Collaborative Exchanges: Photography in Dialogue

51st SPE National Conference
March 6-9, 2014 – Hilton Baltimore, MD

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Cover Image: Nicholas Kahn and Richard Selesnick, Janus-Symbiosis, 2010
Program Guide Design: Nina Barcellona
Program Guide Co-Editors: Nina Barcellona and Ginenne Clark
Welcome to Baltimore for the 51st SPE National Conference. Last year's event celebrated a milestone of fifty years and I hope that this conference marks an auspicious beginning for the next fifty. We've worked hard to ensure that it will.

The theme is **Collaborative Exchanges: Photography in Dialogue**. The key word in the title is “dialogue,” and we hope the programming will celebrate artistic practices that employ the photographic image while embracing relationships. This could be a social component, working directly with other artists or writers, creating dialogue with communities, forming collectives or shared resource banks, building public artworks, or otherwise working in expanded practice with others to make new art. It also speaks to materials, hybridizing across media, disciplines, and theories of making. The theme is interested in this multiplicity, a reaching beyond oneself, beyond the borders of the photographic print, and an embrace of pluralistic ways of creating meaning.

The guest speakers each consider an aspect of the theme. Joan Fontcuberta playfully engages with history and perpetually queries the veracity and social context of the photographic document. Zoe Strauss’s photographic portraits reflect a longstanding commitment to her neighborhood in South Philly, both through the thoughtful representation and elevation of the subjects and the democratic distribution of the photographs back to the community. Nicholas Kahn and Richard Selesnick invent elaborate mythological worlds in their ongoing collaborative practice. We’re also pleased to welcome invited speaker Catherine Lord, collaboratively sponsored by the members of the Women’s caucus, Multicultural caucus, and LGBTQ caucus.

Gratitude is due to the many, many hands that helped make this event happen. Thank you to my dedicated conference committee of Anne Massoni, Liz Wells, and Wendel White. Each of them has been thoughtful and responsive, and I appreciate all their advice, feedback, and support.

In accepting the conference chair, I learned exactly how many moving pieces go into an endeavor such as this. Please join me in thanking the national office staff, and especially Executive Director Virginia Morrison, for all their hard work, agility, perseverance, professionalism, dedication, and love for the organization. Each member of the national office staff contributes a unique and vital skillset to make this event happen. Thank you to Ginenne Clark, Nina Barcellona, Kayla Milligan, Meghan Borato, and Carla Kurtz. We appreciate you. Thank you also to *Exposure* journal editor, Stacey McCarroll Cutshaw, for creating linkages between the conference theme and the journal. Thank you also to the many onsite conference staff members, that take time away from their busy schedules to be at the conference serving in the roles that make it all happen.

Thank you to the Local Committee of Jay Gould, Geoff Delany, Matthew Moore, and Margaret Adams. They have been working behind the scenes assembling custom maps of the area, promotional photographs of the city, listings of exhibitions and local attractions, and coordinating all the city-specific information in the conference program guide.

The Peer Review Committee worked especially hard this year, reviewing a record number of submissions and making thoughtful and thorough recommendations. Thank you to Claude Baillargeon, Juliana Forero, Matthew Clowney, Bin Danh, Liz Cohen, Gary S. Colby, Timothy Druckrey, Patricia Lois Nuss, Tricia Hoffman, and John D. Freyer. These reviewers represent all eight of SPE’s regions and also each of the three caucuses, so are truly representative of the membership. Thank you also to all the 238 individuals who submitted proposals—my only regret is that we could not accommodate all of them.

I want to thank my institution Maryland Institute College of Art (MICA) for signing on as the Host Institution for the event, and in particular, Provost Ray Allen for his steadfast support. Thanks are also due to Fred Lazarus, Jan Stinchcomb, Alexander Heilner, and Gerald Ross. My appreciation also to my colleagues in the photography department: Regina DeLuise, Lynn Silverman, Colette Veasey-Cullors, Jay Gould, Tom Baird, and Laurie Snyder.

Thank you to all the sponsors of the event and also to each of you for supporting SPE with your membership and conference attendance.

Last year, in the preview speech, I mentioned George Washington’s teeth, located at the National Museum of Dentistry nearby. I was astonished at how many people remembered this and mentioned it to me later, so I do hope that you’ll get out from the conference site and explore the gems that Baltimore has tucked away. I also suggest the American Visionary Art Museum, Baltimore Museum of Art, and the many other exhibitions hosted in conjunction with the conference. Our local committee has assembled a thorough list for your perusal.

Enjoy the conference programming and the photographic fellowship with each other. In the words of my collaborator, Marni Shindelman, “on to photo camp!”

With my best wishes,

Nate Larson
2014 Conference Chair
Dear SPE Conference Attendees,

As host of the 2014 Annual Conference of the Society for Photographic Education, Maryland Institute College of Art (MICA) is pleased to welcome you to Baltimore. Founded in 1826, MICA is the oldest continuous degree granting college of art in the nation and was also among the earliest to offer a formal program of photographic instruction. Today, MICA’s lens-based undergraduate and graduate programs in photography, video, and film continue to serve hundreds of students each year.

This year’s focus on “the power of community and social exchange” makes MICA a particularly ideal host for this year’s Annual SPE Conference. For more than a decade, the College has been a leader in an approach to art and design education that actively embraces cross-disciplinary exploration, interdisciplinary collaboration, and engagement with external communities as integral elements of the curriculum. Some, like the joint concentration in filmmaking offered in partnership with Johns Hopkins University, are full-fledged fields of study. Many others are research and service-based learning experiences made possible through collaborations with non-profit institutions or communities, government organizations, industry, or other educational institutions located in Baltimore or places as diverse as Africa, Haiti, Netherlands, and Nicaragua.

All of these efforts are founded on the belief that in a world that is increasingly interconnected and interdependent, art and design are a potent force for greater mutual understanding and a richer quality of life. In this new global continuum, photography, video, and film—both as a means of documentation and a form of expression—are playing a primary role in exploring critical social issues and revealing who we are—one to the other. MICA is excited and delighted to be part of SPE’s extended conversation on this new social interconnectedness and the place of lens-based technologies within it.

Ray Allen
Vice President of Academic Affairs and Provost

Maryland Institute College of Art

Image by Scott Bradley
Sponsors

SPE wishes to thank the following sponsors for their generous support of the 2014 SPE National Conference:

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MICA

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Hilton Baltimore Hotel Floor Plan

2ND FLOOR
West Building
- Registration
- Welcome Reception
- General Sessions
- Adobe Demo Sessions
- Exhibits Fair
- Silent Auction & Raffle
- Curator Portfolio Walkthrough

East Building
- General Sessions
- Student Seminar
- Industry Seminars
- Guest Speaker Presentations
- Industry & Educator Forum
- SPE Members’ Meeting
- Caucus Meetings

3RD FLOOR
West Building
- Portfolio Reviews & Critiques
- Indie Photobook Library
- Business Meetings
Session Details

THURSDAY, MARCH 6

9:00 am – 12:00 pm

Student Seminar

A Life in Art: The Realities and the Economy
Mary Virginia Swanson and Susan kae Grant
open to volunteers and scholarship recipients only
Holiday 2-3

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

Teaching Collaboration: What Photography Can Learn from Other Media
Alexander Heilner with Jason Corace, Colette Veasey-Cullors and Patrick Wright
Sponsored by MICA
Holiday 4-5

Effective collaboration is increasingly a fundamental professional skill for nearly all media artists. It is a pragmatic necessity for the completion of complex commercial and editorial projects. But it is also the key to new and expansive modes of creativity for fine art and experimental artists seeking to explore new horizons. Fueled by new technologies, social media, and globalization, more photographers are finding themselves creating in truly collaborative processes, where no single participant’s vision is primary.

At the Maryland Institute College of Art, building a culture of collaboration is an explicit part of the school’s mission. This panel discussion will seek examples, advice, and best practices from distinguished artist-educators at MICA, in fields where teamwork is highly valued, and essential to the success of a project. Specific projects and course delivery models will be presented, with the goal of identifying strategies that can be transposed well to the photography classroom.
As photographers and videographers we all know that color management is an important part of a successful workflow. As educators we all know we should calibrate and of course teaching the process as well, but how do we make such dry concepts interesting to our students? How do we stress the importance of a color managed process without scaring off our students with it's complexity? Join Joshua Fischer as he talks about the color managed workflow and how to best explain it to your photography and videography students. Learn the best ways to bridge that fine line between science and art that is color management.

