artists Space, New York; Leica Gallery, New York; Texas Woman’s University; Oakland Museum of California; Smithsonian; Anacostia Museum, Washington, D.C.; Bronfman Center for Jewish Life at NYU; National Museum of American History, Washington, D.C.; and National Portrait Gallery, Washington, D.C., among others.

Carla Williams is a writer, editor, and photographer. She is author of numerous essays and articles about photography and is co-author of two histories of photography, including *The Black Female Body: A Photographic History* with Deborah Willis. Williams is editor of *exposure*, the journal of the Society for Photographic Education, and is an assistant professor at Rochester Institute of Technology. Her Websites are carlagirl.net and 81press.net.



Jessica Ingram (Garry B Fritz Imagemaker Award Winner)
A Civil Rights Memorial
 Salon F

Four years ago, I wandered downtown Montgomery in the sweltering heat, picked up a walking tour trail, and found myself facing a large, ornate fountain, situated on a brick pavilion. A Historical Site sign said that I was standing on the former Court Square Slave Market, where slave traders sold men, women, and children to the highest bidder. It presented cold hard facts, detailing dollar values for slaves at the time and how none were given last names.

I was speechless. The fountain was erected at a time when this site was not considered for its history, the sign placed in a gesture of reconsideration. The language printed on the sign was so void of sentiment – in no way testifying to the experience and meaning. I watched people pass by and wondered if they knew or thought of the history beneath their feet. Curious about what I might find at other historical sites (marked or unmarked) through the South, I began my search. I have been traveling through Mississippi, Tennessee, Georgia, Alabama, and Louisiana, and documenting sites where civil rights-era atrocities, Klan activities, and slave trade occurred.

I am interested in these sites, their memorials or lack thereof, how some have faded into the landscapes, while others awkwardly stand out, but seemingly go unnoticed. How do the affects of this history still reverberate in these communities and in the landscape? I hope to create this context in my photographs. My larger body of work is about families and communities. This project is absolutely about that. It is a meditation and a recapturing. These images are renewed representations, a new memorial to these events. My hope is that the viewer will consider the relationship of this history within current contexts.

Jessica Ingram was born and raised in Tennessee. She received degrees in photography and political science from New York University and her MFA from California College of the Arts. She was included in *25 Under 25*, (PowerHouse Books 2003) and *American Photography 20*. She contributed to *What We Want Is Free: Generosity and Exchange in Recent Art* (SUNY Press 2004). *Along the Way*, a video she completed with the Cause Collective was a 2008 Official Selection at the Sundance Film Festival. Recent portfolios of her work have been published in *OjodePez* in conjunction with *PhotoEspaña* and *GUP* magazine. Jessica's work is motivated by her desire to understand how people relate, what they long for, and what motivates the choices they make. Along with her art practice, Jessica develops and leads community based arts programs, most recently *Fostering Art*, a photography and writing program for foster youth in the San Francisco Bay Area. Jessica lives between Nashville, TN, and Oakland, CA, where she is an assistant professor at California College of the Arts and works with *PixelPress Magazine*. Jessica's work is shown internationally.

3:00 – 3:45 pm Presentations

Robert Muffoletto (academic practicum workshop)
The Vasa-Project: Beyond the Classroom Walls
 Salon A

Photographic education has progressed through many changes over the last 20 years. This includes shifts from analog to digital, and from site-based to virtual. How faculty and students access information, images, and each other has changed how we may “think” of learning environments. This presentation will address a number of issues and possibilities that Web 2.0 and Cloud technologies offer to the education of photographers. Specifically, the presentation will discuss the opportunities offered through online interactive learning communities like The VASA Project. The VASA-Project, an online media workshop, brings students together from diverse geographic areas together for workshops and presentations in photography and media.

Roberto Muffoletto was founder and director of CEPA Gallery in Buffalo, NY, editor and publisher of *Camera Lucida: Journal of the Criticism of Photography*, and editor of *Frame|Work* from the Los Angeles Center of Photographic Studies. He received his MFA from the Visual Studies Workshop and his Ph.D. from the University of Wisconsin-Madison. His recent photography books include *Berlin Diary*, *Train To Enschede*, and *Threshold*.

Mariah Doren and Johanna Paas (imagemaker)
Working Collaboratively—Teaching Collaboration
 Salon B

Collaboration is a way to broaden our commitment to communication while celebrating a diversity of perspectives. For the past four years Johanna and Mariah have been working collaboratively on a series of images. We have come to see collaboration as a kind of visual dialog. Including multiple voices in a creative project involves a leap of faith and a practice of give and take. Our collaborative practice has extended into our individual studio work as well as our teaching. Through images we will present our creative progression and reflections on its potential.

Mariah Doren teaches at Parsons School of Design and SUNY Purchase. She received an MFA in photography from Pratt Institute, and is finishing an Ed.D. in art education from Columbia University. **Johanna Paas**, an associate professor of printmaking at Central Michigan University received her BFA from the University of Michigan and her MFA from Louisiana State University. Johanna and Mariah have collaborated as artists and teachers. Their most recent solo exhibition was at the Yonkers Public Library in New York.



Ellen Garvens (imagemaker)

Making Devices

Salon CD

I have photographed at the University of Washington Prosthetic Orthotic clinic, as well as in clinics in Cambodia, Lao, and Thailand. The images capture and isolate moments of the prosthetic/orthotic process. For my Imagemaker presentation I will incorporate the different voices of people I've encountered through this project alongside my writing and photographs, allowing them to intertwine, point to common experiences, and open up the images to different readings and different trajectories. Appropriate to the theme of diversity, I am interested in contributing to a greater understanding of the experience of the disabled and toward the cultural acceptance of a broader spectrum of body types.

Ellen Garvens has received an MFA from the University of New Mexico. Her grants include a Fulbright-Hayes Scholarship, National Endowment for the Arts Individual Fellowship Grant, and an Artist Trust /Washington State Fellowship. Her work is featured in *Contact Sheet #150*, from *Light Work*, Syracuse NY. She currently teaches at the University of Washington in Seattle, Washington.

Deborah Willis panel (cont'd) Salon E

Susan Sponsler-Carstarphen (lecture)

Our Stories, Our Voices: Adoptee Korean Artists

Salon F

Today celebrities are adopting babies from all over the world, but over fifty years ago Korean babies were the first international and interracial adoptees. Previously, adoptive parents had told most stories, but in the past twenty years, adult adoptees have begun sharing their stories in their art. Today the number of adult adoptee artists expressing their experiences and feelings about being adopted is growing. This lecture will share the artwork of several accomplished Korean adoptee artists who grew up in the United States, Canada and Europe, and some of whom have moved back to South Korea.

Susan Sponsler-Carstarphen is a Korean adoptee who grew up on a farm in Iowa. Her artwork has been exhibited in Seoul, South Korea, the U.S. Embassy in Panama City, New York City, Los Angeles, Houston and Austin, Texas. She earned her MFA in photography from Texas Woman's University.

5:00 – 6:00 pm Featured Speaker

Hulleah Tsinhnahjinnie and Veronica Passalacqua

Salon EF

Sponsored by Sprint Systems of Photography
(see details on page 22)



Saturday, March 6, 2010

Industry & Education Forum

Moderated by Jeff Curto with Veronica Cotter, Patrick DelliBovi, and Libby Rowe

8:00 – 9:30 am

Salon A

All exhibitors and conference attendees are encouraged to participate. (see details on page 17)

10:00 – 10:45 am Presentations

Yi-hui Huang (lecture)

Photographic Digital Sublime: An Empirical Study of Its Medium, Style, Aesthetics, and Knowledge

Salon A

The digital sublime refers to digital-composite photography that requires a new method of production and that renders a matchless look. Based on nine artists' intentions, meaning, and worldviews behind their production of the digital sublime, this research has three major findings. First, the digital sublime is a new medium with attributes of photography, painting, and cinema. Second, in terms of the styles and knowledge this new medium creates, however, it does not promote a new aesthetics, but re-introduces and revises past artistic movements, such as realism, romanticism, and surrealism. Last, the digital sublime is not necessarily postmodernist.

Dr. Yi-hui Huang is assistant professor of media communication and technology at East Stroudsburg University of Pennsylvania, PA. She obtained her doctoral degree in art education from The Ohio State University in 2008. Her research focuses on theories of photography, aesthetics, and epistemology.

Jane S. Noel with Cybèle Clark-Mendes and Sonsereé Verdise Gibson (panel)

Bend Me, Shape Me: Self Portraiture and Stereotype

Salon B

Is stereotype hardwired into our brains? Within a fraction of a second of viewing someone, we have classified him or her according to our schema, which has been developed over the course of our lifetimes. And although most people would describe themselves as less biased than average, this is a questionable assumption. Our automatic responses can belie our good intentions. But are our prejudices inevitable? Is it possible to override our impulses? Toward this end, the works of Cybèle Clark-Mendes, Sonsereé Verdise Gibson, and Jane S. Noel challenge the viewer's comfort level with their own perceptions.

Jane S. Noel: Using a variety of materials, I primarily investigate the concepts of identity, gender, and contemporary issues. My training was in the more traditional realms of photography with Judith Joy Ross at Moravian College. However, my more recent MFA studies at Vermont College were a welcome expansion to my work.



Sonsereé Verdise Gibson received her BS degree in criminal justice from California State University in 1999. In 2006, she received her BFA in Photography from the Savannah College of Art and Design. Her work tends to make use of portraiture to comment on race, identity, and its social effects in American culture.

Cybèle Clark-Mendes has exhibited work both nationally and internationally, including group shows and video screenings, at the Museum of Contemporary Art in Atlanta, Georgia, at Gallery 825 in Los Angeles, California as well as FLATFILEgalleries in Chicago. In 2008, she received a fellowship from the New York Foundation for the Arts, and an Honorable Mention for En Foco's New Works Photography Awards #12. She was an artist-in-residence at the Weir Farm Art Center, the Anderson Ranch Arts Center, and the Virginia Center for the Creative Arts. She has taught photography and video at Cornell University in addition to teaching at Western Michigan University. Cybèle Clark-Mendes received her BFA from Cornell University, and subsequently earned an MFA from the Rhode Island School of Design.

Gazelle Samizay with Coriana Close, Catherine Marino, and Rae Strozso (panel)

*Re-Thinking Photographic Education:
Expanding the Canon*
Salon CD

This panel, which will consist of current and recently graduated master's students, will provide strategies for expanding photographic history curriculum. A more accurate retelling of the history of photography to include artists of diverse backgrounds (including race, culture, ethnicity, religion, class, gender, sexual orientation and age) would expose students to a broad array of creative ideas, thus benefiting students' artistic practices. The goal of this panel is to provide resources and strategies for photography educators to expand the photo historical canon in a way that integrates diverse artists without Othering them.

Gazelle Samizay is an MFA candidate in photography at the University of Arizona. She works predominantly in video and photography. Born in Kabul, Afghanistan, and now residing in the US, Samizay's work explores the intersection of her Afghan heritage and American upbringing, touching on both the personal and sociopolitical. Currently, she is pursuing her MFA at the University of Arizona.

Coriana Close is an MFA candidate in photography at the University of Arizona. She studied photography and film at Westover School, Oberlin College, New York University, and is pursuing her MFA at the University of Arizona. She has researched and documented structures in northern Ohio used on the Underground Railroad. Her current body of work exposes race and gender based hatred in institutionalized settings.

Catherine Marino is an MA candidate in art and visual culture education at the University of Arizona. She is pursuing her MA in Art and Visual Culture Education at the University of Arizona. She completed an Ansel Adams Internship in which she co-curated one of the first all-women exhibitions at the Center for Creative Photography. Catherine is interested in further establishing women's role in the field of photography.

Rae Strozso is a digital photography instructor at Pima Community College in Tucson, AZ. He is a transgendered artist and writer. He received his BA in English and philosophy from Georgia Southern University and his MFA from the University of Arizona in 2008. His work focuses on issues of communication, connection and queer identity. Strozso is an adjunct instructor of photography at Pima Community College.

Elizabeth Ferrer (invited speaker)
Is There a Latino Photographic History?
Salon E

Elizabeth Ferrer will provide an overview of the challenges and issues surrounding the construction of a history of Latino photography, focusing on work created in the last few decades by Chicano, Cuban American, and Puerto Rican photographers. Ferrer will discuss the incomplete documentation of this history, despite numerous significant bodies of work by Latino photographers since the late 1960s. She will underscore the broad scope that encompasses Latino photography, ranging from the photo-journalism produced in California at the height of the Chicano civil rights movement, to the identity-based imagery common in the 1980s and early 1990s, to the conceptual projects currently pursued by photographers in places like New York, San Juan, and Boston. Finally, this lecture will tackle the most essential, yet complex, questions within the field: What is a Latino photographer, and who defines the scope of this field?

Elizabeth Ferrer is director of contemporary art at the multidisciplinary arts organization BRIC Arts|Media|Bklyn. A specialist in Mexican and Latino photography, she has extensive experience as a curator and writer. Ferrer is author of *Lola Alvarez Bravo* (New York, Aperture Foundation, 2006), a monograph on the pioneering modern Mexican photographer; she also curated the retrospective exhibition on the photographer shown at the Smithsonian Institution, among other institutions. Ferrer has curated major exhibitions on various aspects of Mexican photography and is author of the forthcoming FotoFest publication surveying Latino photography in the United States. She co-edited the Museum of Modern Art's landmark publication *Latin American Artists of the 20th Century* and has written for *Art Nexus*, *Sculpture*, *Photography*, *Nueva Luz*, and *Art News*.

Susan E. Evans (invited speaker)
The Color of Skin
Salon F

Americans look to the color of one's skin to define the individual. Most Americans place significant value on race. We have been taught that race, family genealogy, and personal history plays a major role in individual identity. Race is a social construction, a source of social tension or a box that gets checked on government forms, which in the end leads to varied benefit; varied value. To look is to see, identify, and categorize. This project is about identifying, categorizing, and examining the way that Americans compartmentalize people based on the color of skin.

Born Juana Ramos, adopted and re-named, **Susan E. Evans** started her photographic exploration at the age of eight in a small basement darkroom. Since then, Evans' formal education yielded a BFA in both photography and holography from Goddard College and a MFA cum laude from Cornell Univer-



sity. Susan E. Evans is an assistant professor of art at Oakland University in Michigan, where she teaches photography and new media. A conceptual artist exploring identity, context, structure, information processing and categorization, Susan E. Evans has work appearing in galleries, museums and collections worldwide and is represented by Hasted Hunt Gallery.

11:00 – 11:45 am Presentations

Douglas McCulloh and Kurt Weston (lecture) *Sight Unseen: International Photography by Blind Artists* Salon A

“Sight Unseen” examines the images and implications of the world’s most accomplished blind photographers. These blind artists practice a deeply modern photography, an art of idea. They maintain purely mental galleries of images and then use cameras and scanners to bring their inner visions into the world of the sighted. The work is inherently conceptual and operates beyond the logic of composition and the tyranny of the decisive moment. Marcel Duchamp wrote of “non-retinal art,” art of concept. These artists practice non-retinal photography. Consequently, “Sight Unseen” raises core questions about photography, perception, and mere outward sight versus inner vision.

Douglas McCulloh is an artist, educator and curator based in Southern California. He exhibits widely in the United States, Mexico, Europe, and China. McCulloh has curated 13 exhibitions, most recently “Sight Unseen: International Photography by Blind Artists” at UCR/California Museum of Photography. His fourth book, *Dream Street*, was published in 2009.

Kurt Weston is a photographer living with AIDS and blindness, and as such is a participant in the world of the stigmatized and marginalized. He offers an insider’s report on the disabled body, aging body, disease, mortality and loss, and provides alternative means to conceptualize and theorize bodies and their social and corporeal transgressions.

Jane Noel panel (cont’d) Salon B

Gazelle Samizay panel (cont’d) Salon CD

Donald E. Camp (imagemaker) *Dust Shaped Hearts* Salon E

Donald E. Camp’s work is characterized by both the unique process he uses to produce his prints as well as by his in-depth exploration of the dignity and nobility that can be found in the human face. He uses photosensitized casein and earth pigments, essentially dust and milk, to create his images. Camp works intently on each print, and makes only one unique print for each subject. He began his project working with African-American men. More recently, his portrait series has expanded to include men and women of all races, acknowledging the struggle against ignorance and intolerance as a universal one.

Donald E. Camp is artist in residence at Ursinus College, and is the subject of an American Artist Oral History at the Smithsonian Institute. He has received fellowships from the John Simon Guggenheim Memorial Foundation, the National Endowment for the Arts, the Pew Charitable Trust, and four Pennsylvania Council on the Arts grants.

Ginger Owen-Murakami (imagemaker) *Ancestral Presence* Salon F

Like an archeologist studying culture, I collect, document, analyze and interpret material remains. I then appropriate collected artifacts into artworks in an attempt to translate my ancestral narratives. During this presentation, I will present a body of work that includes the interdisciplinary practices of installation, sculpture, traditional and non-silver photographic processes. The work investigates networks of structure and offers a personal interpretation on the evolution of the cultural inheritance.

