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society for
photographic
education

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spe

**Conferring Significance:
Celebrating Photography's Continuum**

50th Anniversary SPE National Conference
March 7-10, 2013 – Palmer House Hilton – Chicago

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From The Conference Chair

I'm excited to welcome you to the great city of Chicago for the 50th Anniversary SPE National Conference "Conferring Significance: Celebrating Photography's Continuum." Fifty years ago, The Society for Photographic Education's founders held their first conference in Chicago so it's fitting to return to where our conferences began to celebrate photography, teaching and SPE.

Chicago has a long and significant tradition of photography and photo education. Here, Lazlo Moholy-Nagy established his *New Bauhaus*, embracing instruction in photography. As the *New Bauhaus* morphed into the Institute of Design and other photo programs were established, great photographers and photo educators like Harry Callahan, Barbara Crane, Esther Parada, Arthur Siegel, and Aaron Siskind came to Chicago to create and teach. Those traditions of extraordinary practitioners and outstanding photographic educational resources continue in Chicago to this day.

Since its invention, the camera's ability to intensely examine the details of the world has allowed photographers to focus attention and confer significance upon our subjects. The continued evolution of photography—and photographers—is changing the way we show others what we consider important in this world. Those thoughts, along with a celebration of 50 years of SPE's continued dialogue about photography, have fed this conference's theme.

We have assembled an impressive group of invited speakers to help us consider these ideas. Richard Misrach will share images from his 40-plus years of using the camera to explore place and man's complex relationship to it. Zwelethu Mthethwa will show his intimate portraits of his South African compatriots that reveal their inner and outer struggles as well as the rich details of their environments. Martin Parr will discuss his photographs that put the mundane aspects of everyday life under the microscope for an anthropological study of who we are and what we value. Mona Kuhn and Olivia Parker have divergent approaches to the idea of intense examination. Kuhn works by redefining ways of looking at the human figure in her sumptuous images, where Parker creates intimate still life photographs that explore the endless possibilities of light on surface. John Upton has devoted his life to photography and its instruction, thinking carefully about what we teach and why.

In addition to our invited guests, we have a remarkable program of general session speakers. Thanks to the Peer Review Committee for the many hours spent reviewing and evaluating a near-record number of proposals submitted by our membership. Their recommendations were further vetted by my fellow National Conference Committee of Nate Larson, Rod Slemmons, and Suzanne Szucs, all of whom provided invaluable advice, feedback and support.

The Local Committee of Sarah Baranski, Jamason Chen, Susan Moore, Ross Sawyers, Terry Vitacco, and Chair Dirk Fletcher rose to challenges big and small—from organizing shipments of materials for the conference to giving us great local recommendations to help you find the best things to do, see and eat when you're in town.

In truth, the Conference Chair does relatively little of the "heavy lifting" that a conference of this size requires. SPE's genuinely amazing national staff is really the group that makes our national conference happen. Led by our thoughtful and enthusiastic Executive Director Virginia Morrison and our phenomenal Events Coordinator Ginenne Lanese, staffers Nina Barcellona, Meghan Borato and Carla Kurtz work tirelessly, tending to each and every detail with great precision and care. Honestly, we all owe them a huge round of applause...and a cold drink, too.

Lastly, I must thank our sponsors. Their devotion to SPE's mission and to photographic education in general is evident in their generous support of this conference's programming and we are deeply grateful for their continued presence. When you visit them at the exhibits fair, please thank them for their help in supporting SPE.

This conference guide has been painstakingly constructed to help you make the most of your time here in Chicago. Visit the many galleries and museums that are within a quick walk of the conference hotel, take a walk along the lakefront, check out the old-style ambiance of nearby Central Camera (trust me it's cool) and spend at least a few minutes basking in the visual splendor of the Palmer House's extraordinary lobby. It's my hope that you leave Chicago inspired by this great city's energy, your colleagues' work and ideas and SPE's ability to bring it all together for us. See you at the conference!

Your 2013 Conference Chair,
Jeff Curto

From The Host Institution

Dear SPE Conference Attendees,

Welcome to Chicago! Columbia College Chicago's Photography Department and Museum of Contemporary Photography are proud to host the 50th Anniversary National Conference of the Society for Photographic Education. As the leading voice in the teaching and professional practice of photography, SPE shares a special bond with Columbia College Chicago and our mission to prepare students for successful careers as part of the world's next generation of artists and innovators.

With 11,000 undergraduate and graduate students in more than 120 academic programs, Columbia College Chicago is the largest and most diverse private, not-for-profit arts and media college in the nation. Committed to a rigorous education in photography, Columbia College is home to both a leading photography department and the Museum of Contemporary Photography.

Columbia College's photography program is one of the largest and most comprehensive in the nation. The department provides a truly exceptional program for ambitious, motivated students—one that is as broad and as rigorous as the competitive world they will encounter after graduation. Faculty members are active professionals and artists who have achieved remarkable success in a range of commercial and artistic photography and include Guggenheim Fellows Dawoud Bey, Paul D'Amato and Bob Thall.

There are nearly 400 undergraduate and 18 graduate students majoring in photography at Columbia College. Noted Columbia photography alumni include *CNN* photojournalist Mark Biello, *Ebony/JET Magazines* photographer Vandell Cobb, Richard Izui, Curtis Mann, Pulitzer Prize-winning photojournalist Pablo Martinez Monsivais, Guggenheim-award winner Melissa Pinney, and Pulitzer Prize-winning photojournalist for *The New York Times* Ozier Muhammad. Columbia College students and alumni frequently win accolades. Recently:

- Columbia alumnus Lisa Lindvay won an Artadia Award.
- *The New York Times* featured the work of alumnus Rashid Johnson.
- Alumnus Julie Jones was a winner at Margate Photo Fest 3.
- *Fraction Magazine* & Flak Photo featured the work of MFA student Jess Dugan.
- Current students Brent Lewis and Jon Durr won 1st place in various categories at 2012 Illinois Press Photographer's Association student division competition.

The Museum of Contemporary Photography, founded by Columbia College Chicago in 1984 with a collection nearing 11,000 objects, collaborates with artists, photographers, communities, and institutions locally, nationally and internationally. As the leading photography museum in the Midwest, presenting projects and exhibitions and acquiring works that embrace a wide range of contemporary aesthetics and technologies, the museum offers students, educators, research specialists, and general audiences an intimate and comprehensive visual study center. Currently on view is *Victoria Sambunaris: Taxonomy of a Landscape*, an exhibition of her large format photographs from across the United States documenting the vast American landscape and terrain, and its intersection with civilization.

Interacting with the diverse array of photography professionals is key to Columbia students' education, so we are pleased that the SPE conference will enable our students to meet their peers from other institutions, leaders in photography education, curators, collectors, industry professionals, writers, and critics. We are also pleased to have the opportunity to showcase our photography story to SPE's distinguished guests.

While in Chicago, we urge you to visit Columbia College Chicago's historic urban campus. Columbia College will host an Open House at our Department of Photography on Saturday night. We wish you an informative, inspiring and memorable conference, and we hope to see you at Columbia College Chicago!

Peter Fitzpatrick
Chair, Photography Department

Natasha Egan
Director, Museum of Contemporary Photography

Sponsors

SPE wishes to thank the following sponsors for their generous support of the 2013 SPE National Conference:

HOST INSTITUTION

Columbia College Chicago's Museum of Contemporary Photography and Department of Photography

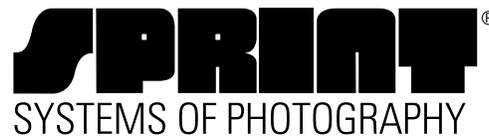
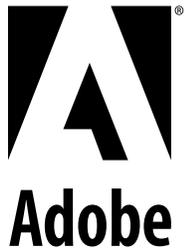
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Conference Schedule

ADS Adobe Demo Session	IS Industry Seminar	R Regional Meeting
B Business Meeting	INV Invited Speaker	P Panel
G Graduate Student	K Keynote Speaker	T&L Teaching & Learning
I Imagemaker	L Lecture	

THURSDAY, MARCH 7

8:30 am – 7:00 pm		Registration & SPE Store Open	Registration Bays
9:00 – 11:00 am	B	SPE Executive Committee Meeting	Chicago Room
9:00 am – 12:00 pm		Student Seminar: “A Life in Art: The Realities and the Economy,” with Mary Virginia Swanson and Susan kae Grant <i>volunteers & scholarship recipients only</i>	Crystal Room
10:00 am – 12:00 pm	R	Regional Affairs Committee Meeting	Price Room
10:30 – 11:45 am	IS	“Understanding the Color Managed Workflow,” with Joshua M. Fischer, <i>sponsored by MAC Group</i>	Red Lacquer
	IS	“Trends and Tools in Photographic Education, Where Photographic Education is Now...and Where It’s Heading,” with Joe Lavine and Ted Waitt, <i>sponsored by Peachpit</i>	State Ballroom
12:00 – 1:15 pm	IS	“Creating and Improving your HD/SLR Video,” with Victor Ha, <i>sponsored by MAC Group</i>	Red Lacquer
	IS	“Keeping Up with Technology,” with Peter Krogh, <i>sponsored by The American Society of Media Photographers (ASMP)</i>	State Ballroom
12:00 – 1:30 pm	B	SPE New Board Member Orientation Lunch	Salon 10
1:30 – 2:45 pm	IS	“Video Boot Camp,” with Richard Newman, <i>sponsored by Calumet Photographic</i>	Red Lacquer
	IS	“The Business of Video,” with Gail Mooney, <i>sponsored by The American Society of Media Photographers (ASMP)</i>	State Ballroom
2:00 – 3:00 pm	B	LGBTQ Caucus Meeting	Salon 2
2:00 – 4:00 pm	B	SPE National Board of Directors Meeting	Chicago Room
3:00 – 4:00 pm	B	Multicultural Caucus Meeting	Salon 2
3:00 – 4:15 pm	IS	“Understanding Opportunities for Photographers as Stills and Video Converge: A Case Study,” with David McLain, <i>sponsored by Sony Electronics</i>	Red Lacquer
	IS	“The Evolution of Your Creative Rights,” with Richard Kelly, <i>sponsored by The American Society of Media Photographers (ASMP)</i>	State Ballroom
4:00 – 5:00 pm	B	Women’s Caucus Meeting	Salon 2
	B	SPE Joint National Board & Regional Chair Meeting	Chicago Room
4:30 – 5:45 pm	IS	“Alternative Photography and How it Relates to the Digital Age,” with Jill Enfield, <i>sponsored by Focal Press</i>	Red Lacquer
	IS	“New Markets in Photography,” with Judy Herrmann, <i>sponsored by The American Society of Media Photographers (ASMP)</i>	State Ballroom
5:00 – 5:45 pm	B	SPE Joint National Board & Regional Chair Reception	Monroe Ballroom
5:45 – 7:00 pm		Dinner Break	
7:00 – 8:30 pm	K	Keynote Speaker: Martin Parr, “Photobiography,” <i>sponsored by Columbia College Chicago’s Museum of Contemporary Photography and Department of Photography</i>	Grand/State Ballroom
8:30 – 10:00 pm		Welcome Reception & 50th Anniversary Celebration	Red Lacquer

FRIDAY, MARCH 8

8:00 am – 5:30 pm	Registration & SPE Store Open	Registration Bays
8:30 am – 3:00 pm	Check-in for Student Portfolio Critiques	Salon 1
9:00 am – 3:30 pm	Student Portfolio Critiques	Salon 4-9
9:00 – 9:45 am	I Dana Fritz: “Terraria Gigantica: the World Under Glass”	Red Lacquer
	T&L Nigel Poor with Doug Dertinger: “Photography at San Quentin Prison”	State Ballroom
	L Mona Kasra: “The Emergent Image: Toward Collective Witnessing and Action”	Honore Ballroom
9:00 – 10:30 am	ADS “Unleash the Capabilities of Adobe Photoshop Lightroom Develop Module,” with Julieanne Kost, <i>sponsored by Adobe Systems, Inc.</i>	Crystal Room
9:00 – 10:45 am	P David N. Martin with Jess T. Dugan, Logan Rollins and Rafael Soldi: “Queer Photography: An Open and Inclusive Panel Discussion on Queer Art in Schools, Studios, Galleries, and Beyond”	Empire Room
10:00 am – 5:00 pm	Exhibits Fair, Silent Auction & Raffle Items on View	Exhibit Hall
10:00 – 10:45 am	INV Mona Kuhn: “Mona Kuhn: Embracing the Body,” <i>sponsored by Sprint Systems of Photography</i>	Red Lacquer
	I Carol Golemboski: “That Old Black and White Magic”	State Ballroom
	T&L Bill Gaskins: “Learning About Learning: Solving The Course Evaluation Problem”	Honore Ballroom
	T&L Michael Marshall: “Photography and Civic Engagement Through Service-Learning: An Enhanced Curriculum”	Exhibits Hall Room
11:00 – 11:45 am	R Midwest Regional Meeting	Red Lacquer
	R West Regional Meeting	State Ballroom
	R Northeast Regional Meeting	Honore Ballroom
	R Northwest Regional Meeting	Exhibits Hall Room
	R Southeast Regional Meeting	Empire Room
	R South Central Regional Meeting	Crystal Room
	R Mid-Atlantic Regional Meeting	Salon 2
	R Southwest Regional Meeting	Chicago Room
12:00 – 12:45 pm	B Multicultural Caucus Meeting	Crystal Room
12:00 – 1:00 pm	B SPE Members’ Meeting & New Member Orientation	Chicago Room
1:00 – 1:45 pm	L Cass Fey with Leslie Squyres: “Garry Winogrand: Archive and Legacy”	Red Lacquer
	I David Emmitt Adams: “Conversations with History”	State Ballroom
	I Terri Warpinski: “Surface Tension”	Honore Ballroom
	T&L Garin Horner: “The Hybrid Photo Classroom: Integrating Web Resources, Teamwork, and Competition into a Learning Experience Where Everyone Wins”	Exhibits Hall Room
1:00 – 2:45 pm	P Ann Kaplan with Katharine Kreisher, Patricia Lois Nuss, Laurie Schorr, and Marcia Vaitsman: “The Feedback Loop of Contemporary Feminisms: Teaching, Learning, and Making”	Empire Room
2:00 – 2:45 pm	L Mary Goodwin: “Minor White and the Silence of Seeing: Concentration and Significance”	Red Lacquer
	I Angela Kelly: “Lament”	State Ballroom
	T&L Muriel Hasbun: “Conferring Significance Across Borders: Photographic Education in a Transnational Context”	Honore Ballroom
	L Leslie K. Brown: “A Field Guide to the Kodak Picture Spot”	Exhibits Hall Room
2:00 – 3:30 pm	ADS “Julieanne’s Favorite Lightroom Tips, Tricks and Techniques,” with Julieanne Kost, <i>sponsored by Adobe Systems, Inc.</i>	Crystal Room

FRIDAY, MARCH 8 CONT.

3:00 – 3:45 pm	T&L	Tricia Buchhorn with Libby Rowe and H. Jennings Sheffield: “Don’t Drink the Fixer: Teaching Fine Art Photography to an Educationally Under-Prepared Population”	Red Lacquer
	L	Kate Palmer Albers: “Abundant Images”	State Ballroom
	I	Richard Renaldi: “Richard Renaldi: Crossing from Safety”	Honore Ballroom
	INV	John Upton: “The Golden Decade: The Students of Ansel Adams, Minor White and Edward Weston at the California School of Fine Arts”	Exhibits Hall Room
3:00 – 4:45 pm	P	Annu Palakunnathu Matthew with Anna Fox, Nicolas Grandi, Peter Sramek, Juha Suonpaa, and Mara Trachtenberg: “Virtual and International Cultural Collaborations”	Empire Room
4:00 – 4:45 pm	L	John Aäsp: “Shutters Open: The Gesture of Photography”	Red Lacquer
	L	Darlene Kaczmarczyk with Jennifer Steensma Hoag: “Automatic Photographers: They’ve Pushed the Button; It’s Time to Learn the Rest”	State Ballroom
	I	Emily Hanako Momohara: “Islands: Isolation, Exoticism and Paradise”	Honore Ballroom
	T&L	Philip Zimmermann: “Teaching a Photo-bookwork Studio Class Using the History of both the Artists’ Photobook and the Use of Visual Narrative”	Exhibits Hall Room
5:30 – 7:00 pm	K	Keynote Speaker: Richard Misrach, “Petrochemical America, A Museum of Entropy, On The Beach 2.0 and an iPhone Novel,” <i>sponsored by MAC Group</i>	Grand/State Ballroom
7:30 – 8:30 pm		Dinner Break	
7:30 – 9:30 pm		RIT Reunion	Chicago Room
8:30 – 11:00 pm		Curator Portfolio Walkthrough	Third Floor Salons

SATURDAY, MARCH 9

8:00 – 8:45 am	B	Women’s Caucus Meeting	Chicago Room
8:30 am – 3:00 pm		Check-in for Professional Portfolio Reviews	Salon 1
8:30 am – 5:30 pm		Registration & SPE Store Open	Registration Bays
9:00 am – 3:30 pm		Professional Portfolio Reviews	Salon 4-9
9:00 am – 4:30 pm		Exhibits Fair	Exhibits Hall
9:00 – 9:45 am	B	LGBTQ Caucus Meeting	Chicago Room
9:00 – 10:30 am		Industry & Education Forum, moderated by Dennis Keeley	Exhibits Hall Room
10:00 – 10:20 am	G	Jess T. Dugan: “Every Breath We Drew”	Honore Ballroom
10:00 – 10:45 am	T&L	MK Foltz: “FULBRIGHT: A prestigious yet attainable award What it’s really like to get a Fulbright: Getting them, performing them, and serving as a panelist”	Red Lacquer
	L	Steven Skopik: “Significant Insignificance-Banality in Contemporary Photography”	State Ballroom
10:00 – 11:30 am	ADS	“Photoshop Adobe Camera Raw and Smart Objects and Smart Filters,” with Julieanne Kost, <i>sponsored by Adobe Systems, Inc.</i>	Crystal Room
10:00 – 11:45 am	P	Stacy E. Schultz with Jamianessa Davis, Staci Gem Scheiwiller and Alexey Ulko: “Photohistory Networks: Globalizing Photohistorical Narratives”	Empire Room
10:25 – 10:45 am	G	Daniel Leivick: “Heliopolis”	Honore Ballroom

SATURDAY, MARCH 9 CONT.

10:50 – 11:10 am	G	Jeffrey Opp: “The Photographic Book as an Instrument for Change”	Honore Ballroom
11:00 – 11:45 am	INV	Olivia Parker: “The Eye’s Mind”	Red Lacquer
	I	Sonja Thomsen: “Image, Object, Experience: Shifting the Frame”	State Ballroom
	IS	“Beyond the Book,” with Daniel Milnor, <i>sponsored by Blurb Inc.</i>	Exhibits Hall Room
11:15 – 11:35 am	G	Jacquelyn Sparks: “Seeking John Mix Stanley”	Honore Ballroom
11:40 am – 12:00 pm	G	Adam Abel: “Palestine Interrupted”	Honore Ballroom
12:15 – 12:45 pm		Silent Auction Closing	Exhibits Hall
1:00 – 1:45 pm	L	Julia Bradshaw: “Inflection Points: Photography and the Post-Medium Condition”	Red Lacquer
	T&L	Rafael Soldi with Jessica Emily Marx and Elle Perez: “The Wilgus Gallery: Empowering Students and Fostering Engagement Outside of the Classroom”	State Ballroom
	I	Hillerbrand + Magsamen: “Suburban Fluxus: The Art of Contemporary Self-Portraiture”	Honore Ballroom
1:00 – 2:30 pm	ADS	“The Powerful Duo—Compositing and Video Editing in Photoshop,” with Julieanne Kost, <i>sponsored by Adobe Systems, Inc.</i>	Crystal Room
1:00 – 2:45 pm	P	Coriana Close with River Bullock, Cat Marino and Anh-Thuy Nguyen: “Rethinking Museum and Classroom Education for the 21st Century”	Empire Room
		Student Awards Presentation & Poster Session	Exhibits Hall Room
2:00 – 2:45 pm	L	Judy Natal: “Photography That Thinks, Acts, and Sees: Social Engagement and the Shifting Sands of Contemporary Photographic Practice”	Red Lacquer
	T&L	Kim Snyder with Jennifer Brandon and Doug Highland: “Teaching Beyond the Classroom: Using Blogs to Engage Students”	State Ballroom
	I	Amy Theiss Giese: “Shadows Stilled, Seized, Lost”	Honore Ballroom
3:15 pm		Raffle Drawing	Exhibits Hall
5:30 – 7:30 pm	K	2013 Awards & Honored Educator Ceremony Keynote Speaker: Zwelethu Mthethwa, “Who is Watching?”	Grand/State Ballroom
10:30 pm – 1:30 am		Dance Party, <i>sponsored by MAC Group</i>	Red Lacquer

SUNDAY, MARCH 10

8:00 – 9:00 am	B	Executive Committee Meeting (Former & Current)	Chicago Room
9:00 – 10:00 am	B	Executive Committee & Conference Leadership Meeting	Chicago Room
10:30 am – 12:00 pm	B	Regional Affairs Committee & Executive Committee Meeting	Chicago Room
2:00 – 6:00 pm	B	National Board of Directors Meeting—Opening 2013 Business	Chicago Room
7:00 – 11:00 pm	B	National Board of Directors Meeting—Continuing 2013 Business	Chicago Room

ADS Adobe Demo Session

B Business Meeting

G Graduate Student

I Imagemaker

IS Industry Seminar

INV Invited Speaker

K Keynote Speaker

L Lecture

R Regional Meeting

P Panel

T&L Teaching & Learning

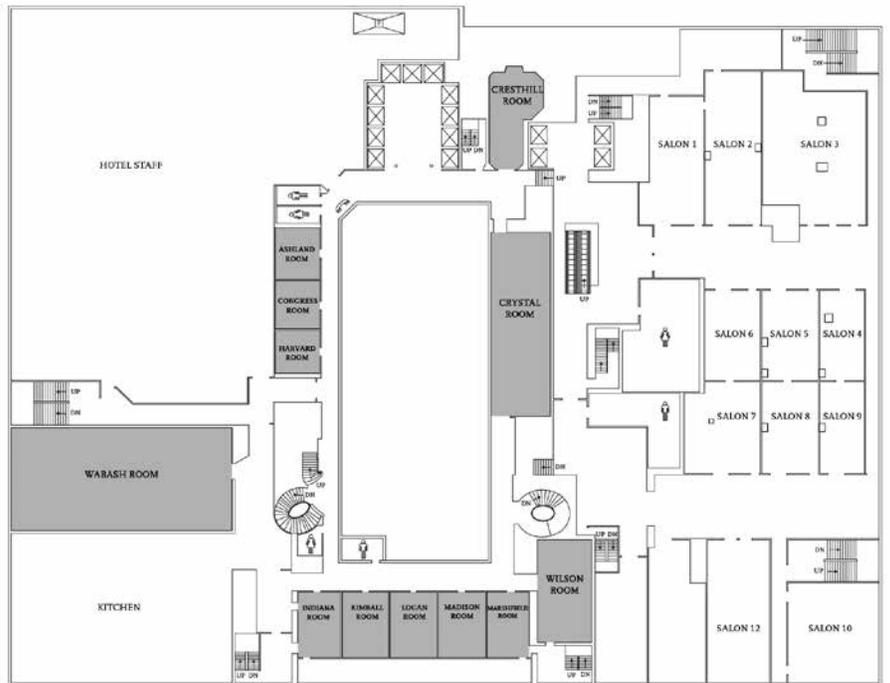
Palmer House Hilton Hotel Floor Plan

Empire Room and Honore Ballroom Lobby Level (not pictured)