12:00 – 1:15 pm

Earning a Living in a World Where Everyone Has a Camera
Judy Herrmann
Sponsored by American Society of Media Photographers (ASMP)
Holiday 4-5

In today's saturated marketplace, taking great photos isn't enough. To succeed as a professional photographer, you also have to apply your creativity to designing viable and sustainable business models. In this lively and thought-provoking program, Judy Herrmann, ASMP past president and creator of ASMP's Business as Unusual webinar series, will help you move beyond preconceptions about your business, your skills and your value and discover new ways to approach your professional photography career. With plenty of tips, tools, strategies and case studies this program will help you compete more effectively in established markets and find new ways to earn money from your creative work. This seminar is ideal for students, faculty, emerging and established photographers.

1:30 – 2:45 pm

Your Portfolio Strategy: Focus Your Work, Brand Your Vision
Larry Volk and Danielle Currier
Sponsored by American Society of Media Photographers (ASMP)
Holiday 4-5

How you edit, sequence and present your work is key to establishing a career as a professional photographer. Larry Volk and Danielle Currier, authors of No Plastic Sleeves: The Complete Portfolio Guide for Photographers and Designers, provide a comprehensive overview of how you can successfully approach this often daunting, yet critical task. Packed with visual examples, this engaging presentation will show you how to edit and sequence your body of work to clearly convey your unique vision, create a well-branded, cohesive portfolio presentation and carry your branding across print, social, website and other marketing channels. Get the tools you need to feel confident that your portfolio will attract the clients you want! This seminar is ideal for students, faculty, emerging and established photographers.
As our students face unprecedented debt loads we need to look at the value of a photography degree in the 21st Century. We need to examine photography education, revamp our curricula and invigorate our syllabi. Based on interviews with 47 educators worldwide, from the book, Photography: A Teaching Guide for the 21st Century (to be published in June 2014 by Focal Press), this seminar will present best practices of successful photography programs, and ideas for invigorating syllabi with new assignments, new ways to create hybrid classes and take advantage of the web and social media, and new approaches to thinking about photography education. This is a working seminar, so come prepared with questions and your own best practices.

3:00 – 4:15 pm

Building the Right Audience
Andrew Fingerman
Sponsored by American Society of Media Photographers (ASMP) with PhotoShelter
Holiday 4-5

Getting your portfolio finalized is just the first step. The battle for attention rages on and if you want to target a market and attract potential clients, you’ve got to get in the game. To build a successful photography business, you need to identify the right prospects and engage them consistently—online, in person and in print. Andrew Fingerman, CEO of PhotoShelter, will show you how to market your work without feeling like you’re selling your soul. Jointly sponsored by ASMP and PhotoShelter, this exciting program will show you how to locate the market you want, engage them effectively and turn them into loyal clients. This seminar is ideal for students, faculty, emerging and established photographers.

4:30 – 5:45 pm

The Phone Rings, Now What?
Richard Kelly
Sponsored by American Society of Media Photographers (ASMP)
Holiday 4-5

You’ve designed your photography business, built a killer portfolio and implemented a consistent marketing campaign. Now the real work begins. To build a successful and sustainable photography business, you have to master sound business practices. ASMP past president, Richard Kelly, provides a solid overview of how you can use your understanding of copyright, releases, paperwork and contracts to add value to your work, increase client confidence and avoid conflicts with both clients and vendors. Packed with real-world examples from the commercial, retail and fine art markets, this insightful seminar gives you the tools you need to protect yourself and your client, build stronger relationships and land more jobs. Though specifically targeted to students, faculty and emerging photographers, established professionals wishing to strengthen their business practices will find this program valuable.
An exploration of how photography can be used as an effective agent for raising awareness and effecting change on behalf of the environment and of the reasons why it cannot act alone. There is more to the often-heard claim that “photography can change the world.” Mittermeier explores how, why and why not.
Teaching Video Production & Narrative in a Still Photography Program

**Chip Williams**
( Teaching & Learning)
Holiday 1

This presentation provides constructive information and ideas for educators interested in developing a video/motion curriculum within a traditional still photography program. Chip will share his philosophy, syllabus and assignments from his “Video Production for Still Photographers,” a course he created two years ago for Appalachian State University’s Commercial Photography Program. In this presentation, he will cover key curriculum “building blocks” he’s developed that enable his photography students to effectively express and communicate their ideas with video media and narrative construction.

“I am Already a Photographer!” A Panel Discussion on Teaching Strategies for the New Web-Savvy App-Educated Photo Student

Jonathan Johnson with David Bush, Jill Frank and Takeshi Moro
( Teaching & Learning)
Key 3-4, in the Exhibits Fair

The field of photography continues to defy a singular definition as the rapid influx of social media and changing camera technology reshape the medium as we know it. As photo educators, how do we develop, adapt and reflect on our teaching and studio practices to provide a relevant, multifaceted education that will prepare our students for life as lens-based artists in the 21st Century? This panel will provide strategies and conversation about pedagogy and classroom management from the point of view of four artist-educators who teach at different types of institutions in different regions of the country.

**Adobe Demo Session**

**9:00 – 10:30 am**

Adobe Demo Session

Lightroom: Organize, Optimize, Utilize

**Peter Krogh**

Sponsored by Adobe Systems, Inc.
Key 1-2, in the Exhibits Fair

Lightroom presents a seamless experience for using a Photo Library by providing an environment where storage, tagging and making creative projects are integrated. Peter Krogh presents a discussion of the three layers of a media management, and how Lightroom provides a platform that facilitates your and your students’ creative projects.

**9:00 – 10:45 am**

Photography Confidential: Educators Talk

Michelle Bogre with Pato Hebert, Dennis Keeley, and Heike Lowenstein
(Panel)
Holiday 2-3

Going into the second decade of the 21st Century, photography education is being examined and re-examined as U.S. students face unprecedented debt loads. What is the value of a photography degree in the 21st Century, when everyone with a smartphone is a photographer? Do digital cameras render images “computed” rather than taken? Should photography programs be teaching video, or more radically, merging with film and media departments rather than remaining as stand-alone departments? This panel presentation will present details from interviews that moderator Michelle Bogre conducted with more than 47 renowned photographic educators worldwide, including panelists Dennis Keeley, Chair of the Photography and Imaging Program at Art Center College of Design in Pasadena, CA; Pato Hebert, Visiting Associate Arts Professor in the Art and Public Policy Department at Tisch School of the Arts, New York University; and Heike Lowenstein, course leader for photography at the University for the Creative Arts (UCA), Rochester, UK. Panelists will continue the discussion, inviting questions from the audience.

**10:00 – 10:45 am**

Photobook Publishing as Collaboration

Tate Shaw
(Lecture)
Holiday 6

A survey of models represented by the growing number of publishers and photographers making photobooks. Most discussions about books are centered upon the makers whereas this presentation will focus on the collaborative art form of publishing. Photobooks in particular raise interesting questions about agency where we begin to ask how many “authors” are we to consider for historically minded interpretation of photo-bookworks coming out of a wide array of cultures for creation and production.

**Weathering Time**

**Nancy Floyd**
(Imagemaker)
Holiday 4-5

Nancy Floyd has been photographing herself for more than 30 years. This self-portrait series of more than 2,000 images is her visual diary, personal archive, and recording of the metamorphosis of her body. Sometimes friends and family are in the photographs and time weathers their bodies as well. Floyd will present this work and talk about what it feels like to chronicle her body for over three decades, including its peak and slow decline.
A new generation of artists, whose photographic practice revolves around Internet-sourced images, grew up not only in a physical reality notoriously oversaturated with photographs, but also spent a significant part of their lives on the Web, with its pervasiveness of largely anonymous digital imagery. Kate Steciw, Daniel Gordon, and Jon Rafman are among the contemporary artists that engage in cultural dialogue by repurposing and recontextualizing images readily available online. This lecture will investigate the dichotomy between the singular authorship and cultural collaboration, and focus on work that challenges and expands the definition of photography in the age of the Internet.

Chasing the Paper Canoe: Collaboration and Experiential Learning in Student Publication
Talbot Easton Selby with Tracy Fish and Tim Hodge
( Teaching & Learning)
Key 3-4, in the Exhibits Fair

In the fall of 2012 the students of LUSCA Studio, a pre-professional studio for designers and photographers, began work on a new collaborative project titled “Chasing the Paper Canoe” for the Athenaeum Press at Coastal Carolina University. The students on this project traveled and documented approximately 173 miles of river. This project resulted in the first major publication from Coastal Carolina University’s new academic press. This project was completed in seven months by the students of the LUSCA Studio. The completed publication is a 120-page coffee table book that merges contemporary landscape photography with cultural heritage information through the implementation of print and augmented reality. “Chasing the Paper Canoe” was fully developed, photographed, designed, and finished by three principal students, Marcello Garofalo, Tracy Fish, and Tim Hodge.