Ginger Owen-Murakami is assistant professor of photography and intermedia at Western Michigan University. She holds an MFA in photography from Louisiana State University, a BFA in photography from The University of Central Florida, and was a 1997 Fellowship Award Recipient of The American Photography Institute, NYU. She has lectured and exhibited internationally.

Graduate Student Presentations 1:00 – 3:00 pm (20 minutes each)

1:00 – 1:20 pm **Kelly Flynn (graduate student)** *Texas Fireworks Series* Salon A

The “Texas Fireworks” project is an ongoing body of work that documents the firework culture through photographs of roadside stands, their surroundings, and the actual products themselves. There are fewer stands scattered along the highways than before, due to annexation of land, firework “Supercenters,” and burn bans. What attracted me most to this subject were all the different colors, text styling and graphic repetition on older firework stands. This body of work attempts to capture the beauty and uniqueness that I see in these stands. My focus is to record as many of these treasures before they are gone forever.

Kelly Flynn is currently working on an MFA in photography at Texas Woman’s University. She received her photography BFA from The University of Miami, FL. Flynn’s latest photo documentary project is “Texas Fireworks Series.”



1:25 – 1:45 pm

Garrett Hansen (graduate student)

The Flowing View: Lessons from East Asian Landscape Traditions
Salon A

The growing art markets in China and Korea, as well as the ever-increasing attention that is being paid to Japan's long and rich photographic tradition, make it clear that there are important lessons to be learned from non-Western artistic traditions. These lessons can help us better understand work from these countries, but can also enrich our own artistic pursuits. This body of work speaks to the lessons I've gleaned from my studies of these traditions, specifically the calligraphic, landscape, and gardening traditions of Japan.

Garrett Hansen was born in New York City and graduated from Grinnell College where he studied economics and political science. He then moved to Asia, where he lived in Cambodia and China. He is currently pursuing his MFA at Indiana University – Bloomington where he teaches beginning and intermediate photography courses.

1:50 – 2:10 pm

Gazelle Samizay (graduate student)

Afghan/American: Family Politics in the Afghan Diaspora
Salon A

Samizay's video art investigates the intersection of her Afghan heritage and American upbringing. Memories are reinterpreted and performed to express the complex, layered world of an immigrant Afghan family, touching on both the personal and sociopolitical. This presentation will outline the way she uses video to negotiate the space between "Afghan" and "American" and to express herself independent of cultural definitions and constraints.

Gazelle Samizay is an artist who works predominantly in video and photography. Her work has been exhibited across the United States and internationally. She is the recipient of many awards, including the Princess Grace Experimental Film Honoraria. Currently, she is completing her MFA at the University of Arizona.

2:15 – 2:35 pm

Travis Shaffer (graduate student)

Eleven Mega Churches
Salon A

The result is a wash: rather than making America more Christian, the mega churches have simply succeeded in making Christianity more American.

—*The Economist*

"Eleven Mega Churches" is a series of gathered satellite imagery questioning access and diversity; land-use and the automobile; and the formation of isolated communal brands. It questions the impact of the church as a building and an institution alongside its implied and actual purposes. These images depict sprawling parking lots, cul-de-sac laden homogenous housing and swimming pools, all icons of a distinctly American and more distinctly middle class suburban landscape.

Travis Shaffer, MFA candidate at The University of Kentucky, has exhibited work in Cincinnati, Chicago, New York, Lexington, and Louisville, including solo and two-person exhibitions of his series "Eleven Mega Churches." He also recently published a limited edition artist book *Thirty-four Parking Lots in Los Angeles* via Google Maps.

2:40 – 3:00 pm

Leilani Wertens (graduate student)

Forget Me Not
Salon A

At estate sales, treasure seekers encounter once-beloved personal and utilitarian objects that lose their original meaning when stripped of their context. Through my arrangement of the spaces and possessions found in each home, I counteract the impersonal nature of an estate sale and the way it distances us from death. Attention is paid to physical markings of the environment and the accumulation and age of items to help construct a past life and allude to the passage of time. As members of this generation pass away, their personal history becomes commodified; but this project counteracts the disposability of an accumulated life by prolonging the existence of the domestic environment and the items it contains.

Leilani Wertens received a BA in art history and print journalism from the University of Southern California and is completing her MFA in photography at Columbia College Chicago. She has worked as a curatorial assistant at the Happy Lion gallery in Los Angeles and received a J. Paul Getty multicultural grant to fund a conservation project at the LA Public Library. Currently working as a teaching assistant at Columbia, Wertens recently was a recipient of an Albert P. Weisman grant and the Iris and Stuart L. Baum completion grant.

1:00 – 1:45 pm Presentations

Claude Baillargeon with Sara Angelucci, Rafael Goldchain, and Christina Leslie (panel)

Representing Diversity: Art, Immigration, and the Formation of Cultural Identity
Salon B

The cultural interactions fostered by globalization and immigration are leading a growing number of photo-based artists, like Sara Angelucci, Rafael Goldchain, and Christina Leslie, to plumb the evolving character of cultural identity, whether their own or that of the other. This panel will address the trials and tribulations concomitant with the pressures to adapt, conform, and assimilate, the indelible imprint of individual and collective memory, the power of artifacts to encapsulate traces of social status and human interactions, and the use of language as an index of cultural identity and social behaviors.

Claude Baillargeon is associate professor of art and art history at Oakland University, Rochester, Michigan. He received his Ph.D. from the University of California, Santa Barbara, and his MFA from The School of the Art Institute, Chicago. In 2008, he curated "Revolutionizing Cultural Identity: Photography and the Changing Face of Immigration."



Sara Angelucci is a photo/video artist living in Toronto, Canada. Angelucci has exhibited photographs across Canada and videos nationally and internationally. Her work has been supported by various Canadian public funders and included in numerous private and public collections. Angelucci teaches photography at Ryerson University and is represented by Wynick/Tuck Gallery and V-Tape.

Rafael Goldchain's photographs have been exhibited and collected by important galleries and museums including the Canadian Museum for Contemporary Photography, and the Museum of Modern Art. Born in Santiago, Chile Goldchain received an MFA from York University and a BAA from Ryerson Polytechnic Institute. He is currently program coordinator of the Applied Photography Program at Sheridan Institute of Technology and Advanced Learning.

Christina Leslie graduated from the Ontario College of Art and Design with a BFA in photography. Her photographs explore her bi-racial heritage, her west-Indian culture, race, stereotypes and marginalization. Text is often incorporated in her work. Since graduating her work has been exhibited in Toronto, Detroit, Prague and most recently in Hartford and has been featured in various publications.

Charles Thomas and Jen Crickenberger
(demonstration)

*Empowering and Connecting Teens Through
Photography and Filmmaking*
Salon CD

The education director and associate education director of The Light Factory Contemporary Museum of Photography and Film (TLF) will present and discuss how the organization creates and implements high school arts integration photography and filmmaking residency programs for under-served minority students. The programs empower students to use photography and film to discuss issues of media, culture, and tolerance. The Light Factory Museum hopes that this discussion will foster outreach partnerships and inspire other educators to pursue similar projects.

Charles Thomas is the education director of The Light Factory Contemporary Museum of Photography and Film. In his past six years at TLF, Thomas has expanded the Museum's school programs to include over 25,000 children K-12, creating programs promoting arts integration, media literacy, and social change.

Jen Crickenberger is a photographic artist and the associate education director for The Light Factory. Her projects challenge teens to express their ideas through conceptual photography. Crickenberger created China I-Sights, which recently traveled twenty students to China. National Public Radio's *Morning Edition* featured her program Unique Perspective: Breaking Boundaries of Autism with Photography.

Erina Duganne and Bill Gaskins (lecture)

*The Self in Black and White: Race and Subjectivity in
Postwar American Photography: A Conversation between
Erina Duganne and Bill Gaskins*
Salon E

This conversation will consider Duganne's book, *The Self in Black and White: Race and Subjectivity in Postwar American Photography*, and the challenge of creative and scholarly research questions that recognize African-American people as critical producers and spectators of photography as a 21st century strategy for "leveling the playing field" and redefining diversity in photographic education.

Erina Duganne is assistant professor of art history at Texas State University. She is the author of *The Self in Black and White: Race and Subjectivity in Postwar American Photography* and her essays have appeared in a number of anthologies and exhibition catalogues. Most recently, she was awarded a Fulbright Scholar grant to lecture at the University of Potsdam during the 2009-2010 academic year.

Bill Gaskins is a professor in photography, art history, and visual culture in the School of Art, Media and Technology and the School of Art and Design History and Theory at Parsons The New School for Design. He is the author of *Good and Bad Hair: Photographs by Bill Gaskins*. His essays have appeared in a number of journals, anthologies and textbooks.

**Jolene K. Rickard with Erica Lord, Kimowan
Metchewais, and William Wilson** (panel)
*Visual Sovereignty: Contemporary Native American
Photography and The Politics of Imagination*
Salon F

"Visual Sovereignty: Contemporary Native American Photography and The Politics of Imagination" brings together the innovative visions of four Native American artists who employ photography: Jolene K. Rickard, Erica Lord, Will Wilson, and Kimowan Metchewais (McClain). Central to this panel is the notion that indigenous imagination has functioned as a site of resistance and critical cultural production. Each artist on the panel has used photography to represent what it means to live in contemporary Native North America through stories as diverse and complex as the nations they originate from. The panel will explore issues of indigenous representation, self-determination, and visual sovereignty.

Erica Lord was born in Alaska; she has not stopped moving since. She is an interdisciplinary artist and a professor of visual art and indigenous studies at the University of Alaska Fairbanks. In her work, Lord explores issues that exist within a contemporary indigenous experience. Using a variety of media, she questions definitions, representations, and concepts of Native identity working to offer alternate and challenging positions.

Kimowan Metchewais (some early works signed McClain) is a Cree artist, writer, and graphic designer. He is now a professor of studio art at the University of North Carolina. He comes from Cold Lake First Nations, a Cree and Dene reservation in Alberta, Canada. He attended the universities of Alberta, NM, and the summer fellowship at Yale.



William Wilson, Navajo, earned a master's of fine art in photography from the University of New Mexico. Wilson has produced large-scale multi-media installations that incorporate photography and sculpture, monumental public artworks, and intimate photo essays. Currently, he lives in Tucson, AZ, working as an independent artist and curator.

2:00 – 2:45 pm Presentations

Claude Baillargeon panel (cont'd) Salon B

Charles Thomas and Jen Crickenberger demonstration (cont'd) Salon CD

Pierre-Yves Mahé and Jean-Louis Marignier
(invited speakers)
House of Nicéphore Niépce: A Retrospective
Salon E

After ten years at the head of the House of Nicéphore Niépce, a museum dedicated to the inventor and the history of photography that was founded in 1999, Mahé and Marignier offer a retrospective on the important events that have punctuated this last decade: restoration of the house, localization of the place where the first photography in the world was taken, reconstruction of the photographic processes, setting up of the collection of objects and letters owned by Niépce, publication of the inventor's correspondence etc. The last event to date: the discovery of the oldest photography lab in the world: Petiot-Groffier's lab, who was a neighbor and contemporary of Niépce and who practiced photography from 1840 to 1855. Hundreds of parts, all coming from the same owner, books, full chemical bottles as well as all sorts of lab and shooting accessories.

Pierre-Yves Mahé has been director of the Maison Nicéphore Niépce project from its beginning in July 1999. Commercial photographer and holder of an executive MBA diploma from HEC, he has also created the school of photography Spéos in 1985. He is the inventor of the stop-system photographic method and the co-writer with Richard Zakia and Gordon Brown of the book entitled *Beginning Photography Using the Stop-System*, published by France Delory editions in 1999.

Jean-Louis Marignier is a researcher for the CNRS at the Physical Chemistry lab of the University Paris-Sud Orsay. He has rediscovered the whole photographic processes invented by Nicéphore Niépce and forgotten since, and discovered an unknown process invented by Niépce and Daguerre. Author of the Niépce Website and responsible for its technical and historical content, Ph.D. in physics, he is a specialist of chemistry under radiation. Prizewinner of the Académie des Sciences (Kodak Grand Prize in 1991), he has also received the Salverte Medal from the French Society of Photography (1991). He is the author of over forty articles on Niépce as well as the book entitled *Niépce, L'invention de la photographie*, published by Belin Editions in 1999. He is also the co-writer with Manuel Bonnet of the book *Niépce, Correspondance et Papiers*, published by Maison Nicéphore Niépce Editions in 2003.

Jolene Rickard panel (cont'd) Salon F

6:00 – 6:30 pm 2010 Honored Educator

Deborah Willis
Salon EF
(see details on page 23)

6:30 – 7:00 pm Awards Ceremony

Freestyle Crystal Apple Award for Outstanding Achievement in Black and White Photography
Sponsored by Freestyle Photographic Supplies

Freestyle
Photographic Supplies

SPE Student Awards and Jeannie Pearce Award

Garry B Fritz Imagemaker Award (sponsored by....)
Sponsored by the Garry B Fritz Memorial Fund of the Oregon Fund of the Oregon Community Foundation

SPE Award or Excellence in Historical, Critical, and Theoretical Writing
(ceremony is in Salon EF, see award details on page 11)

7:00 – 8:00 pm Featured Speaker

Dawoud Bey
Beyond Diversity and Toward Inclusivity
Salon EF
Sponsored by The University of the Arts
(see details on page 23)



THE UNIVERSITY OF THE ARTS

Sunday, March 7, 2010

10:00 am – 12:00 pm Special Events

Round Table: Keeping Art Alive in Our Communities

Moderated by Marisol Diaz
Salon C
(see details on page 7)

Reexamining the Position of the Curator in Contemporary Photography

Moderated by Kalia Brooks
@ the Print Center
(see details on page 7)



2010 SPE Film Festival Showcase

This year's Film Festival Showcase, composed of the Multicultural Caucus Film Festival and the Women's Caucus Film Festival, is especially relevant at this year's conference in Philadelphia, with its focus on diversity! In celebration of the contributions that film and video artists make, these films and videos explore various contemporary issues while raising awareness of issues regarding body image, youth, religion, race, multiculturalism, war, and more. Please join us!

Schedule Overview

Friday, March 5, and Saturday, March 6, 2010

Room 410, 9:00 am – 3:00 pm – Identical program will run each day

Women's Caucus Film Festival

Films by, for, and/or about women. Sponsored by the SPE Women's Caucus and curated by Lynn Estomin, Women's Caucus Film Festival Coordinator

The Women's Caucus is committed to the advancement of women in the profession of photography and photographic education and to the advancement of women's issues in the exhibition, discussion and teaching of imagemaking.

Film Descriptions and Schedule

Shorts: 9:00 – 9:35 am

Short Message Service (SMS)

Directed by Marni Shindelman and Nate Larson | USA | 2009 | 4 mins | performance documentation

Short Message Service appropriates common text speech, such as BRB, OMG, LOL, and IDK and broadcasts it in semaphore flag code in the Chicago loop on a typical weekday afternoon.

Distributors: ms@marnishindelman.com and nl@natel Larson.com

Search

Directed by Wang Ling | China | 2008 | 5 mins | Live Action/Animation

Search forces its audience to confront modern society's role in the growing threat of global warming. Distributor: Scarlett Shepard, Women's Film Institute, sfwomensfilmfestival@gmail.com

Silhouette

Directed by Ashley Triplett | USA | 2009 | 2 mins | Animation

Silhouette explores the idea of false self-image and the effects that society's idea of beauty has on women. Distributor: Scarlett Shepard, Women's Film Institute, sfwomensfilmfestival@gmail.com

Maria Desaparecida/Missing Maria

Directed by Bethynia Cárdenas Iñiguez | USA | 2007 | 11 mins | Narrative

Based on the mysterious disappearances and tragic murders of hundreds of girls and women in Juarez, Mexico, *Maria Desaparecida* examines the grief of one family as they attempt to make sense of the senseless. Distributor: Scarlett Shepard, Women's Film Institute, sfwomensfilmfestival@gmail.com

Larry and Roz

Directed by Kristen Palana | Italy | 2008 | 4 mins | Animation

Larry, a 93-year-old widower, remembers a time when he had more spring in his step. Distributor: Scarlett Shepard, Women's Film Institute, sfwomensfilmfestival@gmail.com

A Conversation Between a Mother and a Daughter

Directed by Angelica Adams | USA | 2006 | 7 mins | Experimental/Documentary

A conversation between filmmaker Angelica Adams and her mother about Adams's sexuality forms the basis for this very honest and raw film examining acceptance and familial relationships. Distributor: Scarlett Shepard, Women's Film Institute, sfwomensfilmfestival@gmail.com

9:40 – 9:50 am

Q&A with Scarlett Shepard

A number of the preceding short films won awards in the recent San Francisco Women's Film Festival. Join us for a brief Q&A with Scarlett Shepard, executive director of San Francisco Women's Film Festival.