General Sessions

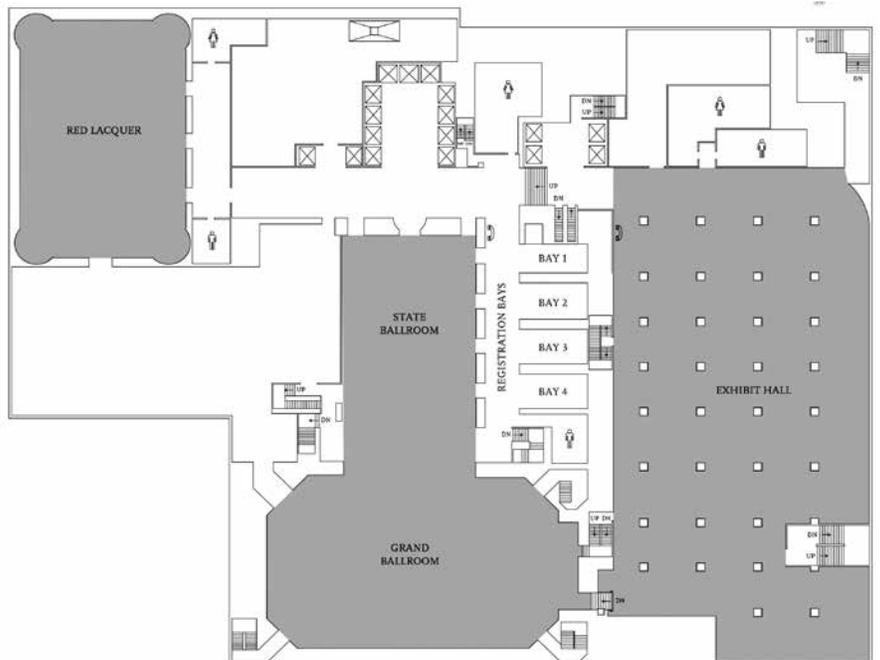
Third Floor

Student Seminar
Portfolio Critiques & Reviews
Caucus Meetings
Adobe Demo Sessions
Curator Portfolio Walkthrough



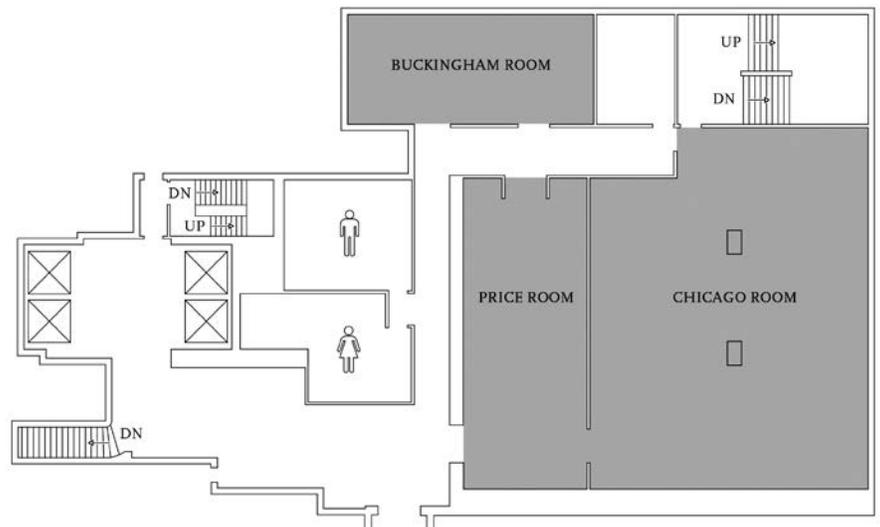
Fourth Floor

Registration
Industry Seminars
General Sessions
Keynote Presentations
Exhibits Fair
Silent Auction & Raffle
Industry & Education Forum



Fifth Floor

Business Meetings
Members' Meeting



Session Details

Presentation Categories

- **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
- **Graduate Student** – short presentation of graduate student's own artistic work and a brief introduction to his or her graduate program
- **Teaching & Learning** – presentations, workshops, demos that address educational issues, including teaching resources and strategies (syllabi, videos, assignments, readings, class prep/setup, and PowerPoint presentations); curricula to serve diverse artists and changing student populations; seeking promotion and tenure; avoiding burnout; and professional exchange

Thursday, March 7

9:00 am – 12:00 pm

Student Seminar



Mary Virginia Swanson



Susan kae Grant

A Life in Art: The Realities and the Economy

Mary Virginia Swanson and Susan kae Grant

open to volunteers and scholarship recipients only
Crystal Room

Back by popular demand, this year's student volunteer/scholarship seminar will graciously and enthusiastically introduce participants to the SPE community while providing insight into careers in photography that 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.

Thursday Industry Seminars

10:30 – 11:45 am



Joshua M. Fischer

Understanding the Color Managed Workflow

Joshua M. Fischer

Sponsored by MAC Group 
Red Lacquer

The task of printing has always been part art and part science. Let Joshua Fischer walk you through the ins and outs of printing in the color-managed world. Josh is the Product Marketing Manager for ILFORD and X-Rite Video in the United States and an expert on color management with almost a decade in the field. This presentation will give you a chance to ask all the questions you've ever had about getting the best prints possible.



Joe Lavine



Ted Waitt

Trends and Tools in Photographic Education, Where Photographic Education is Now... and Where it's Heading

Joe Lavine and Ted Waitt

Sponsored by Peachpit 
State Ballroom

Join us for a lively discussion and brainstorming session on the trends you're seeing in your classroom and the tools we can create to help you better educate your students. Our panel will include Joe Lavine, photographer, instructor, and author of the newly released *Light Right: Learn How to Create Images, Set Up a Studio, and Launch Your Photography Career*, Peachpit Executive Editor Ted Waitt; and several other photography instructors.

12:00 – 1:15 pm



Victor Ha

Creating and Improving your HDSLR Video

Victor Ha

Sponsored by MAC Group  Red Lacquer

Explore and learn the secrets behind adding production value to your HDSLR films. In this class, you will be given an opportunity to explore the concepts of camera support and movement. We will discuss how these elements can add production value to any film and also provide a behind-the-scenes approach to understanding how certain pieces of equipment can be used to create videos with higher production value more frequently and consistently, regardless of the shooting style or the content.



Peter Krogh

Keeping Up with Technology

Peter Krogh

Sponsored by The American Society of Media Photographers (ASMP)  State Ballroom

Technology is evolving at an ever-accelerating rate, driving changes in art, commerce, culture, and society. New technologies create exciting new opportunities, but there's a very real cost. With a constant stream of new, frequently steep, learning curves, how do you keep up? In this fast-paced seminar, Peter Krogh, author of *The Dam Book*, builds on his chapter in *The ASMP Guide to New Markets in Photography* to spark your imagination and provide actionable steps you can take to get (and stay) up to date. Whether you're a technophile or a technophobe, you'll come away with a better understanding of the world around you and how to make the best of modern technology. The first 50 attendees will receive ASMP's groundbreaking new book: *The ASMP Guide to New Markets in Photography* (limit one per conference attendee).

1:30 – 2:45 pm



Richard Newman

Video Boot Camp

Richard Newman

Sponsored by Calumet Photographic  Red Lacquer

In this world of rapidly changing technology, imagemakers and educators need to have a solid understanding of video. This short, but intense session will provide you with a comprehensive overview of the tools and techniques available to those working with motion. Areas covered include a discussion of current video standards; selecting a camera for video; tools and techniques for great audio and lighting; choosing a non-linear editing system; downloading, organizing and editing your footage; and outputting your video for viewing. Don't sit still in a world that's in constant motion; put this seminar on your calendar today.



Gail Mooney

The Business of Video

Gail Mooney

Sponsored by The American Society of Media Photographers (ASMP)  State Ballroom

These days, everyone has questions about how to work with motion but it's equally important to understand how to do it profitably. Gail Mooney covers critical business skills for the video market including video production as a collaborative effort and what that means for business; Work for Hire (or not); assuming the role of producer and building a team; considerations for estimating and managing a project; negotiating and licensing of intellectual property elements such as music, stock footage; stills, etc., talent and insurance ramifications; copyright of the "whole" product and how to distribute and monetize your projects once completed. Whether you're a student, emerging photographer or an established still photographer transitioning into this market, this seminar will help you build a successful business in motion imagery. The first 50 attendees will receive ASMP's groundbreaking new book: *The ASMP Guide to New Markets in Photography* (limit one per conference attendee).

3:00 – 4:15 pm



David McLain

Understanding Opportunities for Photographers as Stills and Video Converge: A Case Study

David McLain

Sponsored by Sony
Red Lacquer



David McLain has shot seven feature-length stories for *National Geographic Magazine* and more recently has turned his eye toward cinematography. He will walk viewers through his transition from stills to video by sharing different bodies of work he has shot over the years. This seminar will get teachers excited about the prospects of shooting motion and give them a better understanding of some of the new opportunities that exist for their students.



Richard Kelly

The Evolution of Your Creative Rights

Richard Kelly

Sponsored by The American Society of Media Photographers (ASMP)
State Ballroom



With technology rapidly outpacing the legal protections provided by copyright law, how does the professional photographer find the right balance between publicizing their work, protecting their rights and receiving fair compensation? In a culture where “free” prevails, digital copies retain the same integrity as the original and social media platforms, publishers, ad agencies and corporations demand more and more rights contractually, the professional photographer faces both challenges and opportunities that must be carefully weighed. In this critically important seminar, ASMP past president, Richard Kelly, expands upon his chapters in *The ASMP Guide to New Markets in Photography* to provide an invaluable framework for navigating social media, digital publishing, contracts, terms of service, fair use issues and more. The first 50 attendees will receive ASMP’s groundbreaking new book: *The ASMP Guide to New Markets in Photography* (limit one per conference attendee).

4:30 – 5:45 pm



Jill Enfield

Alternative Photography and How it Relates to the Digital Age

Jill Enfield

Sponsored by Focal Press
Red Lacquer



I am sure a few professors have noticed the difference in how students are educated in a digital only world. Freshmen come into the classroom not knowing what an f/stop or shutter speed is or why they should have control over their cameras. After all, the cameras do pretty well on their own. However, not only does history play a role in how artists execute their work, but having as many tools as possible to draw from can also enhance their experience, and their art. No history or tool should be wiped clean by a new invention. Jill will show work that is featured in her book while discussing the importance of getting your hands dirty in a darkroom.



©Mike Starke

Judy Herrmann

New Markets in Photography

Judy Herrmann

Sponsored by The American Society of Media Photographers (ASMP)
State Ballroom



In a world where everyone has a camera, professional photographers need every tool at their disposal to keep their businesses both viable and relevant. Building on *The ASMP Guide to New Markets in Photography*, ASMP past president, Judy Herrmann provides an in-depth look at the new technologies, marketing, branding and sales strategies, business models, and, above all, new ways of thinking about your business, your work and your role that will help you compete more effectively in established markets and find new outlets for your work. From big-picture ideas to pragmatic actions you can take right away, this seminar will give you the tools you need to build a sustainable and adaptable photography business. The first 50 attendees will receive ASMP’s groundbreaking new book: *The ASMP Guide to New Markets in Photography* (limit one per conference attendee).

7:00 – 8:30 pm

Thursday Keynote Speaker



Martin Parr

*Photobiography***Martin Parr**

Sponsored by Columbia College Chicago's Museum of Contemporary Photography and Department of Photography

Grand/State Ballroom

Martin Parr talks about his long career in photography.



Friday, March 8

9:00 – 9:45 am

*Terraria Gigantica: the World Under Glass***Dana Fritz**

(2013 SPE Imagemaker Award Winner)

Red Lacquer

Terraria Gigantica explores three of the world's largest enclosed landscapes that stand as working symbols of our current and complex relationship with the natural world. While the technical and aesthetic demands of their missions informed their physical design, the required juxtapositions of natural and artificial elements also generate unintentionally striking visual paradoxes. In the liminal spaces of corners and margins, these seeming opposites meet and overlap, bleed together, or collide and resist. The visual richness of these small details leads to big questions about the future of nature and what it means to create and contain landscapes.

*Photography at San Quentin Prison***Nigel Poor with Doug Dertinger**

(Teaching & Learning)

State Ballroom

Nigel Poor and Doug Dertinger will discuss the photography class they teach at San Quentin Prison through the Patterson University Prison Project. The program is unique within the California penal system offering inmates opportunities to attain AA degrees. Cameras

are not allowed at San Quentin, so the class utilizes alternative forms of expression involving photographic imagery—language-based image construction, collage, and intervention-based projects that ask the students to transform and augment existing photographs through drawing, writing, folding, etc. The lecture will discuss education in non-traditional institutions and present work done by the students of San Quentin.

*The Emergent Image: Toward Collective Witnessing and Action***Mona Kasra**

(Lecture)

Honore Ballroom

Emerging from the advancement in media technologies, the new photographic practices of the last decade have shifted the power of images by the speed of rapid dissemination and multiplication via the digital network. With the underlying contention that new modes of communication offer new possibilities for self-realization and sociopolitical relations, this lecture investigates the ways by which eyewitness photographs and user-generated photo compositions, coupled with social media technologies, reconstruct the extent of public awareness and action against unjust political affairs. It also examines the impact and power of the digital networked image on politics by analyzing pivotal photographs and photo-memes of contemporary social change.

9:00 – 10:30 am

Adobe Demo Session



Julieanne Kost

*Unleash the Capabilities of Adobe Photoshop Lightroom Develop Module***Julieanne Kost**

Sponsored by Adobe Systems, Inc.

Crystal Room



Join Adobe's Digital Imaging Evangelist, Julieanne Kost as she demonstrates the astounding capabilities of Lightroom's Develop module. Julieanne will reveal tools that will help you and your students enhance, refine and add stylistic effects to images using both global and local non-destructive image adjustments. Learn how to increase productivity by creating custom default processing settings, using camera and lens profiles, and saving presets in order to quickly apply these effects to multiple images. You'll leave knowing how to eliminate repetitive tasks—leaving more time for the creative process.

9:00 – 10:45 am

Queer Photography: An Open and Inclusive Panel Discussion on Queer Art in Schools, Studios, Galleries, and Beyond

David N. Martin with Jess T. Dugan, Logan Rollins, and Rafael Soldi

(Panel)

Empire Room

This panel of LGBTQ artists & educators will present a brief look at some of their own work, the successes that they have had, the issues that they have faced, and the different ways that the education systems we interact with either support or challenge our work. The panel will discuss what we can do as educators and artists to support the creation of sexuality and gender identity-based art in our schools and communities, and will, through frank, open and honest discussion, engage in dialogue to support others who face these challenges in their own practice.

10:00 – 10:45 am

Invited Speaker



Mona Kuhn

Mona Kuhn: Embracing the Body

Mona Kuhn

Sponsored by Sprint Systems of Photography

Red Lacquer



Mona Kuhn will go over her creative processes while presenting three to four bodies of works, which were published by Steidl.

That Old Black and White Magic

Carol Golemboski

(Imagemaker)

State Ballroom

Carol Golemboski's manipulated, metaphorical images of classic illusions relate photography to the golden age of magic. Here the photographer is the conjurer, a performer who creates photographic tricks behind the curtain of the darkroom. For anyone who has ever marveled at an image "magically" appearing in the developer, these photographs express nostalgia or a way of making pictures that has quickly (and perhaps hastily) been overshadowed by digital technology. This project represents more than wistfulness for a past era and disappearing photographic techniques. It suggests that the magic of the darkroom has a place in photography's future.

Learning About Learning: Solving The Course Evaluation Problem

Bill Gaskins

(Teaching & Learning)

Honore Ballroom

What do course evaluations tell us about what a student learns at the end of the semester in a photography course? This was the question that guided the research project Gaskins conducted with a colleague as a member of an academic think tank formed at The New School as a faculty member at Parsons School of Design. In *Learning About Learning* he will share the questions, conclusions and recommendations of the research. Gaskins will also share the results of one of the recommendations of the report that placed him at the intersection of higher education and the fear and ignorance it is supposed to disrupt through a compelling, instructive and wholly unexpected story.

Photography and Civic Engagement Through Service-Learning: An Enhanced Curriculum

Michael Marshall

(Teaching & Learning)

Exhibits Hall Room

Individual empowerment. Outside the comfort zone. Making a difference. As we come to the 50th anniversary of SPE, it is an appropriate time to consider how we can expand photography programs and practice with new initiatives that are not about tools, but about people and community. This lecture will present practical curricular enhancements and course design based upon a taxonomy of broad learning outcomes that integrate service-learning pedagogy. Expand your course's engagement beyond an egocentric art making practice by combining skill building with the interconnectivity of civic engagement.

1:00 – 1:45 pm

Garry Winogrand: Archive and Legacy

Cass Fey with Leslie Squyres

(Lecture)

Red Lacquer

The street photography of Garry Winogrand (1928-1984) brought a new visual order to the social animation of modern city life and contemporary American culture and produced some of the most stirring, singular still photographs ever made. Winogrand left behind more than 1 million exposures on 35mm negatives and color slides, tens of thousands of exhibition and work prints, and thousands of contact sheets, all of which comprise the Garry Winogrand Archive at the Center for Creative Photography. This program will highlight Winogrand's work and Archive as well as the way in which curators and researchers are making use of his legacy.

Conversations with History

David Emitt Adams

(Imagemaker)

State Ballroom

David Emitt Adams will be discussing his art that speaks about the inherent nature of photography. In his work, Adams uses processes and elements from photography's history in order to construct

a contemporary dialogue about the medium itself. From tintype portraits on 35mm film canisters to unique photographic displays, Adams' work invites viewers to rethink photography's past and reimagine its present.

Surface Tension

Terri Warpinski

(Imagemaker)

Honore Ballroom

Surface Tension examines the complex relationships between personal, cultural and natural histories. Through constructs of time and in landscape as a trace of sociocultural interaction, the project is informed by a decade of travel near and across the US-Mexico and Israeli-Palestinian borders, a period of time that saw the construction of physical barriers between states, and their accompanying expressions of power. In photographing two sets of landscapes that have been repurposed to articulate division—one familiar, one foreign—*Surface Tension* resists a metaphoric collapse of the two, instead providing a parallel reading.

The Hybrid Photo Classroom: Integrating Web Resources, Teamwork, and Competition into a Learning Experience Where Everyone Wins

Garin Horner

(Teaching & Learning)

Exhibits Hall Room

Students spend a lot of their time online, interacting with friends, and playing games. So why not engage them with a photography curriculum that corresponds to their favorite activities? By making use of free online educational tools we can encourage students to take control of their course materials and learning processes. Incorporating information from a wide variety of resources helps us to better engage students in and out of the classroom. Working in teams inspires students to excel in their studies. With competition, students become motivated to learn and succeed. In the process everyone wins!

1:00 – 2:45 pm

The Feedback Loop of Contemporary Feminisms: Teaching, Learning, and Making

Ann Kaplan with Katharine Kreisher, Patricia Lois Nuss, Laurie Schorr, and Marcia Vaitsman

(Panel)

Empire Room

Even as consideration of the gaze and its role in images of women have now long been addressed, contemporary culture continues to offer a plethora of photographs that aid societal patterns demeaning to women. Many young women themselves replicate these dynamics, participating in and reifying the mass culture by which they are surrounded. Inspired by SPE Women's Caucus conversations, this panel offers dialogue on such issues as the role of gender, identity and popular culture in student image making, replication of societal patterns and methods of intervention and how panelists' experiences with feminism are addressed within our own classrooms and artwork.

2:00 – 2:45 pm

Minor White and the Silence of Seeing: Concentration and Significance

Mary Goodwin

(Lecture)

Red Lacquer

A founding member of SPE in 1962, Minor White was an unorthodox teacher. He advocated developing the significance of the framed image through mental and visual concentration exercises. In San Francisco and Rochester, NY, Minor White conceived of photography as a sacred art. In MIT's Creative Photography class, seeing photographically became a practice embedded in multiple contexts of everyday life. White introduced meditations whereby the body was danced and posed in relation to the visual world. I propose to examine White's pedagogical performances in the context of other performance artists of midcentury, in order to demonstrate White's centrality to the tradition of the dematerialized art object in the 20th century.

Lament

Angela Kelly

(Imagemaker)

State Ballroom

The work *Lament*, explores the relationship to place, memory and history. It represents a distillation of a moment in Irish history related to the 19th century famine years. Each site, uncovered, is a site of pain and loss, hope and despair. Hidden and ignored, each site of memory connects to a trace of past history. Discovered while walking through the remote Irish landscape, the photographs are a poetic response to a past event in the present moment.

Conferring Significance Across Borders: Photographic Education in a Transnational Context

Muriel Hasbun

(Teaching & Learning)

Honore Ballroom

With some 2 million Salvadorans living in the United States, El Salvador offers a lens into issues of migration and cultural identity that are central to much contemporary art and photography. Since 2007, Muriel Hasbun has taught El Salvador: International Experience/Transnational Identity, a seminar/studio and study-away course at the Corcoran College of Art and Design. This course invites students to learn about the history and culture of El Salvador and its diaspora communities in the United States, to become mentors and ambassadors of culture, and to probe photography's role in the mediation of one's sense of self and place in a global/local context.

A Field Guide to the Kodak Picture Spot

Leslie K. Brown

(Lecture)

Exhibits Hall Room

This initial investigation considers the history, meaning, and legacy of Kodak Picture Spots, ranging from their earliest instances as roadside signs and installations in Disney parks to contemporary and artistic responses. Recommended views extend back to the Picturesque era and these celebrated signs are just one of several "devices" that teach us how to see and act within the landscape. A field guide of sorts, this study locates and categorizes various iterations and functions of

photo spots—including the promotion of potential pictures, specific locations, or captured experiences—and examines the long shadows cast by dictated photographic behaviors and touristic experiences.

2:00 – 3:30 pm

Adobe Demo Session



Julieanne Kost

Julieanne's Favorite Lightroom Tips, Tricks and Techniques

Julieanne Kost

Sponsored by Adobe Systems, Inc.