In our presentation we will address five points:
1. How the pre-professional studio functions.
2. The nature of cross-disciplinary collaboration, both the pros and cons.
3. The process, from beginning to end, of students developing, creating, and publishing a book.
4. The merging of print and pixel through technology, and the future of student publication.
5. The pain, the agony, and the rewards of seeing the finished product.
Make, Stamp, Ship, Receive: Four Years with The Postcard Collective
Camden Hardy with Aimee Leon, James Luckett, and Jacinda Russell
(Panel)
Key 3-4, in the Exhibits Fair

To send a postcard in the Digital Age is a simple, yet grossly underestimated gesture. Members of the Postcard Collective have found many forms of value in making postcards for our exchanges: They provide a new audience for our work, challenge us to think differently about our studio practice, and inform our artistic endeavors outside the Collective. In this panel discussion, we share our varied experiences with The Postcard Collective—making as well as receiving—how the collaboration has evolved, and what we see on the horizon.

2:00 – 2:45 pm

The Electronic Museum: A Curator’s Perspective
Rebecca Senf
(Lecture)
Holiday 6

As the internet, social media, and other virtual platforms become familiar elements in the art world, exhibitions of photography are populating these “alternate” spaces. Will the electronic museum be a boon to photographers, or will this trend serve to undermine the value of the photographic print and threaten the experience of seeing “the real thing?” Center for Creative Photography/Phoenix Art Museum photography curator, Rebecca Senf, will discuss occasions where she has used electronic components to complement traditional museum exhibitions, and will describe her experience curating a completely online exhibition for the Art Photo Index (API) website.

Democracy Rising? Egyptian Artists’ Critiques
Lamia Khorshid
(Lecture)
Holiday 4-5

January 25, 2011 was the first day of the Egyptian revolution, a day that set into motion the dramatic events that catapulted Egypt from a dictatorship toward a hoped-for democracy. Currently the political climate is once again highly volatile. Egyptian artists have responded from the beginning, whether to stimulate the call for action, further the cause for freedom, support the ideals of the revolution, or to reflect on and dissect global issues related to power structures, freedoms, war-torn realities, human emotions of hope versus despair, and the dichotomy between violence and peace. The revolution as well as current events are something every Egyptian artist will be drawn to address in his or her own way. Khorshid will discuss a number of Egyptian artists’ works and how they chose to address this political climate, as well as what revelations we can glean from their art.

2:00 – 3:30 pm

Adobe Demo Session
Julieanne Kost

Achieving your Creative Vision in Lightroom
-Julieanne Kost
Sponsored by Adobe Systems, Inc.
Key 1-2, in the Exhibits Fair

Discover how to create the highest quality image possible by harnessing the power within the Develop module in Adobe Lightroom. Master the tools needed to enhance, refine and add creative effects to your images using both global and local non-destructive image adjustments including white balance, tone curves, vibrance, clarity, sharpening, and color enhancements. Learn how to create presets to quickly apply these effects to multiple images and prepare your images for final delivery.

3:00 – 3:45 pm

I Am Not A Phoenix: What Traditional Photography Programs Can Learn From the Successes and Failures of For-Profit Colleges
Colleen Mullins
(TEaching & Learning)
Holiday 6

For more than six years, Mullins led a photography program at a for-profit art college. Contrary to her preconceived perceptions of for-profits as puppy mills, what she observed during her tenure there were sound educational operational practices that led to better retention, remarkable student achievement, dogged pursuit of photography expertise, and a caring about students the likes of which
she’d seen nowhere in her career. With dwindling state budgets, greater pressure to make job viability a priority, and impending federal ranking being tied to student financial aid, what can traditional photography programs learn from their long-berated for-profit cousins?

Finding Mulatto: An Exploration of Self Through Evidence of the Past
Sonsee’ Gibson
(Lecture)
Holiday 4-5

During her presentation Sonsee’ Gibson will present both collected images of old family photographs and newly created photographs from her series Finding Mulatto. Both the collected images and the newly created photographs explore what it means to be Black in America, and what it means to not be quite Black enough. Along with the discussion she will present images from her series Melungeon Descendants. This series goes one step further by exploring a hidden story of American history—a story of America’s first mixed race people.

Denis Sivack
(Lecture)
Holiday 1

William Burroughs and Brion Gysin celebrated the publication of their eclectic and pastework book, The Third Mind, with three days of performance festivities at the Entermedia Theater in New York’s East Village. Performers included Merce Cunningham, Ed Sanders, Philip Glass, Patti Smith, Frank Zappa, Timothy Leary, Anne Waldman, Terry Southern, Laurie Anderson, Allen Ginsberg, John Giorno, and cultural theorists, often with some riff on the Burroughs-Gysin-beat context. Sivack’s presentation comments on the concept and cultural context behind “The Third Mind” and presents images of the Nova Convention with its generation-spanning iconic figures from the critical and performing arts.

Industry Seminar

Technical Mastery, Craft and the Art of Creative Seeing
Kevin Ames
Sponsored by Sigma
Key 3-4, in the Exhibits Fair

Creative seeing ties technical craft, medium mastery and concept together. Imagining scenes differently then making compelling photographs of them is always the goal of artistic lens selection. Lenses are the light benders that paint the film or sensor with the photographer’s vision. This presentation by Atlanta-based commercial photographer Kevin Ames shows his career-long explorations of light and lenses in traditionally “wrong” situations on film and digital. Changing rules by choosing ultra wide angles for fashion, portrait lenses for product, extra long telephotos for engagement photos or long zooms for landscapes are some of the challenges he solves in this exploration of the art of innovative seeing.

3:00 – 4:45 pm

Portraiture and Identity: A Panel Discussion
Jess T. Dugan with Kelli Connell, Richard Renaldi, and Chad States
(Panel)
Holiday 2-3

Portraiture is simultaneously highly subjective and universally relevant. This panel is comprised of four portrait photographers whose work explores the multifaceted nature of identity through cultural categories such as gender, race, class, and sexuality. Do portraits have the power to bring identity issues to light, to affect change, and to offer a representation of under-represented communities? Where is the intersection between documentary and personal photography? When making work about identity, what is the responsibility of the photographer in regards to crafting a comprehensive or educational kind of representation? It is the goal of this panel to encourage a discussion around the relevant issues faced by portrait photographers today, specifically in regards to the intersection of identity and photographic representation.

4:00 – 4:45 pm

Service Learning with Documentary Photography: Engaging Students with Non-Profit Organizations
Matthew Albritton
( Teaching & Learning)
Holiday 6

As educators, we face an increasingly distracted student body often more interested in updating their social media sites than engaging with class curriculum or with those around them. Students seem helpless against the siren songs of Twitter, texting, and Facebook, building their online connections while participation in community suffers. This presentation will discuss a service-learning approach to teaching documentary photography that places students with local non-profit organizations. The class incorporates volunteer work, photo essays, and a multimedia project while exploring the tradition of social documentary. Having developed and refined this curriculum over the last decade, Albritton will share his successes with this course as well as the resources needed for its creation.

The New Heartland: Looking for the American Dream
Andrew Borowiec
(Imagemaker)
Holiday 4-5

These photographs investigate the social landscape of Ohio in the years 2004-2009. They illustrate the condition of a region that is widely perceived as representative of the American mainstream and they reflect ongoing changes in American values, cultural attitudes, and economic conditions in the first decade of the 21st Century.
The rolling farmlands and idyllic small towns that used to define Middle America are rapidly giving way to vast developments of mini-mansions and “lifestyle centers” designed to evoke an imagined era of luxurious consumerism, while traditional regional characteristics are becoming effaced by a ubiquitous global culture of global marketing. In the new heartland you can buy a quick fix of trendy espresso even out among the cornfields.

Berlin: Landscape of Memory Project, An Exhibition and Image Collaboration with an Orchestra
James Abbott
(Imagemaker)
Beginning 1

Berlin: Landscape of Memory Project are images created in Berlin in the years just preceding, during, and 23 years after the fall of the Berlin Wall. In 2013 the project was part of an international festival as an exhibition of prints and a video collaboration with Jorge Cousineau, the Chamber Orchestra of Philadelphia, and conductor Ignat Solzhenitsyn. The body of work forms a complex portrait of the city’s far-reaching implications in history, politics, and culture. The lecture will present the work and discuss the nature of collaboration in a festival format with multiple art organizations.

Industry Seminar
Eric Joseph
The World of Inkjet Papers
Sponsored by Freestyle Photographic

Showing over 120 individual photographs from Eric Joseph’s personal collection, he will discuss the technical points and aesthetic differences of every inkjet paper available from the following brands: Arista-II, Hahnemühle Collection Inkjet Fabric, Awagami, Canson, Hahnemühle, Harman by Hahnemühle, Ilford, Moab and Museo. Participants will gain keen insight into the technical aspects, myths and mysteries of digital printing through both lecture and interactive participation. Any and all questions are welcome.