9:55 – 10:11 am

Mind the Gap

Directed by Kristal Williams-Rowley | USA | 2008 | 16 mins | Narrative

When the realities of her father's job hit, Sara copes with her grief the best way she knows how. In the pitfalls of life, sometimes all we can do is mind the gap. Distributor: Scarlett Shepard, Women's Film Institute, sfwomensfilmfestival@gmail.com

10:15 – 10:32 am

Living to Dream

Directed by Eva Kosmas | USA | 2009 | 17 mins | Documentary

Living to Dream focuses on Andrea, a junior at Loyola Marymount University, and her struggles to achieve a higher education and fit in amongst the college crowd as an undocumented immigrant. Distributor: Scarlett Shepard, Women's Film Institute, sfwomensfilmfestival@gmail.com

10:35 – 10:55 am

AWOL

Directed by Brigid Maher | USA/Iraq | 2005 | 20 mins

Keisha Johnson, an African-American soldier, goes AWOL in Iraq after she flees a violent incident. On her “walkabout” journey, she encounters children who decide to help her. Keisha and the children grow to understand each other despite the political barriers that have torn their lives apart. Distributor: Third World Newsreel, www.twn.org

11:00 – 11:30 am

Inside the Frame: A Portrait of Photographer Linda Troeller

Directed by Jeff McKay | Canada/USA | 2009 | 30 mins | Documentary

This film portrait follows New York photographer Linda Troeller as she shoots the Chelsea Hotel in NY. Like an impressionistic painter from another time, her photographs evoke the moment as seen through memory. Distributor: Edgeland Films, edgelandfilms@mts.net

11:35 am – 12:05 pm

Which Way Is East: Notebooks from Vietnam

Directed by Lynne Sachs | USA | 30 mins | Documentary

Filmmaker Lynne Sachs will introduce her film and take brief questions from the audience after.

When two American sisters travel north from Ho Chi Minh City to Hanoi, conversations with Vietnamese strangers and friends reveal to them the flip side of a shared history.

Distributor: New Day Films, www.newday.com

Lunch Break 12:05 – 1:00 pm

Multicultural Caucus Film Festival

Sponsored by the SPE Multicultural Caucus and curated by Carola Dreidemie, Multicultural Caucus Film Festival Coordinator

The Multicultural Caucus’s purpose is to facilitate the investigation of multicultural imagemakers and imagemaking in regional, national, and international contexts; to act as an arena for the discussion of particular cultural issues by people of diverse cultural backgrounds; to confront the visual, social and political issues that arise from these discussions, with integrity, honesty, and justice.

Films and Durations

Part 1, 1:00 – 1:22 pm

Sweep

Directed by Sama Alshaibi | 3:45 mins

Chimney Swifts

Directed by Liz Vaughan | 2:40 mins

Karusel Keeps You On the Ride

Directed by Gwynneth VanLaven | :34 min

If We Could Only Talk

Directed by Todd Joki | 3:49 mins

Sissy

Directed by Sama Alshaibi | 2:35 mins

Rings Around The Moon

Directed by Susan Evans | 5:44 mins

Path of Vision

Directed by Teresa Hernandez | :58 mins

Preconscious Morph

Directed by Joe Joe Orangias | 2:00 mins

Part Two, Cuba 1:22 – 2:18

Santeria: Life in the Religion

Directed by Joe Guerriero | 6:18 mins

Roots of My Heart

Directed by Gloria Roblando | 49:00 mins

SPE Portfolio Critiques & Sessions Procedure and Schedule

2010 Student Portfolio Critiques & Professional Portfolio Sessions Coordinators

Shannon Randol and Adrianna Santiago

Schedule For Portfolio Critiques & Sessions:

STUDENT PORTFOLIO CRITIQUES ONLY Friday, March 5, 2010

- Sign-up by Review Request Form (Due Thursday, March 4 @ 4:00 pm)
- Room 406 Check-in for Student Portfolio Critiques begins: 8:30 am
- Room 407-409 Student Portfolio Critiques: 9:00 am – 3:30 pm

PROFESSIONAL PORTFOLIO SESSIONS ONLY

Saturday, March 6, 2010

- Sign-up by Review Request Form (Due Friday, March 5 @ 4:00 pm)
- Room 406 Check-in for Professional Portfolio Sessions begins: 8:30 am
- Room 407-409 Professional Portfolio Sessions: 9:00 am – 3:30 pm

Portfolio Sharing Opportunities

Please plan to take advantage of the portfolio sharing opportunities listed below to share your photographs or recent publications with other attendees. These opportunities are a great forum to see exciting new work and network with potential new friends in the fine art photography field.

Informal Portfolio Sharing

Thursday, March 4:

- Franklin Foyer
10:00 am – 5:00 pm
- Grand Ballroom Foyer
10:00 pm – 12:00 am

Friday, March 5

- Exhibits Fair – Franklin B
8:00 am – 4:00 pm

Saturday, March 6

- Exhibits Fair – Franklin B
9:30 am – 4:00 pm

Sunday, March 7

- Salon AB 9:30 am – 12:30 pm

Curator Portfolio Walkthrough*

Saturday, March 6

- Salon ABCD 8:00 – 10:30 pm
(see page 41 for more details)

Student Portfolio Critiques & Professional Portfolio Sessions

SPE continues its tradition of Student Portfolio Critiques & Professional Portfolio Sessions at this conference. While this opportunity remains free of charge to registered conference attendees, SPACE IS LIMITED and pre-registration is required.

Two separate tracks are offered: Student Portfolio Critiques on Friday, March 5, will be reserved for students only and Professional Portfolio Sessions on Saturday, March 6, will be dedicated to professionals only.* Reviewers will meet with professional and student artists attending the SPE national conference to offer a range of potential discussions, including critique of artwork, possible selection of work for exhibition or publication and information and review for candidates of MFA programs.

Please read the guidelines below carefully! These guidelines are designed to create equal opportunity and ensure a positive experience for all registered participants.

**Professional status is determined by membership level. All levels of membership are considered professional, except student. Participation in professional activities will require membership and conference registration beyond the student level.*

Guidelines for Student Portfolio Critiques & Professional Portfolio Sessions

Am I registered? Carefully review your conference registration receipt to see if you are eligible to participate. This document indicates your participation with an X in the box next to either Student Portfolio Critiques or Professional Portfolio Sessions. If your receipt does not have an X in the box by the Student Portfolio Critiques or Professional Portfolio Sessions or is marked FULL, you are not a registered participant for the sessions or critiques.

The sessions are full – how do I get on the waiting list? Canceled and forfeited slots will be available on a first come, first served basis to participants on a “stand by” waiting list. To be added to the “stand by” list, please see a Portfolio Critiques & Sessions staff member onsite in Room 406. “Stand by” participants must be present when their name is called or forfeit their place on the list.

How To Participate Once Registered

Conference attendees who are registered for the Student Portfolio Critiques or Professional Portfolio Sessions will have the opportunity to sign up for 20 minutes of feedback on their portfolio. Typically participants receive two 20-minute sessions. To sign up for reviews, confirmed participants must fill out a Reviewer Request Form. Reviewer Request Forms are available onsite at the conference hotel at the portfolio review table in the registration area on Thursday and in Room 406 on Friday. Reviewer Request Forms must be turned in by the specified deadline in the box marked “Reviewer Request Forms” in the registration area on Thursday and Room 406 on Friday.

- **Student Portfolio Critique Request Forms are YELLOW and are due Thursday, March 4, before 4:00 pm.**
- **Professional Portfolio Session Request Forms are BLUE and are due Friday, March 5, before 4:00 pm.**

Selecting Reviewers

Reviewer biographies are listed in the Conference Program Guide on pages 42-44. An addendum to the list of reviewers in the Guide is in your conference bag along with inserts announcing the scheduled times for each reviewer and any additions or cancellations. Extra copies, late additions or cancellations and other “up to the minute” changes will be posted on bulletin boards at the desk in the Room 406. All reviewers have indicated whether they want to meet with students AND/OR professionals. An asterisk (*) before the reviewer’s name indicates they will be looking at student work only; a double-asterisk (**) indicates that they will be looking at professional artists work only. No mark indicates that they will look at both student and non-student work. Please pay attention to this information—if you are a student and ask to meet with a reviewer who is only meeting with professionals (or vice versa), this will invalidate one of your requests. Please read the reviewers bios in the Conference Program Guide and on the addendum before filling out your Reviewer Request Form to make sure your preferences match the reviewers preferences.

SPE Portfolio Critiques & Sessions/Curator Portfolio Walkthrough

Filling Out the Reviewer Request Form

On the appropriate form, provide a ranked list of your preferred reviewers and their time slots. (For example: 1st choice: Jeff Curto 9:00 – 11:00; 2nd choice: Kenda North 11:28 – 1:28; and so forth). If a reviewer is available at two different sessions on the same day, you may list them twice. (For example: 1st choice: Jeff Curto: 9:00 – 11:00; 2nd choice: Jeff Curto 1:30 – 3:30). If none of your preferred reviewers are available, you will not be scheduled for a session. We cannot assign reviewers randomly because many reviewers request specific kinds of work. To ensure your best chance at receiving a session, please fill out the Reviewer Request Form COMPLETELY!

Scheduling

The scheduling process for both Student Portfolio Critiques and Professional Portfolio Sessions will be facilitated in the same way on different days. On Thursday, March 4, after 4:00 pm the Student Portfolio Critiques schedule will be created and on Friday, March 5 after 4:00 pm the Professional Portfolio Sessions schedule will be created using the appropriate Reviewer Request Forms. The Portfolio Critiques & Sessions Coordinators and their volunteers will assemble and process the forms in a random order in order to create equal opportunity for all registered participants. The coordinators will match registered participants with their requested reviewers using the submitted request forms. Using a lottery system, everyone will have the same opportunity to receive at least one session of his or her choice. If all registrants get one session and more remain, a second session will be given in a new random order. If slots remain after the two rounds, the process will continue until each slot is assigned. The schedule for these sessions will be posted by 8:00 pm on Thursday, March 4, for Student Portfolio Critiques and by 8:00 pm on Friday, March 5, for Professional Portfolio Sessions. The schedules will be posted in the Room 406. Please check the schedule to confirm your scheduled session(s) and time(s).

What if I cannot attend my schedule session? If you cannot attend your scheduled session, please contact the Portfolio Critiques & Sessions Coordinators ASAP. Individuals who are five minutes late for their appointment to meet with a reviewer will forfeit their session to the stand-by list.

Important Reminders

- Reviewer Request Forms for Student Portfolio Critiques are due by 4:00 pm on Thursday, March 4, on the box in the portfolio review table in the registration area. This form should only include Student Portfolio Critique requests for Friday from 9:00 am – 3:30 pm.
- Reviewer Request Forms for Professional Portfolio Sessions are due by 4:00 pm on Friday, March 5, in the box in the portfolio check-in area in Room 406. This form should only include Professional Portfolio Session requests for Saturday from 9:00 am – 3:30 pm.
- Please plan to arrive at least five minutes prior to your scheduled critique or session time.

Curator Portfolio Walkthrough

Saturday, March 6, 2010
8:00 – 10:30 pm
Salon ABCD

SPE invited local and member curators, collectors, and gallery owners to join us on Saturday evening. Separate spaces for professionals and students will be provided to encourage participation by all attendees. Participation in professional activities will require membership beyond the student level. We ask all participants to share tables with two or three others.

Participating Curators Include:

Peter Barberie, The Brodsky Curator of Photographs, Alfred Stieglitz Center, Philadelphia Museum of Art

Janet Benedict Jones, Curator of Photographs, Carnegie Museum of Art

Martin McNamara, Proprietor, Gallery 339

Stephen Perloff, Editor, *The Photo Review*

Brian Peterson, Gerry and Marguerite Lenfest Chief Curator, James A. Michener Art Museum

Student Portfolio Critiques & Professional Portfolio Sessions

Reviewer Biographies and Preferences

An asterisk (*) before the reviewer's name indicates they will be looking at student work only; a double-asterisk (**) indicates that they will be looking at professional artists' work only. No mark indicates that they will look at both student and non-student work. Please honor reviewers' preferences. Professional status is determined by membership level. All levels of membership are considered professional, except student. Participation in professional activities will require membership and conference registration beyond student level.

* **Jimmie Allen** is an assistant professor of photography at Missouri State University. He is interested in seeing a wide range of imagery, especially work presented in a book format.

* **Julie Anand** is assistant professor of Photography at Arizona State University. She is especially interested in seeing work by prospective graduate students.

* **Jeanne Anderton** has been an instructor of photography at Salisbury University, Salisbury, Maryland, for over 20 years. In 2009 she was awarded a Maryland Arts Grant. She is interested in reviewing all types of images, especially students.

* **Iwan Bagus** is currently the head of photography concentration at University of the District of Columbia. He is interested in seeing student portfolios.

* **Terry Boddie** is interested in reviewing innovative contemporary work with perspectives that pushes the material and conceptual possibilities of the photographic medium. Of special interest are alternative processes, 3-D, and site-specific work that incorporates photography.

* **Walter Bodle** is the founder of Youth in Focus. He is interested in viewing student portfolios with a fine art or a social documentary content.

* **Leslee Broersma** is the associate director of the Libby Arts program at the University of Colorado, Boulder. She is interested in looking at work in photography, video, and new media.

* **Stephanie Bursese** teaches conceptual photography at Ramapo College in New Jersey. She is most excited by images that have ideas and would like to see well-thought-out, ongoing, conceptual projects.

* **Christine Chin** is currently an assistant professor of photography and new media at Hobart and William Smith College in Geneva, New York. She is interested in looking at student portfolios from undergraduate or graduate students interested in general critique or preparing to apply for graduate programs or academic jobs.

* **Joy Christiansen Erb** is an assistant professor of photography at Youngstown State University. She is an active exhibiting artist whose work explores issues of the body and memory. She is interested in reviewing conceptually driven work involving photography and installation.

* **Ann Chwatsky** currently teaches at New York University where she is coordinator of the Art in Media Area at the Department of Art and Art Professions of the Steinhardt School.

** **Gary S. Colby** is a professor of photography at the University of La Verne, in La Verne, California. The University maintains an ambitious annual schedule of exhibitions in three galleries. He is reviewing photographically inspired or derived work for exhibitions in the 2010-2011 academic year.

** **James D. Colby**, Weeks Gallery director, Jamestown Community College, is interested in reviewing portfolios by established artists who present works that are interdisciplinary, global, and relevant to diverse audiences.

* **Kelli Connell** teaches at Columbia College Chicago. She is particularly interested in reviewing the work of students interested in pursuing an MFA degree in photography at Columbia College Chicago.

** **Louisa Curtis** of Chatterbox Enterprises is a creative consultant specializing in portfolio and website reviews and image editing, as well as assistance with marketing and promotions. She is interested in seeing all work.

* **Jeff Curto** is coordinator and professor of photography at College of DuPage in Glen Ellyn, Illinois. He is interested in viewing travel/location work and interesting applications of large-format cameras and digitally based processes, especially in black and white.

** **Andrew Darlow** has been involved with PDN PhotoPlus Expo, Arles Photo Festival, and the International Center for Photography. He would like to see professionals with questions regarding digital printing options for their work.

* **Jason DeMarte** is an emerging artist currently teaching photography at Mississippi State University. He is interested in seeing completed bodies of conceptual work; please no Holga, pinhole, and or alternative process work.

** **Sylvia de Swaan** is an artist/photographer, educator, and curator who has lived and worked in Mexico, Europe, and the United States. She is interested in looking at work that explores issues of identity and personal history.

* **Samantha DiRosa** serves as assistant professor of art at Elon University. She is interested in looking at undergraduate work in photography, video, and installation, or work that specifically explores the context and/or history of the photograph.

** **Diana Edkins** is an independent curator and book editor. She is interested in seeing all types of work.

** **Angela Faris Belt** is a fine art photographer and instructor at the Art Institute of Colorado. She is interested in work that consciously employs photographic language for the second edition, particularly photographic projects bridging commercial and fine art, and incorporating new media.

* **Harris Fogel** is an associate professor of photography, and director of the Sol Mednick Gallery and Gallery 1401, in the Media Arts Department at The University of the Arts in Philadelphia. He is reviewing work for possible exhibition at the Sol Mednick Gallery and Gallery 1401.

** **Dana Fritz** is associate curator of WorkSpace Gallery in Lincoln, Nebraska, and associate professor of art at the University of Nebraska-Lincoln. She would like to see completed bodies of work that are ready for exhibition.

** **Larry Gawel** is director/curator of WorkSpace Gallery in Lincoln, Nebraska, and a member of the photography faculty at Metropolitan Community College in Omaha. He would like to see completed bodies of work that are ready for exhibition as well as the work of anyone wishing to be considered for the Visiting Photographer Lecture Series at Metropolitan Community College.

** **Mary Goodwin** is the associate director at Light Work in Syracuse, New York. She would like to see professionals who are interested in the Light Work residency program.