Crystal Room



Spend 90 minutes and improve your Lightroom skills with Julieanne Kost, Digital Imaging Evangelist at Adobe Systems. This action-packed seminar will give you the deluxe tour through Julieanne's favorite tips, tricks and power-user techniques, enabling you to quickly take advantage of the most current technology. By the end of this seminar, you'll have plenty of new material to use, take back to your students and include in new lesson plans. Topics include:

- Using Lightroom to organize and catalog your photography
- Automating your workflow through syncing, templates, presets and preferences
- Working most efficiently between Lightroom and Photoshop
- Preparing images for distribution including print, books, social media, and web

3:00 – 3:45 pm

Don't Drink the Fixer: Teaching Fine Art Photography to an Educationally Under-Prepared Population

Tricia Buchhorn with Libby Rowe and H. Jennings Sheffield

(Teaching & Learning)

Red Lacquer

Tired of walking into a critique to face images of your campus's top five least visually interesting subjects? Exhausted by suggesting students may find a project due date in the syllabus? Bored to tears by explaining just showing up is not enough to earn a desired grade? Ever catch yourself daydreaming about telling a student to drink the fixer?

This discussion will focus on creative approaches and techniques that engage today's tech-savvy students. Join us in a lively conversation regarding ways to bring students who lack a historical frame of reference to an understanding of the value of such information and context. Define and cultivate in your students: the humility to learn; the confidence to break through self-imposed creative boundaries;

and the ability to create successful solutions to course projects. With these achievements, students will begin to situate themselves within a historic context and speak intelligently about photography.

Abundant Images

Kate Palmer Albers

(2013 SPE Conference Award for Excellence in Historical, Critical and Theoretical Writing)

State Ballroom

Recent projects by artists such as Erik Kessels and Penelope Umbrico indicate a profound shift in how we make, share and consume photographic images with their decisive emphasis on the accumulative and abundant tendencies of the digital age. I will focus on the issue of volume in the photographic archive and the intellectual and organizational structures through which we make meaning from such volume. This area of inquiry moves away from an emphasis on the singular photographic fine print, and begins with the assumption that abundance and accumulation can be their own productive subjects of aesthetic inquiry, highly relevant to contemporary experience.

Richard Renaldi: Crossing from Safety

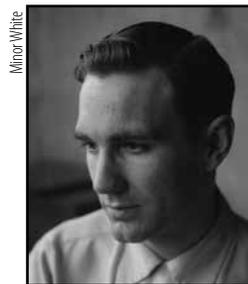
Richard Renaldi

(Imagemaker)

Honore Ballroom

Richard Renaldi will present new images from his ongoing series *Touching Strangers*. Shooting in public with an 8x10 view camera, Renaldi makes spontaneous, large-format street portraits in which he begs, needles, cajoles, and otherwise coerces two or more strangers to touch one another. The resulting images reveal startlingly complex relationships that are erotic, disquieting and sentimental, existing only for the instant of the photograph. Renaldi will discuss the sometimes harrowing and hilarious stories behind the images, as well as his effort to reinvent the art of street portraiture by introducing an unpredictable variable into a traditional photographic formula.

Invited Speaker



Minor White

John Upton

The Golden Decade: The Students of Ansel Adams, Minor White and Edward Weston at the California School of Fine Arts

John Upton

Exhibits Hall Room

The presentation will examine the unique history of the photography program at the California School of Fine Arts (now the San Francisco Art Institute) from 1945 to 1955. The significance of the program in the postwar era of photographic education will be discussed in addition to the presentation of student and faculty photographs from the period.

3:00 – 4:45 pm

*Virtual and International Cultural Collaborations***Annu Palakunnathu Matthew with Anna Fox, Nicolas Grandi, Peter Sramek, Juha Suonpää, and Mara Trachtenberg**

(Panel)

Empire Room

Culture and history plays an enormous role in shaping how we perceive and consider images. Through collaborations, the panelists have introduced their students to cultures in other countries including Finland and India. In this increasingly global and tech savvy world, there are a variety of ways for our students to be introduced to people, traditions and customs of other cultures. Each of the panelists has done this in different ways and will talk about their successes, failures and the effect on their students, the new networks created and the different ways that the dialogue continues.

4:00 – 4:45 pm

*Shutters Open: The Gesture of Photography***John Aäsp**

(Lecture)

Red Laquer

Saatchi Gallery's 2001 publication of photographs *I Am A Camera* is fascinating—more so because of its title than the images themselves. The title comes from a 1955 play that begins with a relatively simple quote, setting off a discussion about how we observe and remember using the analogy of the camera. Looking at the photography of Jessica Craig-Martin (in Saatchi's book) and the philosophies of Henri Bergson and Vilem Flusser, further parallels are made with the photographic act and our desire to remember, suggesting the gesture of photography comes from either an unnatural or supernatural—yet innately human—source.

*Automatic Photographers: They've Pushed the Button; It's Time to Learn the Rest***Darlene Kaczmarczyk with Jennifer Steensma Hoag**

(Lecture)

State Ballroom

In 1888 the Kodak camera was introduced with the tag line, "You push the button, we do the rest." By separating the act of taking photographs from making photographs, A. D. Coleman posits, Eastman permanently altered cultural assumptions regarding photography. Our presentation will survey the development and popularity of scene modes from the developers' and consumers' points of view. We'll discuss the impact this technology has on the expectations of our students, using the ubiquitous "food mode" as a prime example of how photography is used and understood.

*Islands: Isolation, Exoticism and Paradise***Emily Hanako Momohara**

(Imagemaker)

Honore Ballroom

Momohara creates conceptual spaces and landscapes in homage to her Japanese, Okinawan and Hawaiian heritage. Intrigued by collective memory and its relationship to the imagination, her images combine the real and fictional to create places that explore legacy, myth, and belonging.

Dealing with issues of loss and death, many of Momohara's photographs take their inspiration from Japanese scroll paintings depicting the four seasons where nature's cycle symbolizes the order of life, death, and regeneration. Eerily beautiful and strangely quiet, Momohara's photographs convey at once the idea of obscurity and the quest for information.

*Teaching a Photo-Bookwork Studio Class Using the History of both the Artists' Photobook and the Use of Visual Narrative***Philip Zimmermann**

(Teaching & Learning)

Exhibits Hall Room

Zimmermann will discuss setting up pedagogical strategies for teaching a university studio course on making photo-bookworks. This includes using the inspirational and rich historical and contemporary photo-bookwork canon as models. Other components of these strategies include methods of critiquing photo-based artists' books, and ways of getting the most out of a combination of traditional and nontraditional binding skills with various digital and analog image-output technologies.

5:30 – 7:00 pm

Friday Keynote Speaker

Richard Misrach

*Petrochemical America, A Museum of Entropy, On The Beach 2.0 and an iPhone Novel***Richard Misrach**

Sponsored by MAC Group



Grand/State Ballroom

With our entry into the digital era of photography, technical advances now allow us to shoot faster with higher quality, make our own color prints, design and produce our own books. The last five years represent some of the most productive of my career thanks in large part to these technical advances. Misrach will give an overview of 40 years of work with an emphasis on new projects, some of which will be debuted at the 2013 conference.

Saturday, March 9

9:00 – 10:30 am

Industry & Education Forum

Managing Expectations

Moderated by Dennis Keeley

Exhibits Hall Meeting Room

The Industry & Education Forum encourages dialogue between the education community and representatives of the photo and imaging industry to better understand the current and future challenges, realities, opportunities and how best to respond to these issues. Emphasis will be placed on determining and/or defining common ground and creating a more sustainable approach to support the long-term goals of educators, students, and the industry.

The forum will feature a round table format and should be viewed as a community of concerned and active members coming together to strategize and organize their thoughts, ideas, and solutions. Everyone is encouraged to bring current course syllabi, and/or a list of required equipment and materials. By sharing these expectations and assumptions we all can play a more productive role in creating programs that better serve the entire photo education community.

10:00 – 10:45 am

*FULBRIGHT: A prestigious yet attainable award
What it's really like to get a Fulbright: Getting them,
performing them, and serving as a panelist*

MK Foltz

(Teaching & Learning)

Red Lacquer

Although many visual artists apply, it is somewhat uncommon to receive applications from photographers. As a four-year recipient and six-year panelist, I have often asked myself, why? I propose some reasons this may be the case and suggest strategies for making photographers' applications more competitive. I will point out the strengths that many of my fellow photo educators possess, but which are often overlooked or not fully articulated within the application process. And I also will discuss the challenge posed for visual artists that one application must serve all disciplines, and outline unanticipated rewards of Fulbright participation.

*Significant Insignificance—Banality in Contemporary
Photography*

Steven Skopik

(Lecture)

State Ballroom

Over the last few decades banality has emerged as a dominant conceptual position and aesthetic sensibility. In contrast to reigning traditions of the early and mid 20th-century approaches that valorized technical flourish, formal virtuosity, and a relatively earnest expressive register much contemporary photographic practice has gravitated towards intentionally crude pictorial styles, quotidian subject matter

and a general temper of ambivalence and irony. Contradictorily, this version of banality alludes to a lurking and often fraught significance. Such work acknowledges the photographic medium's many contradictions and communicative limitations, while embracing its nonetheless considerable—and enduring—representational allure.

10:00 – 11:30 am

Adobe Demo Session



Julieanne Kost

*Photoshop Adobe Camera Raw and
Smart Objects and Smart Filters*

Julieanne Kost

Sponsored by Adobe Systems, Inc.

Crystal Room



Adobe's Principal Photoshop and Lightroom Evangelist, Julieanne Kost will fine-tune your knowledge of Adobe Camera Raw, Smart Objects and Smart Filters in Photoshop. Julieanne will demonstrate how Smart Object's nondestructive editing can make your workflow not only more flexible but also more efficient. You'll learn when, why and how you should create Smart Objects and how to best edit and replace their content. You'll discover why using Smart Objects can help speed up workflows from compositing to template-driven graphics. Discover the benefits of applying Smart Filters and how to take advantage of their unique masking, blend modes and opacity settings. From the novice to the seasoned expert, everyone has something to learn from this master class.

10:00 – 11:45 am

*Photohistory Networks: Globalizing Photohistorical
Narratives*

**Stacy E. Schultz with Jamianessa Davis, Staci Gem
Scheiwiller, and Alexey Ulko**

(Panel)

Empire Room

Because competing photographic processes were announced in Europe, photohistory seems Eurocentric. As an export to the rest of the world, the dominance of Europe, and later North America, in photohistory as the foundation of its narratives positions white photographers as pioneers of photography, teaching and producing photographers of color in other countries; hence, photography became another form of colonialism. In canonized photohistories, the presence of women and/or non-white photographers remains marginalized in relation to white male photographers. This panel explores whether global photohistory is a subsidiary phenomenon, or whether it is possible to rethink photohistory in a more globalized manner.

10:00 am – 12:00 pm

Graduate Presentations

Honore Ballroom

10:00 – 10:20 am

*Every Breath We Drew***Jess T. Dugan**

Individual identity and sexuality are constructs far more complicated and fluid than we typically give them credit for. They are multifaceted, constantly changing and evolving in relation to our private experiences and relationships with others. Though these identities are internal and psychological, they are read and understood by others through our actions and bodies. *Every breath we drew* explores the power of identity, desire and connection through intimate portraits of myself and others.

Jess T. Dugan will show work from *Every Breath We Drew* and discuss the process of its creation and evolution.

10:25 – 10:45 am

*Heliopolis***Daniel Leivick**

Daniel Leivick's photographic project, *Heliopolis*, endeavors to create a fictional desert city where the distinctions between traditional dualities of myth and reality, rationalism and madness, and annihilation and transcendence are called into question. In *Heliopolis*, ambiguous symbols and nearly recognizable forms emerge from the interaction between human and machine. Using a variety of techniques including imagery appropriated from the internet, security camera footage and traditional photographic imagery, *Heliopolis* explores the ambiguous relationship between mechanical vision and society; a relationship in which the very nature of perspective is slowly shifting. It attempts to ask the question: Is this human?

10:50 – 11:10 am

*The Photographic Book as an Instrument for Change***Jeffrey Opp**

Opp's work utilizes the strategy of fusing images and text into books to probe, question, and alter the economic system of which we are all a part. He will talk about how text can sabotage an easy reading of photographs while photos in turn can prevent a cursory reading of the text. This disconnect in Opp's work allows the viewer to reevaluate their role as a participant in a global system. He aims for a work of creative nonfiction that allows room for the audience's insights and experiences to drive them to action.

11:15 – 11:35 am

*Seeking John Mix Stanley***Jacquelyn Sparks**

In 1842, the artist and wannabe ethnographer John Mix Stanley arrived in Indian Territory to produce photographs and paintings of "exotic" American Indians. In time his work became famous for being destroyed—the paintings burned in the 1865 Smithsonian fire and his photographs, although among the earliest photographs ever produced in North America, have never been found.

This area is now a landscape marred by attempted genocide, tumultuous religious rhetoric and failed industry. These photographs

follow Stanley's movements across the former territory and examine how the landscape still haunts the remaining traces of Stanley's oeuvre.

11:40 am – 12:00 pm

*Palestine Interrupted***Adam Abel**

"Palestine Interrupted" is an installation of nine short, looped videos that are arranged on separate monitors and mapped out in the shape of a circle. The videos range in length from three seconds to four minutes.

Abel will use narratives from Palestine to disrupt narratives about Palestine. Predictable images of military, checkpoints, walls, and violence are absent in his videos. Through fragmented vignettes and sensorial experience, He weaves together moments that are melancholic, hopeful, mundane, and anxious.

11:00 – 11:45 am

Invited Speaker



Olivia Parker

*The Eye's Mind***Olivia Parker**

Red Lacquer

Although Olivia Parker has traveled extensively in the Americas, Europe and Asia, she creates most of her work in her studio at home. She is interested in what is amazing to see if only one pauses to look. Although Parker began to migrate from large-format film to digital in the mid 90s the core of her work remains photographic in that light and lens shape it even though she now does her darkroom work in Photoshop. Her hope is to make photographs that are worth more than one look. Currently she is working on *Still and not so Still Lije*.

*Image, Object, Experience: Shifting the Frame***Sonja Thomsen**

(Imagemaker)

State Ballroom

An image of images, an amalgamation of moments and context. Thomsen's practice spans from minimalist photographic series to more recent interactive installation-based works that weave place, person and object. She is especially interested in discourse stemming from the temporal and the elusiveness of perception. Remaining dedicated to the relationship between images, she is invested in the power of the sequence to carry content. Each installation courts the viewer to dance within the space where land and self meet, igniting the potential of the space between.

Industry Seminar



Daniel Milnor

*Beyond the Book***Daniel Milnor**

Sponsored by Blurb Inc.

Exhibits Hall Room



A great photography book is far more than just a collection of photographs.

Photographers now have the ability to easily and cost-effectively design and publish their own books. With slight changes in intention and design, a modern book can take on many forms, including portfolio, catalog, promotional publication or a marketing piece. These books require fundamental skills like editing, sequencing, design, and typography, but books also require answering a few basic questions before the photographer even begins the creation process: What is the goal of the book? Who is the audience and how will the book be presented and delivered? What is the difference between a book and a portfolio? Photographer Dan Milnor will address these questions as well as the variety of options offered within the Blurb bookmaking platform.

1:00 – 1:45 pm

*Inflection Points: Photography and the Post-Medium Condition***Julia Bradshaw**

(Lecture)

Red Lacquer

From the late 60s Kodak's Instamatic camera and changes in film processing technology enabled even the most casual user to create sharp images quickly and cheaply. Today the ubiquitous nature of the camera-phone and the ease of image-distribution have once again vastly increased the number of photographic images in circulation. Taking these image-distribution advancements as technological inflection-points, this presentation will probe Rosalind Krauss's writings on the post-medium condition by looking at photographic artists (from both eras) who make work that draws attention to the inherent properties of photography and that requires specific knowledge of photography's production technologies to be fully understood.

*The Wilgus Gallery: Empowering Students and Fostering Engagement Outside of the Classroom***Rafael Soldi with Jessica Emily Marx and Elle Perez**
(Teaching & Learning)

State Ballroom

Teaching presents, among other challenges, the difficult task of engaging students outside of the classroom. How does one set up sustainable systems that allow students to engage in practical learning? This panel of former students will discuss how student-driven initiatives at the Maryland Institute College of Art (MICA) changed the culture of the photography department and engaged students in structuring their own learning opportunities.

*Suburban Fluxus: The Art of Contemporary Self-Portraiture***Hillerbrand + Magsamen**

(Imagemaker)

Honore Ballroom

Drawing upon the rich Fluxus practice of incorporating humor, performance and everyday objects, the team of Hillerbrand+Magsamen presents their work that expands their personal family life into a contemporary art conversation about family dynamics, suburban life and American consumer excess. Whether printing a photograph on a polar fleece blanket or cutting huge holes into the walls of their home to make a video, they are interested in discussing our domestic and cultural landscape. This new kind of suburban fluxus generates work that documents and recontextualizes our culture, the role of the camera in contemporary art and challenging presumptions of the everyday.

1:00 – 2:30 pm

Adobe Demo Session



Julieanne Kost

*The Powerful Duo—Compositing and Video Editing in Photoshop***Julieanne Kost**

Sponsored by Adobe Systems, Inc.

Crystal Room



In this seminar, Julieanne Kost will reveal the real power in Photoshop CS6. She will demonstrate layers, masking, blending, selections, and additional techniques to create stunning composites. Then, you'll dive into your DSLR video footage and learn how to enhance any clip using the full range of familiar tools—right in Photoshop! Discover how to edit clips, add transitions, overlay audio, apply filters, create transformations, import time lapse sequences and much more. Then combine the best of both worlds and composite not only stills, but also video together in a single project.

1:00 – 2:45 pm

Rethinking Museum and Classroom Education for the 21st Century

Coriana Close with River Bullock, Cat Marino, and Anh-Thuy Nguyen

(Panel)

Empire Room

This panel will offer specific resources and case studies for educators with the goal of preparing students and audiences for the reality of a diverse and globalized society. We invite photographic educators, scholars and curators to actively complicate and rethink histories of photography to promote counterhegemonic narratives. Panel members address the need for a politics of race and gender to centrally direct dialogue inside, outside and around the studio, classroom, and museum by institutionalizing principles that support traditionally underrepresented groups.

2:00 – 2:45 pm

Photography That Thinks, Acts, and Sees: Social Engagement and the Shifting Sands of Contemporary Photographic Practice

Judy Natal

(Lecture)

Red Lacquer

Photographs acquire their meaning within and from the social sphere. This presentation will explore the photographic and artistic strategies developed by current practitioners in varied contexts of social engagement to enact change. Artists employing strategies of irony, parody, anger, satire, humor, mimicry, collaboration, and participation which shocks, subverts, disturbs, interrupts, our viewing pleasure of sublime landscapes and idealized forms, as we explore “the tensions that exist between raising awareness and creating influence, at the same time preserving and maintaining a cultural practice that is grounded in a myriad of personal values, and emotions.” (David Buckland, Cape Farewell)

Teaching Beyond the Classroom: Using Blogs to Engage Students

Kim Snyder with Jennifer Brandon, and Doug Highland

(Teaching & Learning)

State Ballroom

This panel explores using free Internet blogging resources to encourage student interaction outside of the photography classroom. By requiring participation in posting, writing, and replying to teacher and student created prompts, students are engaged in the process of learning more about photography and fine art, enriching their experiences and understanding, and can be inspired at a pace, which aligns with today’s media availability.

The presentation will cover the value of using a classroom blog to both students and instructors as well as the practical application of how to set up a blog for classroom use.

Shadows Stilled, Seized, Lost

Amy Theiss Giese

(Imagemaker)

Honore Ballroom

The physical presence of a space transformed by light, or by the shadows that define it. Photographic paper that holds the inscription of the visible and the invisible, the moment of record and this moment now. Taking cues from the earliest inventors of photography, Amy Theiss Giese’s skiagrams seek to give a contemporary context to traditional silver images. Creating in situ installations of her large-scale camera-less images allows her to draw attention to singular moments that then become an immersive experience for the viewer. Her talk will focus on the development of her process, the historical and contemporary context of the work and future ideas for developing the ongoing project.

5:30 – 7:30 pm

Saturday Keynote Speaker



Zwelethu Mthethwa

Who is Watching

Zwelethu Mthethwa

Grand/State Ballroom

The work covers two photographic series: one titled “Hope Chest” and the other “Gentlemen’s Club” (working title).

“Hope Chest” deals with women who are married. This series focuses on the relationship between the married women and their prized possession...the Hope Chest. The Hope Chest is the last gift that a woman receives from her parents before she gets married. It is a highly significant item as it houses all the bride’s personal, prized possessions and is seen as a transient object in that it connects her past with the future and aligns with cultural heritage. The viewers here are both exposed to the tensions between the private and the collective.

The second series titled “Gentlemen’s Club” focuses on the relationship between or among the men and their audience. It explores the camaraderie that is established in Gentlemen’s Clubs, highlighting their residential backgrounds. The basis of these Clubs is music, performance (which is both vocal and theatrical) and dressing up. Unlike with the Hope Chest, this series focuses on the performative act, which has a specific audience in mind. However, there is a congruent relationship between the Hope Chest and The Gentlemen’s Club in the way in which both the men and the women dress up to display and define themselves.

Presenter Bios & Index

John Aäsp – 13

johnaasp@gmail.com

John Aäsp is currently visual arts director at Rockport Center for the Arts on the Texas Gulf Coast where he also serves as managing director of the Rockport Film Festival, and is a contributor to *Glassfire*, a Houston-based online visual art journal. He received his MFA from RIT in 2006.

Adam Abel – 15

aa@adamabelstudio.com
adamabelstudio.com

Adam Abel is a New York-based artist working with photography, video and film. In 2011, he spent four months in Palestine, fueling both his installation work and his documentary film, *Qalqiyah*. This story is about a group of Palestinian youth who skate, do parkour and perform beatbox and hip-hop.

David Emitt Adams – 10

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davidemittadams.com

David Emitt Adams is an emerging artist based in Tempe, Arizona. Adams has given artist lectures at The San Francisco Art Institute sponsored by the PhotoAlliance and The Carnegie Museum of Art as part of the f295 Symposium. Currently, he is artist-in-residence at Art Intersection and is represented by the Etherton Gallery in Tucson, Arizona.

Kate Palmer Albers – 12

kpalbers@email.arizona.edu

Kate Palmer Albers is assistant professor of Art History at the University of Arizona. In 2009, she organized the exhibition *Locating Landscape: New Strategies, New Technologies*, which looked at the intersection of photography, mapping, technology, and landscape. Her current book project is *Uncertain Histories: Accumulation, Inaccessibility, and Doubt in Contemporary Photography*.

Julia Bradshaw – 16

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www.juliabradshaw.com

British-born Julia Bradshaw initially studied photography with Michael Jochum as part of *Projekt Fotografie* in Munich, Germany. She holds an MFA in photography from San José State University and has written reviews and articles for *exposure* and *AfterImage*. She is assistant professor, Photography and New Media Communications at Oregon State University.

Jennifer Brandon – 17

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Jennifer Brandon received her MFA at Mills College in 2007, an MA in 2005 and BA in 2004 in Art with an emphasis in painting at California State University, Northridge. Brandon has been included in exhibitions in California at Swarm Gallery, The San Jose Institute of Contemporary Art, and the Korean Cultural Center, Los Angeles.