The focus of this seminar is to get participants to understand how important The Print really is and to realize that we truly can have a personal bond and relationship with inkjet papers the same way we had with traditional darkroom papers.

5:30 – 7:00 pm

2014 Honored Educator Ceremony
Susan kae Grant
Presented by Mary Virginia Swanson and Deborah Willis
Holiday Ballroom

Congratulations to Susan kae Grant, SPE’s 2014 Honored Educator! SPE received communications in support of Susan kae Grant’s 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. Susan’s significant contribution to the field of photographic education and this organization are deeply appreciated.

Friday Evening Guest Speaker
Zoe Strauss
Sponsored by MAC On Campus
Holiday Ballroom

Homesteading was artist Zoe Strauss’s multi-faceted contribution to the 2013 Carnegie International. A major component of the project was the portrait studio Strauss opened in Homestead, a Pittsburgh-area community in decline since closing of the Homestead Steel Works. Strauss documented hundreds of Homestead residents and produced two prints of each portrait: one for the museum and one for the subject. She will discuss this project and her earlier work, components of an artistic practice that often sheds light on the forgotten people and places in urban America, embracing the “beauty and struggle of everyday life.”
SATURDAY, MARCH 8

Presentation Categories

- Lecture (45 mins) – presentation on historical topic, theory or another artist’s work
- Imagemaker (45 mins) – presentation on artist’s own artistic work
- Panel (90 mins) – a group led by a moderator to discuss a chosen topic
- Graduate Student (20 mins) – short presentation of graduate student’s own artistic work and a brief introduction to his or her graduate program
- Teaching & Learning (45 mins) – 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

8:30 – 10:00 am

Industry & Education Forum

The Industry & The Educators: Dating or Commitment?
Sponsored by Profoto
Holiday 1

Moderated by Jeff Curto with Table Hosts:
Curriculum Table – Valerie Mendoza (San Jose State University) and Eric Joseph (Freestyle Photographic)
School Demos Table – John Latimer (Appalachian State University) and Bill Gratton (Profoto)
Supplies & Resources Table – Garin Horner (Adrian College) and Brenda Hipsher (MAC On Campus)

As photography continues to evolve, choices of image production continue to expand and budgets continue to shrink, what sort of relationship can best serve both the photographic industry and the educators who use their materials and supplies? Should industry representatives and educators consider themselves “just dating” or “in a committed relationship?”

This year’s Industry & Education Forum will feature a trio of tables, each hosted by an industry representative and a photo educator. The “Curriculum” table will focus on pedagogical concerns common to both parties, the “School Demos” table will concentrate on issues surrounding demonstrating equipment or techniques in the classroom, and the “Supplies & Resources” table will look at the importance of providing and obtaining the needed supplies for teaching photography. Participants will be able to “float” from table to table to discuss issues pertinent to them and, at the end, we’ll “report out” from each group and see what we’ve learned about the nature of the Industry/Education relationship as it relates to each of these three areas.

9:00 – 9:45 am

Cooperation, Collaboration and Censorship: Quotidian 1997-2009
Betsy Schneider (Imagemaker)
Holiday 6

In October of 2012 my work was censored from “The Kids Are All Right” a traveling exhibition of photo-based art dealing with contemporary notions of the family. The censored work was from my project Quotidian, in which every day for the first 11 and a half years of her life I made a photograph of my daughter Madeleine.

In many ways Quotidian was a family collaboration. To this day my then husband Frank says it was “our” project. At the beginning one of us would hold the baby and the other would take the photo. Every day he made sure I had remembered to take the photo. The camera traveled with Madeleine and our daily ritual was known by everyone in our life; relatives took the photo when she went to visit them, her friends spending the night would ask to step into the photo in the morning. It was, as Madeleine now says, just “something that we just did every day.” The project ended when Frank and I separated. In the end the work became a political and highly personal diary of a family, revealing that art made of personal life can be far more risky and unpredictable than we think.

Wait Watchers: A Study of Anonymity in the Public Space and Media
Haley Morris-Cafiero (Imagemaker)
Holiday 4-5

For my series, Wait Watchers, I set up a camera in a heavy-foot-traffic, public area and photograph the scene as I perform mundane, everyday tasks while strangers pass by me. I then examine the images to see if any of the passersby had a critical or questioning element in their face or in their body language. I consider my photographs a social experiment and I travel the world in an attempt to photograph the reactions of a diverse pool of passersby. I attempt to reverse the gaze back on to the stranger and place the viewer in an awkward position of being a passive witness to a moment in time.

9:00 – 10:45 am

Conversación: Dialogue at a Distance
Muriel Hasbun with Andy Grundberg, and Pablo Ortiz Monasterio
(Panel)
Holiday 2-3

Collaborations usually take place in the same time and physical space, with artists working together toward an agreed-upon end. Muriel Hasbun of Washington, D.C., and Pablo Ortiz Monasterio of Mexico City began exchanging photographs by email as a casual gesture of friendship, but the text-free conversation morphed into an intuitive, complexly structured dialogue about memory, meaning, and cultural distance. The artists will discuss their year-long process, what they discovered, and the pleasures of sharing unexpected directions. Andy Grundberg, who joined the project as writer of the exhibition essay, will contextualize their work and discuss his own conversation with the images as they were assembled.
10:00 – 10:45 am

**Twenty Years of Collaboration: Mark Klett and Byron Wolfe**

Mark Klett and Byron Wolfe (Imagemaker)
Holiday 6

Mark Klett and Byron Wolfe have collaborated for nearly 20 years. Their projects have resulted in three book publications, two interactive multimedia disks, two websites (thirdview.org and klettandwolfe.com), and numerous exhibitions. They will discuss how their working process has evolved, generated new ideas, and led to new work outside of their combined efforts. They will highlight two projects including *Reconstructing the View*, a recent book and exhibition that considers ideas about time, culture, representation, and the construction of perception in the Grand Canyon. The second project is a work-in-progress with writer Rebecca Solnit that considers the Colorado River and the Glen Canyon before and after the creation of controversial Glen Canyon Dam and its reservoir, Lake Powell. This collaboration is a meditation on what has and hasn’t vanished beneath Lake Powell’s waters, and is a response to Eliot Porter’s *The Place No One Knew*, and a history of place that cannot be relocated. They will show many of the visualization tools they’ve created, including animations and videos, historic mashups, printed 3D objects, and custom stereoscopic viewers for tablets and printed mammoth panoramas.

**Collecting Shadows**

Thomas Brennan (Imagemaker)
Holiday 4-5

*Collecting Shadows* is the result of camera-less imaging of museum objects that range from natural history specimens to scientific models. I am interested in what materials allow, what materials limit, images created from absence, and vantage point. I am interested in conceptual abstraction and in visual form.

10:00 – 11:30 am

**Adobe Demo Session**

*Photoshop CC—Solving Real-Life Image Challenges*

Julianne Kost

Sponsored by Adobe Systems, Inc.
Key 1-2, in the Exhibits Fair

With new versions, Photoshop CC and Lightroom 5, you have more power at your fingertips than ever before. Julieanne will uncover the new features in Lightroom 5 that allow you to do image corrections and enhancements like you never could before. Then she’ll show you how to take them into Photoshop CC, where you can further work with them for retouching, composting, and creating videos. Julieanne will also reveal some of the new capabilities in Creative Cloud including how easily you can showcase your work with Behance, share your images between devices, extend your work to clients and easily output to social sharing sites. You’ll leave with a smoother workflow that takes advantage of Adobe’s latest technology breakthroughs.

11:00 – 11:45 am

*"When Photography and Writing Collide”—Engaging Students Through Collaborative Projects*

Philip Krejcerek and John Garrison (Teaching & Learning)
Holiday 6

This session will showcase innovative ideas for encouraging photography students to collaborate with others outside of their discipline. In addition to presenting sample course components, this session will speak more broadly to issues facing the pedagogy of photography today. We will illustrate how to enable students to see photography and text as interoperable components of narrative and message transmission central to both documentary and creative endeavors. Such an approach can tie to emerging trends that embrace cross-disciplinary work in the digital humanities and that foster collaboration through computing and social media.