Student Portfolio Critiques & Professional Portfolio Sessions Reviewer Biographies and Preferences (cont'd.)

* **Marita Gootee** is a professor in the Department of Art at Mississippi State University. She is interested in alternative photography, hand-tinting imaging, pinhole, holga and images of personal expression.

* **Jay Gould** is an assistant professor of photography at Louisiana Tech University. He is most interested in viewing conceptual bodies of work, especially those of an analytical nature.

* **Myra Greene** is an assistant professor of photography at Columbia College Chicago. She would like to see work for students interested in fine art photography graduate programs.

* **Patti Hallock** teaches photography at the University of Colorado at Denver. Some of her interests include night photography, projects about suburbia, or the American West.

* **Frank Hamrick** is an assistant professor and the head of the photography program at Louisiana Tech University and is interested in meeting students interested in graduate school.

* **Peter Hoppel-Christian** currently serves as assistant professor of photography and integrated media at Saint Cloud State University in Minnesota. He is interested in looking at inventive work that asks questions about photography and contemporary culture.

* **Rachel Hawthorn** works as an independent curator and arts community motivator in Denver, Colorado. She would love to see work by students at all levels dealing with issues of memory and/or loss, and also students who are looking for guidance on applying to exhibitions or graduate school.

* **Alexander Heilner** is a professor of photography and digital imaging at the Maryland Institute College of Art. He works primarily in color landscapes, but he will be happy to look at any type of photography.

* **Chuck Hemard** is an assistant professor of photography at Auburn University. He is interested in viewing work showing unique ways of seeing the ordinary.

* **Kenneth Hoffman** is a professor of communication at Seton Hall University where he teaches digital photography, computer animation and multimedia. He is interested in seeing landscape and documentary photography as well as works in new media.

* **Douglas Holleley** is an experienced, devoted teacher and author of *Digital Book Design and Publishing*. More recently he published two companion volumes to this book, *Photo-Editing and Presentation* and *Your Assignment: Photography*.

* **Deborah Hollis** and **Chris Levine** work at the UC Boulder Libraries and manage the David H. Tippit Photobook Collection. They are interested in all student work, especially in alternative processes.

* **Anni Holm** is director and curator of People Made Visible, Inc., in West Chicago, IL. She is interested in work that is conceptual, sociopolitical, community oriented, collaborative, time based, or about immigration.

Sarah Jamison serves as assistant exhibits director of the SRO Photo Gallery at Texas Tech University. She is interested in seeing all genres of work.

Mark E. Jensen is an independent curator, teacher, fine artist, and documentary photographer. He is interested in seeing hand- or machine-made prints.

* **Steven Johnson** is associate professor of visual and communication arts at Eastern Mennonite University in the Shenandoah Valley of Virginia. He is interested in seeing landscape, natural world, animals (domestic and wild), exploration of family, portraits.

** **Daniel Kariko** is faculty associate in photography and digital art at FSU in Tallahassee, Florida. He is interested in reviewing gallery-ready work that investigates political and environmental elements of the landscape.

Susan Lipper is interested in viewing extended personal projects.

** **Tracy Longley-Cook** is assistant professor in art and photography at Wright State University in Dayton, Ohio. She is interested in seeing established work that integrates the use of maps, or environmental and topographical explorations, for an exhibition at the WSU Stein Gallery in the Fall of 2010.

* **John Mann** is an assistant professor of photography at Florida State University. He is interested in all types of photographic work, but is particularly interested in speaking with those pursuing potential graduate studies.

* **Karen Marshall** serves as faculty at the International Center of Photography. She will see all types of work, though most interested in narrative work.

* **Kristen Merola** is assistant director and MFA coordinator of the Visual Studies Workshop, Rochester, New York. She is a photographer, filmmaker, book artist, and co-publisher of *Preacher's Biscuit Books*. She is interested in reviewing all kinds of work.

* **Patrick Millard** currently works as an adjunct professor of photography at Grand Valley State University, Grand Rapids Community College, and a Photography Instructor at the Urban Institute for Contemporary Art.

* **Bruce Myren** is represented in Boston by Gallery Kayafas and teaches at the New England Institute of Art and the Rhode Island School of Design. He is most interested in landscapes, but will look at anything.

Zach Nader is the exhibits director of the SRO Photo Gallery at Texas Tech University. He is seeking contemporary photographic work for consideration for solo shows and students interested in attending graduate school.

** **Kenda North** is professor and head of the photography program at UT Arlington. She is interested in mentoring professionals who are entering the academic world or those in tenure track positions.

** **Ginger Owen-Murakami** is assistant professor of photography and intermedia at Western Michigan University. She would like to review portfolios based in conceptual, installation, or non-traditional methods of working that may be exhibited in the WMU Frostic School of Art Gallery.

* **Sejal Patel** is an assistant professor of photography at New England Institute of Art in Massachusetts. She prefers work that places self, identity, and personal narratives within the realm of performance art.

* **Richard Petry** is the director of graduate studies at the Columbus College of Art & Design. He is interested in looking at all types of work from students who are interested in graduate study.

* **Brent Phelps** is a professor of photography at the University of North Texas. He is interested in meeting with prospective graduate students.

* **O. Gustavo Plascencia** is currently a visiting assistant professor of art at Lycoming College in Williamsport, Pennsylvania, and just finished a summer art residency at the Instituto de Artes de Medellin in Colombia.

* **Janet L. Pritchard** photographs place with a special interest in the intersection of culture and nature. She is an associate professor at the University of Connecticut.

* **Grant W. Ray** is an instructor of digital photography at Northwestern University. He received his MFA in Photography from Columbia College Chicago. He is interested in reviewing portfolios that focus on conceptual ideologies.



Student Portfolio Critiques & Professional Portfolio Sessions Reviewer Biographies and Preferences (cont'd.)

* **Rachel Reisert** teaches photography at the University of Dayton and Wright State University in Dayton, Ohio. She is interested in reviewing all kinds of work.

** **Susan Ressler** is professor emerita at Purdue University and an adjunct professor at The University of New Mexico. She is interested in any style or photographic technique that entails social commentary, social activism, and/or feminist values.

* **Jacinda Russell** is an assistant professor at Ball State University. She is interested in reviewing nontraditional photography, mixed media artwork, and any conceptually sound portfolio by undergraduate and graduate students.

* **Frank Schramm** is a freelance photographer in New York City. He is interested in reviewing student work oriented towards fine art or commercial work.

* **Jes Schrom** is currently assistant professor of photography at Louisiana Tech University. She is interested in viewing the work of students interested in graduate school at Tech, including conceptual photography, collaboration, installation, performance, and multi-media projects. Viewing work digitally is accepted.

* **Michael Sell** is an assistant professor of art and media arts at Eastern Oregon University in La Grande, Oregon. He is interested in viewing work by undergraduates looking for graduate school advice.

* **Martina Shenal** is currently an assistant professor in the photography program at the University of Arizona. She is interested in reviewing prospective graduate portfolios for the photography program at the UA in Tucson, Arizona.

* **Naomi Shersty** is a lecturer at the University of Wisconsin-Milwaukee. She is particularly excited to talk with students interested in graduate school.

* **Michael Sherwin** is an assistant professor of photography and intermedia at West Virginia University. He is interested in viewing work that is grounded in innovative ideas and creative methods, ranging from traditional to new media.

* **Eric Sung** is an assistant professor of photography at Providence College in Rhode Island. He is interested in reviewing conceptual works.

Laura Valenti is the program director of Newspace Center for Photography in Portland, Oregon. She is most interested in emotional work with a soft touch, modern images & antique processes, environmental portraiture, untraditional landscapes, animals, social documentary, constructed/imagined landscapes, dreams.

** **Colette Veasey-Cullors** is currently a full-time faculty member within the photography program at Maryland Institute College of Art in Baltimore, Maryland. She would prefer to review a more conceptual approach to the photography.

* **Terri Warpinski** has been a Fulbright senior fellow in Israel, an artist-in-residence at the Ucross Foundation, participated in the PingYao International Photography Festival in China and last spring was guest faculty at New Mexico State University. She is interested in seeing prospective graduate students working in all modes.

John Willis is professor of photography at Marlboro College in Vermont. He is interested in seeing work of all genre for potential exhibitions, collaborations with community based programs and potential sabbatical replacements.

* **M. Laine Wyatt** is currently an associate professor with the University of Central Florida. She is interested in looking at undergraduate work that is idea driven as well as work that may have feminist origins.

* **Cheryl Younger**, founding director of The Photography Institute's National Graduate Seminar at NYU and Columbia University, and former SPE Chair, will assist student's development of creative portfolios for graduate school.

Notes:



Philadelphia Points of Interest

A Diversity Of Local Activities

Here are ten activities in order of proximity to the Marriott.

Four-plus-milers for runners – Start at Filbert Street side of hotel. Two good routes, especially early morning: (1) take Arch Street west to Parkway, angle down the Parkway to the Philadelphia Museum of Art (optional route up Rocky Steps), bear right around the museum, then northwest out Kelly Drive along the river past Boathouse Row - or - (2) west on Arch to 24th, turn north one block to Race, turn west onto the Schuylkill River Trail.
www.schuylkillrivertrail.com

Reading Terminal Market – 12th & Arch, next door to the Marriott. Worth a browse for the sights and smells even if you are not going to shop or eat.
www.readingterminalmarket.org

Philadelphia International Flower Show – PA Convention Center, 12th & Arch, next door to the Marriott. Always an amazing event. To avoid the worst crowds, go during dinner time, or the instant the doors open in the morning. The floral arrangement contest area is entertaining.
www.theflowershow.com/home/index.html

Visit the **PSFS Building** (Loews Hotel across Market) and **Walk the Skinny Streets**. After admiring the Art Deco lobby and mezzanine of the nation's first International Style skyscraper, walk south on 12th Street. Once past Locust, poke around the tucked-away historic streets like Quince, Jessup, Fawn, Camac, Iseminger, Panama and more.
www.greatbuildings.com/buildings/PSFS_Building.html

Liberty Bell, Independence Hall, Constitution Center and all that, a six-plus block walk east or take any bus down Market or Chestnut.
www.nps.gov/inde/index.htm
Tours, including Scavenger Hunt:
<http://constitutioncenter.org>

Franklin Institute – 20th & the Parkway – terrific science museum – something for everyone, including iMax and Planetarium. Perpetual motion machine in lobby fascinates kids and adults. Located a few blocks from the Marriott – walk down Arch Street west to Parkway, bear right.
www2.fi.edu

The Mutter Museum – 19 S. 22nd – long walk from the Marriott, or take any bus west on Walnut to 22nd, walk north on 22nd. Full of gross medical oddities kids love. The Mutter Museum calendars have featured many famous photographers. If you wish to photograph, contact them 2 weeks in advance.
www.collphyphil.org/mutter.asp

Eastern State Penitentiary – Partially restored historic prison, popular site for art installations. Tours every day, ages 7 and up. Bus: #48 from 12th and Arch to 22nd & Fairmount.
www.easternstate.org

The Philadelphia Zoo – America's first zoo. The 38 bus goes out there from 15th & JFK. Highlights: Naked mole rats, new Primate House with baby orangutan, new tiger territory, Carnivore Kingdom with giant river otters.
www.philadelphiazoo.org

Please Touch Museum – 4231 N. Concourse Drive. Since 1976 this has been the children's museum of Philadelphia. Now its home is grand Memorial Hall, built in 1876 for the nation's Centennial. The 38 bus goes out there from 15th & JFK. Ask about the Whispering Bench, located outside.
www.pleasetouchmuseum.org

Notes:

Exhibition & Gallery Listings

All venues are in Philadelphia unless otherwise noted. An asterisk (*) indicates the venue is open during First Friday events, Friday, March 5, 2010, 5:00 – 8:00 pm. List current as of press time, 2/2/10. See page 7 for more information on First Friday.

Philagrafika 2010

The vital role of the printed image in contemporary art is the focus of the international festival to be held throughout the city of Philadelphia through April 11, 2010. The core exhibition of the festival, *The Graphic Unconscious*, will be shown across five venues: the Philadelphia Museum of Art, The Print Center, Moore College of Art & Design, Pennsylvania Academy of the Fine Arts, Tyler School of Art, and Temple Gallery at Temple University. See individual listings for more information. *Philagrafika 2010* will focus on artistic practices that engage the visual, intellectual, and creative frontiers in printmaking and how these approaches relate to social and political issues in the public sphere. *The Graphic Unconscious*, is curated by José Roca, Artistic Director of Philagrafika 2010, with John Caperton, Curator of Prints and Photographs at the Print Center; Sheryl Conkelton, for Temple Gallery, Temple University; Shelley Langdale, Associate Curator of Prints and Drawings at the Philadelphia Museum of Art; Lorie Mertes, Director/Chief Curator of The Galleries at Moore College of Art & Design; and Julien Robson, Curator of Contemporary Art at Pennsylvania Academy of the Fine Arts.

InLiquid

www.inliquid.com
InLiquid is a nonprofit that programs shows at many venues throughout Philadelphia and the surrounding areas. Check their website for shows and venues during the week of the conference.

SPE Conference Hotel, Philadelphia Marriott Downtown

A Haverford Sampler: Images from the Haverford College Collection

A Haverford Sampler, drawn from the Haverford Collection, will be on view at the Society for Photographic Education's National Conference Exhibits Fair (in Franklin B) at the Philadelphia Marriott Downtown

Hotel, Friday, March 5 and Saturday, March 6. This exhibition will feature late 19th-century to mid-20th century works themed around photographs made by Philadelphia-based photographers. (See related events and exhibitions at Haverford College on page 48.)

Center City

America-Italy Society of Philadelphia Gallery

Hours: Mon-Fri 10:00 am – 4:00 pm
www.aisphila.org
info@aisphila.org
1420 Walnut St., Suite 310
215/735-3250

The Art Institute of Philadelphia

Philadelphia Stories: Inspiration Selections from the Philadelphia City Department of Records photo archive inspire contemporary photographers from The Art Institute of Philadelphia. Featuring the work of Howard Brunner and curated by Maria DiElsi. *Philadelphia Stories* runs March 3 – May 5, 2010
Hours: Mon-Thurs 9:00 am – 7:00 pm, Fri 9:00 am – 5:00 pm, Sat 9:00 am – 4:00 pm, closed Sun
www.artinstitutes.edu/philadelphia
1622 Chestnut St.
215/567-7080, 800/275-2474

The Borowsky and Open Lens Galleries at the Gershman Y*

City of Memory: New Orleans, Before and After Katrina, photographs by John Woodin, runs January 22 – April 11, 2010
Hours: Mon-Sun 9:00 am – 5:00 pm
www.gershmany.org/gallery.php
mseidel@gershmany.org
401 S. Broad St. (at Pine St.)
215/446-3001

City of Philadelphia, Office of Arts, Culture, and the Creative Economy

Wind Prints, a student installation by Prints Link Philadelphia (PLP) coinciding with Philagrafika's International Print Festival, runs March 1 – April 2, 2010. Prints Link Philadelphia is a recently formed coalition of community arts organizations, art centers, museums, schools, and teaching artists who are developing curriculum and projects to educate and promote printmaking to children and teens in the Philadelphia region. Also, more photographic works are located in the North Corridor, 5th floor of City Hall.
www.phila.gov/artincityhall
tu.huynh@phila.gov
701 City Hall

City Hall North Portal, JFK Blvd. and North Broad St.
Art in City Hall Program
215/686-9912

Fabric Workshop & Museum

www.fabricworkshopandmuseum.org
1214 Arch St.
215/568-1111

Gallery 339*

Henry Horenstein, *Show*
Stuart Rome, *Drawn from Nature*
Hours: Tues-Sat, 10:00 am – 6:00 pm
www.gallery339.com
info@gallery339.com
339 S. 21st St.
215/731-1530

Institute of Contemporary Art

Dance With Camera runs through March 21, 2010.
Hours: Wed-Fri 12:00 – 8:00 pm, Sat-Sun 11:00 am – 5:00 pm
118 S. 36th St.
215/898-7108

Leeway Foundation

Hours: by appointment only
1315 Walnut St., Suite 832
215/545-4078

The Library Company of Philadelphia

Hours: Mon-Fri 9:00 am – 4:45 pm
1314 Locust St.
215/546-3181

Moore College of Art Galleries

Hours: Mon-Fri 11:00 am – 7:00 pm, Sat 11:00 am – 5:00 pm, closed Sundays and all academic and legal holidays. Includes Goldie Paley Gallery and Levy Gallery for the Arts in Philadelphia
galleries@moore.edu
20th St. and The Parkway
215/965-4027

Pennsylvania Academy of the Fine Arts (PAFA)

www.pafa.org
118 N. Broad St.
215/972-7600

Philadelphia Museum of Art - Berman and Stieglitz Galleries

Philagrafika 2010: The Graphic Unconscious, Works by Oscar Muñoz and Tabaimo runs January 29, 2010 – April 11, 2010.
The Museum will display installations by two artists, the Japanese artist Tabaimo (b. 1975) and the Colombian artist Óscar Muñoz (b. 1951), that explore the translation of printmaking into other mediums and expand the conceptual boundaries of printmaking. Curated by Shelley Langdale, associate curator of Prints and Drawings at the Philadelphia

Museum of Art.
(also see *Philagrafika 2010 description on this page*)

Hours: Tues-Sun 10:00 am – 5:00 pm, Fri 10:00 am – 8:45 pm
Main Building, 26th St. and the Benjamin Franklin Pkwy.