Leslie K. Brown – 11

lesliekb@aol.com
www.lesliekbrown.com

Leslie K. Brown is an independent curator and educator pursuing her PhD in photohistory at Boston University. A former curator at the Photographic Resource Center, she holds an MA from the University of Texas at Austin and has taught at the Art Institute of Boston, BU, RISD, and Wellesley College.

Tricia Buchhorn – 12

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triciabuchhorn.com

Tricia Buchhorn holds a Master of Fine Arts with an emphasis in documentary photography from Academy of Art in San Francisco and a Bachelor of Arts in photojournalism from the University of Texas at Arlington. Buchhorn teaches photojournalism and design at Texas A&M University-San Antonio and photography at San Antonio College.

River Bullock – 17

riverbullock@gmail.com

River Bullock is a PhD student in the Department of Art History and the Center for Visual Cultures at University of Wisconsin-Madison, where she pursues interests in queer studies, decolonial theory and the history of photography.

Coriana Close – 17

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Coriana Close is assistant professor of photography at the University of Memphis. She has a BA in Cinema Studies with Honors in Studio Art from Oberlin College, and an MFA in Photography from The University of Arizona. Close is currently creating historically themed and archive inspired photography and video art.

Jamianessa Davis – 14

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Jamianessa Davis is an undergraduate student at California State University, Stanislaus, completing her senior year of study in art history. Her research interests include contemporary art, queer theory, feminism, and mixed media artwork. Davis is also a working artist herself, skilled in photography, sculpture and painting.

Doug Dertinger – 9

dderting@saclink.csus.edu

Doug Dertinger lives and works in Sacramento, CA, where he is an assistant professor of photography at CSU Sacramento and a volunteer instructor at Patterson University's Prison Program at San Quentin State Prison, CA. His photographic work is primarily concerned with issues surrounding urban land use.

Jess T. Dugan – 10, 15

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www.jessdugan.com

Jess T. Dugan is a photographer whose work explores issues of gender, sexuality, identity, and community. Jess earned a BFA in Photography from the Massachusetts College of Art and Design and an ALM in Museum Studies from Harvard University. Jess's photographs are regularly exhibited nationwide and are in the permanent collections of the Harvard Art Museum, The Center for Creative Photography at the University of Arizona, the Michele and Donald D'Amour Museum of Fine Arts, and the Kinsey Institute for Research in Sex, Gender, and Reproduction.

Jess is represented by Gallery Kayafas in Boston, the Schneider Gallery in Chicago, and JDC Fine Art in San Diego.

Jill Enfield – 8

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www.jillenfield.com

A fine art and commercial photographer, Jill Enfield has taught handcoloring and non-silver techniques at schools in New York City and throughout the United States and Europe. Jill's commercial clients include *Fortune Magazine*, Kodak, Hasselblad, *LIFE*, and many others. Her personal work has appeared in *Camera Art's*, *Hasselblad's FORUM Magazine*, *Nikon World*, and others. Her book *Photo Imaging: A Complete Guide to Alternative Processes*, won the Golden Light Award for Best Technical Book of 2002.

Cass Fey – 10

cass@ccp.library.arizona.edu

Cass Fey, curator of education at the Center for Creative Photography since 1993, has served on SPE's national board and executive committee. Fey organized a major symposium around Winogrand's work and has presented talks and moderated panels at national and regional conferences, including a panel discussion, *The Garry Winogrand Game of Photography* (Las Vegas), an overview of Lauren Greenfield's *Girl Culture* (Austin) and a session on *Writing and Photography* (Tucson). Fey has published two instructional resources in the *National Art Education Association journal*: "Exploring Racism through Photography" (2010) and "Examining the Art of Photography" (2002).

Joshua M. Fischer – 6
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 www.xritephoto.com

Joshua M. Fischer is the product marketing manager for ILFORD and X-Rite Video at MAC Group. He will be in charge of developing the product message and positioning for one of their newest lines. He started in the industry at Datacolor where he worked most recently as the sales and education manager for North and South America. Before that he worked as a professional photographer and videographer in New Jersey.

MK Foltz – 14
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 www.mkfoltz.com

MK Foltz is a recipient of numerous Fulbright residencies, and an East-West Buddhist Institute-sponsored residency in South Korea. Her photographs have been published in *Aperture*, *American Photo*, *Kyoto Journal*, *Photo.Art/Seoul*, *Photographic Possibilities*, and *Print*. MK's documentary essay "Tube City" was recently short-listed for an International Street Photography Award at the London Festival of Photography.

Anna Fox – 13
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Anna Fox is professor of photography at The University College for the Creative Arts in Farnham. She has cowritten with Dr. Deepak Mathews, the new postgraduate course in Photography at the National Institute of Design, India (UKIERI funded), and managed the UK/India student mobility project funded by PMI2.

Dana Fritz – 9
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 http://danafriz.unl.edu

Dana Fritz is a professor in the Department of Art & Art History at the University of Nebraska-Lincoln. Her work has been widely published and exhibited in the United States, as well as in France, China and Japan. Her artist residencies include Villa Montalvo, Château de Rochefort-en-Terre and Biosphere 2.

Bill Gaskins – 10
 gaskins@cornell.edu
 www.billgaskins.com

From a professional base in photography and arts writing, and an academic foundation in photography and the history of photography, Bill Gaskins explores questions about photographs, portraiture and the myths of photography and American culture. He is visiting associate professor in the Department of Art at Cornell University.

Amy Theiss Giese – 17
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 www.amygiese.com

Amy Theiss Giese received a BA from Amherst College and her MFA in Photography from Parsons The New School for Design. She teaches at the New England School of Photography and the Museum of Fine Arts in Boston. Her work explores how different photographic processes render and transform the world; and it has been shown in numerous exhibitions.

Carol Golemboski – 10
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 www.carolgolemboski.com

Carol Golemboski received first Prize in Center's 2007 Project Competition for her series *Psychometry*. She has been awarded grants from the New York Foundation for the Arts, the Virginia Museum of Fine Arts, and the Saltonstall Foundation. Golemboski is an associate professor of photography at the University of Colorado Denver.

Mary Goodwin – 11
 mcgoodwin@alaska.edu
 www.mary-goodwin.com

Mary Goodwin studied histories of photography at University of California Santa Cruz and Boston University. Her research interests include contemporary photography, Mexican-American cultural identity in California, and contemporary art by indigenous people in the circumpolar North. She is associate professor of art history at the University of Alaska Fairbanks.

Nicolas Grandi – 13
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Nicolas Grandi was trained as a filmmaker in Argentina and has also developed his practice in other areas including sculpture, theatre and music. Since 2009 he joined Srishti School of Art, Design and Technology in Bangalore, India as full-time faculty where he has been developing a transdisciplinary arts pedagogy.

Susan kae Grant – 6
 susan@susankaegrant.com
 www.susankaegrant.com

Susan kae Grant is head of photography and book arts at Texas Woman's University and teaches workshops annually at the International Center for Photography. She was the recipient of the 2003 and 2005 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 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.

Victor Ha – 7
 victorh@macgroupus.com

Victor Ha is a former professional photographer who has transitioned into understanding the complexities of HDSLR filmmaking. Understanding the various challenges involved with making a transition from shooting stills to capturing video, Victor takes a very practical approach in explaining how to sidestep and overcome those various challenges. He has spent the last two years helping other photographers make the transition to HDSLR video by leveraging their photographic knowledge into filmmaking prowess.

Muriel Hasbun – 11
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 www.murielhasbun.com

Muriel Hasbun is chair of photography and associate professor at the Corcoran College of Art and Design. A Fulbright Scholar, Hasbun is the recipient of numerous awards. She has exhibited at the Venice Biennale and Corcoran Gallery of Art. Collections include *En Foco*, *Smithsonian American Art Museum* and *Bibliothèque Nationale de France*.

Judy Herrmann – 8
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 www.HSstudio.com, www.2goodthings.com

Judy Herrmann of Herrmann + Starke, creates distinctive imagery that has won recognition from Graphis, Communication Arts, Luerzer's Archive and numerous award annuals. A past ASMP national president, recipient of the United Nations IPC Leadership Award, and Olympus Visionary for 10 years, she was recently named one of *Rangefinder Magazine's* "11 Photographers You Should Know." A nationally recognized speaker and consultant, her blog, www.2goodthings.com, helps people earn a living doing what they love.

Doug Highland – 17
 dhighlan@cuesta.edu
 www.doughighland.com

Doug Highland is a fine art and commercial photographer based in San Luis Obispo, CA. He earned his MFA with an emphasis in photography from the University of Arizona in 1999. Since 2004 Highland has been head of Photography in the Fine Arts Department at Cuesta College.

Hillerbrand + Magsamen – 16
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The collaborative artistic team of Hillerbrand+Magsamen have shown their videos and cinematic based installations internationally at museums, galleries and film festival. Their experimental video and installation projects critically examine their relationship, family and everyday activities. They live and work in Houston, TX with their two children Madeleine and Emmett.

Jennifer Steensma Hoag – 13
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Jennifer Steensma Hoag's series, *The Nature of Invasion*, was featured in *exposure* and she is professor of imaging at Calvin College in Grand Rapids, MI.

Garin Horner – 11
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garinhorner.com

Garin Horner is an assistant professor of Art and the chairperson for the Department of Art and Design at Adrian College in Adrian, MI. He has twice been a featured speaker at the Great Lakes Conference on Teaching & Learning. Horner has exhibited and lectured widely, and taught courses at the University of Michigan, Siena Heights University, and Sir J. J. Institute of Applied Art in Mumbai, India.

Darlene Kaczmarczyk – 13
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darlenekphoto.com

Darlene Kaczmarczyk chairs the photography program at Kendall College of Art and Design in Grand Rapids, MI and creates artwork that examines 1950s print advertising.

Ann Kaplan – 11
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www.annkaplanstudio.com

Ann Kaplan is a teaching fellow and MFA candidate at Clemson University in Kingstree, SC. She received her BA in anthropology from the University of Mary Washington and MA in folklore/ethnography from the UNC-Chapel Hill. Her work has shown recently at the North Carolina Museum of Art and SOHO20 Chelsea Gallery.

Mona Kasra – 9
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monakasra.com

Mona Kasra is a new media artist and a PhD candidate at University of Texas-Dallas with a focus in Arts & Technology and Emerging Media & Communication. Mona holds a B.A. in Graphic Design and an MFA in Digital Art, and since 2002, She has been teaching Digital Art, Design, and Media courses at various academic institutions

including California State University-Northridge, Santa Monica College, and University of Texas-Dallas.

Dennis Keeley – 14
dennis.keeley@artcenter.edu
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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 a former Western Regional co-chair of SPE and sits on the boards of the Los Angeles Music Center and the Angel's Gate Cultural Center in San Pedro, CA. In 2005 Keeley spoke at the United Nations NGO Conference about utilizing photography as a tool in peacebuilding and nonviolent conflict resolution.

Angela Kelly – 11
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www.angelakellyphoto.com

Originally from Belfast, N. Ireland, Angela Kelly was invited to the United States in 1980 as a visiting Artist at SAIC, Chicago. Collections include; The Art Institute of Chicago, The Museum of Contemporary Photography, The J.T. and C.D. Mac Arthur Institute, and the Arts Council of London UK. Recently she presented her work at the Dali Museum in China, Aalto University Helsinki and the University of London. Her essay, "Book, Lecture, Website, Exhibition: Revisiting Catharsis," was published in *Photography and the Artist's Book* by Museum ETC 2012. Currently she is an associate professor at RIT.

Richard Kelly – 8
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www.richardkelly.com

Richard Kelly is a Pittsburgh-based photographer, producer and consultant at Indigo Factory, Inc. Currently, he is the president of Richard Kelly Photography and an associate professor at the Pittsburgh Filmmakers. From 2003 to 2007, Richard was the director of photography for WQED Multimedia. A past president of the American Society of Media Photographers (ASMP); he is also a member of the American Institute of Graphic Arts and the Society for Photographic Education.

Julianne Kost – 9, 12, 14, 16
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Joining Adobe in 1992, Julianne Kost has learned her craft through hands-on

experience and now serves as the senior digital imaging evangelist. Spanning digital imaging and illustration, her role includes customer education, product development, and market research. She is a frequent contributor to several publications, a speaker at numerous design conferences and tradeshows and a teacher at distinguished photography workshops and fine art schools around the world. Herself a passionate photographer, she combines her background in psychology in creating artwork, seen in several showings and published in several magazines. She is also the author behind the *Comprehensive Photoshop CS3* training DVDs published by Software Cinema and author of *Window Seat: The Art of Digital Photography and Creative Thinking*, published by O'Reilly.

Katharine Kreisher – 11
kreisherk@hartwick.edu
www.katharinekreisher.com

Katharine Kreisher directs the photography program at Hartwick College in Oneonta, NY. She earned an MA from Skidmore College and MFA from the University at Albany, SUNY. Recent solo exhibitions include *Dream Desert* at RioBravoFineArt in Truth or Consequences, New Mexico and *So Far, So Good* at Dietel Gallery, Emma Willard School.

Peter Krogh – 7
peter@peterkrogh.com
www.peterkrogh.com

Peter Krogh is the author of *The DAM Book, Digital Asset Management for Photographers* (O'Reilly, 2009), and the co-creator of the dpBestflow.org website. A professional photographer for more than 25 years, he spends much of his time spreading the gospel of good collection management and effective workflow worldwide. Since 2006, Peter has worked with every part of the Adobe Lightroom team, helping to outline productive workflow with maximum safety of the images.

Mona Kuhn – 10
info@monakuhn.com
www.monakuhn.com

Mona Kuhn was born in São Paulo, Brazil, in 1969, of German descent. She received her BA from The Ohio State University, before furthering her studies at the San Francisco Art Institute in 1996 and then at The Getty Research Institute, Los Angeles in 1999. Mona Kuhn's work is figurative. She is interested in redefining ways of looking at the body, as a residence to ourselves.

Kuhn's work has been published into four monographs: the first monograph, *Photographs*, was debuted by Steidl in 2004; immediately followed by, *Evidence* (Steidl, 2007). The images appearing in *Evidence* were photographed entirely in France, where she resides each summer. Mona Kuhn's third monograph titled *Native* (Steidl, 2010) is an unfolding visual story with images taken

in her native country Brazil. Her latest monograph, titled *Bordeaux Series* (Steidl, 2011), was released in the Fall of 2011.

Her work has been exhibited, and is included in public and private collections, internationally and in the United States, such as the Los Angeles County Museum of Art, the Museum of Photographic Art in San Diego, the Cincinnati Art Museum 2011. Her work has been exhibited at the Leopold Museum in Vienna, Austria, the Royal Academy of Art in London England, Deichtorhallen in Hamburg, Germany. Currently, Mona lives and works in Los Angeles.

Joe Lavine – 6

www.lavinephotography.com

Joe Lavine is an award-winning commercial photographer, educator, and author living in Golden, CO. For more than two decades he has specialized in food and beverage photography. Joe's clients include General Mills, McDonalds, Quiznos, Rock Bottom Restaurants, Coors, Pillsbury, Betty Crocker, Wells Fargo Bank, Duracell, and Coleman Foods. As a college educator for 15 years, he has taught numerous subjects to a wide range of students. Education has always been important to him; he holds an undergraduate degree from Cal Poly in San Luis Obispo, CA, and a master's degree from Savannah College of Art and Design. Joe has authored multiple courses for online education, been a contributing author for books and magazine articles, and has recently put the finishing touches on his latest book, *Light Right*.

Daniel Leivick – 15

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Daniel Leivick is a photographer from Santa Cruz, CA. His work engages concepts of machine vision, alienation and the landscape's relationship with society. He received a BA from Stanford University and is currently a third year MFA candidate at Arizona State University.

Cat Marino – 17

catmarino@yahoo.com
www.catmarino.com

Catherine Marino is an artist, curator, and educator currently working at the Museum of Latin American Art in Long Beach, CA. She has a MA in Art and Visual Culture Education from the University of Arizona. Marino's work focuses on gender politics and institutional power structures related to image making.

Michael Marshall – 10

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mmars.myweb.uga.edu

Michael Marshall is associate professor and chair of photography at the University of Georgia. In 2011 he had a Public Service and Outreach Fellowship at the Fanning Institute,

and was selected as a faculty Service-Learning Fellow of the University. He has an MFA from Arizona State University (2000).

David N. Martin – 10

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David Martin received his BFA at NKU studying with Barbara Houghton and Barry Andersen. He is currently an MFA candidate at the University of Kentucky, studying with Dennis "Bones" Carpenter and Ruth Adams. His work examines issues of sexual identity & gender perception. He has 25 years experience as an educator in curriculum design, analysis, and assessment.

Jessica Emily Marx – 16

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Jessica Marx received her BFA in photography from the Maryland Institute College of Art. Throughout her artistic career she has woven sculpture, performance, installation, fiber art and photography together into her work, exploring themes such as heritage, familial structure, preciousness, and nostalgia.

Annu Palakunnathu Matthew – 13

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Annu Palakunnathu Matthew's recent grants include a 2012 Fulbright, MacColl Johnson, John Gutmann & the Rhode Island Council of the Arts Fellowships. Matthew is professor of art at the University of Rhode Island and is represented by SepiaEYE, NYC & Tasveer, India.

Elaine Mayes – 42

elaine.mayes@nyu.edu

Elaine Mayes graduated from Stanford University and attended the California School of Fine Arts. She became the first female to teach creative photography and film in a US University (1968-2001). She retired from teaching after 17 years at NYU, TSOA where she was chair before retirement. She received a Guggenheim and three NEA grants. She is now a full-time creative artist with recent solo exhibitions at the The Steven Kasher Gallery, Robert Burge Fine Arts and The Contemporary Museum in Honolulu. Her work also was shown recently at the Metropolitan Museum, San Francisco MOMA, the Brooklyn Museum and MOMA New York.

David McLain – 8

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For years David McLain regularly shot feature-length assignments around the world for *National Geographic Magazine*. His job was to work with every kind of person under any kind of condition and create timeless

images for a client with the highest visual standards on earth. More recently he has become passionate about the shifting media landscape and new possibilities for visual communication. To embrace these changes, he cofounded Merge, a boutique company that combines timeless imagery and a fearless embrace of technology to create visual content for the web, broadcast, print, and beyond.

Daniel Milnor – 16

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Daniel Milnor is currently "Photographer at Large" for Blurp, Inc. the world's premiere print-on-demand publisher. He splits his time between the smog-choked arteries of Southern California and the spiritual landscape of New Mexico. Milnor is a former newspaper, magazine and commercial photographer who now works primarily on long-term projects. His work has taken him from the rural corners of the United States to Africa, Asia, Europe and Latin America. He has taught at Art Center College of Design, Academy of Art University, The Santa Fe Photographic Workshops, The Julia Dean Workshops and the Photo Experience Workshops. An early adopter of select technologies such as print-on-demand books and magazines, Milnor has created and published more than 100 unique titles, including the recently released *Manifesto Magazine*, which showcases the world's best documentary photography. Additionally, Milnor is the author of the blog *Smogranch*, which allows him to speak his mind, post his mother's poetry and bring together like-minded people around the globe. His work is in the collections of both The Los Angeles County Museum of Art and The George Eastman House.

Richard Misrach – 13

Richard Misrach, born in 1949 in Los Angeles, is one of the most influential and prolific artists of his generation. In the 1970s, he helped pioneer the renaissance of color photography and large-scale presentation that are widespread practice today. Best known for his ongoing epic series, *Desert Cantos*, a multi-faceted approach to the study of place and man's complex relationship to it, he has worked in the landscape for more than 40 years. Other notable bodies of work include his documentation of the industrial corridor along the Mississippi River known as *Cancer Alley*, the rigorous study of weather and time in his serial photographs of the *Golden Gate*, and *On the Beach*, an aerial perspective of human interaction and isolation. Recent projects mark departures from his work to date. In one, experimenting with the latest digital technologies, Misrach has deftly switched positive and negative along the color spectrum to create images made without film. In another project, *Destroy this Memory* (Aperture, 2010), he builds a

narrative out of images of graffiti created during Hurricane Katrina, made with a 4-megapixel pocket camera.

Misrach's photographs are held in the collections of more than 50 major institutions, including the Museum of Modern Art, the Whitney Museum of American Art and the Metropolitan Museum of Art in New York; the National Gallery of Art, Washington, DC, and the San Francisco Museum of Modern Art. A major mid-career survey was organized by the Houston Museum of Fine Arts in 1996. More recently, the exhibit, *On the Beach*, traveled to museums nationwide, including the Art Institute of Chicago, the High Museum of Art and the National Gallery of Art. In 2010, on the 5-year anniversary of Katrina, the exhibition *Untitled [New Orleans and the Gulf Coast, 2005]* debuted at the New Orleans Museum of Art and the Houston Museum of Fine Arts. In 2011, on the 20-year anniversary of the Oakland-Berkeley Hills fire, the exhibition *The Oakland-Berkeley Fire Aftermath: Photographs by Richard Misrach* opened simultaneously at the Oakland Museum of California and at the Berkeley Art Museum/Pacific Film Archive. Currently, Misrach's work on the Mississippi's Cancer Alley is on view at the High Museum of Art in Atlanta and will be featured in *Petrochemical America*, an Aperture publication done in collaboration with Kate Orff due out this Fall.

Over a dozen monographs have been published on Misrach's work, among them *Desert Cantos*; *Bravo 20: The Bombing of the American West*; *Crimes and Splendors: The Desert Cantos of Richard Misrach*; *Violent Legacies*; *The Sky Book*; *Richard Misrach: Golden Gate*; *Chronologies*; *On the Beach*; *Destroy this Memory*; and *1991*. He is the recipient of numerous awards in the arts including four National Endowment for the Arts Fellowships and a Guggenheim Fellowship. In 2002 he was given the Kulturpreis for Lifetime Achievement in Photography by the German Society for Photography, and in 2008 the Lucie Award for Outstanding Achievement in Fine Art Photography.

Emily Hanako Momohara – 13
 ehmomohara@gmail.com
 www.ehmomohara.com

Emily Hanako Momohara earned her BFA in Photography and her BA in Art History from the University of Washington and an MFA in Expanded Media from the University of Kansas. She is currently an associate professor of Studio Art at the Art Academy of Cincinnati where she heads the photography major.

Gail Mooney – 7
 gail@kellymooney.com
 www.kellymooney.com

Gail Mooney is a photographer/filmmaker and co-partner of Kelly/Mooney Productions. A lifelong storyteller, Gail began her career as a still photographer. In 1999 Gail began exploring motion and has fully integrated her business since then. *Opening Our Eyes*, Gail's first feature film, has won numerous awards including Best Documentary at the Los Angeles Women's Film Festival. The trailer has been seen in more than 124 countries!

Zwelethu Mthethwa – 17

Since apartheid's fall in 1994 Zwelethu Mthethwa's stunning portraits have powerfully framed black South Africans as dignified and defiant, even under the duress of social and economic hardship. Working in urban and rural industrial landscapes, Mthethwa documents a range of aspects in South Africa—from domestic life and the environment to landscape and labor issues. His work challenges the conventions of both Western documentary work and African commercial studio photography, marking a transition away from the visually exotic and diseased—or “Afro-pessimism,” as curator Okwui Enwezor has referred to it—and employing a fresh approach marked by color and collaboration.