*"Double-Whammy:” More Collaborative Work*

Garth Amundson and Pierre Gour (Imagemaker)
Holiday 4-5

In this presentation, we will use our work to illustrate the successes and challenges of our ongoing collaborative process. Our work and our relationship create a “double-whammy” because we are collaborators making politically-driven artwork, we undermine the myth of the artist as an independent, individual mad genius who is isolated and secluded. Our artistic collaboration is an extension of our relationship. It’s about vulnerability, giving and exchanging combating the notion of “self-reliance” and “do-it-yourself” with asking for help, sharing ideas, and working shoulder-to-shoulder. We recognize that image-making is a form of cultural collecting.
Industry Seminar

Eric Joseph

The World of Inkjet Papers

Sponsored by Freestyle Photographic Supplies

Holiday 1

Showing over 120 individual photographs from Eric Joseph’s personal collection, he will discuss the technical points and aesthetic differences of every inkjet paper available from the following brands: Arista-II, Arista Americana Collection Inkjet Fabric, Awagami, Canson, Hahnemühle, Harman by Hahnemühle, Ilford, Moab and Museo. Participants will gain keen insight into the technical aspects, myths and mysteries of digital printing through both lecture and interactive participation. Any and all questions are welcome.

The focus of this seminar is to get participants to understand how important The Print really is and to realize that we truly can have a personal bond and relationship with inkjet papers the same way we had with traditional darkroom papers.

Please Take this Moment to Turn ON All Cell Phones: A Live Musical Performance Connecting Photography and Music

Susan Lakin with Peter Ferry and Joe Geigel

(Lecture)

Key 3-4, in the Exhibits Fair

The Nostalgia Project (nostalgia.cias.rit.edu) is a collaboration between musicians, artists, computer scientists, and the audience. The project employs web-based photo sharing, text messaging, and musical performance to explore the notion of nostalgia, merging the visual image with music both responding to and affecting the other. In this presentation we ask our audience to turn on their cell phones and participate in the performance by sharing photos from their photo library. The stage will be set by discussing the development of this interdisciplinary project, the pervasiveness of the camera phone, the interconnections between music and art, and photography’s connection to nostalgia.

1:00 – 1:45 pm

Return: a Sequel

Sylvia de Swaan

(2013 SPE Art Sinsabaugh Creative Artist Project Support Grant Winner)

Holiday 6

Sylvia de Swaan’s presentation will consist of approximately 120 images (both color and B&W) from the multi-year long-term project titled “Return” with emphasis on the work that de Swaan made during a six-week period this summer as a sequel to her earlier photographs. It is a quest for lost history, memory, and identity as a result of war and displacement. de Swaan’s earlier work consisted of a series of solitary train journeys through post-Communist Eastern Europe. The current phase consists of finding her place in a collective history and in the city where she was born.

No More Gimmicks: The Double Lensed Camera Eye—Stereoscopic Space and Fictionality as Conceptual Tool?

Rebecca Hackemann

(Lecture)

Holiday 4-5

3-D photography has sometimes been dismissed as a gimmick or fad, one that was fashionable in the late 19th Century in Europe and then in the early 20th Century in the United States, then again in the 1950s and 1960s. However, with a new journal devoted to 3-D photography and the resurgence of 3-D cinema, one must ask whether 3-D photography could be put to greater use. Can it be employed as part of a conceptual concern by an artist? In this paper I claim that constructed 3-D photography can be used to evoke a fictional space in which the very notion of truth can be questioned, precisely because it is a photographic three-dimensional (and fictional) space. I will present a series of fictional historic stereoscopic works as well as stereoscopic work by artists, alongside my own work. Viewers will receive a pair of 3-D glasses. As such this paper is situated somewhere in-between the “image maker” and “lecture” format at SPE.

1:00 – 2:30 pm

Adobe Demo Session

Julianne Kost

Compositing and Video Editing in Photoshop

Julianne Kost

Sponsored by Adobe Systems, Inc.

Key 1-2, in the Exhibits Fair

In this seminar, Julianne Kost will reveal the real power in Photoshop CC. 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

**Floating Lab Collective**  
*Sue Wrbican with Chongha Peter Lee, Don Russell, Gwynneth VanLaven, and Sean Watkins*  
*(Panel)*  
Holiday 2-3

The Floating Lab Collective experiments with the aesthetics of direct action in crafting responses to specific places, communities, issues, and circumstances. Projects of the Floating Lab incorporate social research and active public engagement to work with/in communities local, nationally and internationally. In this talk, several members of the Floating Lab will discuss the evolution of cross-disciplinary, multi-generational projects in the context of the George Mason University’s School of Art and how students and professors embrace collaboration and activism and how these ideas function in a contemporary context.

### 1:00 – 3:00 pm

**Graduate Presentations**

Key 3-4, in the Exhibits Fair

**1:00 – 1:20 pm**  
*The Mountain is Something More than a Vast Green Expanse*  
*Emily Myerscough*

*The Mountain is Something More than a Vast Green Expanse* is an installation-based work that examines the political and geological history of Volcán Masaya, an active volcanic crater outside Managua, Nicaragua. Evading traditional forms of documentary reporting, the work positions photographs alongside satellite imagery, rock samples, video footage, and fabricated maps to propose new forms of understanding a foreign landscape.

**1:25 – 1:45 pm**  
*Is Portraiture Still a Viable Medium in Exploring Identity?*  
*Leonard Suryajaya*

Guided by my explorations and contemplations of being a queer artist, I am curious and skeptical if portraiture is still a viable way to explore identity. In this presentation I will share the body of work that I am exploring in regards to my questions and frustrations on the limitations of portraiture. How does one make portraits that do not objectify the subjects? How does one make a set of portraiture that does not marginalize its subjects? How should one navigate around theories on objectification and otherness in creating portraiture about identity, especially in a queer context?

**1:50 – 2:10 pm**  
*1949 Armistice Agreement Line*  
*Malina Chavez*

*1949 Armistice Agreement Line* is a project that examines the borders of Palestinian Territory on Google Maps street view. While the area of Gaza is completely gray with inaccessibility, there are other areas in the region on both sides of these borders that are available for street view. These areas remain contentious “lines” drawn by Israel and its allies that keep Palestinian people shut off from any type of citizenry, advancement or national identity. In photographing these borders, I am exploring from afar only areas that exist to me in the political sphere, academia, and my imagination. I am exploring notions of identity along borders, a connotation implicit within the politico-social realm of the what it means to exist along these borders, to be separated by them and to subject to modes of classification.

**2:15 – 2:35 pm**  
*It’s Hardly Noticeable*  
*John Keedy*

*It’s Hardly Noticeable* explores the world of a character who navigates living with an unspecified anxiety-based mental illness. He negotiates situations constructed to highlight the impacts and implications of his differences on his thoughts and behaviors, and by doing so raises question of normalcy. These images question the legitimacy of applying the term normal in a societal context by prompting a reconsideration of what, if anything, is normal, and asking: Is it possible for a society to have a commonly held idea of what is normal, when few individuals in that society actually meet the criteria for normalcy?

**2:40 – 3:00 pm**  
*Fissures and Gaps: Our Unavoidable Edges*  
*Gail Dodge and Anna Garner*

The collaborative works of Gail Dodge and Anna Garner address communication and disconnection in relation to the body and self. The performance-based videos document acts in which the characters infringe upon personal boundaries and investigate spaces of transition, focusing on elevating moments of nominal interaction within the public sphere. In *Smoking, Brushing, Blowing*, the artists maintain an uncomfortable physical proximity while enacting absurdly intrusive situations, which question the ways personal space is physically and emotionally manifested. The artist’s presentation will discuss this and other works that investigate autonomy and intimacy while emphasizing the mind’s potential to engage or detach.
2:00 – 2:45 pm

The Portrait as Dialogue
Keliy Anderson-Staley
(Imagemaker)
Holiday 6

In the past eight years Keliy Anderson-Staley has made more than 1,000 tintype portraits—of friends, family, and complete strangers. She will discuss her portrait project and the complications of involving her subjects in their own representation. All of the individuals in the project are presented only with a first name and no other defining context. The viewer is left only with a face to grapple with, a stranger brought intimately close for examination. The portraits are revealing, but the faces are also defiantly assertive, underscoring the exchange and silent dialogue central to the creation of any portrait.

The Movement is the Message: Image-Text and Double Literacy in the American Road Story
Diane Durant
(Lecture)
Holiday 4-5

Though image-text works vary greatly and many examples of the hybrid form could be used, this presentation will discuss the problem of image-text and double literacy specifically as it manifests in the American road story, exploring this collaborative genre and photography’s role within it. To this end, a range of works will be discussed: documentary photographs, photoconceptual artists’ books of the 1960s and 1970s, postmodern fictions, and narrative paintings in contemporary art. Artists include: Robert Frank, Walker Evans, Peter Brown, Ed Ruscha, Stephen Shore, John Baldessari, Hunter S. Thompson, Richard Brautigan, Oskar Schell, Vernon Fisher, you, and me.