Philadelphia Museum of Art – Perelman Building – Levy Gallery

The Platinum Process: Photographs from the Nineteenth to the Twenty-First Century runs March – May 2010.

An exhibition of some fifty works dating from the late nineteenth century to the present, *The Platinum Process* showcases a selection of outstanding platinum prints drawn from the Museum's collection. Highlights include photographs by early masters of the platinum process including Frederick H. Evans and Paul Strand, as well as works by skilled contemporary practitioners such as Lois Conner, Peter Barberie and Julia Dolan curators.
Hours: Tues-Sun 10:00 am – 5:00 pm
www.philamuseum.org
visitorservices@philamuseum.org
Fairmount and Pennsylvania Ave.
215/763-8100

The Print Center*

The Print Center is one of the core sites for *Philagrafika 2010: The Graphic Unconscious* (running January 29 – April 11, 2010, see description on page 45). The Print Center will be redesigned by Philadelphia collective Space 1026, turning it into a lounge/reading room/interactive printing workshop. Serving as the hub of *Philagrafika 2010's* activities, the space will be hosted by a diverse and continuously changing roster of artists and collectives. Centered on the idea of creating community through production, the show also addresses how artists have used printmaking to access a broad audience and disseminate their work widely. The Print Center will include Mexican artist Erick Beltrán's interactive printing system, as well as editions, publications, videos, and programs by Eric Avery (US), Bittercomix (South Africa), Eloísa Cartonera (Argentina), Sue Coe (UK), Julius Deutschnbauer (Austria), Dexter Sinister (UK), Dispatch (US), Drive By Press (US), Art Hazelwood (US), Jenny Schmid (US), Self Help Graphics (US), and Temporary Services (US).
Hours: Tues-Sat 11:00 am – 5:30 pm
www.printcenter.org
info@printcenter.org
1614 Latimer St.
215/735-6090

Rosenwald-Wolfe Gallery*

Seductive Subversion: Women Pop Artists, 1958-1968

The University of the Arts
333 S. Broad St.

Sande Webster Gallery

www.sandewebstergallery.com
2006 Walnut St.
215/636-9003

Schmidt - Dean Gallery

Gallery Group Show: February 5 – March 6, 2010
Hours: Tues-Sat 10:30 am – 6:00 pm (no Friday night)
www.schmittdean.com
schmittdean@netzero.net
1710 Sansom St., 2nd floor
215/569-9433

Seraphin Gallery

Hours: Mon-Tues by appointment, Wed-Sun 11:00 am – 6:00 pm, Fri 11:00 am – 8:00 pm
1108 Pine St.
215/923-7000

Space 1026

www.space1026.com
1026 Arch Street, 2nd Floor
215/574-7630

The University of the Arts Sol Mednick Gallery and Gallery 1401*

Hours: Mon-Fri, 10:00 am – 8:00 pm, Sat 10:00 am – 4:00 pm, Sun 12:00 – 4:00 pm
www.uarts.edu/see-do/solmednicgal.html
mediaarts@uarts.edu
The University of the Arts
Media Arts Department
211 S. Broad St.,
14th floor and 15th floors Terra Building
215/717-6300

All shows below are open on Thurs, March 4, 2010, from 5:00 – 7:00 pm and on Fri, March 5, 2010, from 6:00 – 8:00 pm

Sol Mednick Gallery*

Thomas Porett, *Observations & Anomalies*

Gallery 1401*

Alex Webb and Rebecca Norris Webb, *Violet Isle: A Duet of Photographs from Cuba*

UArts – Pinup Show 2010*

Media Arts Department, 15th floor

Vox Populi

319 N. 11th St.
215/238-1236

North Philadelphia

The Center for Humanities at Temple University

Martha Madigan's *Infiorate: Italia: 2005-2009* runs through May 15, 2010. Infiorate is a traditional Italian festival, the name of which literally

means "carpet of flowers." See Martha Madigan's photographs of this beautiful event.

Hours: Daily 9:00 am – 7:00 pm
www.temple.edu/humanities
chat@temple.edu

10th floor, Gladfelter Hall
1115 West Berks St.
215/204-6386

Tyler School of Art/Temple University*

Photography faculty, MFA students, and Alumni show runs March 1 – 10, 2010.
Hours: 9:00 am – 6:00 pm daily
2001 N. 13 St.
www.temple.edu/tyler/exhibitions
mtecco@hotmail.com

Old City

Painted Bride Art Center

Encantamientos: Henry Bermudez and Rodriguez-Calero
Hours: Tues-Sat 10:00 am – 6:00 pm
www.paintedbride.org
230 Vine St.
215/925-9914

Silicon Gallery & Silicon Gallery Fine Art Prints*

Group Exhibition
Hours: Tues-Fri 9:00 am – 5:30 pm, Sat 12:00 – 5:00 pm
www.silicongallery.org
139 N. 3rd St.
215/238-6062

Northern Liberties

Piazza at Schmidt Galleries

(multiple gallery spaces, see below)
1001-13 N. 2nd St.

Amberella Gallery at the Piazza at Schmidts

Solo Exhibit: Heather Jo Wingate
www.amberellagallery.wordpress.com
missamberella@gmail.com
610/283-5669

Bambi Gallery at the Piazza at Schmidts

Hours: Wed-Fri 1:00 – 7:00 pm, Sat 12:00 – 7:00 pm, Sun 12:00 – 5:00 pm
www.bambiproject.com
info@bambiproject.com
267/319-1374

Group M Designers and Consultants Gallery at the Piazza at Schmidts

Hours: Thurs 4:00 – 8:00 pm, Fri 4:00 – 10:00 pm, Sat 12:00 – 10:00 pm, Sun 12:00 – 5:00 pm, or by appointment.
www.group-m.com
215/546-1995

High Fidelity Photography Gallery at the Piazza at Schmidts

www.highfidelitydisco.com
Highfidelity002@aol.com.

Pre55ed Gallery at the Piazza at Schmidts #58

Limited edition letterpress prints
www.pre55ed.com
267/455-0483

Pure Gold Gallery at the Piazza at Schmidts

Hours: Wed-Sat 1:00 – 7:00 pm or by appointment
puregoldgallery.wordpress.com
puregoldgallery@gmail.com

The Toothless Cat Gallery at the Piazza at Schmidts

Hours: Sun-Thurs 12:00 – 8:00 pm, Fri-Sat 12:00 – 11:00 pm
www.thetoothlesscat.com
thetoothlesscat@gmail.com
267/319-1782

Area 919

Hours: Mon-Fri 10:00 am – 6:00 pm, Thurs-Sat (for exhibition viewing) 12:00 – 6:00 pm
www.area919.com
919 N. 5th St.
215/627-3311

bahdeebahdu

Ceramic and print exhibition
Hours: Sat 12:00 – 6:00 pm
www.bahdeebahdu.com
info@bahdeebahdu.com
1522 N. American St.
215/627-5002

Crane Arts Building Galleries

(multiple gallery spaces, see below)*
Hours: Wed-Sun 12:00 – 6:00 pm (please check online calendar for specific show dates and times)
www.cranearts.com
info@cranearts.com
1400 N. American St.
215/232-3203

Grey Area Gallery at the Crane Arts Building

Practice of the Druggist, Ben DeMott and Eric Miller will develop an installation of abstract work that purveys their common and individual interests, as well as their relationship as friends and collaborators. Their formulary will navigate through ancillary interests, commonality, brotherhood, and culture; then it will develop into broader formats of accessibility and technology.

Icebox Gallery at the Crane Arts Building

Medium Resistance presents contemporary works of craft and print that resist old-fashioned distinctions between high art and artisanship. Informed by historical avant-garde practices such as those of the Productivists, Black Mountain College and, more recently, the Interventionists, these provocative works reassess the mediums expressive, communicative, and material possibilities beyond

known aesthetic, social, and political boundaries. Vessels and posters, digital images and books, to name just a few examples, straddle the divisions between art, craft, and mass production, strategically exploring each format's relative autonomy and usefulness, its potential for participation and collaboration, communication and dissemination, and aesthetic, social, and technical labor. Artists: Andrée-Anne Dupuis-Bourret, Radical Cartography, Colette Fu, Cut and Paint, David Rhys Jones, Dylan Beck and Jason Sculla, Eva Wylie, Francesc Ruiz, Leslie Mutchler, Marc Herbst, Martin Mazorra, Bill Rankin, Robert Dawson, Women's Studio Workshop, Piper Shepard

Indigo Arts at the Crane Arts Building* #104

Hours: Wed-Sat 12:00 – 6:00 pm, Sun-Tues by appointment, second Thurs open until 9:00 pm
www.indigoarts.com
indigofamily@indigoarts.com
215/765-1041

Nexus at the Crane Arts Building*

New Works by Tasha Doremus
Photographs that challenge the medium by incorporating elements of drawing and sculpture. Also showing, *Abiding Ephemera: Palladium and Digital Photographic Prints by Susan Abrams*
Hours: Wed-Sun 12:00 – 6:00 pm
www.nexusphiladelphia.org
info@nexusphiladelphia.org
215/684-1946

University of Delaware Gallery (UD@Crane) at the Crane Arts Building* 1st Floor

Rate of Return explores the relationship between value, repetition, and the multiple.
Hours: Wed-Sun 12:00 – 5:00 pm
215/235 3405

PPAC – Philadelphia Photo Arts Center at the Crane Arts Building*

.matrix, a group exhibition with works by artist that blur the line between photography and printmaking processes, one practice highly influencing the other, whether through digital or more traditional techniques. The exhibition will include various artists including Donald E. Camp, Richard Benson, GDLofT, David Benjamin Sherry, Khanh Le, Mather Brandt, Bryan Graf, and Kesselskramer Publishing.
Hours: Tues-Wed 10:00 am – 9:00 pm, Thurs-Fri 10:00 am – 7:00 pm, Sat 10:00 am – 6:00 pm, Sun 12:00 – 6:00 pm
www.philaphotoarts.com
info@philaphotoarts.com
215/232-5678

Project Basho

ONWARD '10' runs February 3 – March 28, 2010. ONWARD '10' is Project Basho Gallery's annual juried competition for emerging photographers.

Hours: For duration of SPE conference, hours will be Mon-Sun 12:00 – 10:00 pm; normal gallery hours are Mon-Fri 12:00 – 10:00 pm, and Sun 12:00 – 10:00 pm
www.projectbasho.org
info@projectbasho.org
1305 Germantown Ave.
215/238-0928

Projects Gallery

Hours: Wed-Sat 12:00 – 7:00 pm
www.projectsgallery.com
info@projectsgallery.com
629 N. 2nd St.
267/303-9652

Rebekah Templeton Contemporary Art

Hours: Wed-Sat 12:00 – 6:00 pm or by appointment
www.rebekahtempleton.com
info@rebekahtempleton.com
173 Girard Ave.
267/519-3884

Sebastien Leclercq

Mixed media installation including photography, March 11 – April 24, 2010. Opening Reception, March 11, 6:00 – 9:00 pm

West Philadelphia and University City

Arthur Ross Gallery at UPenn*

Philagrafjka 2010: Independent Projects: Silence Dogood: Miler Lagos runs January 27 – March 21, 2010. As part of the city-wide *Philagrafjka 2010* celebration, site-specific installation by contemporary multi media artist Miler Lagos using a variety of modern materials, plastics, steel, cement and recycled paper.
Hours: Tues-Fri 10:00 am – 5:00 pm, Sat-Sun 12:00 – 5:00 pm
www.upenn.edu/arg
arg@pobox.upenn.edu
220 S. 34th St. in the Fisher Fine Arts Library
215/898-1479

Charles Addams Gallery

Hours: by appointment or for openings
Charles Addams Fine Arts Hall
200 S. 36th St.

Community Education Center

Contact for information
www.cecarts.org
cec@cecarts.org
3500 Lancaster Ave.
215/387-1911

International House Video Lounge

Homeland, curated by Colette Copeland, runs January 17 – March 5, 2010. Presented by InLiquid at International House
3701 Chestnut St., 1st floor

Leonard Pearlstein Gallery at Drexel University

Photographs by Ob Zhang runs February 22 – March 19, 2010.
Hours: Mon-Fri 11:00 am – 5:00 pm
Reception: March 4, 2010 5:00 – 7:00 pm
www.drexel.edu/wesphal/about/facilities/pearlstein
gallery@drexel.edu
Nesbitt Building
3215 Market St.
215/895-2548

Pennsylvania Museum of Archaeology and Anthropology

Righteous Dopefiend: Homelessness, Addiction and Poverty in Urban America runs through May 2010. Anthropologist Philippe Bourgois and photographer-ethnographer Jeff Schonberg document the daily lives of San Francisco homeless drug users.
Hours: Tues-Sat 10:00 am – 4:30 pm, Sun 1:00 – 5:00 pm
www.penn.museum
info@museum.upenn.edu
3260 South St.
215/898-4001

Photo West Gallery

Hours: by appointment or for openings listed on website
www.photowestgallery.com
info@photowestgallery.com
3625 Lancaster Ave.
215/222-2649

Saint Josephs University Gallery

Hours: Mon-Fri 10:00 am – 4:00 pm, closed for University breaks
www.sju.edu
jbracy@sju.edu
City Line and 54th St., Boland Hall
610/660-1845

Bella Vista

Fleisher Art Memorial

Hours: Mon-Fri 11:00 am – 5:00 pm; when school is in session, Mon-Thurs 6:30 – 9:30 pm, Sat 10:00 am – 3:00 pm
www.fleisher.org
info@fleisher.org
719 Catherine St.
215/922-3456

Palumbo Park (adjacent to Fleisher Art Memorial)

Through Their Eyes, photography public art installation runs through April 11, 2010. George Washington Elementary School's 7th grade students took

pictures of themselves, their families and their neighborhoods so they could study each others' photos and learn about the diverse cultures of their fellow students. judygelles@me.com
723 Catherine St.

Outside of Center City

Abington Arts Center

Solo Series 2010: 4 Simultaneous Solo Exhibitions includes Mickie Rosen's photage-digital photography and collage and Bruce Campbell's photo sculpture with projection.
Hours: Wed 10:00 am – 5:00 pm, Thurs 10:00 am – 7:00 pm, Fri 10:00 am – 5:00 pm, Sat-Sun 10:00 am – 3:00 pm
www.abingtonartscenter.org
info@abingtonartscenter.org
515 Meetinghouse Rd.
Jenkintown, PA 19046
215/887-4882

Arcadia University Art Gallery

Hours: Mon-Fri 10:00 am – 3:00 pm, Sat-Sun 12:00 – 4:00 pm
www.arcadia.edu/news/default.aspx?id+1722
ur@arcadia.edu
Spruance Art Center
450 S. Easton Rd.
Glenside, PA 19038
215/572-2131

Cantor Fitzgerald Gallery, Haverford College

Running the Numbers: an American Self-Portrait, photographic prints of Chris Jordan, runs through March 5, 2010. Exploring the detritus of American mass culture, Jordan's photographs depict staggering statistics through intricately detailed large-scale panels.
Hours: Mon-Fri 11:00 am – 5:00 pm, Wed 11:00 am – 8:00 pm, Sat-Sun 12:00 – 5:00 pm
www.cantorfitzgeraldgallery.org
exhibits@haverford.edu
Whitehead Campus Center
370 Lancaster Ave.
Haverford, PA 19041
610/896-1287

The Carolyn Fiedler-Alber Gallery at Allens Lane Art Center

Hours: Mon-Fri 10:00 am – 5:00 pm, evenings and weekends by appointment
www.allenslane.org/gallery.htm
610 W. Allens Lane
215/248-0546

James A. Michener Art Museum

Edward Weston "Life Work" runs through March 28, 2010. Vintage photographs from all phases of Weston's five-decade career, from his first nude in 1909 to his final

landscape made near his home at Point Lobos, California, in 1948. Film screenings *Eloquent Nude: The Love and Legacy of Edward Weston* and *Charles Wilson* on Friday, March 5, 2010, 3:00 – 4:00 pm in the Penn Color Room. Free with Museum admission.
Hours: Tues-Fri 10:00 am – 4:30 pm, Sat 10:00 am – 5:00 pm, Sun 12:00 – 5:00 pm
www.michenermuseum.org
jamam1@michenerartmuseum.org
138 S. Pine St.
Doylestown, PA 18901
215/340-9800

Langhorne Coffee House

Hours: Mon-Fri 6:00 am – 2:00 pm, Sat 7:00 am – 2:00 pm, Sun 8:00 am – 2:00 pm
www.langhornecoffeehouse.com
102 S. Bellvue Ave.
Langhorne, PA 19047
215/757-6070

Magill Library Sharpless Gallery at Haverford College

A Haverford Sampler: A Selection of Masterworks from the Photography Collection runs March 3 – September 17, 2010. Opening Reception 6:00 – 8:00 pm, March 3, 2010. The photography collection at Haverford College is encyclopedic and covers the subject from the origins of the medium to the present day. The college first acquired photographs for instructional purposes in 1870. This collection has grown to over 5,000 prints.