Mthethwa (born in Durban, KwaZulu-Natal, South Africa) received his BFA from the Michaelis School of Fine Art, University of Cape Town in South Africa—a then “whites-only” university; he entered under special ministerial consent. In 1989, he earned a master's degree in imaging arts while on a Fulbright Scholarship to the Rochester Institute of Technology, Rochester, NY. Mthethwa has had more than 35 international solo exhibitions in the United States (including the highly-acclaimed *Inner Views* at Studio Museum in Harlem, 2010) France, Germany, Italy, South Africa and Switzerland. Mthethwa has also been featured in numerous prominent group exhibitions, including the *2005 Venice Biennial*; *Snap Judgments: New Positions in Contemporary African Photography*, New York, 2006; *Prospect.1*, New Orleans, 2008; and *Africa Remix: Contemporary Art of a Continent*, which toured internationally.

Judy Natal – 17
 judynatal@gmail.com
 www.judynatal.com

Judy Natal teaches photography at Columbia College, author of *EarthWords* and *Neon Boneyard Las Vegas*. Permanent collections include California Museum of Photography, CCP, GEH, MoCP, and MCA. She has exhibited internationally, and grants/fellowships include Fulbright, Illinois Arts Council, Polaroid Grants, and NYFA. Artist residencies include Iceland, Biosphere 2, and Robotics Institute.

Richard Newman – 7
 richard.newman@calumetphoto.com
 www.calumetphoto.com

Richard Newman has been in three areas of media production for the last three decades: music, still photography and videography. He started with a career in the music industry and was part of the Emmy-award sound team for work on *Hill Street Blues*. Richard is currently the director of education for Calumet Photographic. He has co-chaired the “Silver Conference on Black-and-White Photography” and sits on several photographic advisory boards. He is a published author of three photography books and international speaker on photography. His current video projects include *Eddie Soloway: Big Sur* (2010), *Eric Skye: 3 Days on the Sonoma Coast* (2011), *Santa Cruz Guitar Company's 35th Anniversary Concert* and *Bobbi Lane's Posing and Directing* (2012).

Anh-Thuy Nguyen – 17
 anhtuyinfo@gmail.com
 www.anh-thuynguyen.com

Anh-Thuy Nguyen is a multi-media artist, whose work spans from photography, video to performance and sound art. Nguyen's work delves deeply into conflicting emotions, feelings and thoughts through the portrayal of gain and loss. She received her MFA at Southern Methodist University, and BFA at University of Arizona.

Patricia Lois Nuss – 11
 info@patricialoisnuss.com
 www.patricialoisnuss.com

Patricia Lois Nuss teaches at Seminole State College of Florida and Brevard Community College. She received her MFA in Studio Art and the Computer and BFA in Studio Art Photography, both at the University of Central Florida. Her artwork has been exhibited nationally, including the Corcoran College of Art and Design.

Jeffrey Opp – 15
 jeffrey@jeffreyopp.com
 www.jeffreyopp.com

Jeffrey Opp holds a BFA from Minnesota State University Moorhead and he is an MFA candidate in Photography at San José State University. His work focuses on the “Great Recession's” effects on businesses while his books allow viewers to re-evaluate their roles as participants in the global economic system.

Olivia Parker – 15
 glasslight@mac.com
 www.oliviaparker.com

After graduating from Wellesley College with a degree in Art History, Olivia Parker began to make and photograph ephemeral constructions in 1973. Represented in major private, corporate, and museum collections, including the Art Institute of Chicago, the Museum of Modern Art in New York, and the Museum of Fine Arts, Boston,

Parker's work has been published in three monographs and in numerous magazines here and abroad. Also, she has lectured extensively and conducted many workshops. In 1996 she received a Wellesley College Alumnae Achievement Award. Residencies include Dartmouth College, MacDowell Colony and The Isabella Stewart Gardner Museum.

Martin Parr – 9

www.martinparr.com

Martin Parr is a photographer, editor and curator and a member of the Magnum co-operative. He has published more than 60 books of his own work and edited another 25. He is currently editing a series of books for Nazraeli press and often does much work to promote new photographers when, for example, he was the artistic director of the Arles Festival and the Brighton Photo Biennial. He is currently updating the *History of the Photobook, Vol. 3*, to be published next year.

Elle Perez – 16

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www.elleperez.com

Elle Perez is a photographer currently living in Baltimore, MD. Perez's work focuses on themes of gender-based identity, queer self-awareness and youth culture. In 2011 Perez was awarded the Jane Meyer Traveling Fellowship to produce a new body of work titled *The Outliers: Regarding the Space(s) Between Genders*.

Nigel Poor – 9

npoor@csus.edu
www.nigelpoor.com

Nigel Poor's work has been shown at: San Jose Museum of Art, Friends of Photography, SF Camerawork, SFMOMA, the San Diego Museum of Contemporary Art, Museum of Photographic Arts, San Diego, Corcoran Gallery of Art and the Haines Gallery. She is an Associate Professor at CSU Sacramento.

Richard Renaldi – 12

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www.renaldi.com

Richard Renaldi was born and raised in Chicago. He has exhibited with Yossi Milo Gallery in New York; Jackson Fine Art in Atlanta; and Robert Morat Gallery in Hamburg, Germany. He is the author of *Richard Renaldi, Figure and Ground* (Aperture, 2006); *Fall River Boys* (Charles Lane Press, 2009); and the forthcoming *Touching Strangers* (Aperture, 2013).

Logan Rollins – 10

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loganrollinsphotography.com

Logan Rollins is a photographer born in Dallas. He is currently studying at the Savannah College of Art and Design for his

MFA. He received his BFA in photography from Texas Women's University in 2009. His work has been published in SCAD's *District quarterly* and *Photographer's Forum Best of College Photography 2009*.

Libby Rowe – 12

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libbyrowe.com

Libby Rowe holds a Master of Fine Arts with an emphasis in Photography from Syracuse University and a Bachelor of Fine Arts in Studio Art from the University of Northern Iowa. Rowe has exhibited her work nationally and internationally. Rowe is an assistant professor of art and head of photography at University of Texas at San Antonio.

Staci Gem Scheiwiller – 14

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Staci Gem Scheiwiller is assistant professor of Contemporary and Modern Art History at California State University, Stanislaus. Her field is Modern and Contemporary Art, specializing in contemporary Iranian photography. Her anthology *Performing the Iranian State: Visual Culture and Representations of Iranian Identity* will be published by Anthem Press in 2013.

Laurie Schorr – 11

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www.laurieschorrphotography.com

Laurie Schorr is assistant director of education at The Light Factory Contemporary Museum of Photography and Film. She previously taught photography and printmaking at the high school level. Her work has been exhibited at the A.I.R. Gallery and The Blue Door Gallery Inaugural Exhibition.

Stacy E. Schultz – 14

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Stacy E. Schultz is assistant professor of Art History at The University of Texas at El Paso. She has published on race/ethnicity and gender in performance, photography, film, and video in *Woman's Art Journal*, *n.paradoxa*, *The Journal of Asian American Studies*, and *The Journal of Research on Women and Gender*.

H. Jennings Sheffield – 12

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jennings-sheffield.com

H. Jennings Sheffield received her BFA from the Atlanta College of Art and her MFA from the University of Texas at San Antonio. She has exhibited her work nationally and internationally. Sheffield is an assistant professor of art at Baylor University, teaching traditional and digital photography and new media.

Steven Skopik – 14

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www.stevenskopik.com

Steven Skopik has exhibited photographic work in numerous solo and group exhibitions throughout the United States. His articles, essays, and reviews have appeared in *exposure*, *Afterimage*, and *History of Photography*. Skopik is a chairperson of the Department of Media Arts, Sciences, and Studies at Ithaca College in Ithaca, NY.

Kim Snyder – 17

kim@kimberlyjoysnyder.com
www.kimberlyjoysnyder.com

Kim Snyder received her MFA from San Francisco State University. She teaches at Cuesta College in San Luis Obispo, CA and Kala Art Institute in Berkeley, CA. Having developed excellent relationships with her artistic mentors, Snyder hopes to provide similar opportunities to her students, and encourages others to become involved with the creative process.

Rafael Soldi – 10, 16

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www.rafaelsoldi.com

Rafael Soldi is a Peruvian-born, Seattle-based photographer and independent curator. He holds a BFA in Photography and Curatorial Studies from the Maryland Institute College of Art. Rafael's work has been exhibited and published internationally. He is a 2012 Magenta Foundation Flash Forward Award Winner.

Jacquelyn Sparks – 15

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www.jacquelynsparks.com

Jacquelyn Sparks is a native Oklahoman and received her BFA from Oklahoma City University. Her research interests include the intersection of historic dialogs within contemporary culture, the archive, and the role of objects in personal identity. She is currently a MFA thesis candidate at the University of Oklahoma.

Leslie Squyres – 10

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Leslie Squyres, archivist and head of research services, at the Center for Creative Photography, manages all activities of the Laura Volkerding Study Center and supports research in the Center's archives, library and print collections. During her more than 20 years at the Center, she has arranged and described several major archives including the Garry Winogrand Archive.

Peter Sramek – 13

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www.sramek.ca

Peter Sramek grew up in Toronto and attended MIT, studying photography under Minor White. Sramek is professor of

photography at the Ontario College of Art and Design and is represented by Stephen Bulger, Canada. His books are included in the National Library, Canada and the Museum of Modern Art, NY.

Juha Suonpää – 13
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Juha Suonpää is a photographer, researcher and teacher who graduated in education from the University of Tampere, Finland and received a doctorate in art from the University of Art and Design, Helsinki, Finland. Suonpää is the head of the fine art program at Tampere University and professor at the University of Lapland.

Mary Virginia Swanson – 6
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www.mvs-swanson.com

Mary Virginia Swanson is an author, educator and creative consultant who helps artists find the strengths in their work and identify appreciative audiences for their prints, exhibitions and licensing placements. Her informative seminars and lectures on marketing opportunities have proven to aid photographers in moving their careers to the next level.

Swanson's latest self-published title is *FINDING YOUR AUDIENCE: An Introduction to Marketing your Photographs*, which is required reading in many photography programs, offering practical information for artists wishing to bring their work to broader audiences.

Swanson maintains a popular blog about opportunities for photographers called *Marketing Photos* and updates quarterly her *Resource Guide for Photographers* available on her website. She co-authored *Publish Your Photography Book* with Daris Himes (Princeton Architectural Press, Spring 2011).

Sonja Thomsen – 15
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Sonja Thomsen's exhibitions include the Reykjavik Museum of Photography, Reykjavik; Catherine Edelman Gallery, Chicago; New Mexico Art Museum, Santa Fe; Silverstein Photography, New York City; Madison Museum of Contemporary Art, Madison; Silver Eye Center for Photography, Pittsburgh; and the Haggerty Museum of Art, Milwaukee. She received an MFA from the San Francisco Art Institute in 2004.

Mara Trachtenberg – 13
mara@cox.net
www.maratrachtenberg.com

Mara Trachtenberg was born and raised in Long Island, NY. Mara earned her MFA from the University of Connecticut in 2004. Mara has exhibited her work nationally and

lives with her husband, daughter, dog, and chickens in Wakefield, RI. Trachtenberg is an adjunct professor at the University of Rhode Island.

Alexey Ulko – 14
alexulko@yahoo.co.uk

Alexey Ulko graduated from the Samarkand University as a teacher of the English Language and Literature in 1991 and in 2000 obtained an MEd TTELT degree from the University of Exeter. He works as a freelance consultant for the British Council and the International Institute for Central Asian Studies, among others.

John Upton – 12
johnupton@comline.com
www.johnuptonphotography.com

John Upton studied with Ansel Adams, Imogen Cunningham, Minor White, and Edward Weston at the California School of Fine Arts (now San Francisco Art Institute) in the early 1950s. Later he was a resident student of Minor White in Rochester, NY and took courses in the history of photography from Beaumont Newhall. He completed degrees in education and art history at California State University, Long Beach. In the 1960s he became chair of the Photography Department at Orange Coast College, Costa Mesa, CA. He has taught photography workshops and was a visiting lecturer in the history of photography at colleges and universities in southern California. He has also lectured extensively on the history of photography in the United States, Canada, and Japan. He curated exhibitions for museums and galleries including *Color as Form: A History of Color Photography* exhibited in 1982 at the International Museum of Photography at the George Eastman House and at the Corcoran Gallery in Washington, DC. He served as a panelist and consultant for the National Endowment for the Arts, and has written critical essays and reviews for numerous museum catalogs and photography publications, e.g., *Aperture*. He also served on the boards of Friends of Photography and SPE. In 1977 he coauthored with Barbara London the college textbook, *Photography*, now in its 10th edition. He had several one-person exhibitions and has been included in many group exhibitions. His work is in museum collections including the New York Metropolitan and M.I.T. In 1999 he retired from teaching and has been photographing in Japan and Hawaii. His exhibition, *Japanalia* has been shown at three college art galleries during the last two years. Currently there is an exhibition of his *Jungle Road* portfolio at the District Gallery in Tustin, CA. Additional biographic information is listed in *Who's Who in American Art* (16th edition).

Marcia Vaitsman – 11
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Marcia Vaitsman is resident artist at the Atlanta Contemporary Art Center and previously taught at the Academy of Media Arts (KHM) in Germany. She studied media, art and photography at Universidade de Sao Paulo, Brazil; Kunsthochschule fuer Medien KHM, Germany; and SCAD, Atlanta.

Ted Waitt – 6

Ted Waitt is an executive editor at Peachpit, a division of Pearson. He leads content and acquisitions strategy for photography products in the Peachpit Press and New Riders imprints.

Terri Warpinski – 11
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www.terriwarpinski.com

Terri Warpinski is a professor at the University of Oregon. Her work has been in exhibitions at the Pingyao International Festival of Photography; US Embassy in Jerusalem; Houston Fotofest; Oregon Biennial at Portland Art Museum; Center for Photography at Woodstock; SF Camerawork, and the University of the Arts in Philadelphia. She served two terms as chair of the national board of SPE; was awarded artist-residencies at Ucross and Playa; she was a 2000-2001 Fulbright Fellow to Israel. She has a BA from the University of Wisconsin-Green Bay, and an MFA from the University of Iowa.

Philip Zimmermann – 13
pzim@spaceheat.com
www.spaceheat.com

Phil Zimmermann has been making photo-based artists' books since 1974. He received a BFA from Cornell in 1973 and an MFA in photographic studies from the Visual Studies Workshop/SUNY Buffalo in 1980. He lives in Tucson and is a professor at the University of Arizona. Zimmermann currently serves on the executive board of the College Book Art Association of which he was a founding member.

Special Events

SPE “Map of Influence”

As part of SPE’s 50th anniversary celebration, we are working with artist Jonathan Gitelson (www.thegit.net) to create an interactive piece that will showcase the transformative relationships forged through the organization over its history. Teachers to students, students to teachers, mentors to learners—the piece commemorates that aspect which members value so highly: the relationships within SPE.

To help us diagram SPE’s tradition of supportive connections, please join Jonathan and fellow members in Chicago where the project will continue in real time as part of the 50th anniversary celebration of SPE. Look for the giant scroll being worked on in and around conference activities. It shouldn’t be hard to miss! Find your place in SPE’s family tree!

Check Out Our Host Institution’s Photo Facilities

The Department of Photography at host institution Columbia College Chicago will open its facilities throughout the conference for anyone interested in checking it out! Columbia’s Photography department’s facilities feature a digital imaging lab with more than 120 workstations, sophisticated scanning equipment and an assortment of large-format printers. There are two studios with an extensive array of professional lighting equipment, numerous 8” x 10” and 4” x 5” cameras, medium format and digital cameras, and other digital equipment. Darkrooms have more than 150 enlarging stations, which accommodate all popular film formats, both color and black-and-white.

Walking directions to the Alexandroff Campus Center:

600 S. Michigan

1. Head east on E. Monroe St. toward S. Wabash Ave. – 0.1 mi
2. Turn right onto S. Michigan Ave. Destination will be on the right – 0.5 mi

Book Signings

A full line-up of book signings are scheduled for Thursday, Friday and Saturday. See page 29 for the book signing schedule.

Film Festival

All day, all night, tune into Channel 58 in your room at the Palmer House. See page 26-28 for the complete list of films.

Jerry & Maggie: This Is Not Photography

Thursday night and Sunday morning, tune into Channel 58 in your room at the Palmer House.

This documentary film from Lynda.com explores both the technical and emotional aspects of Jerry Uelsmann’s and Maggie Taylor’s work from the composition to the criticism, with insight from the preeminent voices of photography.

Thursday, March 7

Welcome Reception & 50th Anniversary Celebration

8:30 – 10:00 pm | Sponsored by Columbia College Chicago’s Museum of Contemporary Photography and Department of Photography | Red Lacquer

Join us Thursday evening to kick off the conference and celebrate SPE’s 50th Anniversary! This event provides an opportunity to meet fellow conference attendees and catch up with old friends.

Friday, March 8

Annual SPE Members' Meeting & New Members' Orientation

12:00 – 1:00 pm | Chicago Room

Learn what SPE has to offer its membership, discuss hot topics, ask questions, and meet other members. We also encourage new SPE members to attend to meet the SPE national office staff and board members. All members welcome! Light snacks will be provided.

Curator Portfolio Walkthrough

8:30 – 11:00 pm | Third Floor Salons

Invited curators and gallerists prowl through to see what looks interesting! Share tables, share work, get ready to interact, and have fun!

Participating curators include:

Andy Adams, Editor, Producer, Publisher, Flak Photo

Fred and Laura Bidwell, Bidwell Foundation

Kate Bussard, Associate Curator of Photography, Art Institute of Chicago

Catherine Edelman, Director, Catherine Edelman Gallery

Natasha Egan, Director, Museum of Contemporary Photography

Karen Irvine, Curator, Museum of Contemporary Photography

Russell Phillips, Director, OnView Gallery

Liz Siegel, Associate Curator of Photography, Art Institute of Chicago

Saturday, March 9

Industry & Education Forum

9:00 – 10:30 am | Exhibits Hall Meeting Room

Dennis Keeley moderates a roundtable discussion to explore ideas about how industry and education reps can all work more effectively together to accomplish common goals and address some emerging issues in education, photography, and technology. Coffee and breakfast will be at 9:00 am, so please join us while we wake up and start the day.

Student Awards Presentation & Poster Session

1:00 – 2:45 pm | Exhibits Hall Meeting Room

Drop in to check out the work of all student award recipients at the poster session directly following the awards ceremony where all award winners will showcase their portfolios and be available to discuss their work.

SPE Combined Caucus Exhibition Reception

8:00 – 10:00 pm | Harrington College of Design

The SPE Combined Caucus Exhibition at the Harrington College of Design at 200 West Madison Street in Chicago was organized in conjunction with the 2013 National Conference. The exhibition will be on view March 1 – 15, 2013. Facilitated by David Martin of the LGBTQ Caucus, Suzanne Szucs of the Women’s Caucus, and Chuy Benitez of the Multicultural Caucus, the exhibition is hosted by Dirk Fletcher at the Harrington College of Design. All conference attendees are invited to attend the opening reception on Saturday, March 9 from 8:00 – 10:00 pm. Barbara DeGenevieve and Deborah Bright juried the exhibition.

Special Events Cont.

Silent Auction

Closing begins at 12:15 pm on Saturday | Exhibits Hall

Bid on fantastic products from our donors including books, photographic supplies, marketing consultations, premium inkjet photo paper, online photography services, and much more. Check out the Silent Auction tables located in the Exhibits Fair. Silent Auction items will be on view and open for bids in the Exhibits Fair from 10:00 am – 5:00 pm on Friday, March 8, and from 9:00 am – 12:15 pm on Saturday, March 9.

Timing is everything with the Silent Auction so be sure to get your bids in by 12:15 pm when the auction closes!

Raffle

Drawing begins at 3:15 pm on Saturday | Exhibits Hall

For only \$10 per ticket, you might be the lucky winner of a piece of photographic history while supporting SPE.

TICKET PRICES:

- \$10 for one ticket
- \$25 for three tickets
- \$100 for thirteen tickets

At the time of this publication we have print donations from:

Lili Almog	John Ganis
Justyna Badach	Susan kae Grant
Roger Ballen	Alexander Heiler
Steven Benson	Jessica Hines
Paul Berger	Stephen Marc
Nancy Burson	Richard Misrach
Vincent Cianni	Lori Nix
Barbara Crane	Deborah Orloff
Sylvia de Swaan	Maggie Taylor
Donna Ferrato	Hiroshi Watanabe
Robert Fichter	

The drawing for the raffle will be held on Saturday, March 9 at 3:15 pm in the Exhibits Fair. Winning ticket **MUST** be identified within 60 seconds of being drawn to receive raffle item. Raffle winners will be asked to show the other half of their winning ticket to receive their item(s). Good luck to all!

Dance Party

10:30 pm – 1:30 am | *Sponsored by MAC Group* | Red Lacquer

Don't miss the best celebration of the year, SPE's annual dance party! Three days of intellectual stimulation can sometimes lead to oversaturation, so blow off that excess steam on the SPE dance floor. In honor of our 50th anniversary, we encourage you to dress in 1960s attire. Whether you're a Mod, Hippie, Rock n Roller, Surfer, Mad Man/Woman, Bond Girl, into Motown, Soul, or Rock 'n Roll, come boogie the night away!



Film Festival Showcase

Friday, March 8 and Saturday, March 9

All day and night, tune into channel 58 on your Palmer House guest room TV.

WOMEN'S CAUCUS FILM FESTIVAL

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. The festival features films by, for and/or about women. Curated by Lynn Estomin, Women's Caucus Film Festival Coordinator.

Inheritance

Directed by Aggie Ebrahimi Bazaz | Distribution: aebrahimi7@gmail.com | 27 mins

In this personal documentary on identity in the shadow of Iranian gender politics and the Islamic Revolution of 1979, the filmmaker uses her mother's home as a metaphor for diasporic space as she investigates her family's path through Revolution, divorce, and eventually, self-imposed exile. Archival images and photos documenting the filmmaker's absent father are integrated into a poetic voice-over expressing the tension between holding on to a fragmented history and embracing an uncertain future.

Love, Minda

Directed by Minda Martin | Distribution: Vtape, www.vtape.org | 3:30 mins

In the form of an email, *LOVE, MINDA* details the obsessive mind of a woman who is trying to let go of her attachment to an old lover but maintain a friendship with the other woman.

Make Out

Directed by Geri Ashur and Deborah Shaffer | Distribution: Third Word Newsreel, www.twn.org | 5 mins

This 1972 Newsreel Collective film, recently restored by the Women's Film Preservation Fund, is a vibrant document of the early second wave women's movement, with a voice-over script created from a women's consciousness-raising group discussion.