5:30 – 7:00 pm

Saturday Evening Guest Speakers

Nicholas Kahn and Richard Selesnick
Holiday Ballroom

Kahn and Selesnick will present a career overview with an emphasis on how their collaboration works, and how it has developed over the course of their careers. They will draw extensively from many projects they have worked on, both photographic and in other media, to show how these have expanded their collaboration and helped them develop new and unexpected ways to incorporate photography into their projects. In addition to images of their own work, the artists will also present a variety of inspirational material including such diverse sources as architecture, literature, and recipes, and may even perform a song a capella.

Notes:

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James Abbott – 14
james@jbabbott.com
www.jbabbott.com

James Abbott studied at Penland School of Crafts and Cranbrook Academy of Art, and has maintained a studio in Philadelphia, PA, since 1984. Abbott has been engaged with freelance, fine art, and teaching photography at all levels. He mostly works on long-term projects and has been awarded numerous grants, artist residencies, and fellowships.

Matthew Albritton – 13
albrittonmm@nku.edu
www.photomateo.com

Matthew Albritton majored in biology at the University of California at Santa Cruz and received his MFA from the University of Texas at Austin. Albritton teaches all levels of photography as well as the history of photography at Northern Kentucky University, where he has been since 2001. He has been developing the service-learning approach in his documentary photography course since 2004.

Kevin Ames – 13
kevin@amesphoto.com

Kevin Ames is a commercial photographer, author of books on Photoshop, Lightroom, a Dummies title, monthly columns in Photoshop User and Light It! magazines along with teaching digital imaging and lighting in the United States, Canada, Europe, and Asia. His clients include A.T.&T., Westin Hotels, Sigma Photo and Honda Power Equipment. His work has appeared in the Wall Street Journal, Time, Professional Photographer, Rangefinder, Atlanta's High Wall Street Journal, Time, Professional Equipment. His work has appeared in the Wall Street Journal, Time, Professional Photographer, Rangefinder, Atlanta's High

Andrew Borowiec – 13
borowiec@uakron.edu

Andrew Borowiec is a Distinguished Professor of Art at the University of Akron. His books include: Along the Ohio, Industrial Perspective: Photographs of the Gulf Coast, and Cleveland: The Flats, the Mill, and the Hills. The New Heartland: Looking for the American Dream will be published by George P. Thompson Publishing in 2014.

Thomas Brennan – 16
tbrennan@uvm.edu
tbrennanart.com

Thomas Brennan received his MFA from the University of Arizona. He has been teaching at the University of Vermont since 1989 where he is presently Associate Professor and Chair of the Department of Art and Art History. He has received three Creation Grants from the Vermont Council on the Arts and three residencies at New York University. Brennan's recent work, Collecting Shadows, was included in the 2012 Exposure exhibition at the Photographic Resource Center, Boston, and shown in solo exhibitions at the Kohler Center for the Arts, at the University of Puerto Rico, Rio Piedras, and at the Usdan Gallery, and Bennington College.

Kelli Connell – 13
kelliconnell@mac.com
www.kelliconnell.com

Kelli Connell's body of work entitled Double Life has been widely received and included in numerous solo and group exhibitions. Her work is in the collections of The Metropolitan Museum of Art, Los Angeles County Museum of Art, Museum of Fine Arts, Houston, Museum of Contemporary Photography, Microsoft, and The Dallas Museum of Art. Publications include MP3: Midwest Photographers’ Publication Project (Aperture and The Museum of Contemporary Photography), Vitamin P!: New Perspectives in Photography (Phaidon) and Photo Art: The New World of Photography (Aperture). Connell’s monograph entitled Kelli Connell: Double Life was released by DECODE Books in August, 2011.

Jason Corace – 6
jcorace@mica.edu
www.jasoncorace.com

Jason Corace is a media artist and educator whose work and research is focused on the exploration of game design and interactive art. He is the Chair of MICA’s Interactive Arts department, where he also developed and coordinates the school’s Game Arts program, which explores games as an artistic medium. He was awarded MICA’s Board of Trustees’ Excellence in Teaching Award in 2013.

Malina Chavez – 18
malinachavez4@gmail.com
www.malinachavez.com

Malina Chavez is a photographer and filmmaker focused on projects about connectedness, loss, permeability of identity, and personal desires in a world full of mediated social programming. Chavez graduated Cum Laude with a Bachelor of Science in Photography from Middle Tennessee State University and is now a graduate student and teaching assistant in Duke University’s MFA program in Experimental and Documentary Arts.

James Noah – 19
keliyas@gmail.com
www.andersonstaley.com

Keliy Anderson-Staley is an assistant professor at the University of Houston and has received grants from NYFA, Light Work, Puffin Foundation, and the Howard Foundation. Her work has been collected by the Library of Congress, Museum of Fine Arts-Houston and the Portland Museum of Art, on websites, brochures and catalogs.

Tom P. Ashe – 8
tashe@sva.edu
http://tomashe.com

Photographer, educator, and consultant Tom P. Ashe received his BS from RIT and his MS from RMIT University in Melbourne. He has been teaching color management and digital printmaking as an adjunct professor at the School of Visual Arts (SVA) in NYC since 2003. He has also been Associate Chair of the Masters in Digital Photography program at SVA since it started in 2007. Focal Press releases his first book Color Management & Quality Output in February 2014.

Deborah Barkun – 16
dbarkun@ursinus.edu

Deborah Barkun is an Assistant Professor at Ursinus College. She holds a BFA from Carnegie-Mellon and an MA/PhD in History of Art from Bryn Mawr. Her work has been supported by fellowships from the Luce Foundation/American Council of Learned Societies, the Mrs. Giles Whiting Foundation, and the Fales Library and Special Collections at New York University.

Michelle Bogre – 8, 10
michellebogre@yahoo.com
michellebogre.com

Michelle Bogre is an Associate Professor of Photography at Parsons, documentary photographer, copyright lawyer, and author of Photography as Activism: Images for Social Change. She is a regular contributor to American Photo and American Photo on Campus magazines. She authored a new book on Photography Education and is working on a long-term documentary project on family farms.

David Bush – 10
picturesofpictures@gmail.com
www.davidbushphotography.com

David Bush has been photographing for 20 years. At the age of 16 he built a darkroom in his parents’ basement and taught himself the basics from the back of a Kodak box. Bush studied photography at Bard College where he received a BA in 2001. He received an MFA from Yale University in 2010. His work has been widely exhibited in galleries and museums across the United States. In 2004 he cofounded “Salt of the Valley,” an artist collective dedicated to critical discussion and exhibition of group installations. Bush currently teaches photography at Bard College in New York’s Hudson Valley.
Danielle Currier – 7
danielle@noplasticsleeves.com
www.noplasticsleeves.com

Danielle Currier is a professor of graphic design in the School of Visual and Performing Arts at Endicott College. She holds an M.F.A from Parsons, The New School for Design. Danielle has worked as an educator, designer and artist in the Boston area and New York City for over 15 years. She has received numerous grants/ fellowships and spoken at industry events from Nashville to Chicago. Her website at www.noplasticsleeves.com has gained industry recognition as a go-to source for promotional and portfolio materials. She is co-author of the book, No Plastic Sleeves: The Complete Portfolio Guide for Photographers and Designers, which will be out in its second edition in Spring 2014.

Jeff Curto – 15
jeff@jeffcurto.com
www.jeffcurto.com

Photographer Jeff Curto is Professor of Photography at College of DuPage in Glen Ellyn, IL, where he has taught since 1984. His BFA (1981) is from Illinois Wesleyan University and his MFA (1983) is from Bennington College. He was named an Apple Distinguished Educator in 2013. Prior to employment at College of DuPage, Curto worked as a photographer, specializing in event and public relations photography, architectural interiors and exteriors, and portrait and product photography.

Sylvia de Swaan – 17
sylvia.deswaan@gmail.com
http://sylviadeswaan.blogspot.com

Sylvia de Swaan is an unaffiliated artist/ photographer who has lived in Europe, Mexico, and the United States. Return, her longest running photography project, has been exhibited and published both nationally and abroad and has been awarded prizes and grants by a multitude of funding organizations.

Gail Dodge – 18
grdodge@email.arizona.edu
www.galdodge.com

Gail R. Dodge (b.1985) is a multi-media artist working with video, performance, and the fabrication and manipulation of traditional and nontraditional sculptural materials. She currently lives in Providence, RI, where she will begin pursuing her Masters of Fine Art from the Rhode Island School of Design in Sculpture in fall 2013 with an anticipated graduation date of spring 2015. Dodge received a Bachelor of Fine Arts from the University of Arizona in 3D and Extended Media. Her current work manipulates the ballot into a visual language that indicates failure or an arrest in growth.