A Haverford Sampler is an exhibition that simultaneously explores the history of the medium while providing a peek into the richness of the Photography and related Collections at Haverford College. The items chosen for the exhibition range from a Guttenberg Bible page to an Andy Warhol portrait of Princess Grace. These works provide visual and historical antecedents of the medium from its origins in print making to today's digital ink prints.

Works from the early history of the medium by Hill and Adamson to its 20th century maturity by Eugene Atget and Diane Arbus to contemporary works by Andres Serrano and Carrie Mae Weems will be exhibited. And related manuscript and rare books including a Daguerre diorama pass and letters by William Henry Fox Talbot and Alfred Stieglitz will provide further contextual insights about photography and photographers. Exhibition is free and open to the public.
Hours: Mon-Fri 9:00 am – 6:00 pm, Sat-Sun 10:00 am – 6:00 pm

www.haverford.edu
Magill Library
Haverford College
370 Lancaster Ave.
Haverford, PA 19041
610/896-1175

The Studio

Martha Madigan, *Human Nature*:
1985-2009 runs March 1 – 30, 2010
Hours: daily 10:00 am – 6:00 pm
730 Carpenter Lane
215/849-3933

The Upper Gallery at the Morris Arboretum

Hours: Sun-Sat 10:00 am – 4:00 pm
www.business-services.upenn.edu/
arboretum
100 Northwestern Ave.
215/247-5777

Villanova University Art Gallery

Hours: call for hours
Connelly Center, 2nd Floor
800 Lancaster Ave.
Villanova, PA 19085
610/519-4612

The Woodmere Art Museum

Hours: Tues-Sat 10:00 am – 5:00
pm, Sun 1:00 – 5:00 pm
9201 Germantown Ave.
215/247-0476

Philadelphia Dining Guide

A Diversity of Restaurants

Philadelphia has amazing restaurants. The customized lists below are just a sampling of the scores of great ethnic and local places within walking distance of the SPE conference hotel, the Philadelphia Marriott Downtown. You'll find several more on the 1100 block of Walnut, the 1200 block of Pine, and along 13th between Market and Pine. And don't miss the Reading Terminal Market right across 12th Street from the hotel lobby (rear).

In the list below, "BYO" means there is no bar but you can bring in wine or other liquor. This usually makes dining out less expensive. Philadelphia is famous for its wonderful little BYO restaurants. Nearest liquor stores: 1218 Chestnut, 724 S. St., 1628 JFK, 326 S. 5th, 32 S. 2nd, 1913 Chestnut. Hours: 9:00 am – 9:00 pm. If these listings are not marked BYO, they have a bar.

For a map of BYO restaurants, visit www.gophila.com/byobmap

Warning: Chinatown and the Reading Terminal Market are great, but may be extra crowded from the Philadelphia International Flower Show attendees. Be patient and/or clever.

\$ - cheap
\$\$ - not too bad
\$\$\$ - getting up there
\$\$\$\$ - expensive

Rick Nichols' Favorite Ethnic Spots near the Philadelphia Marriott Downtown

Rick Nichols is a food columnist for the *Philadelphia Inquirer*. His column "On the Side" appears Thursdays in Food, and his column "Food" appears in the Sunday Image section. Rick wrote up this list especially for SPE!

Chinatown – northeast from the Marriott

Nan Zhou Hand Drawn Noodles \$

927 Race St.
Chinese. Go to the kitchen in the back and watch the chef create beautiful noodles purely by pulling the dough by hand. BYO, cash only.

Penang \$\$

117 N. 10th St.
Malaysian small plates, a gauzy roti bread with chicken curry.
www.penangusa.com

Sang Kee Duck House \$

238 N. 9th St.
Roast duck and Chinese dishes and soups. Cash only.
www.phillychinatown.com/sangkee.htm

Vietnam \$\$

221 N. 11th
Vietnamese. Easy-going. Reliable. The BBQ platter of skewered meatballs, chicken, noodles and stuffed grape leaves is big enough to share with three people.
www.eatatvietnam.com
215/592-1163

Yakitori Boy \$\$

211 N. 11th
Japanese skewers and finger food.
www.yakitoriboy-japas.com

Avenue of the Arts Area – south/southwest from the Marriott

Chew Man Chu \$\$

400 S. Broad
Hipped up Chinese dumpling and noodle house.
www.chewmanchu.com/

Sansom Kabob House \$

1526 Sansom St.
Afghan. Fresh baked flat breads, kabobs and vegetarian-rice dishes. BYO. www.yelp.com/biz/sansom-kabob-house-philadelphia

Rittenhouse Square – southwest from the Marriott

Monk's \$\$

264 S. 16th
Belgian beer and pub food.
www.monkscafe.com

Parc \$\$

227 S. 18th (at Locust)
Bustling French bistro on Rittenhouse Square.
www.parc-restaurant.com

South Street – southeast from the Marriott

Bistrot La Minette \$\$\$

623 S. 6th St.
Pleasant French bistro.
www.bistrotlaminette.com
215/925-8000

Brauhaus Schmitz \$\$

718 South St.
Authentic German beer hall and house-made sausages and weiner schnitzel. Full selection of German draft beers. Loud.
www.brauhauschmitz.com

Washington Square West – south/southeast from the Marriott

Amada \$\$\$\$

217 Chestnut St.
Spanish tapas.
www.amadarestaurant.com
215/625-2450

Chifa \$\$\$

707 Chestnut St.
Chinese-Peruvian fusion.
www.chifarestaurant.com
215/925-5555

El Vez \$\$

21 S. 13th
Stylized Mexican fare.
www.elvezrestaurant.com

Kanella \$\$\$

266 S. 10th
Greek Cypriot kitchen, BYO.
www.kanellarestaurant.com

Old City – east of the Marriott

Capogiro Gelato Café \$

119 S. 13th, also 117 S. 20th
Great Italian gelato and coffee.
www.capogirogelato.com

Fork, etc. \$\$\$

308 Market, next door to Fork.
New American, all three meals.
www.forkrestaurant.com/forketc.htm

Radicchio \$\$\$

4th and Vine
Whole Italian fish, BYO.
www.radicchio-cafe.com

Village Whiskey \$\$

118 S. 20th
Upscale British pub fare, 80 whiskies. www.villagewhiskey.com

Zahav \$\$

237 St. James Place (Society Hill Towers area)
Israeli. www.zahavrestaurant.com

Some other places Rick Nichols enjoys: Sansom Street Oyster House, Philadelphia snapper soup, raw bar; Jones, comfort food; Kibbitz, deli; Tequila's and Catrines, Mexican; Tria, craft beer, cheese and bruschetta, two locations; Varga Bar; Zinc, French bistro; Mercato; Supper, for lunch, 10th and South; Beau Monde (crepes); Porcini, on Sansom, Italian; Villa de Roma, Italian Market red gravy; Jamaican Jerk Hut, not much room to sit; La Lupe, tacos; Cantina los Cabillitos, fun Mexican; Izumi, sushi (some of these are in South Philly); Nodding Head Brewery.

The following list was compiled by Sarah Stolfa, photographer, and Philadelphia Photo Arts Center executive director.

Northern Liberties Area – north of Old City (Crane Arts Center and Tyler area)

The Barbary \$
951 Frankford Ave.
215/634-7400

Bar Ferdinand LLC \$\$\$
1030 N. 2nd St. 215/923-1313

Finnigan's Wake \$
537 N. 3rd St. 215/574-9240

Johnny Brenda's \$\$
1201 Frankford Ave. 215/739-9684

Kung Fu Necktie \$
1248 N. Front St. 215/291-4919

Murph's Bar \$
202 E. Girard Ave. 215/425-1847

Philadelphia Bar & Grille \$
412 W. Girard Ave. 215/671-9298

Seven-Hundred \$\$
700 N. 2nd St. 215/413-3181

Silk City Diner Bar & Lounge \$\$
N 5th St. and Spring Garden St.
215/592-8838

Standard Tap \$\$
901 N. 2nd St. 215/238-0630

Swift Half Pub \$\$
1001 N 2nd St. 215/923-4600

Wineo Restaurant & Bar \$\$\$
227 Poplar St. 215/925-0999

Bars near the Marriott

APO Bar + Lounge
102 S. 13th St. 215/735-7500

Beer Garden
1136 Arch St. 215/922-4235

Bike Shop Inc
206 S. Quince St. 215/627-1662

Dr. Watson's Pub
216 S. 11th St. 215/922-3427

Fergie's Pub
1214 Sansom St. 215/928-8118

Finn Mac Cool's Ale House
118 S. 12th St. 215/923-3090

Irish Pub
1123 Walnut St. 215/925-3311

Locust Tavern Ltd. Inc.
235 S. 10th St. 215/925-2191

McGillin's Olde Ale House
1310 Drury St. 215/735-5562

McGlinchey's
259 S. 15th St. 215/735-1259

Tavern On Camac
243 S. Camac St. 215/545-0900

Sandy Sorlien, Philadelphia native and member of SPE's local committee, adds a few favorites.

Dirty Frank's \$
13th and Pine St.
Funky dive/artists' bar, bring your own food.

Caribou Café \$\$
1126 Walnut
French food, handsome bar.

Effie's \$\$
1127 Pine St.
Greek café in row house, BYO

Ernesto's 1521 Café \$\$\$
1521 Spruce St.
Italian, has liquor but BYO wine allowed for \$5 fee.

La Locanda del Ghiottone \$\$\$
130 N. 3rd
Cramped Italian restaurant, Old City, cash-only, BYO.

Moriarty's \$\$
1116 Walnut
Good Irish pub food.

Serrano \$\$
20 S. 2nd
Several ethnic cuisines, Old City.

Warmdaddy's \$\$\$
1400 Columbus Blvd.
Blues and soul food, good and loud, Riverview Plaza (not walkable) www.warmdaddys.com

Mary Brown, Center City
resident and member of SPE's local committee, adds her Old City favorites.

Bistro 7 \$\$\$
7 N. 3rd St.
www.bistro7restaurant.com
215/931-1560, Upscale BYO, reservations required, excellent food and service.

Farmacia \$\$
15 S. 3rd St.
www.farmaciarestaurant.com
215/627-6274, Moderately priced, something for everyone menu, can seat a larger group.

Society Hill Hotel Bar \$\$
301 Chestnut St. (corner of 3rd)
215/923-3711
Great for a sandwich and a beer

From Jeannie Pearce, Chair of SPE's Local Committee, and South Philly long-time city resident.

“Philadelphia is a great neighborhood-filled walking city on an easy to navigate grid; the numbered streets run north and south and the trees run east to west. South of South St. in the diverse Bella Vista Area—easy walk or cab south from the Marriott.”

The Italian Market
Starts at Christian and 9th St. just a few blocks from South St. Filled with Italian, Mexican and Asian stores, and restaurants, including casual BYO. The Italian Market is open Tues-Sun 8:00 am – 4:00 pm and Sunday 8:00 am – 1:00 pm. www.9thstreetitalianmarket.com

Café du Laos \$\$
1117 S. 11th St.
Thai-Lao, BYO. 215/467-1546

Café Nhu Y Lunch \$
802 Christian St.
Vietnamese Hoagies.
215/925-6544

Chapterhouse Cafe & Gallery \$\$
620 S. Ninth St.
Coffee. 215/238-2626

Cochon \$\$
801 E Passyunk Ave.
French, BYO. 215/923-7675

DiBruno Brothers \$\$
930 S. 9th St.
Graze, shop, eat.
www.dibruno.com
215/922.287

Geno's Steaks \$
1219 S. 9th St.
Do you want that with cheese?
215/389-0659

Hawthornes \$\$
11th and Fitzwater St.
1,000 beers, prepared foods to go.
www.hawthornecafe.com
215/627-3012

Isgro Pastries \$
1009 Christian St.
Italian, the best cannoli.
215/923-3092

James \$\$\$
824 S. 8th St.
Eclectic/Italian. 215/629-4980

LeVirtu \$\$\$
1927 E. Passyunk Ave.
Italian. 215/271-5626

Little Fish \$\$\$
600 Catharine St.
Seafood, BYO. 215/413-3464

Lorenzo Pizza \$
900 Christian St.
Pizza. 215/922-2540

Morning Glory Diner \$
735 S. 10th St.
Eclectic, the best brunch!
www.themorningglorydiner.com
215/413-3999

Pat's Steaks \$
1237 E. Passyunk Ave.
Do you want that with cheese?
215/468-1546

The Royal Tavern \$
937 E. Passyunk Ave. (7th)
American/pub food.
215/389-6694

Sabrina's Café \$
910 Christian St.
Eclectic, BYO, tons of great food.
www.sabrinascfe.com
215/574-1599

Sarcone's Deli and Bakery \$
734 and 758 S. 9th St.
Italian, try the Sinatra. Great pizza at the Bakery, too. 215/922-1717

Taqueria \$
1149 S. 9th St.
Mexican, BYO. 215/334-0664

Villa di Roma Restaurant \$\$
936 S. 9th St.
Italian gravy in the heart of the Italian Market. 215/592-1295

Other favorites in Center City near UArts, The Print Center, and Gallery 339: www.philadelphia.com/restaurants. Make your reservations early to these renowned restaurants:

Starr Restaurants:
http://starr-restaurant.com

Garces Restaurant Group:
www.grg-mgmt.com

Blacksheep Tavern \$\$
247 S. 17th St.
American/pub food.
215/545-9473

Ernesto's 1521 Café \$\$
1521 Spruce St.
Italian. 215/546-1521

Meme \$\$
2201 Spruce St.
International. 215/735-4900

Naked Chocolate Café \$\$
1317 Walnut St.
Chocolate Desert. 215/735-7310

Paul \$\$
1120 Pine St.
International, BYO. 215/238-0210

Vetri \$\$\$
1312 Spruce St.
Italian. 215/732-3478

Index of Speakers

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sara.angelucci@simpatico.ca

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www.mixedkids.com
www.redsushi.com

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www.thing.net/~cocofusco

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www.galembó.com

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http://ellengarvens.com

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www.rafaelgoldchain.com

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www.davidgrahamphotography.com

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lug2@email.psu.edu

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www.susankaegrant.com

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www.garrettohansen.com

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judy@hsstudio.com
www.asmp.com
www.hsstudio.cm

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http://jaykinghorn.com

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En Foco supports the creation of work by photographers of diverse cultures, primarily U.S. residents of Latino, African and Asian heritage, and Native Peoples of the Americas and the Pacific. Through exhibitions, workshops, events and publications, En Foco uses photography as an approachable means to promote cultural equity.

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Photo District News (PDN), the award-winning monthly magazine for the professional photographer, has been covering the professional photographic industry for more than two decades. The PDN family of websites—including PDNOnline, Photoserve, Photosource, IPNstock, PDN Gear Guide, PDN Pulse, PDN PhotoPlus Expo, Emerging Photographer and PDNedu—is an unparalleled source of information and inspiration for professional photographers, photo buyers, visual creatives, photo students and their instructors.

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Pierre-Yves Mahé and Jean-Louis Marignier will be equally present at the educator tables.

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The Young Photographers Alliance (YPA) is an educational foundation dedicated to rallying the resources of the creative community in support of young talent. We are a global community connecting emerging photographers and established professionals. Our mission is to inspire and empower the next generation of image-makers by offering real-world support through business relationships, education, resources, access, leadership, and financial assistance.



2011 Conference Description

48th SPE National Conference – March 10-13, 2011
Atlanta, GA – Sheraton Atlanta Hotel

Science, Poetry and the Photographic Image

Since its inception, photography has been inexorably linked to science. The connection is not limited to optics and chemistry. The very heart of the scientific method—exploring, observing and recording—is paralleled in the working process of photographic artists. The objective is often the same in each, to come to a better understanding of, and relationship to, the world around us. So too is the goal of the poet, to delve into life, embodying and revealing that experience. The language of each relies upon their respective compelling and evocative qualities to convey a shared experience and understanding of our world.

SPE's 48th National Conference in Atlanta, "Science, Poetry and the Photographic Image," will examine the confluence of the ideologies of scientists and poets in the context of photography. The conference will reflect upon our history in the medium, our practitioners and educators, as well as look forward to the latest innovations and contemporary practices. The theme this year will take us into the very foundations of our process, investigating how we engage our experiences, and the visual languages we use to express them.