Reflections on Way to the Gallows

Directed by Colette Copeland | Distribution: Colettemedia@aol.com

Filming at the sites of the former gallows, and using historical documents, Copeland explores the similarities between lynchings (illegal public executions primarily of blacks) and the sanctioned public executions of females. Both occurred for public spectacle and entertainment—the consumption of death for prurient pleasure.

Chipita Rodriguez

Narrated by Eyob Yeshitila | Music by William Harper | 1:43 mins

The Ghost Of Josefa "Chipita" Rodriguez

Music by William Harper | Ghost played by Lupita Murillo Tinnen | 1:44 mins

Swarm

3:11 mins

Filmed near the site where Chipita was hung, *Swarm* metaphorically references the spectacle and entertainment of public execution.

Tangible Intent

2.5 mins

Untitled

2012, 2 mins

Directed by Colette Copeland | Filmed by Dakota Taylor | Sound Engineering by Steve Dupuis | Distribution: Colettemedia@aol.com

Copeland created two videos in 2007 inspired by Thomas Edison's 1901 film, *The Gordon Sisters Boxing*, that used the Victorian woman engaged in "unfeminine" athletic performance as an absurdist metaphor for the confines of gender as well as a spectacle of male desire. In 2011, she moved to Texas. Given the current social climate, she decided the Victorian woman needed to reappear—this time bearing arms.

Big Mouth

Animated and directed by Andrea Dorfman | Distribution: National Film Board of Canada, j.gutteridge@nfb.ca | 8 mins

Trudy learns how her big mouth gets her into trouble and makes her special at the same time. This short animated film is about our relationship to the truth. It's a whimsical story of words, childhood and what makes us unique.

Erasure

Directed by Leah Peterson | Distribution: Peterson@lycoming.edu | 3:24 mins

As the third-world nations of Southeast Asia are being influenced by Western culture and modernizing their cities, the villages on the outskirts are becoming more distinctly the remnant of a lost cultural ideology.

Papillon/Butterfly

Directed by Delphine Le Courtois | Distribution: d_lecourtois@hotmail.com | 12 min

Nolwen must spend her summer alone with her grandmother. Left with her solitude and boredom, Nolwen questions and finds herself. Facing a mirror, her reflection sends her another image and invites her to call herself into question. This was screened at Cannes Film Festival Short Film Corner and Brooklyn Girl Film Festival.

UMOJA, No Men Allowed

Directed by Elizabeth Tadic | Distributed by Women Make Movies, www.wmm.com | 32 mins

UMOJA (Kiswahili for "unity") tells the life-changing story of a group of impoverished tribal Samburu women in Northern Kenya who turn age-old patriarchy on its head by setting up a women-only village. Their story began in the 1990s, when several hundred women accused British soldiers from a nearby military base of rape. In keeping with traditional Samburu customs, the women were blamed for this abuse and cast out by their husbands for bringing shame to their families.

Limbo

Directed by Erika Gentry | Distribution: eygentry@gmail.com | 10 mins

Created during a two-week artist stay in Assisi, Italy and inspired by the Catholic culture and natural surroundings of summer, *Limbo* explores both the filmmaker's personal state of being during this time and the religious connotation of the word.

MULTICULTURAL CAUCUS FILM FESTIVAL

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; and to confront the visual, social and political issues that arise from these discussions, with integrity, honesty, and justice. The festival is sponsored by the SPE Multicultural Caucus. Curated by Neil Chowdhury, Multicultural Caucus Film Festival Coordinator.

Clock

Directed by Andrea Funk | Digital video, audio and digital still | 2012 | 2:45 mins

Clock, a combination of a childhood memory and a nursery rhyme, is the result of trying to recall a toy that I had as a child and the rhyme that is left unsaid in the haunting tune that the toy plays. My grandfather used to have the sheet music to the original song that this rhyme belongs to and he used to play it for my family. This children's toy is both a connection to my family and to my lost childhood.

The Creek

Directed by Anh-Thuy Nguyen | 16mm film transferred to digital video | 2012 | Music by Sara Nimeh | Starring Angela Davis, Brandon Potter, Bianca Bernadette | 3:45 mins

The Creek is a story about the destructive side of love. The film takes place near the creek, the only place the woman feels free and finds protection by Mother Nature. The man's appearance stirs up the atmosphere's calmness while a rooster's pointy claws symbolize his possessive love. This love corrodes and deteriorates her psychological mind. Somewhere inside the woman's subconscious, she searches for an escape to liberate herself from this destructive love.

Noms De Pays

Directed by Devon Johnson | Super 8mm transferred to HD video | 2012 | 3:34 mins

Devon Johnson embraces the indiscriminant decay of that relentless conqueror: time, which lays waste to the physical world and memories. We only remember the last time we remembered something that perhaps never was. *Noms De Pays* offers the vision of a memory of a memory, its origins unknown.

Dance With Me

Directed by Françoise Duressé | Digital video, archival film transferred to digital video | 2012 | 1:37 mins

Dance With Me, is an experimental non-linear narrative film centered around stories in Jamaican Patois, French, Haitian Creole, and English on the physical descriptions of Hottentot Venus and the sexual interpretations of Josephine Baker. It examines the fantastical narrative and cultural imagination on the black female body using selected literature ranging from the 18th century to present that speaks directly to these myths.

My Words Become Butterflies

Directed by Françoise Duressé | Digital video, 8mm film transferred to digital video | 2011 | 7 mins

My Words Become Butterflies is an experimental non-linear narrative film that addresses the complex relationship of memory and place, body and language, and the shifting global political realities within cultural traditionalism. In many cultures, systematic violence and accepted practices of body modifications have denied a woman's right over her body. The visual narrative and experimental sounds in this film lends voice to what remains a muted debate in the 21st century by granting both body and memory their right to speak.

In Between

Created by Jennifer Steensma Hoag in collaboration with art educator Diane Hartig and her 7th and 8th grade students at Northern Hills Middle School | Digital video loop | 2012 | 6:59 mins

In Between is a video loop that metaphorically addresses the transitional time between childhood and adulthood. Adolescence is a tumultuous and exciting time both physically and emotionally; the development of one's identity is accompanied by changes of puberty and cognitive growth. Negotiating this time involves balancing self with family and peer expectations.

Ravi Agarwal

Directed by Kathryn Myers | Digital video | 2012 | 18:09 mins

Krishnaraj Chonath

Directed by Kathryn Myers | Digital video | 2012 | 14:14 mins

Ravi Agarwal and Krishnaraj Chonath are part of *Regarding India, Conversations With Artists*. This is a series of more than 50 artist interviews she is developing at www.regardingindia.com as a resource for Indian Art & Popular Culture, a course she teaches at University of Connecticut.

I Just Want to Know: YouTube Tween Reenactments

Directed by Malena Barnhart | Digital video | 2012 | 2:37 mins

I Just Want to Know: YouTube Tween Reenactments considers an internet trend of tweens posting videos on YouTube asking commenters if they are pretty or ugly. This work presents older women reenacting the tweens' video messages in diptychs paired with the original YouTube videos.

Burn to River

Directed by Peter Bill | Timelapse video | Sound design mixed live by WNMU Professor of Biology Manda Clair Jost | 2012 | 3:16 mins

Burn to River is an audio-visual exploration of the southwestern New Mexico landscape.

Lucid

Directed by Rachel Donovan | Digital video | 2012 | 3:09 mins

Lucid explores the science of dreams and techniques of lucid dreaming. A lucid dream is a dream in which the dreamer is aware that they are dreaming. I have compiled imagery from the theories and methods behind lucid dreaming, such as looking at your hands to become aware that you are dreaming. The audio tracks used in the video are binaural beats, which are used to induce lucid dreams. I was inspired by the thought that the beauty of dreams can be controlled and that science can be beautiful.

Jackie Oh

Directed by Rembrandt Quiballo | Digital video | 2012 | 1:26 mins

Abraham Zapruder's use of a 8mm camera vernacular perspective collides with John F. Kennedy's celebrated and mediated political persona, creating a deeply tragic moment that continuously inhabits the American collective consciousness. This work attempts to intervene in order to focus on the most human aspect of the Zapruder Film: Jackie Kennedy's visceral reaction to her husband's corporeal condition.

Rodney King Beating Ad Infinitum

Directed by Rembrandt Quiballo | Digital video | 2012 | 1:56 mins

This video work functions as a metaphor for the ubiquity of the Rodney King footage in our contemporary visual culture, and the potential for social agency of distributed, rather than centralized record-makers.

December 8th

Directed by Rembrandt Quiballo | two-channel video | 2012 | 3:07 mins

This two-channel work features appropriated news footage from the aftermath of the Gabriel Giffords shooting on the left, while the right channel consists of video of the same shopping center parking lot in Tucson several months later, shot in precise replication of the news footage in order to consider the ephemeral nature of our contemporary media cycle and its relationship to the images and places that unconsciously endure.

Blowout

Directed by Rembrandt Quiballo | Digital video | 2012 | 7:31 mins

Blowout featuring a collection of YouTube videos uploaded by American soldiers, this piece appropriates clips of explosions from the wars in Iraq and Afghanistan meant to flaunt our military prowess, but in this new context, become poignantly obscene.

The Tethered

Directed by Sama Alshaibi | Digital video | 2012 | 8:42 mins

The Tethered is visually realized within 48 circles, for the year of Israel's creation in 1948. Through the lens of 12 years of personal video documentation, *The Tethered* re-examines the daily struggles of those living in Palestine. By focusing on details lost in mainstream media, this work demands a humanistic reconsideration of the Palestinian/Israeli conflict.

Winter Stomach

Directed by Stephanie Joyce and Rob Emhof | Digital video | 2012 | 1:07 mins

Winter Stomach is a collaborative video piece, which evolved from a series of correspondence discussing uncomfortable desire.

Book Signing Schedule

Thursday, March 7

8:30 – 9:30 pm – Following Thursday Keynote Presentation | Foyer of the Grand/State Ballroom | photo-eye & Aperture

Martin Parr

Aperture

Book #1: *Mexico* (Aperture, 2006)
Book #2: *ParrWorld* (Aperture, 2008)
Book #3: *Life's a Beach* (Aperture, 2012)

photo-eye

Book #1: *Up and Down Peachtree. Photos of Atlanta by Martin Parr* (Contrasto, 2012)
Book #2: *No Worries* (I&G Publishing, 2012)
Book #3: *The Last Resort* (Dewi Lewis, 2010)
Book #4: *Luxury* (Chris Boot, 2009)
DVD: *Hot Spots: Martin Parr in the American South* (Contrasto, 2012)

Friday, March 8

11:00 am – 12:00 pm – Booth #26 | photo-eye

Mona Kuhn

Book #1: *Native* (Steidl, 2010)
Book #2: *Bordeaux Series* (Steidl, 2011)

12:00 – 1:00 pm – Booth #26 | photo-eye

Mary Virginia Swanson

Book: *Publish Your Photography Book* (Princeton Architectural Press, 2011)

Dave Jordano

Book #1: *Articles of Faith* (Center for American Places, 2009)
Book #2: *Assembled Works* (Paper Mirror Press, 2004)

1:45 – 2:45 pm – Booth #26 | photo-eye

Maggie Taylor

Book #1: *No Ordinary Days* (Jerry N. Uelsmann, Inc., 2012)
Book #2: *Lewis Carroll's Alice's Adventures in Wonderland* (Modernbook, 2008)

Tom Young

Book: *Timeline: Learning to See with My Eyes Closed* (GFT Books, 2012)

3:30 – 4:30 pm – Booth #26 | photo-eye

Jeff Rich

Book: *Watershed* (Photolucida, 2012)

Kelli Connell

Book #1: *Double Life* (Decode Books, 2011)
Book #2: *Photographs Not Taken* (Daylight, 2012)

7:00 – 8:00 pm – Following Friday Keynote Presentation | Foyer of the Grand/State Ballroom | Aperture

Richard Misrach

Book #1: *Petrochemical America* (Aperture, 2012)
Book #2: *Golden Gate* (Aperture, 2012)
Book #3: *Destroy This Memory* (Aperture, 2010)
Book #4: *On the Beach* (Aperture, 2007)

Saturday, March 9

10:15 – 11:15 am – Booth #26 | photo-eye

Henry Horenstein

Book #1: *Honky Tonk* (WW Norton, 2012)
Book #2: *Animalia* (Pond Press, 2008)
Book #3: *Show* (Pond Press, 2010)

11:30 am – 12:30 pm – Booth #26 | photo-eye

Mark Klett

Book #1: *Reconstructing the View: The Grand Canyon Photographs of Mark Klett and Byron Wolfe* (University of California Press)
Book #2: *The Half-Life of History: The Atomic Bomb and Wendover Air Base* (Radius Books)
Book #3: *Yosemite in Time: Ice Ages, Tree Clocks, Ghost Rivers* (University of California Press)
Book #4: *After the Ruins, 1906 and 2006. Rephotographing the San Francisco Earthquake and Fire* (Trinity University Press)
Book #5: *Third Views, Second Sights. A Rephotographic Survey of the American West* (Museum of New Mexico Press)

12:00 – 1:00 pm – Table T25 | Charles Lane Press

Ian van Coller

Book: *Interior Relations* (Charles Lane Press, 2011)

1:45 – 2:45 pm – Booth #26 / photo-eye

Justin Kimball

Book #1: *Pieces of String* (Radius Books, 2012)
Book #2: *Where We Find Ourselves* (Center for American Places, 2006)

Terry Evans

Book #1: *Prairie Stories* (Radius Books, 2012)
Book #2: *Heartland* (Yale University Press, 2012)

2:00 – 3:00 pm – Table T25 | Charles Lane Press

Richard Renaldi

Book: *Fall River Boys* (Charles Lane Press, 2009)

2:45 – 3:45 pm – Booth #26 | photo-eye

Colleen Plumb

Book: *Animals Are Outside Today* (Radius Books, 2011)

Myra Greene

Book: *My White Friends* (Kehrer Verlag, 2013)

7:30 – 8:30 pm – Following Saturday Keynote Presentation | Foyer of the Grand/State Ballroom | photo-eye & Aperture

Zwelethu Mthethwa

Aperture

Book: *Zwelethu Mthethwa* (Aperture, 2010)

photo-eye

Book: *Zwelethu Mthethwa* (Revue Niore, 2012)

Portfolio Critiques & Reviews Information

2013 Student Portfolio Critiques & Professional Portfolio Reviews Coordinators

Meghan Borato, Shannon Randol, and Tim Skehan

Student Portfolio Critiques Schedule

Friday, March 8 | 9:00 am – 3:30 pm

- Reviewer Request Form due Thursday, March 7 by 4:00 pm
- Check-in begins at 8:30 am in Salon 1

Professional Portfolio Reviews Schedule

Saturday, March 9 | 9:00 am – 3:30 pm

- Reviewer Request Form due Friday, March 8 by 4:00 pm
- Check-in begins at 8:30 am in Salon 1

Student Portfolio Critiques & Professional Portfolio Reviews are free of charge, but pre-registration is required.

Am I registered? Carefully review your conference registration receipt to see if you have pre-registered to participate. A list of enrolled participants is also available at the registration desk.

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 “standby” waiting list. To be added to the “standby” list, please see a Portfolio Reviews coordinator onsite in Salon 1. “Standby” participants must be present when their name is called or forfeit their place on the list.

How to Participate Once Registered

Complete & Submit Reviewer Request Form

- **This is mandatory; if you do not submit a request form your portfolio will not be reviewed.**
- Reviewer Request Forms are available at the portfolio review table in Salon 1. All request forms must be turned in by the specified deadline (see below) in the box marked “Reviewer Request Forms” in Salon 1 on Thursday and Friday.
- Student Portfolio Critique Request Forms are YELLOW and are due Thursday, March 7, by 4:00 pm.
- Professional Portfolio Review Request Forms are BLUE and are due Friday, March 8, by 4:00 pm.

1. Selecting Reviewers

- The list of reviewers can be found starting on page 31, (be sure to also check your conference bag for an addendum). Reviewers are grouped and listed in the following categories: **Both** (reviewers will look at both professional and student), **Professional** and **Student**. 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 reviewer’s bios before filling out your Reviewer Request Form to make sure your preferences match the reviewers’ preferences.
- When you pick up your form in Salon 1 there will be a list that includes the scheduled times for each reviewer (you will need this information when filling out your request form). There will also be extra copies of the addendum, late additions or cancellations and other “up to the minute” changes posted on bulletin boards inside Salon 1.

2. Filling Out the Reviewer 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 11:15 – 1:15; and so forth). REMINDER: The time slots are listed in Salon 1.
- If a reviewer is available at two different time slots 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 you do not completely fill out of the form you are at risk of not receiving any reviews. (See below how the reviews are assigned). To ensure your best chance at receiving a session, please fill out the Reviewer Request Form completely.

3. Schedule

- The Student Critique assignments and schedule will be posted by 8:00 pm on Thursday, March 7 in Salon 1.
- The Professional Reviews will be posted by 8:00 pm on Friday, March 8 in Salon 1.
- Please check the schedule to confirm your scheduled session(s) and time(s).

4. It’s Time For Your Review

- Check in with the Portfolio Review team in Salon 1.
- Please plan to arrive at least five minutes prior to your scheduled session time.
- All reviews will take place in Salons 4-9.
- Please note, if you plan to use a computer or tablet to share your work, be sure it is fully charged. Power sources will not be available.

Scheduling

The Portfolio Coordinators will assemble and process the reviewer request 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.

What if I cannot attend my scheduled session?

If you cannot attend your scheduled session, please notify the Portfolio Coordinators ASAP. The coordinators will be located in Salon 1. Individuals who are five minutes late for their appointment to meet with a reviewer will forfeit their session to the standby list.

Portfolio Reviewers' Bios & Preferences

REVIEWING BOTH STUDENT AND PROFESSIONAL MEMBER PORTFOLIOS

Brie Castell

Adjunct Professor and Owner
Virginia Intermont College, Castell
Photography

Interested in reviewing fine art conceptual photography—works which are predominantly narrative, challenging, dynamic, and fresh—from emerging and mid-career artists, as well as students. Also of interest: reviewing bodies of work in progress, and discussing further development and realization of these images.

Charles Guice

Director
Charles Guice Contemporary

Interested in a wide variety of work, but is especially interested in reviewing narrative, contemporary and cohesive bodies of fine art photography and video.

Sarah Hadley

Executive Director
Filter Photo Festival

Most interested in viewing fine art and documentary photography, though open to discussing commercial and stock photography as well.

Anni Holm

Artist; Co-Founder, Director & Curator
People Made Visible

Working in photography, digital media and performance art and the cofounder of People Made Visible, Inc., which organizes artist residencies and exhibitions. Interested in work that is conceptual, sociopolitical, community-oriented, collaborative, time-based, and dealing with immigration or food.

Norman Maslov

Photo Agent

Norman Maslov Agent Internationale represents a small group of extremely creative commercial photographers who constantly cross the line between fine ads and fine art. Mr. Maslov also does personal and group consulting by appointment.

Frank Meo

Owner
thephotocloser.com

Interested in reviewing all types of work with a main focus on helping photographers succeed in securing commercial work.

Zach Nader

Artist/Freelance Writer
Useful Images

Interested in seeing any photo-based work, especially from those using appropriated imagery and/or exploring possibilities of new visualities and perceptions.

Richard Newman

Director of Education
Calumet Photographic

Interested in seeing all creative work.

Laura Pressley

Executive Director
CENTER

Interested in reviewing contemporary photographic projects and fine art series that may be relevant on a national and international recognition.

Mary Anne Redding

Chair, Photography Department
Santa Fe University of Art and Design

Interested in reviewing professional work for exhibition at the Marion Center for Photographic Art at Santa Fe University of Art and Design as well as student work for a new low residency MFA program.

Martha S. Schneider

Director
Schneider Gallery

Interested in reviewing all types of work.

Rebecca Senf

Norton Family Curator of Photography
Phoenix Art Museum and Center for Creative Photography

Prefers work that is personal expression (i.e. landscapes, figure studies, still lifes, portraits, autobiographical work, abstracts, etc. in color, black-and-white, alternative processes, digital or film based). Prefers not to review commercial work or photojournalism.

Ariel Shanberg

Executive Director
The Center for Photography at Woodstock

Welcomes reviewing all types of work—with the exception of traditional nudes, pretty landscapes, decorative floral, commercial fashion, or stock photography—produced in a wide range of processes including new media and video.

Sybilla Smith

Independent Curator
Digital Silver Imaging

Has curated 16 shows, representing 65 artists, for the Griffin Museum of Photography at Digital Silver Imaging Gallery ranging in genre, content and style. Particular interests include fashion photography and conceptually-based work.

Deirdre Visser

Curator
California Institute of Integral Studies

Curator of San Francisco's Arts at CIIS, Visser has 15 years of experience in the arts and photographic education. She's interested in work engaging challenging questions about, and creative responses to, today's urgent challenges.

REVIEWING PROFESSIONAL MEMBER PORTFOLIOS

Jamie Allen

Assistant Curator of Photographs
George Eastman House International
Museum of Photography and Film

Interested in reviewing a wide range of work, but has particular interest in alternative processes.

Lisa Berry and Mia Daglish

Co-Curators
Pictura Gallery

Pictura Gallery specializes in contemporary fine-art photography with a focus on color imagery that has a strong formal sensibility and conceptual framework

Fred Bidwell

Bidwell Projects

The Transformer Station is a project of Fred and Laura Ruth Bidwell Foundation that is designed to bring original contemporary arts exhibitions, events and programming from around the world to the west side of Cleveland.

Greta Brubaker

Director, 3rd Street Artists in Residence (AIR) Program
Lafayette College

Reviewing for one- to two-week residency that includes accommodations, travel budget, unlimited access to facilities and generous staff support and a stipend. Resident will work closely with students and the community.

Stephen Chalmers

Assistant Professor of Photography
Youngstown State University

Curated exhibitions at numerous venues including the Pingyao International Photography Festival (China) for several years and is interested in viewing work for curatorial projects, primarily in the genres of social-documentary and conceptually driven landscape photography.

Gary Colby

Director, Irene Carlson Gallery
of Photography
University of La Verne

Seeking two-dimensional camera-derived work, especially portfolios of documentary images relevant to the traditional disciplines throughout arts and sciences for Carlson Gallery exhibitions in the 2013-2014 academic year.

Colette Copeland

Adjunct Faculty
Richland College

Interested in reviewing video, multimedia installation and/or performance based work. Special curatorial interests include death bizarre, dark tourism and absurdist performative work.

Ashley Elizabeth Craig

Co-Founder
TICKA - ARTS

Ticka-Arts is currently looking for photographic essay/documentary work, but is open to viewing all works. We are interested in speaking with artists who have bodies of work that are complete and ready to exhibit.

Stacey McCarroll Cutshaw

Editor, *exposure*
Society for Photographic Education

Interested in reviewing polished portfolios of publication-ready fine art, conceptually driven, documentary, commercial, or other photographically based work in all media from emerging, mid-career, or established professionals for possible publication in future issues of *exposure*.

Sylvia de Swaan

Self-Employed Photographer/Instructor
Pratt/MWPAl

Interested in looking at a range of work that stretches the boundaries of documentary photography to explore aspect of the state of our world, as well as autobiographical works about personal quests.