Jess T. Dugan – 13
jesstdugan@gmail.com
www.jessdugan.com

Jess T. Dugan is an artist whose work explores issues of gender, sexuality, identity, and community. Dugan’s most recent body of work, Every breath we drew, examines the intersection between individual identity and the search for intimate connection with others. Dugan's full portfolio can be viewed at www.jessdugan.com.

Diane Durant – 19
sdianedurant@gmail.com
www.dianedurant.com

Diane Durant is a writer and photographer living in Fort Worth, TX. In 2013, she received her PhD in Humanities-Aesthetic Studies from the University of Texas at Dallas. Durant is a member of 500X Gallery in Dallas as well as a Senior Lecturer in Photography at UTD.

Peter Ferry – 17
peterhf.ferry@gmail.com
PeterFerry.com

Hailed as a “percussion genius presenting percussion in a stunning, thoughtful way,” [Democrat and Chronicle], Peter Ferry is a young American percussion soloist quickly gaining recognition for compelling performances that reimagine the concert experience. A collaborator by nature, Ferry frequently partners with artists on the creation of adventurous, interdisciplinary projects.

Andrew Fingerman – 8
Andrew@photoshelter.com
www.photoshelter.com

Andrew Fingerman is the Chief Executive Officer of PhotoShelter, the worldwide leader in portfolio websites, online archiving and business tools for professional photographers. Before becoming CEO, Fingerman led marketing at PhotoShelter for five years, where he pioneered the company's photographer education efforts, resulting in over 20 free downloadable photography business guides and other resources to help independent photographers and small agencies grow. Prior to PhotoShelter, Andrew was a Senior Product Manager with OPEN, the small business team at American Express, handling customer marketing for the Centurion, Platinum, Gold and Green charge cards. Andrew serves as a member of the Board of Trustees for the American Society of Picture Professionals.

Joan Fontcuberta – 9
joan@fontcuberta.com
www.fontcuberta.com

Joan Fontcuberta was born in 1955 in Barcelona, Spain, where he lives and works. With nearly four decades of prolific dedication to photography, he has developed both artistic and theoretical work, which focuses on the conflicts between nature, technology, photography, and truth. He has done solo shows at New York MoMA, Chicago Art Institute or Valencia IVAM among others, and his work has been collected by the Metropolitan Museum of Art (NY), San Francisco MoMA, National Gallery of Art (Ottowa), Folkwang Museum (Essen), Musée National d’Art Contemporain – Centre Georges Pompidou (Paris), Stedelijk Museum (Amsterdam), MACBA (Barcelona), MNCARS (Madrid), and others. Fontcuberta has been the recipient of the Hasselblad Foundation Photography Award in 2013.

Jill Frank – 10
jillfr@mac.com

Jill Frank is a visual artist working primarily in photography. Frank received her BA in Photography from Bard College and MFA in Studio Art from The School of the Art Institute of Chicago. She recently 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.

Tracy Fish – 11
tracy.fish@duke.edu
www.tsfishphotography.com

Tracy Fish, originally from Brooklyn, NY, graduated from Coastal Carolina University in 2012 with a BA in Art Studio and is currently a Graduate candidate pursuing an MFA in Experimental and Documentary Studies at Duke University. In May of 2012, she studied abroad in China where she worked with students in Nanjing and realized, despite the similarities with education in photography that the students had, there remained a different school of thought as a result of a contrasting culture. This exchange propelled her desire for travel, education and pursuit of exploring the realm of documentary photography. Fish has exhibited both nationally and internationally, most recently at the Pingyao International Photography Festival in China.

Nancy Floyd – 10
nancy@gsu.edu
www.nancyfloyd.com

Nancy Floyd is the author of She’s Got a Gun, Temple University Press, 2008. This past fall she was an artist-in-residence at the Anderson Ranch Arts Center. She serves as a Professor of Photography in the Ernest G. Welch School of Art & Design at Georgia State University.

Jess T. Dugan – 13
jesstdugan@gmail.com
www.jessdugan.com

Jess T. Dugan is an artist whose work explores issues of gender, sexuality, identity, and community. Dugan’s most recent body of work, Every breath we drew, examines the intersection between individual identity and the search for intimate connection with others. Dugan's full portfolio can be viewed at www.jessdugan.com.

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Diane Durant is a writer and photographer living in Fort Worth, TX. In 2013, she received her PhD in Humanities-Aesthetic Studies from the University of Texas at Dallas. Durant is a member of 500X Gallery in Dallas as well as a Senior Lecturer in Photography at UTD.

Peter Ferry – 17
peterhf.ferry@gmail.com
PeterFerry.com

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Andrew Fingerman – 8
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Joan Fontcuberta – 9
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Joan Fontcuberta was born in 1955 in Barcelona, Spain, where he lives and works. With nearly four decades of prolific dedication to photography, he has developed both artistic and theoretical work, which focuses on the conflicts between nature, technology, photography, and truth. He has done solo shows at New York MoMA, Chicago Art Institute or Valencia IVAM among others, and his work has been collected by the Metropolitan Museum of Art (NY), San Francisco MoMA, National Gallery of Art (Ottowa), Folkwang Museum (Essen), Musée National d’Art Contemporain – Centre Georges Pompidou (Paris), Stedelijk Museum (Amsterdam), MACBA (Barcelona), MNCARS (Madrid), and others. Fontcuberta has been the recipient of the Hasselblad Foundation Photography Award in 2013.

Jill Frank – 10
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Jill Frank is a visual artist working primarily in photography. Frank received her BA in Photography from Bard College and MFA in Studio Art from The School of the Art Institute of Chicago. She recently 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.
completed the SOMA residency in Mexico City and relocated from Chicago to Atlanta to teach photography full-time at Georgia State University. Her current projects explore the history of photographic representation by creating alternate versions of images that dominate the vernacular of Western culture. Frank’s work has shown nationally and internationally, and recent awards include grants from The City of Chicago Community Art Assistance Program and The Kentucky Foundation for Women. Selected solo exhibitions include Contemporary Art Workshop, Chicago; Golden Gallery, Chicago; and the Museum of Contemporary Art, Chicago. Most recently, her work was included in the group exhibition Ready for my Closeup at Hagedorn Foundation Gallery in Atlanta, which included a panel discussion about feminist performance strategies in lens-based media.

**Anna Garner – 18**
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Anna Garner (b. 1982) examines assumptions about intimacy, personal space, and comfort. Her practice encompasses performance, video, and photography. It focuses on physical challenges that invite speculation about the artist’s motivations and her ability to overcome aggravations, perturbations, or physical trials. Her videos, performances and photographs have been featured in exhibitions and video festivals on a national and international level. Her work received the Bronze Videoholic Prize at the 2013 Videoholica Festival in Bulgaria. Garner earned a bachelor of arts in Liberal Arts from The Evergreen State College in Olympia, WA, in 2005. She currently lives in Tucson, AZ, where she is an MFA candidate at the University of Arizona.

**John Garrison – 16**
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www.carrollu.edu/programs/english/faculty_profile.asp?id=233A0F4B032D

John Garrison is assistant professor of English at Carroll University. His work has appeared in a variety of publications, including *Cultural Critique*, *DoubleTake/Points of Entry*, *Journal of the Fantastic in the Arts, The Gay and Lesbian Review, Literature Compass, Literature/Film Quarterly, Postmodern Culture*, and *Studies in Philology*, as well as in the scholarly collections *Women in Science Fiction and Scotland as Science Fiction*. Prior to pursuing a career in teaching, he helped develop creative and interactive solutions for leading companies including Sony Electronics, Marvel Entertainment, Yahoo!, Panasonic, and Warner Brothers Pictures.

**Garth & Pierre – 16**
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garthandpierre.com

Garth Amundson and Pierre Gour have been collaborating for the last 28 years. Their work includes investigations into photo-appropriation and identity, and they have exhibited both nationally and internationally. Amundson holds an MFA from Syracuse University and Gour from the University of New Mexico. Amundson and Gour both teach at Western Washington University.

**Joe Geigel – 17**
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Joe Geigel is an Associate Professor in Computer Science at the Rochester Institute of Technology. He earned his doctorate from the George Washington University and has research interests in Computer Graphics, animation, theatre and multimedia storytelling.

**Sonsereé Gibson – 13**
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Sonsereé Gibson has received both a BS degree in Criminal Justice from California State University, and a BFA in Photography from Savannah College of Art and Design. For the past several years she has been producing work that examines both culture and self. Currently she is living in Austin, TX.

**Linda Adele Goodine – 11**
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lindaaadegoodine.com

Linda Adele Goodine’s record of artistic accomplishment is extensive, with more than 75 national and 30 international exhibitions, and numerous fellowships and critical reviews. Goodine currently lives in Indianapolis, IN, and is a Professor of Art at the Herron School of Art & Design, Indiana University in Indianapolis.