Presentations and discussions from photographers, writers, educators, curators, historians and professionals will examine our philosophies, share our discoveries and celebrate our accomplishments. The Exhibits Fair will highlight the latest in the photographic industry from cameras and computers, to books, media, and institutions. Industry Seminars and Training Sessions will provide opportunities to learn and hone skills, and the ever-popular portfolio reviews, both formal and informal, will provide opportunities to get feedback on your work, and to be inspired by others.

The vernacular of science and poetry are infused in the methods and work of nearly every photographer. Join us in Atlanta as we engage and celebrate the foundations of our process.

Michael Marshall
2011 Conference Chair

About the City: With the busiest airport in the world, Atlanta is an international hub, and one of the fastest-growing metropolitan areas in the United States. Our conference venue, The Sheraton Atlanta Hotel, is located in the heart of the city center, minutes from a wide range of dining, cultural and entertainment venues. For the past 10 years Atlanta Celebrates Photography, a nonprofit organization, has cultivated the photographic arts in the region. Along with galleries, museums and educational institutions, Atlanta has fostered a rich and dynamic environment for our conference



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SPE National Office
2530 Superior Avenue, #403
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(216) 622-2733 phone
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2011 Conference Call for Proposals

48th SPE National Conference – March 10-13, 2011
Atlanta, GA – Sheraton Atlanta Hotel

Science, Poetry and the Photographic Image

SPE welcomes proposals from all photographers, writers, educators, curators, historians and professionals from other fields. Topics are not required to be theme-based, and may include but are not limited to, imagemaking, history, contemporary theory and criticism, multidisciplinary approaches, new technologies, effects of media and culture, educational issues, funding, and presentations of work in photography, film, video, performance and installation. All submissions are reviewed by a ten-member peer review panel, which forwards recommendations to the 2011 conference committee. The National Board's Executive Committee approves the final conference program to assure the broadest representation of concerns in the field.

Eligibility: 2010 SPE members are eligible to submit a proposal for consideration. Individuals who have presented at two SPE national conferences since 2008 (Denver) are not eligible. SPE welcomes proposals from all photographers, writers, educators, curators, historians and professionals from other fields. Topics are not required to be theme-based, and may include but are not limited to, imagemaking, history, contemporary theory and criticism, multidisciplinary approaches, new technologies, effects of media and culture, educational issues, funding, and presentations of work in photography, film, video, performance, and installation. For more information regarding eligibility and incentives, go to www.spenational.org.

Proposals can be for any of the following presentation format:

Please note: proposals outside the scope of the theme are also welcomed as submissions.

- **Lecture** - presentation on historical topic, theory, or another artist's work; considered for the SPE Award for Excellence in Historical, Critical and Theoretical Writing
- **Imagemaker** - presentation on your own artistic work; considered for the Garry B Fritz Imagemaker Award, granted to first-time imagemaker presenters demonstrating outstanding achievement as determined by the peer review committee
- **Panel** - a group led by a moderator to discuss a chosen topic
- **Demonstration** - a "how-to" presentation
- **Graduate Student** - short presentation of your own artistic work and a brief introduction to your graduate program (must be enrolled in graduate program at time of submission)
- **Academic Practicum Workshop** - lectures (one presenter, one time slot) and panels (more than one presenter, two time slots) that address educational issues

Submit your materials online:

- Confirm or renew your 2010 SPE membership.
- Create an account at <http://spenational.slideroom.com> and follow the instructions provided. For technical support, contact support@slideroom.com.
- Submit portfolio (there will be a \$10 fee per submission) in one of the six possible formats.
- Include name, address, phone, email, title of submission, additional speakers/panelists
- A 500-word abstract detailing the work submitted
- A 250-word biographical summary for each intended participant
- Up to 20 images around 1280 x 1280 px at 72 ppi

Submission Deadline: June 1, 2010

Questions? Please direct any inquiries to the SPE national office at 216/622-2733 or membership@spenational.org

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Page 47



The New Craze!

Thanks to the fun, plastic camera craze, film is alive and well ... and growing. *Page 56*

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The Best Prices!

We offer the best prices on all Beseler products. *Page 38*



CHROMOSKEDASIC SABATIER BY CHRISTINA Z. ANDERSON

This featured image by Christina Z. Anderson is a unique darkroom process that provides fun darkroom experimentation for those who like to put "play" back into the darkroom. *Page 27*

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It's Finally Here!

Announcing the arrival of ADOX Premium MCC 110 variable-contrast fiber-based paper. Designed to replace the late Agfa Classic 111. *Page 7*

The Show!

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Get Started for Less!

The new Arista Private Reserve Starter Kits keeps classes affordable! *Page 14*





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THURSDAY, MARCH 4

PRESENTED BY RICK MILLER

3 P.M. What's New in Adobe Photoshop® Lightroom®

Adobe's development team is always working on what's next, and in this session you'll see their efforts in action as Rick demonstrates Adobe Photoshop Lightroom 3 beta features. This action-packed session will give you the deluxe tour through new tools, powerful updated features, and product enhancements.

FRIDAY, MARCH 5

PRESENTED BY RICK MILLER

**9 A.M. Adobe Photoshop Lightroom:
From Shoot to Image Library**

Learn how to use Lightroom to create an efficient digital photography workflow. You'll learn how to import with various formats including Camera Raw, use metadata and key words, organize photos into collections, and find images quickly. See how Lightroom's template functionality simplifies commonly repeated tasks.

**1 P.M. Adobe Photoshop Lightroom:
From Image Library to Finish**

Explore the creative processing tools in Lightroom's non-destructive Develop module and learn how to make color and tonal corrections, do black and white conversions, add special effects, and use presets for making adjustments. You will explore ways to utilize Lightroom's powerful local adjustment brush and graduated filter tool. Then you'll see how easy it is to deliver high quality, professional looking output through Lightroom's Slideshow, Print and Web Modules.

SATURDAY, MARCH 6

PRESENTED BY TIM PLUMER

10 A.M. Adobe Photoshop Best Practices

When editing your work in Adobe Photoshop software, there are techniques that allow you to create excellent work while maintaining maximum flexibility. Tim will show you the practices that allow you take full advantage of the time-saving features in Photoshop, create excellent artwork, and experiment with effects. Montages, color effects and blending are all techniques you can apply without permanently changing the underlying photo you shot.

1 P.M. Beyond Photoshop — What Next?

So you have shot some excellent photos, developed them in Lightroom, and created a gallery to promote your work. What next? Tim will show you how to use the Photoshop file — the .PSD as a basis for a variety of projects that you can use to promote work. As your students enter the business world and work to sell their wares, they will want to make use of Adobe's entire toolset. It offers products to create printed material — such as business cards and brochures, to create web sites — for display and for selling your work, and to create motion video — such as promotional DVD and web streaming projects.



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Part-Time: Susan Arthur, Rick Barrick, Nancy Brokaw, Rick DeCoyte, Melissa DiGiacomo, Vince Feldman, Julianna Foster, Adam Gierke, Matt Hollerbush, Mimi Janosy, Anna Norton, Cindy Petruccillo, Leah Smith, Michal Smith, Lindsay Sparagana, Ken Yanoviak

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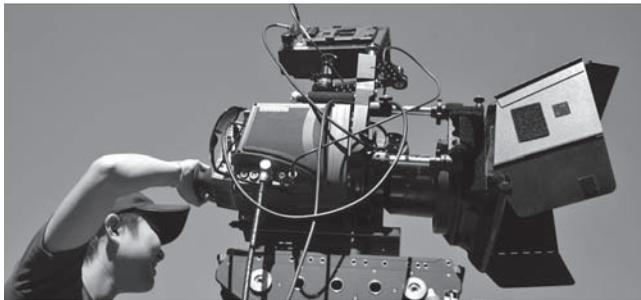


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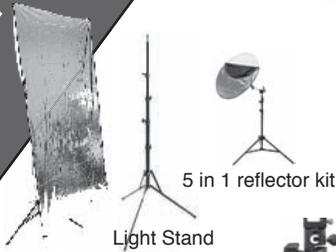
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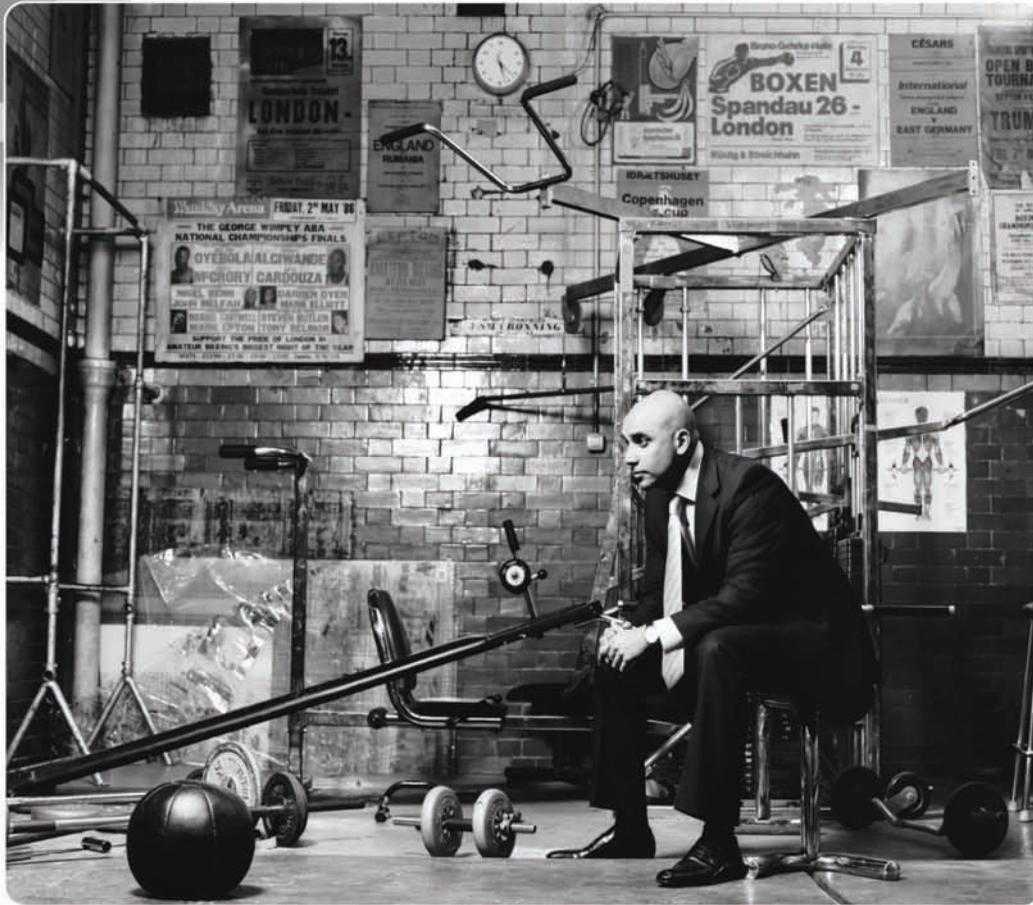
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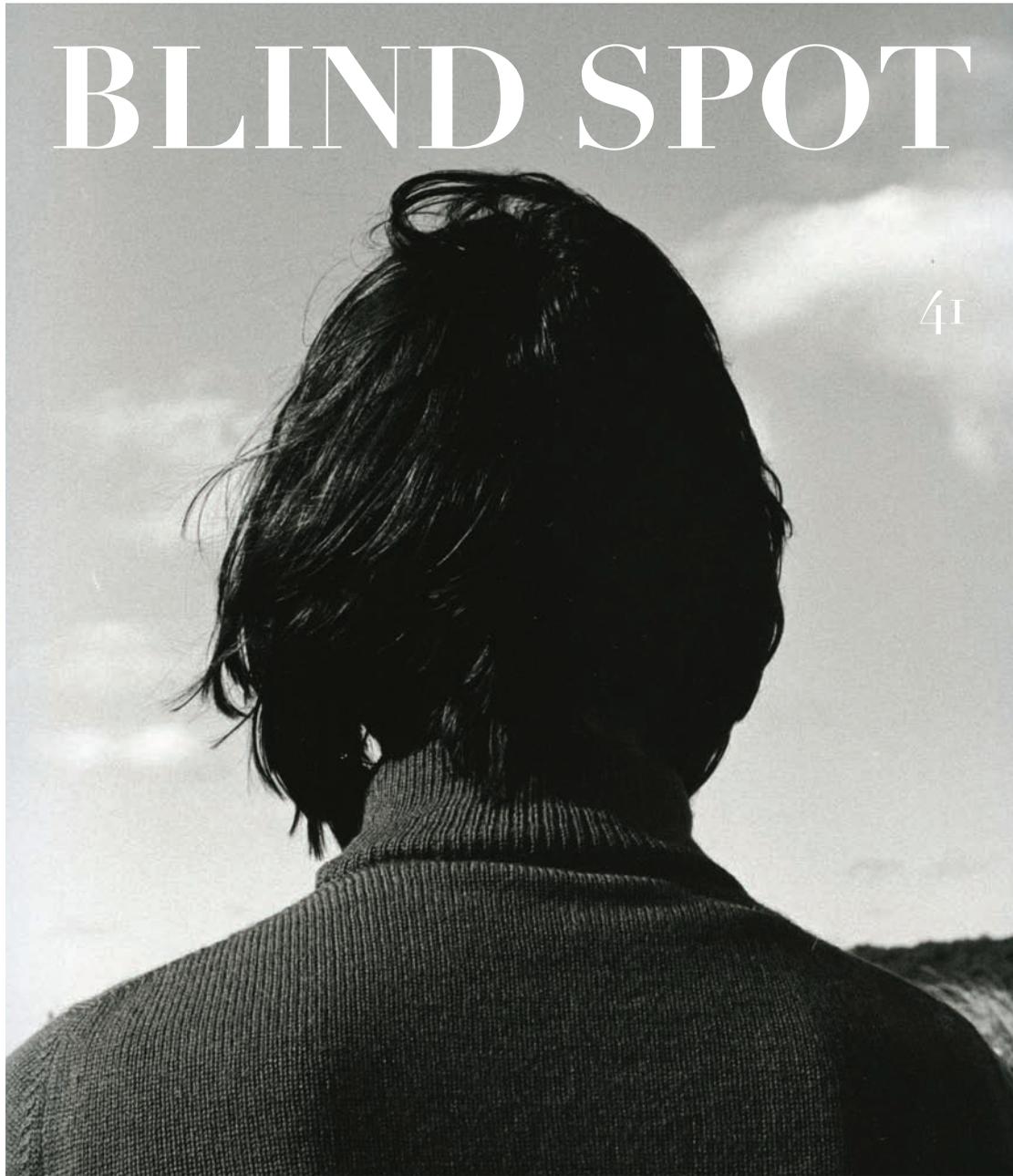
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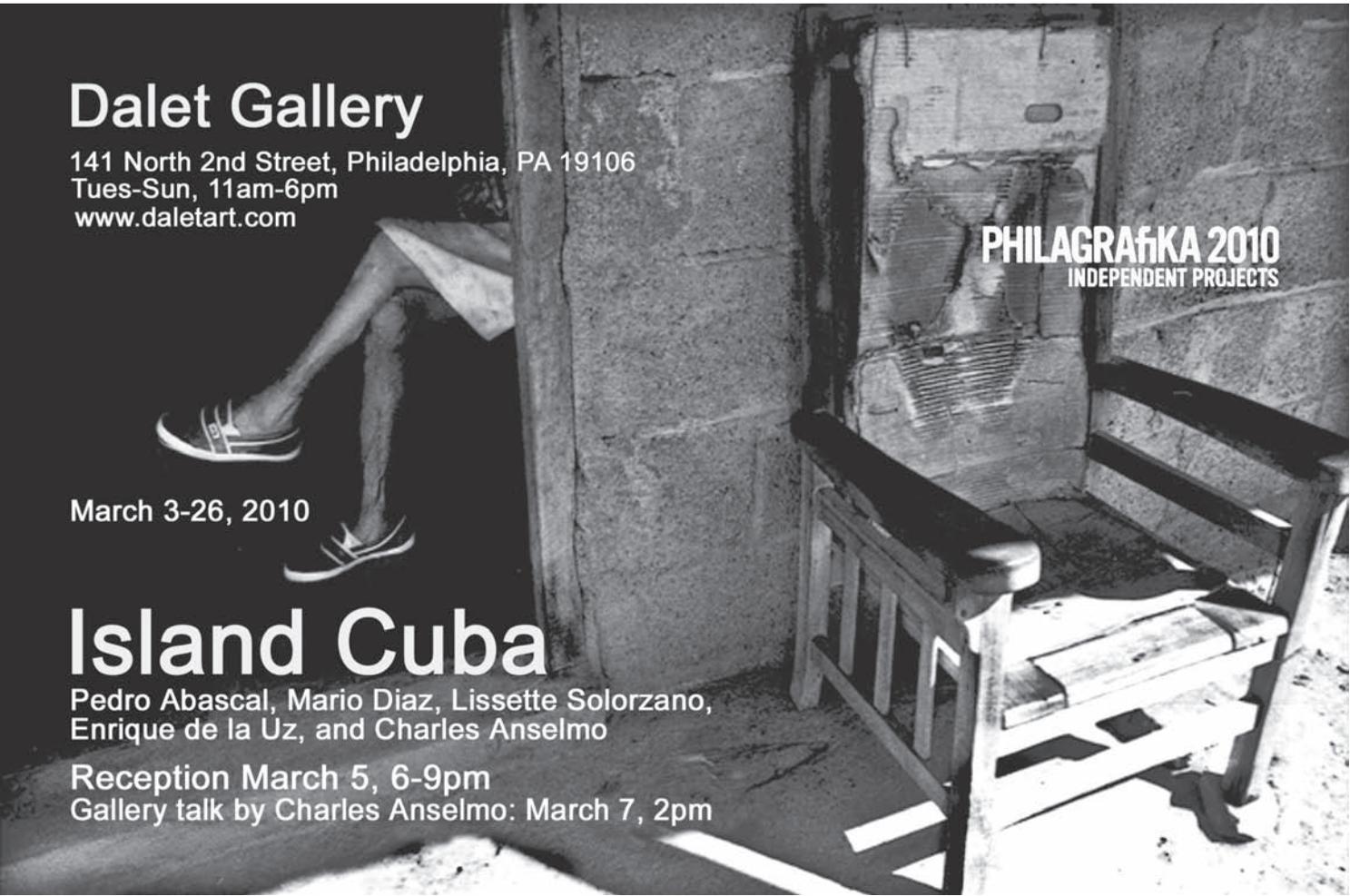
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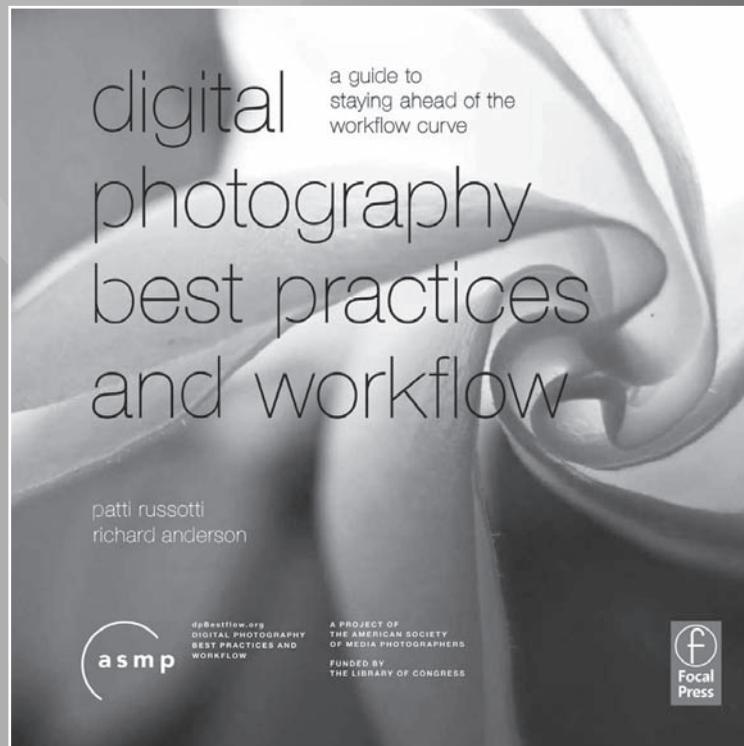
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About the Authors