Dennie Eagleson

Creative Director
Antioch College

Interested in reviewing experimental and alternative process photography as well as documentary or conceptual work using environmental or social issue themes for possible exhibition in the Herndon Gallery at Antioch College.

Natasha Egan

Director
Museum of Contemporary Photography

Interested in a wide variety of subject matter and media but leans toward conceptual work investigating current social and political issues.

Harris Fogel

Director and Curator Mednick Gallery
and Gallery 1401
The University of the Arts

Reviewing work for possible exhibition at the Sol Mednick Gallery 1401, which offers a year-round schedule of contemporary exhibitions of photography. Prefers to view work that is fully realized and ready for exhibition.

Larry Gawel

Director of WorkSpace Gallery
in Lincoln, NE
Program Coordinator of the Photography Program at Metropolitan Community College in Omaha

Interested in viewing completed bodies of work that are ready for exhibition in non-profit or educational galleries.

Tricia Hoffman

Executive Director
Newspace Center for Photography

Exhibits a wide range of contemporary photography from social documentary to alternative and historic processes to conceptual and fine art work, actively seeking early-to mid-career photographers for solo and select group exhibitions for display in 2014. All styles and genres will be considered.

Tom Jimison

Curator and Professor
Middle Tennessee State University

Curator of the Baldwin Photographic Gallery for more than 20 years. In addition to reviewing portfolios at SPE, has also reviewed at Photo Americas and Photolucida in Portland. Will look at all work but documentary is highly regarded.

Mary Shannon Johnstone

Associate Professor
Meredith College

Interested in reviewing work on animals and animal activism for an upcoming curated exhibition in the Frankie G. Weems Gallery on Meredith College's campus in Raleigh, NC.

Scott Jost

Associate Professor of Art
Bridgewater College

Most interested in reviewing work addressing landscape, land use, ecology, place, and people/place issues. Particularly interested in project-based work, image/text, and book and sequenced work.

Julieve Jubin

Associate Professor Photography
SUNY Oswego

Interested in reviewing experimental, conceptual and theoretically challenging work. Currently working a body of work in Cuba, so welcomes work related to Cuba and travel photography.

Erika Leppmann

Acting Director
Schneider Museum of Art, Southern Oregon University

Interested in viewing all types of photo-based work for possible one-person or group exhibitions. The SMA is a free-standing, 3500-square-foot space (four galleries), with an exhibition emphasis on contemporary practice. The collection focus is works on paper.

Tracy Longley-Cook

Assistant Professor
Wright State University

In consideration for future curatorial projects, Tracy Longley-Cook is interested in viewing work that emphasizes cameraless or alternative techniques, as well as portfolios that deal with the family as literal or conceptual subject matter.

Anne Massoni

Specialist Professor
Monmouth University

Interested in work that addresses the more offbeat side of humor for exhibition at The Shore Institute Of The Contemporary Arts (SICA) in Asbury Park, NJ in fall/winter 2013. Seeking photo and video projects that make you laugh and even make you question why you're laughing.

Russell Phillips

Director
OnView Gallery

Co-owner of OnView Gallery in Park Ridge, IL, on the north border of Chicago. Has worked as a freelance architectural photographer and teaches color photography at College of DuPage. As a reviewer is open to all forms of photography.

Susan Ressler

Purdue University

Prefer to see cohesive bodies of work that involve documentary, social commentary, and gender issues. All visual styles and approaches welcomed.

Miriam Romais

Executive Director, Editor, Curator
En Foco, Inc

Interested in reviewing fine-art photography and work that is focused on social justice and documentary issues. Especially interested in any type of work created by U.S.-based photo-artists of Latino, African, Asian, and Native American heritage.

Karina Skvirsky
Assistant Professor
Lafayette College

Interested in reviewing early and mid-career photographers for a 2–14 day artist-in-residence program. Photographers receive a stipend, travel and some materials and are asked to interact with classes and students, give an artist lecture and donate a small work.

Eric Sung
Associate Professor of Photography
Providence College

Interested in reviewing nearly completed projects unless project is ongoing. Prefer to review narrative and conceptual works.

Barbara Tannenbaum
Curator of Photography
Cleveland Museum of Art

Open to viewing any style, genre or type of fine art photography.

Liena Vayzman
Curator
Crystal Palace Experimental Film and Video Festival

Film and video art, especially at the intersection of art, science, and technology, and/or with crystalline theme or structure. Crystals, gems, and multi-faceted experimental film/video/media welcome. Open to work for consideration for Crystal Palace 2013.

Francine Weiss
Curator
Photographic Resource Center

Primarily interested in fine art photography and compelling documentary work. Genre and topics of interest: portraiture, landscape, photos using unusual methods or new technologies, and photographs of music/musicians.

REVIEWING STUDENT MEMBER PORTFOLIOS

Bill Adams
Instructor
University of Colorado Denver

Interested in reviewing all types of photography, although his area of expertise involves staged photography and view camera work.

Ruth Adams
Associate Director of the School of Art and Visual Studies
University of Kentucky

Would like to see imagery that incorporates alternative processes and particularly work of students wishing to apply to the graduate program at the University of Kentucky. Her personal work spans the medium from 19th century processes to digital techniques.

Jimmie Allen
Assistant Professor
Missouri State University

Jimmie Allen teaches analog and digital photography. He is interested in seeing a variety of work especially in book form.

Anita Allyn
Associate Professor
The College of New Jersey

Looking to review student work that explores innovative approaches to image making. Possible inclusion in exhibition or featured and/or visiting artist.

Jeanne Anderton
Instructor
Salisbury University

Much of her work reflects emotional responses to events, and she is interested in reviewing a variety of student work including traditional process, alternate process and digital imagery.

Justyna Badach
Senior Lecturer
University of the Arts

Interested in reviewing portfolios of fine art work, that are ready for exhibition or are part of an application for graduate studies.

Iwan Bagus
Assistant Professor/Photographer
University of the District of Columbia

Interested in reviewing portraiture, commercial portfolio and fine art.

Steven Benson
Associate Professor/Program Manager
Southeast Center for Photographic Studies,
Daytona State College

Interested in viewing all forms of photographic expression—applied, fine art, still and motion.

George Blakely
Professor
Florida State University

Interested in looking at portfolios of students considering attending graduate schools. Florida State University Studio Art and Design emphasizes interdisciplinary thinking and offers diverse opportunities for creative development and expression.

Andy Bloxham
Assistant Professor of Art
West Virginia Wesleyan

Interested in viewing work that utilizes photography and/or video for storytelling and conceptual projects. Digital or lighting-centric processes encouraged. Can also offer portfolio advice to students preparing for graduate school.

Erica Botkin
Lecturer
Texas State University

Would like to review the work of undergraduate students who are considering graduate school. Specializes in landscape and project-based work and interested in all genres.

Wanrudee Buranakorn
Associate Professor
University of Wisconsin-Eau Claire

Teaches photography and book arts and welcomes any genre of artistic expression and conceptually driven works. She is interested in seeing body image, narrative, image-text relations, artists' books, and alternative/3-D presentations.

Javier Carmona
Professor of Photography
Dominican University

Preference for developed bodies of work from upper-level undergrads and grads. Narrative, gestural, performative, temporal subjects.

Jamason Chen
Manager of Technology/Clinical Professor
Loyola University Chicago/School of Communication

Documentary, contemporary, social landscape, people, and places.

Christine Chin
Assistant Professor
Hobart and William Smith Colleges

Interested in looking at well-executed bodies of work with a contemporary focus and seeking innovative and exceptional works and projects that will fit with curriculum and curatorial goals at the Davis Gallery. Welcomes a range of processes including photography of all sorts, video and new media.

Joy Christiansen Erb

Associate Professor
Youngstown State University

Interested in conceptually-driven work focusing on the body, family and memory as well as those who are planning on attending graduate school and need assistance organizing their portfolios.

Gary Cialdella

Academy of Art University

Photographer and educator for more than 35 years comfortable reviewing all styles and genres of photography with a special interest in the documentary and landscape traditions.

Matthew Clowney

Professor
Rhode Island School of Design

Interested in seeing work that relates to obsessions, or family and home, or which connects to science in some way (either real science, or just art-science.)

Kelli Connell

Associate Professor
Columbia College Chicago

Interested in reviewing all genres of work.

Wendy Cooper

Assistant Professor
Southeast Missouri State University

Interested in reviewing work that is mythologically based or self-reflective in nature and likes to see innovative visual storytelling of modern-day myths.

Binh Danh

Assistant Professor
Herberger Institute for Design and the Arts,
Arizona State University

Interested in reviewing alternative process portfolio and idea-driven work with themes ranging from multiculturalism, history, memory, and landscape. Also interested in talking to students about the photography program at ASU.

Jason DeMarte

Assistant Professor
Eastern Michigan University

Interested in looking at undergraduate work from students who are considering graduate school.

Eliot Dudik

Adjunct Professor
University of South Carolina

Interested in reviewing any style of photographic art, especially those planning to apply to graduate school.

Roderick Fincannon

Instructor of Photography
Fine Arts Center

Looking to talk with students making work dealing in personal identity and identity formation. His current work explores the ways society influences identity formation and the roles youth organizations play in that formation.

Peter Fitzpatrick

Professor
Columbia College Chicago

Would like to meet with students interested in the MFA program at Columbia and emerging artist portfolios.

Nancy Floyd

Professor
Ernest G. Welch School of Art and Design,
Georgia State University

Interested in all types of conceptually based work, time-based work, work that deals with social/political issues, portraiture, and documentary photography.

Dana Fritz

Professor
University of Nebraska-Lincoln

Interested in seeing work by undergraduate students who wish to know more about or apply to the University of Nebraska-Lincoln's MFA program.

Carol Goleboski

Associate Professor of Photography
University of Colorado Denver

Interested in reviewing all types of work, although her areas of specialty are psychological and metaphorical photographs that use experimental techniques and alternative processes.

Marita Gootee

Professor of Art
Mississippi State University

Interested in students who have creative ideas in all mediums and want to brainstorm on how to make improvements.

Elizabeth Greenberg

Vice President of Academic Affairs
Maine Media Workshops + College

Interested in reviewing student work.

Meg Griffiths

Adjunct Professor
University of South Carolina

Interested in looking at the work of current and prospective graduate students including work of all varieties (except commercial), with a special interest in work that extends, challenges and innovates the documentary genre.

Patti Hallock

University of Colorado at Denver

Teaches digital bookmaking and digital fine print; some of her interests include night photography, projects about suburbia or the American West.

Frank Hamrick

Associate Professor
Louisiana Tech University

Interested in reviewing all genres of photo-based work, especially work by students considering applying to graduate school in the future or current graduate students looking for feedback on their work.

Peter Happel Christian

Associate Professor of Art
Saint Cloud State University

Interested in conceptual-based work that explores the definitions of fine art photography.

Kim Harkins

Academic Director of Media Arts
Art Institute of California, Orange County

Interested in reviewing fine art and applied imagery portfolios, both graduate and undergraduate levels.

Ken Hassell

Associate Professor
Elon University

Research, work and teaching focuses on representation of other, ethnography and social photography (documentary), visuality and feminist, poststructuralist, and postcolonial theory.

Victoria Heilweil

Independent Artist/Curator
Member of MicroClimate Collective,
a Collaborative Curatorial Project

Nationally exhibited photographic artist, educator and curator with interests in the mundane, feminism, minimalism, cross-disciplinary, and conceptual work. She is also particularly interested in seeing work that challenges the notion of photography.

Chuck Hemard

Associate Professor of Art
Auburn University

Interested in seeing well-crafted, visually and conceptually interesting photography, any approach/genre. No commercial work please.

Stephan Hillerbrand

Associate Professor, Honors College
Fellow
The University of Houston

Interested in reviewing video art, new media and self-portrait photography.

Kenneth Hoffman
Professor of Communication
Seton Hall University

Teaches digital photography and multimedia and is interested in seeing landscape and documentary photography as well as works in new media.

Jerry Holsopple
Professor of Visual and Communication Arts
Eastern Mennonite University

Interests range from documentary and street photography to panoramic and infrared. Also interested in digital applications of alternative printing processes, emulsion transfers, alternative substrates, metals, encaustics mixed with photographs, etc.

Barbara Houghton
Professor
Northern Kentucky University

Interested in narrative work that is personal and that might include display ideas where installation is used or desired as well as artist photo books and talking about issues of displaying work best for what it is.

Jonathan Johnson
Assistant Professor
Otterbein University

Artist-educator with an MFA in Photography/Intermedia from the University of Iowa who has exhibited internationally and has received numerous grants and awards. He is interested in reviewing work that uses photography in unconventional and experimental ways.

Brett Kallusky
Visiting Assistant Professor
University of Wisconsin—River Falls

Interested in looking at and reviewing a broad range of student imagery. Focuses primarily on landscape-based photographs in his own practice, but is willing to discuss any style of work.

Mark Klett
Regents' Professor
Arizona State University

Interested in reviewing work from prospective graduate students.

Ray Klimek
Assistant Professor
Ohio University

Interested in reviewing work by potential graduate students.

Allyson Klutenkamper
Assistant Professor
Shawnee State University

Looking for mature work with a narrative context or conceptual thematic framework.

Flounder Lee
Assistant Professor of Photography and Intermedia
Herron School of Art and Design, Indiana University-Purdue University Indianapolis (IUPUI)

Interested in any type of work that is conceptually driven. Very interested in work that pushes the boundaries of technology, but without being only about technology.

Susan Lipper
Artist
Would like to review self-directed personal projects.

James Luckett
Adjunct Professor
Art Academy of Cincinnati and Edison Community College

Black and white: dreams, deeds, desires, needs, secrets, memories, songs and poems, wishes, horses, kids, and divorces. No matter chemical or inkjet, darkroom or quad tone, sentimental or invisible, practical or palliative, ineffable, or remedial.

Adam Magyar
Photographer

Works in Berlin and develops his own digital camera systems, is constantly seeking new dimensions in photography and is obsessed by city life. He is mainly interested in elaborated, experimental works.

Mark Malloy
MFA Online Instructor
Academy of Art University

Any student work, both still and motion, with an emphasis on mid-process and transitional projects, or students showing newer work and seeking more direction with ideas. Projects with difficult or controversial subject matter always welcome.

Karen Marshall
Faculty, Documentary Photography and Photojournalism Program
International Center of Photography

Interested in all types of work, and especially interested in narrative projects and visually stories.

Nate Mathews
Assistant Professor of Art
Northeastern Illinois University

Interested in work that is wide ranging in approach to subject and genre but specifically interested in urban photography, non-traditional landscapes, architectural work, documentary work, and the contemporary portrait as well as conceptual work.

Kathleen Laraiia McLaughlin
Adjunct Faculty
California State Fullerton and Loyola Marymount University

Interested in all types of work with a specialty in documentary, and fond of fine art, digital montage and constructed realities.

Forest McMullin
Professor of Photography
Savannah College of Art and Design Atlanta

Varied background that includes commercial, documentary and fine art. As a result, interested in reviewing any type of work that is cohesive and thoughtful.

Michael Mergen
Assistant Professor of Art/Photography
Longwood University

Interested in long-term work from a documentary perspective, including landscape and ideas about America. Also really likes looking at good photography, regardless of genre.

Diane Meyer
Associate Professor of Photography
Loyola Marymount University

Primarily interested in reviewing fine art photography and interested in conceptual photography, mixed media, book arts, and project-based work.

Haley Morris-Cafiero
Director, MFA Programs
Memphis College of Art

Interested in reviewing work for potential graduate application portfolios and inclusion in future exhibitions.

Colleen Mullins
Independent Artist Consultant

Helps artists write effectively for grant opportunities and with storytelling skills beyond what is communicated in their work. Open to looking at any and all types of work with a personal specialty in long-term narrative projects.

Ardine Nelson

Professor Emerita
The Ohio State University

Open to any style, genre or process (analogue, digital, alternative.)

Rebecca Nolan

Photography Department Chair
Savannah College of Art and Design

Received a BA from the University of Wisconsin-Green Bay and an MFA from the University of Oregon, Eugene. She would like to see the work of students interested in attending graduate school.

Kenda North

Professor and Head of Photography
University of Texas Arlington

Interested in reviewing portfolios of students considering graduate school. Prefers portfolios that exemplify a 'body of work' with a coherent artist statement, but is not particularly interested in extensive digital manipulation though can be persuaded.

Olivia Parker

Independent Artist

Would like to see still life, studio constructions made to be photographed or digitally constructed images that appear to be entirely photographic. The work may be either film based or digital.

Stefan Petranek

Assistant Professor of Photography and Intermedia
Herron School of Art & Design

Would like to review any student work, especially those interested in MFA programs.

Richard Petry

Director of Graduate Studies
Columbus College of Art & Design

Interested in viewing portfolios of artists/photographers interested in graduate study within an innovative multi-disciplinary project-based program.

Michael Peven

Professor
University of Arkansas

Will look at all types and styles of work but am particularly interested in alternative processes, and presentations, especially artists' books and site-specific installation work.

Walker Pickering

Lecturer
Texas State University

Primarily interested in meeting with students nearing the final stages of a fine art or documentary project, and can offer candid critical feedback. Especially enjoys viewing upper-level and graduate student work.

Emma Powell

Visiting Artist and Lecturer
Iowa State University

Interests include alternative and historic photographic processes, mixed media, and conceptual projects involving history.

Janet Pritchard

Professor
University of Connecticut

Most interested in looking at student work that explores the relationship between nature and culture, i.e. landscape as habitat, witness and/or personal space.

Justin James Reed

Assistant Professor of Art Foundation and Photography and Film
Virginia Commonwealth University, School of the Arts

Primarily interested in viewing conceptually-based work that incorporates or addresses abstraction, installation, and sculptural applications. Also open to seeing wide-ranging approaches to self-publishing, particularly artists' books and zines.

Kathleen Robbins

Associate Professor/Photo Program Coordinator
University of South Carolina

Interested in looking at student work, particularly students interested in pursuing an MFA at the University of South Carolina.

Pavel Romaniko

Assistant Professor
University of North Texas

Willing to review any genre, type or style of work.

Wendy Roussin

Assistant Professor/Photography and Digital Media
Mississippi State University

Interested in reviewing student work at any level to provide artistic feedback and direction, preferably on projects that are nearing completion. Any media within photography is acceptable but alternative/digital hybrids are of special interest.

Jacinda Russell

Assistant Professor of Photography
Ball State University

Interested in reviewing conceptually-driven student work whether it is traditional photography or in the form of installation, mixed media, artists' books, sculpture, or video.

Ross Sawyers

Assistant Professor
Columbia College Chicago

Interested in all types of student work and speaking with students who may be considering Columbia College for graduate or undergraduate studies.

Rebecca Schrock

Associate Professor
California State University, Long Beach

Would like to review art-based portfolios of undergraduate students interested in pursuing graduate study. Open to a wide variety of contemporary perspectives on photography and related arenas—video, installation, etc.

Christine Shank

Assistant Professor of Photography
Rochester Institute of Technology

Interested in reviewing any type of artwork from students interested in graduate school or currently enrolled in a graduate program.

Martina Shenal

Associate Professor of Photography
University of Arizona

Interested in reviewing creative work in any photographic genre or media, including extended practices (video/installation/performance) and providing insight and feedback for potential graduate study at the University of Arizona and beyond.

Michael Sherwin

Assistant Professor of Photography and Intermedia
West Virginia University

Using the mediums of photography, video and installation, Sherwin's art reflects on the experience of observing nature through the lenses of science and popular culture. Interested in viewing all work, particularly that of students who are considering graduate school.

Marni Shindelman

Lecturer
University of Georgia

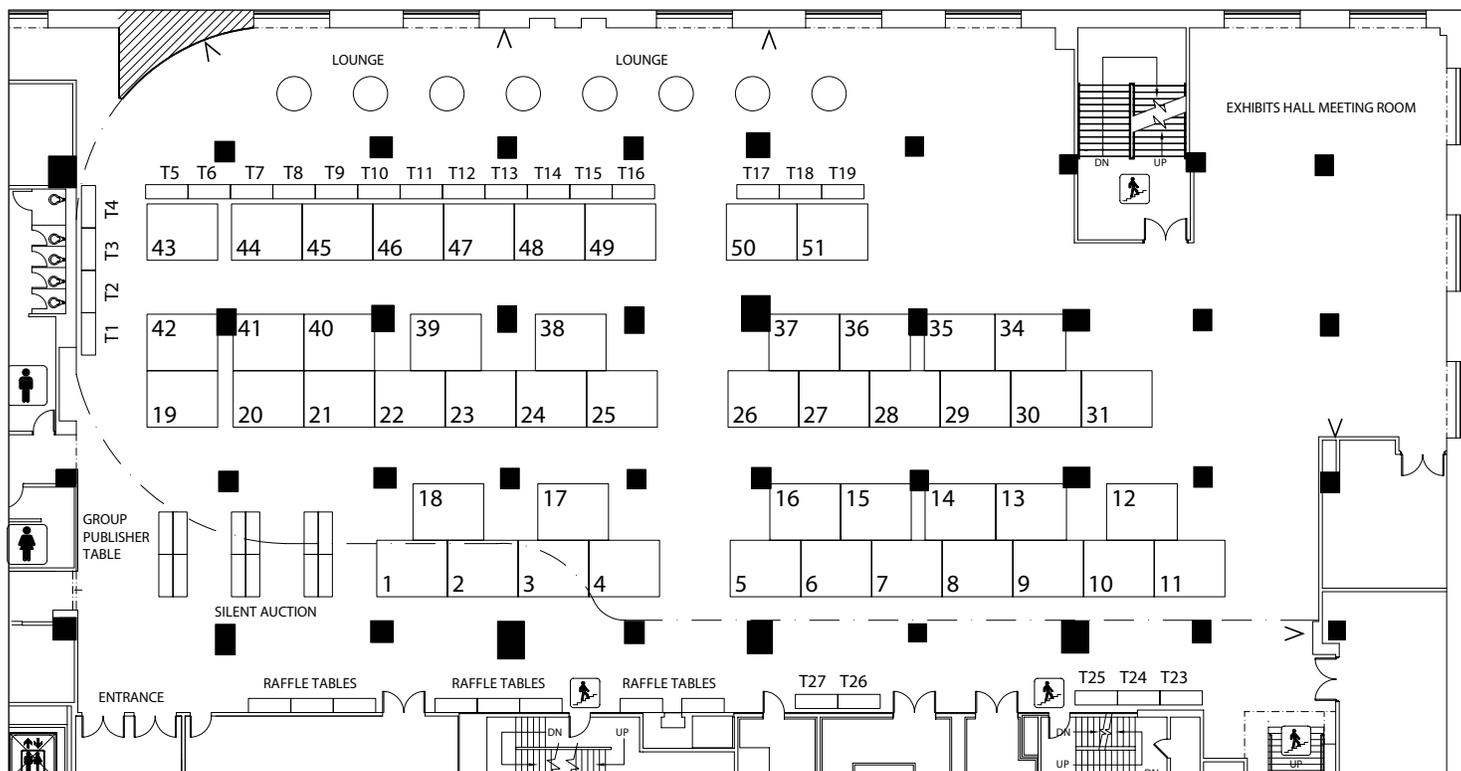
Open to seeing any type of work from undergraduates ready to apply to graduate school. Would love to see work dealing with the Internet, the virtual and any work that is made using specific methodologies.