Patricia Russotti is a New Media Professor, College of Imaging Arts & Sciences at Rochester Institute of Technology. She is an artist, educator, curriculum developer, and international presenter. Patti provides imaging services for corporations, public service organizations and individual artistic commissions.

Richard Anderson is a photographer and member of the Board of Directors at the American Society of Media Photographers (ASMP) and creator of DPBestflow, a Library of Congress project. He is Chair of the ASMP Digital Standards Committee, Principal author of UPDIG.org. He is also the recipient of the 2009 International Photographic Council (IPC) Photographer Leadership Award.



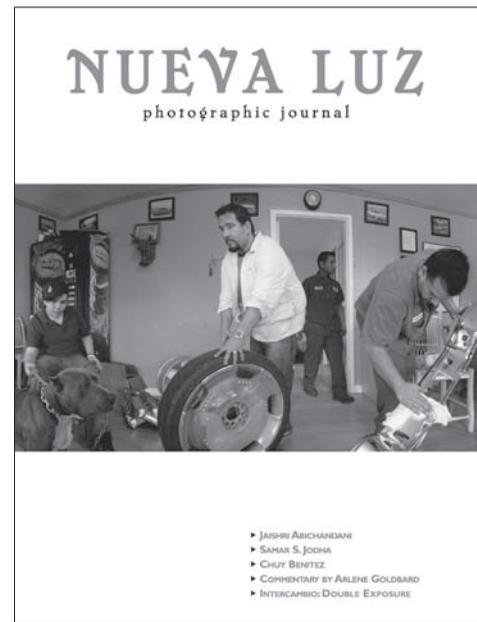
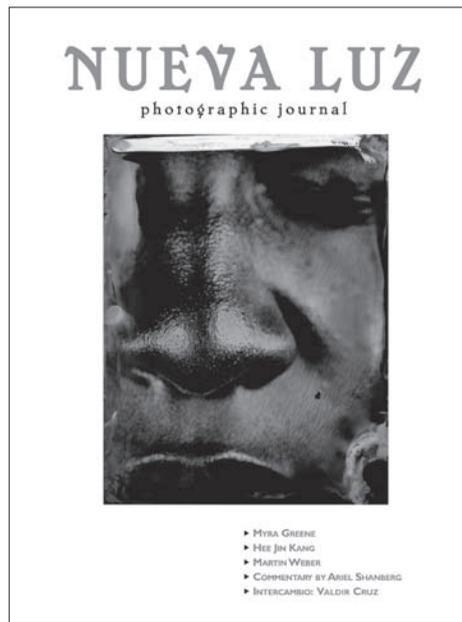
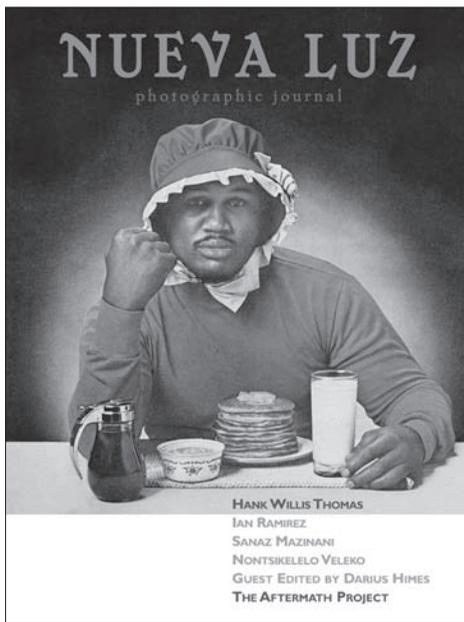
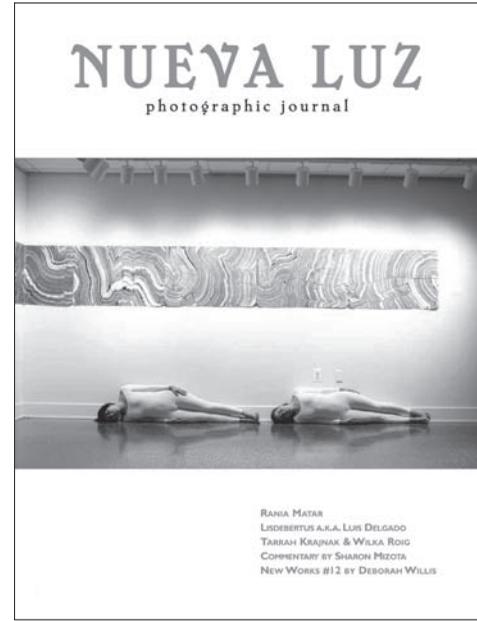
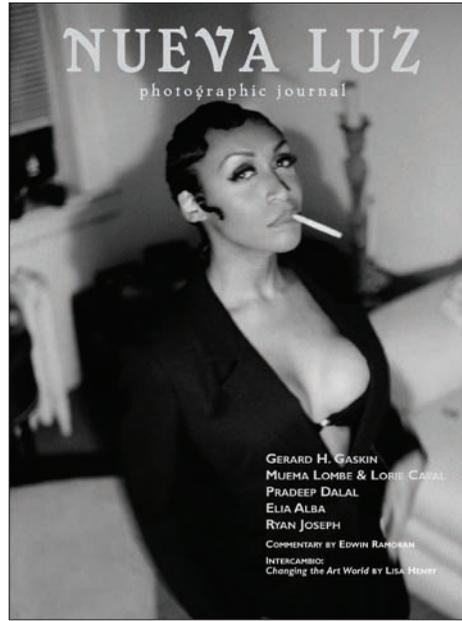
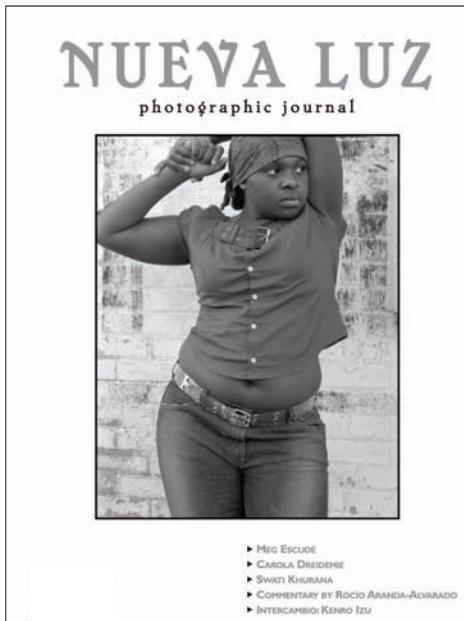
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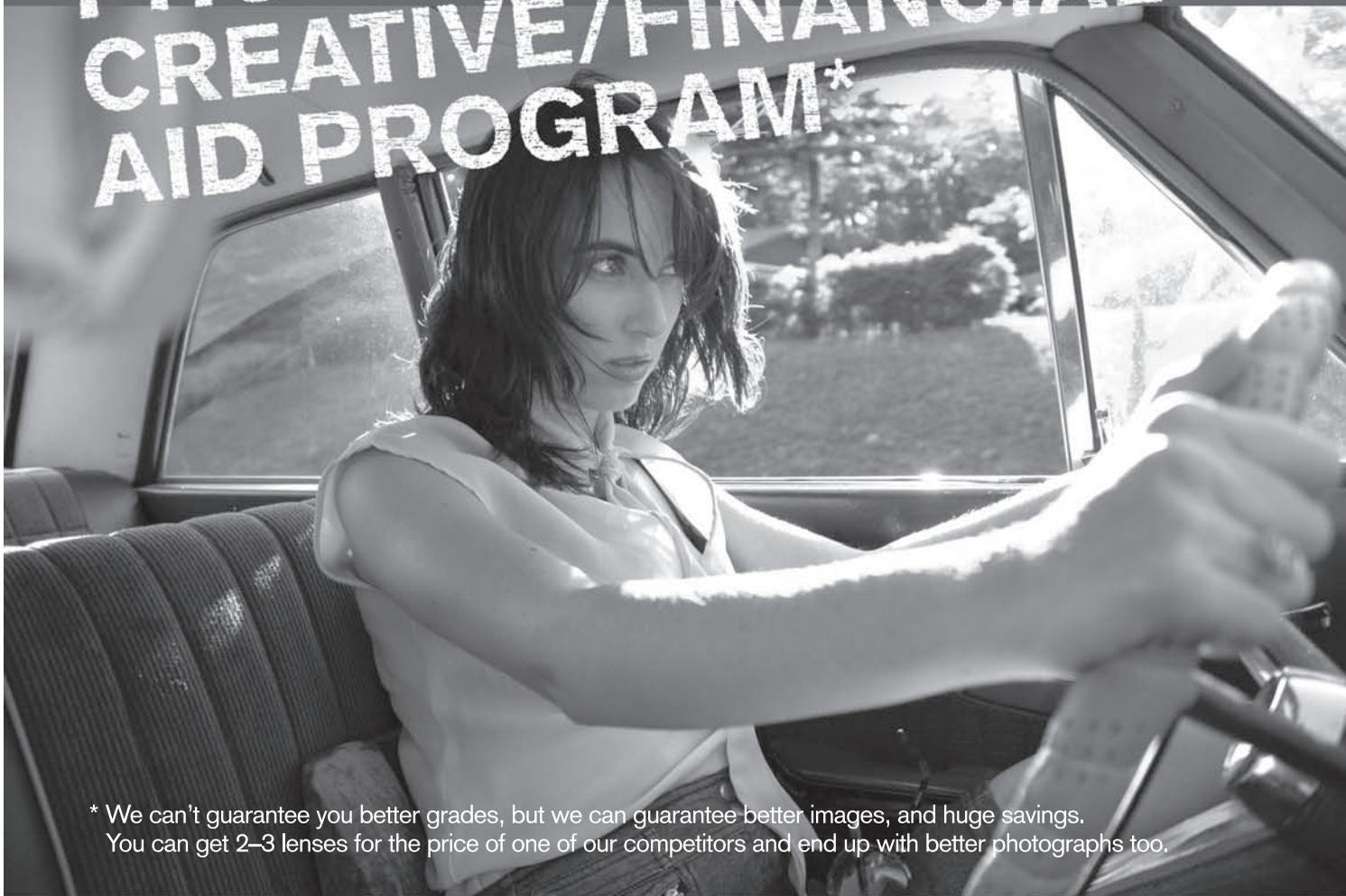
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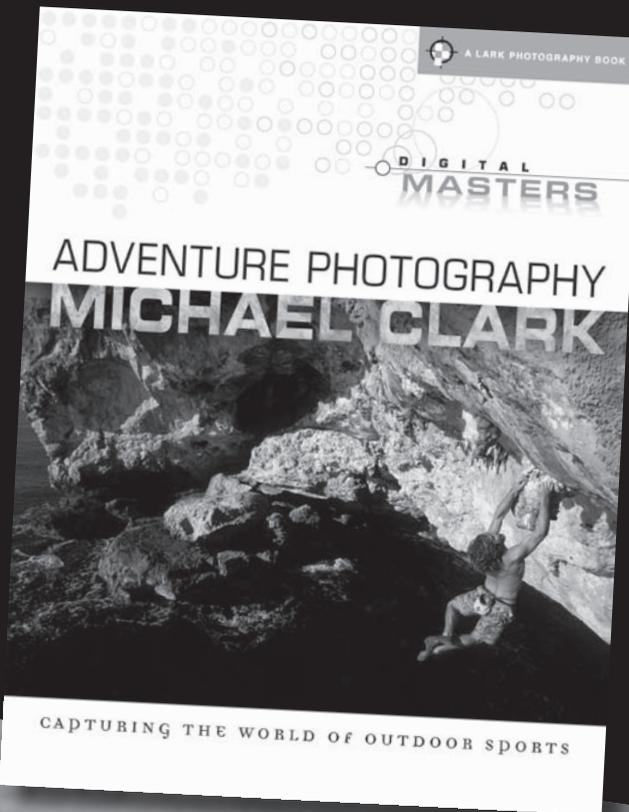
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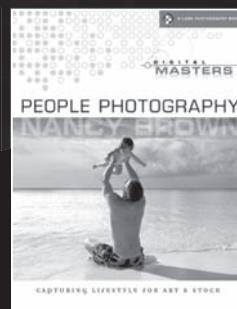
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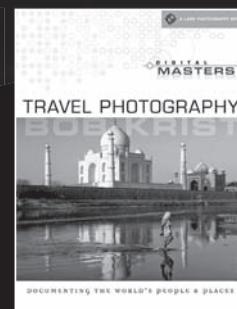
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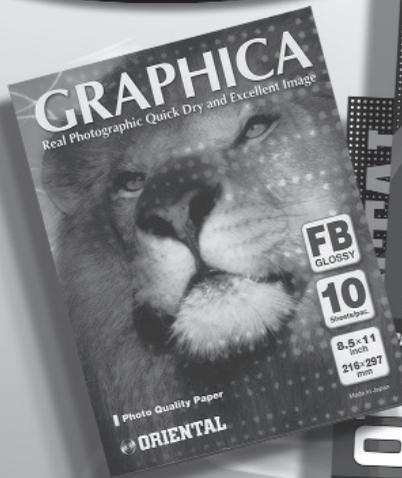
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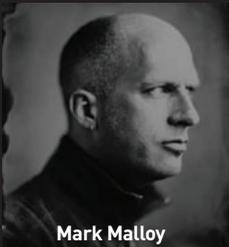
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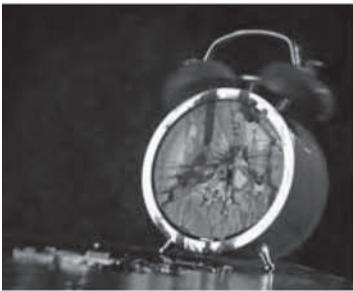


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