Trish Simonite

Associate Professor
Trinity University

Interested in looking at any genre of fine art photography.

Exhibits Fair



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Aperture

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Digital Silver Imaging

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Eastman Kodak Company

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International Photography Hall of Fame and Museum (IPHF)

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Awards & Recognitions



Elaine Mayes

2013 Honored Educator

Presented by Karen Marshall

Congratulations to **Elaine Mayes**, SPE's 2013 Honored Educator! SPE received communications in support of Elaine Mayes nomination from colleagues, former students, and associates—a true testament to the influence and inspiration she provided over a groundbreaking career of teaching, creating art and exhibiting. Elaine's significant contribution to the field of photographic education and this organization are deeply appreciated.



Sylvia de Swaan

The SPE Art Sinsabaugh Creative Artist Project Support Grant

We are pleased to announce **Sylvia de Swaan** as the recipient of the inaugural SPE Art Sinsabaugh Creative Artist Project Support Grant. The \$5,000 SPE professional award is a new opportunity funded by an anonymous donor and is currently in its pilot year. The results of the funded project will be presented at the 2014 national conference in Baltimore.

This award commemorates the life and work of Art Sinsabaugh, his participation as a founding member of Society for Photographic Education and is inaugurated in celebration of SPE's 50th anniversary.

2013 SPE Art Sinsabaugh Creative Artist Project Support Grant Peer Review Panel:

Lupita Murillo Tinnen (Chair), Collin College; Liz Allen, Northlight Gallery, Arizona State University; Hannah Frieser, Light Work; Courtney Reid-Eaton, Center for Documentary Studies; Deborah Willis, New York University, Tisch School of the Arts



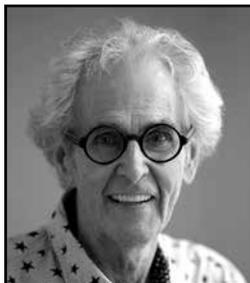
Ken Josephson



Nathan Lyons



Elaine Mayes



Jerry Uelsmann



Jack Wilgus



Cheryl Younger

SPE Insight Award

The SPE Insight Award recognizes achievements of significant distinction made by individuals to the photographic education field. SPE's Insight Award symbolizes the realization of a national or international career or the launching of future endeavors to new challenges, ideas and horizons.

Insight Award recipients demonstrate excellence though innovative teaching, sustained mentoring of colleagues or students, broad contribution to technical, critical, pedagogical, or visual aspects of the field, breadth or depth of exhibition or publication, and/or sustained presence in the field.

The 2013 SPE Insight Award will be presented to **Ken Josephson, Nathan Lyons, Elaine Mayes, Jerry Uelsmann, Jack Wilgus, and Cheryl Younger.**

SPE Conference Award for Excellence in Historical, Critical and Theoretical Writing

The SPE Conference 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 **Dr. Kate Palmer Albers** and her essay, *Abundant Images and the Collective Sublime* as the 2013 recipient of this award.

This award recognizes excellence in writing in the field of photography among the Society's members. Nominations for finalists are 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 is considered for publication in a future issue of the Society's journal *exposure*. Information about Dr. Kate Palmer Albers and her presentation, scheduled for Friday, March 8 at 3:00 pm in the State Ballroom, can be found on page 12.



Kate Palmer Albers

SPE Imagemaker Award

SPE is pleased to recognize **Dana Fritz** as the 2013 SPE Imagemaker Award winner. This 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 evidenced by a high ranking by the peer review panel. Information about Dana Fritz and her presentation, *Terraria Gigantica: the World Under Glass*, scheduled for Friday, March 8 at 9:00 am can be found on page 9.



Dana Fritz

Student Scholarship Awards

Congratulations to the 2013 SPE Student Scholarship recipients! All SPE Student Awards, including the SPE Award for Innovations in Imaging in Honor of Jeannie Pearce, include a \$500 travel stipend to attend the 2013 National Conference, a conference fee waiver, and one-year membership to SPE. Scholarship recipients will be honored during the Student Awards Ceremony on Saturday, March 9 from 1:00-2:45 pm in the Exhibits Hall Room. This year, as a way to highlight the work of award recipients, there will be a poster session directly following the awards ceremony where award winners will showcase their portfolios and share with conference attendees.

Jurors of the 2013 Student Scholarship Awards:

Lupita Murillo Tinnen (Chair of the Awards and Recognitions Committee), Sama Alshabi, Dornith Doherty, and Betsy Schneider

SPE Award for Innovations in Imaging in Honor of Jeannie Pearce:

Malina Chavez, Duke University, Graduate Student

SPE Student Awards:

Malena Barnhart, Arizona State University, Graduate Student

Clare Benson, University of Arizona, Graduate Student

Anne Brye, Arizona State University, Graduate Student

Marcie Hancock, Savannah College of Art and Design, Undergraduate

Meri Page, Mills College, Graduate Student

Maggie Pinke, Rochester Institute of Technology, Graduate Student

Whitten Sabbatini, Mississippi State University, Undergraduate

Jeremy Underwood, University of Houston, Graduate Student

Keith Yahrling, Rhode Island School of Design, Graduate Student

Hyounsang Yoo, School of the Art Institute of Chicago, Graduate Student



Malina Chavez



Malena Barnhart



Clare Benson



Anne Brye



Marcie Hancock



Meri Page



Maggie Pinke



Whitten Sabbatini



Jeremy Underwood



Keith Yahrling



Hyounsang Yoo

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SPE appreciates the generous support of our donors!

SPE's 50th Anniversary Campaign



We can take great pride in SPE's many accomplishments. Together, we can enhance the SPE advantage by inviting all members to demonstrate our belief in the organization and contribute to its continued success by making a gift to the 50th Anniversary Fund (www.spenational.org/support-us/donate). Whether your gift supports the expansion of our web presence, grants to members for research and projects, collaborative programs with academia and industry, awards and recognition for artists and academics, publishing opportunities, an SPE members' gallery, social networking, and/or international outreach, it will be vital to the strength of SPE. Participating in the 50th Anniversary Campaign is a great way to celebrate SPE's rich history and open doors to its exciting future.

50th Campaign Society Level Donors

Niepce Society (over \$10,000)

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Daguerre Society (\$5,001 – \$10,000)

Arno Rafael & Sandra Hughes Minkkinen
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Cameron Society (\$501 – \$1,000)

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Nathan & Joan Lyons
Joyce Neimanas

Lumiere Society (\$25 – \$500)

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*in memory of Reg Heron

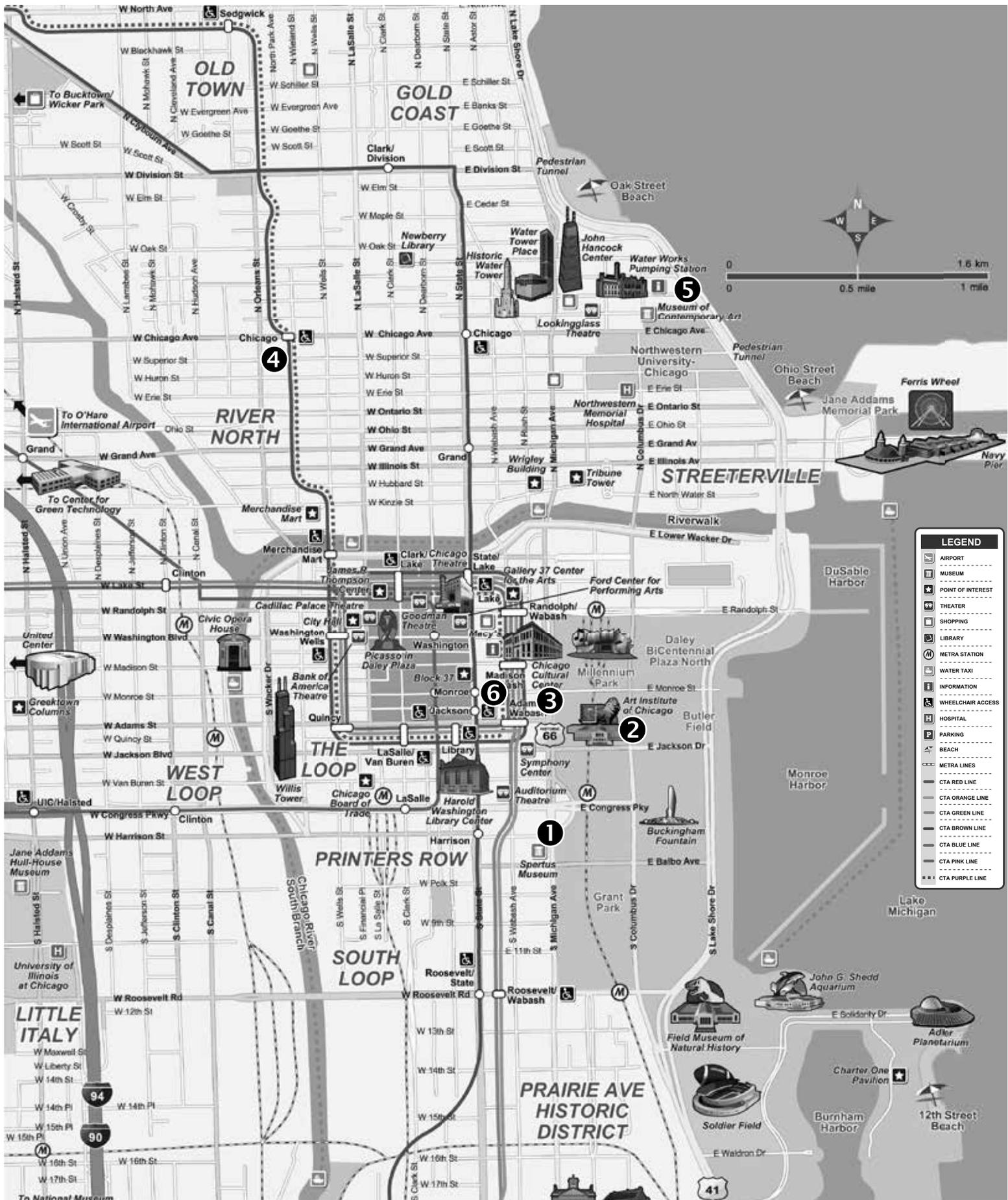
2012 Sustaining Members

Sustaining Membership includes all the benefits of standard membership but represent a higher level of membership in support of our organization.

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- ① Museum of Contemporary Photography
- ② Art Institute of Chicago
- ③ Gage Gallery at Roosevelt University
- ④ Chicago Art Gallery District
- ⑤ Museum of Contemporary Art Chicago
- ⑥ Palmer House Hilton

Gallery & Museum Guide

1. Museum of Contemporary Photography

600 South Michigan Ave.
Hours: Mon-Sat 10-5, Thurs 10-8, Sat 12-5

Current Exhibition

Taxonomy of a Landscape is an exhibition of more than 35 images captured by artist Victoria Sambunaris during her travels. Her images reveal a sparse, seemingly limitless landscape and geology, dotted by a human imprint that is distinctly American.

2. Art Institute of Chicago

111 South Michigan Ave.
Hours: Daily 10:30-5, Weds til 8

Current Exhibition

When Collecting Was New: Photographs from the Robert A. Taub Collection
Galleries 1-4

The Taub Collection ranges in its holdings from August Sander portraits to Cindy Sherman's *Film Stills*, from iconic images by Ansel Adams and Walker Evans to advertising photographs by Nickolas Muray and space exploration photographs by NASA. It also has a decided focus on artists of the 1970s and early 1980s—Lee Friedlander, Nicholas Nixon and Stephen Shore among them.

3. Gage Gallery at Roosevelt University

18 South Michigan Ave.
Hours: Mon-Fri 9-5, Sat 10-4

Current Exhibition

Guanatamo: If the Light Goes Out,
Photographs by Edmund Clark

The Gage Gallery showcases contemporary critical social photo-documentary. Situated across the street from Chicago's Millennium Park, the gallery has exhibited nationally and internationally known photographers. The gallery showcases contemporary work that addresses social issues of our time.

4. Chicago Art Gallery District

300 West Superior Street Area

Catherine Edleman Gallery

Hours: Tues-Sat 10-5:30

Special Event: Opening reception Friday, March 8, open to the public.

Current Exhibition

Frieke Janssens' *Smoking Kids* highlights the cultural differences between the east and west, and questioned notions of smoking being a mainly adult activity.

David Weinberg Photography

Hours: Mon-Sat 10-5

Contemporary Fine Art Photography by artist David Weinberg.

Printworks Gallery

Hours: Tues-Sat 11-5, closed Sun and Mon

Established in Chicago in 1980, Printworks Gallery specializes in works on paper including prints, original drawings, photography and artists' books. Printworks' promotes the work of important emerging artists.

Schneider Gallery

Hours: Tues-Fri 10:30-5, Sat 11-5

Special Event: Artist talk Saturday, March 9, 8 pm

Current Exhibition

Between Reason, the solo photographic exhibition by Martina Lopez, chronicles Lopez's desire to construct a personal narrative from found 19th century portraits. Through digital manipulation and surface treatment, the resultant compositions do not reveal a linear story; in fact, they raise more questions than answers. When juxtaposed with the underlying found imagery, the collision of past and present produces a disconnect between history and memory.

Stephen Daiter Gallery

Hours: Weds-Sat 11-5 and by appt.

Stephen Daiter Gallery offers fine and vintage examples of important American and European photography from the 20th century. Their specialties are avant garde, experimental, documentary, and photojournalism. They include the Chicago School of Design, the Bauhaus, the Photo League, and the André Kertész Estate.

5. Museum of Contemporary Art Chicago

220 East Chicago Ave.
Hours: Tues 10-8, Wed-Sun 10-6

Current Exhibition

Producing artworks using a single color has been a major strategy for artists throughout the 20th and 21st centuries. *Color Bind: The MCA Collection in Black and White* investigates the museum's rich permanent collection through one of art history's basic formal lenses: the use of the colors black and white.

Other Galleries Not Located on Map

Filter Photo Festival at Johalla Projects Gallery

1821 W. Hubbard St., Suite 209

Current Exhibition

Archetype Drift: New Methods of Photographic Making, Filter's 4th juried exhibition will run concurrently with the SPE 2013 National Conference. Johalla Projects Gallery is located in Chicago's West Town neighborhood. The exhibition will run through March 23.

Photography OnView

139 North Northwest Highway
Hours: Mon-Fri 12-5, Sat 12-4

Photography and artwork incorporating the photographic process including sculpture, furniture, and digital painting.

Rhona Hoffman Gallery

118 North Peoria St.
Hours: Tues-Fri 10-5:30, Sat 11-5:30

Specializes in international contemporary art in all medias, and art that is conceptually, formally or socio-politically based.

Shot Images

7430 North Lehigh Ave. (northwest side of Chicago)
Hours: Mon-Fri 10-5, Sat 10-12 and by appt.

Focuses on promoting work by emerging and established photographers and providing limited edition archival photographic prints. They have a permanent 6,000-square-foot gallery space in Niles, on the northwest side of Chicago.

DeCaprio Art Gallery, Moraine Valley College

9000 W. College Pkwy.
Hours: Mon-Fri 8:30-4:30
Special Event: Closing reception and artist talk, Saturday, March 9

Current Exhibition

Justyna Badach's *Bachelor Portraits*, focus on the emotional life of men who are partner-less and exist on the margins of a society that is deeply suspicious of anyone whose seclusion is not readily explained. The "bachelors" responded to adverts placed online and in supermarkets across the USA. The resulting highly individual narratives form a larger chronicle about isolation, marginalization and the desire for connection to others.

Dining & Entertainment Guide

Restaurants

LOOP**Miller's Pub \$\$**

Restaurant/Bar
134 South Wabash Ave.
312-645-5377

Exchequer Pub \$\$\$

Restaurant/Bar
226 South Wabash Ave.
312-939-5633

Tavern at the Park \$\$

American Steak House
130 East Randolph St.
312-552-0070

Artists Café \$\$

Diner, Snack Bar
412 South Michigan Ave.
312-939-7855

Boni Vino \$\$

Italian, Casual
111 West Van Buren St.
312-427-0231

The Berghoff \$

German
17 West Adams St.
312-408-0200

The Italian Village \$\$

Italian, Casual
71 West Monroe St.
312-332-7005

Gold Coast Dogs \$

American, Fast Food
17 South Wabash Ave.
630-886-3353

Russian Tea Time \$\$\$

Coffee & Tea, Russian
77 E. Adams St.
312-360-0000

SOUTH LOOP**Yolk \$\$**

Breakfast, Lunch
1120 South Michigan Ave.
312-789-9655

PRINTER'S ROW**Hackneys \$\$**

Burgers, Bars, American, Irish
733 S Dearborn St.
312-461-1116

LITTLE ITALY (TAYLOR STREET)**Francesca's \$\$**

Traditional Italian
1400 West Taylor St.
312-829-2828

The Rosebud \$\$

Italian American
1500 West Taylor St.
312-942-1117

RIVER NORTH**Café Iberico \$\$**

Spanish Tapas
737 North LaSalle St.
312-573-1510

Café Ba-Ba-Reeba \$\$

Spanish Tapas
2024 North Halsted St.
773-935-5000

Xoco \$\$

Mexican Restaurant
449 North Clark St.
312-334-3688

Karyn's Cooked \$\$

Vegan, Vegetarian
738 N. Wells St.
312-587-1050

DEPAUL**Pequod's Pizzeria \$\$**

Pizza
2207 N. Clybourn Ave.
773-327-1512

LITTLE VILLAGE**Mi Tierra \$\$**

Mexican
2528 S. Kedzie Ave.
773-254-7722

NOBLE SQUARE**Flo \$\$**

Breakfast & Brunch, Latin American
1434 W. Chicago Ave.
312-243-0477

SOUTHSIDE**Soul Vegetarian East \$\$**

Vegetarian, Vegan, Soul Food
205 E. 75th St.
773-224-0104

BOYSTOWN**The Chicago Diner \$\$**

Vegetarian, Vegan
3411 N. Halsted St.
773-935-6696

PILSEN**Nuevo Leon Resturant \$**

Mexican
1515 W. 18th St.
312-421-1517

CHINATOWN**Double Li \$\$**

Chinese
228 W Cermak Rd.
312-842-7818

Chi Café \$

Chinese
2160-A S. Archer Ave.
312-842-9993

Entertainment

LINCOLN PARK**Kingston Mines \$\$**

Jazz, Blues, Restaurant
2548 N. Halsted St.
773-477-4646

B.L.U.E.S. \$\$

Jazz, Blues, Bar
2519 N. Halsted St.
773-528-1012

Old Town School of Folk Music \$\$

Performing Arts, Musical Instruments & Teachers
909 W. Armitage Ave.
773-728-6000

LOOP**Jay Pritzker Pavilion \$**

Music Venue, Stadium & Arena
201 E. Randolph St.

SOUTH LOOP**Jazz Showcase \$\$**

Jazz and Blues
806 S. Plymouth Ct.
312-360-0234

Buddy Guy's Legends \$\$

Jazz & Blues, Music Venue
Sandwiches
700 S. Wabash Ave.
312-427-1190

NEAR SOUTHSIDE**The Velvet Lounge \$**

Jazz & Blues, Lounge
67 E. Cermak Rd.
312-794-5904

Reggie's Rock Club \$\$

Music Venue
2109 S. State St.
312-949-0121

UPTOWN**The Green Mill \$\$**

Jazz & Blues, Lounge
4802 N. Broadway St.
773-878-5552

LAKEVIEW**Schubas \$\$**

Restaurant, Music Venue, Bar
3159 N. Southport Ave.
773-525-2508

NORTH CENTER**Martyrs' \$\$**

Music Venue
3855 N Lincoln Ave.
773-404-9494

LOGAN SQUARE**Rosa's Lounge \$\$**

Jazz & Blues, Lounge
3420 W. Armitage Ave.
773-342-0452

WICKER PARK**Double Door \$\$**

Music Venue
1572 N. Milwaukee Ave.
773-489-3160

Subterranean \$\$

Music Venue, Lounge
2011 W. North Ave.
773-278-6600

NOBLE SQUARE**The Hideout \$**

Music Venue, Bar
1354 W. Wabansia Ave.
773-227-4433

In an age of interconnectedness, photographers are no longer solitary practitioners peering at the world through the singular eye of the viewfinder. Rather, photography is positioned at the heart of the contemporary art discourse, establishing relationships with a broad array of ideas and media. Photographers are reaching outside of themselves more than at any point in history, to collaborate with other artists and writers, expand international relationships, engage with and empower communities, organize into teams and collectives, hybridize across media and materials, and build online resource groups and community non-profit organizations to facilitate their ideas. This conference illuminates this new paradigm and celebrates the spirit of cooperation and social linkages.

Join us in Baltimore for the 51st gathering of SPE and a celebration of the power of community and social exchange to propel new thinking in photographic practice.

Call for Proposals

SPE welcomes proposals from member 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 10 member peer review panel, which forwards recommendations to the 2014 conference committee. The National Board's Executive Committee approves the final conference program to assure the broadest representation of concerns in the field.

Eligibility

Current SPE members are eligible to submit a proposal for consideration. Individuals who have presented at two SPE national conferences since 2011 (Atlanta) are not eligible. To join SPE visit www.spenational.org.

Presentation Formats

- **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)
- **Imagemaker** – presentation on your own artistic work
- **Lecture** – presentation on historical topic, theory, or another artist's work
- **Panel Discussion** – panelists (maximum of four) led by a moderator to discuss a chosen topic.
- **Teaching & Learning** – presentations, workshops, demos that addresses educational issues, including teaching resources and strategies (syllabi, videos, assignments, readings, class prep/setup, and PowerPoint presentations); curricula to serve diverse artists and changing student populations; seeking promotion and tenure; avoiding burnout; and professional exchange

Accepted presenters are eligible to receive a discounted rate on conference registration. (Co-presenters for graduate, imagemaker, lecture and teaching & learning presentations are not eligible for discounted rates.) Panel presentations are eligible for up to four discounted registrations (one moderator and up to three panelists). Current membership is required to participate as a conference presenter, co-presenter or panelist.

Special Award Details

Applicants to the Imagemaker track will be considered for the SPE Imagemaker Award, a cash award granted to first-time imagemaker presenters demonstrating outstanding achievement as determined by the peer review committee. Applicants to the Lecture track will be considered for the SPE Award for Excellence in Historical, Critical and Theoretical Writing. The cash award, originated in honor of Jennifer Yamashiro, recognizes excellence in writing in the field of photography among the Society's members.

How to Submit

- Confirm or renew your 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 five possible formats.
- Include name, address, phone, email, title of submission, additional speakers/panelists. All additional speakers must be confirmed at time of submission.
- 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, 2013 11:59 pm EST

Questions? Please direct any inquiries to the SPE national office at 216.622.2733 or events@spenational.org