**André Grundberg – 15**
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www.corcoran.edu

André Grundberg is Associate Provost and Dean of Undergraduate Studies at the Corcoran College of Art and Design. He has been, by turns, a critic, curator, teacher, and arts consultant who has been involved with photography and art since the 1970s. In addition to the Corcoran, he has taught at the School of Visual Arts, San Francisco Art Institute, San Francisco State University, Dartmouth College, and the University of Maryland.

**Victor Ha – 7**
victorh@macgroupus.com

Victor Ha is a former professional photographer who has transitioned into understanding the complexities of HDSLR filmmaking and has worked with numerous photographers in overcoming the various challenges of making a transition from shooting stills to capturing video. He takes a very practical approach in helping other photographers make the switch to HDSLR video by leveraging their photographic knowledge into filmmaking literacy.

When he’s not helping others learn about filmmaking, Ha spends a majority of his time blogging and developing educational content for his workshops and seminars. He has a passion for photographic and video education and is excited to be allowed the chance to share his knowledge and experience with those he comes across.

**Rebecca Hackemann – 17**
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Rebecca Hackemann is a British/German artist/scholar at Chelsea College of Art, University of the Arts London, who works in optical media that are concerned with perception and space. She graduated from Stanford University with an MFA in 1996 and was a Whitney Museum Independent Study Program Fellow in 2001. Her research interests lie in the areas of photography, public art in New York, and issues of perception.

**Camden Hardy – 12**
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www.postcardcollective.org

Camden Hardy is a nationally exhibited visual artist working primarily with analog photographic processes. He makes artwork exploring the narrative capabilities of material objects and the physical world, while reveling in the minutiae of everyday life. He received his MFA in Photography from the University of Arizona in 2012 and BA in Media and Theatre Arts (Photography Option) from Montana State University in 2007. In 2010 he founded The Postcard Collective, an international collaborative art project bringing creative minds together through seasonal postcard exchanges. Hardy is a core faculty member at Southwest University of Visual Arts in Tucson, AZ.

**Muriel Hasbun – 15**
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Muriel Hasbun is Professor and Chair of Photography at the Corcoran College of Art + Design. A Fulbright Scholar, Hasbun is the recipient of numerous awards. Exhibitions include: Smithsonian American Art Museum, Venice Biennale, Corcoran Gallery of Art. Collections: En Foco, Bibliothèque Nationale de France, Lehigh University, Smithsonian, University of Texas.

**Pato Hébert – 10**
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patohebert.com

Pato Hébert is an intermedia artist whose work explores the aesthetics, ethics and poetics of interconnectedness. He teaches as an Associate Arts Professor in the Art and Public Policy Department at Tisch School of the Arts, New York University. In 2008 he received the Excellence in Photographic Teaching Award from Center in Santa Fe.
Alexander Heilner – 6
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www.heilner.net

Alexander Heilner is MICA’s Associate Dean of Design and Media Studies, and a Professor of Photography. While Heilner’s work is rooted in still photography, he has also worked extensively in video, installation, and theatrical performance, often in highly collaborative productions. In 2012, Heilner won the prestigious Baker Artist Prize for his ongoing aerial photography, and was named Baltimore’s Best Photographer by Baltimore Magazine.

Judy Herrmann – 7
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Judy Herrmann of Herrmann + Starke, www.HStudio.com, creates distinctive imagery for advertising, editorial and corporate clients that has won recognition from Graphis, Communication Arts, Luran’s Archive and numerous award annuals. A past president of ASMP, Olympus Visionary and recipient of the United Nations IPC Leadership Award, Herrmann currently serves as ASMP’s director of content strategy. Her energetic and inspiring seminars on smart business practices have helped thousands of photographers compete more effectively. Through one-on-one consultations and her consulting site, 2goodthings.com, she helps people grow creatively and financially rewarding businesses. Small wonder Rangefinder Magazine recently named her one of 11 photographers you should know.

Tim Hodge – 11
tmhodge@gmail.com

Tim Hodge graduated in 2012 from Coastal Carolina University with a bachelor of arts in Art Studio focusing on photography. While originally from Fort Ord, CA, he was raised in Little River, SC, and feels a strange and wild connection to his adopted home. He is also an alumnus of the New York Film Academy, and much of his recent work is based in experimental video. In May, Hodge traveled to China where he had the opportunity to follow up with a previous collaboration with the Nanjing University for the Arts. His work has been in exhibitions both in China and the United States, most recently in the Pingyao International Photography Festival.

Jonathan Johnson – 10
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Jonathan Johnson is an artist-educator who uses photography and video to explore ideas about place and nature and has exhibited his films and photographic work in more than 30 countries. In addition to working in academia, he has held positions in public affairs and in the music industry.

Eric Joseph – 14, 17
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Eric Joseph has been a member of Freestyle Photographic Supplies since June of 1986. He is a graduate of California State University, Northridge earning a bachelors degree in art specializing in photography. Over the past 12 years Joseph has served Freestyle in the capacity of Senior Vice President of Business and Product Development. His duties include overall responsibility of Freestyle’s purchasing and buying department, developing new products, keeping as many of the legacy analog products alive as possible and interfacing with every coating facility, chemical manufacturer and all manufacturers of products in the photographic industry on a worldwide basis.

Susan kae Grant – 6, 14
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www.susankaegrant.com

Susan kae Grant (MFA, University of Wisconsin-Madison) is Professor and Head of Photography & Book Arts at Texas Woman’s University and teaches workshops annually at the International Center for Photography. From 1979-1981 she taught at Wayne State University in Detroit, MI, before joining the TWU faculty in 1981. Selected teaching awards include: TWU Mary Mason Lyon Award, (1986); SPE Freestyle Crystal Apple Award, (2005 & 2003), The Excellence in Photographic Teaching Award, Santa Fe Center for Photography (2004), Honored Educator, South Central Region, SPE (2007). Grant’s work is exhibited at museums and galleries nationwide and represented in numerous collections including George Eastman House, Tokyo Metropolitan Museum of Photography, 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.

Daniel Kariko – 11
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Daniel Kariko is an Assistant Professor of Fine Art Photography and Photography Area coordinator at East Carolina University, in Greenville, NC. Kariko received his Bachelor of Arts degree at Nicholls State University in Thibodaux, LA, and his MFA from Arizona State University in Tempe, AZ, in studio arts with a concentration in photography. From 2002 until 2010 Kariko served as a faculty at Florida State University in Tallahassee, FL.

John Keedy – 18
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Drawing inspiration from those around him, John William Keedy creates art aimed at examining the concepts of personal identity and normalcy. A native to San Antonio, TX, Keedy graduated from Trinity University where he received a BA in Studio Art and a BA in Psychology in the spring of 2007. In 2013, Keedy received a MFA in Imaging Arts from the Rochester Institute of Technology. Keedy’s work has recently been featured by Wired Magazine, the Huffington Post, and NPR’s The Story among others. An actively exhibiting photographer, Keedy currently resides in San Antonio, TX.

Dennis Keeley – 10
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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 Angels Gate Cultural Center. In 2005 Keeley spoke at the United Nations NGO Conference about utilizing photography as a tool in peace building and nonviolent conflict resolution. This year, Keeley was the recipient of a research grant from the Annenberg Foundation.

Richard Kelly – 8
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www.richardkelly.com

Richard Dale Kelly is a Pittsburgh-based photographer and educator. A recipient of the 2011 United Nations’ International Photographic Council’s Leadership Award and a 2009 Fellowship from the Pennsylvania Council on the Arts. Kelly is the President of Indigo Factory, Inc - a multimedia production company. He is an Associate Professor of Photography at the Pittsburgh Filmmakers as well as a lecturer on creative and business issues of the professional independent creator. Kelly is the past president of the American Society of Media Photographers and was the Director of Photography for WQED Multimedia.
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Lamia Khorshid – 12
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Lamia Khorshid is an Egyptian-born artist, educated in the United States, currently residing in Miami Beach, FL. She teaches at the University of Miami. Khorshid is an active exhibiting artist working in photography and video. Her most recent show opened in Florence, Italy, in July 2013 at SACI.

Mark Klett – 16
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Mark Klett has received fellowships from the Guggenheim Foundation, the national endowment for the Arts, Bulh Foundation, and the Japan/US Friendship Commission. He is the author of 15 books. His work has been exhibited and published for more than 30 years and held in more than 80 museum collections worldwide. Klett is Regents’ Professor of Art at Arizona State University.

Julianne Kost – 12, 16, 17
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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 with 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 Windows Seat: The Art of Digital Photography and Creative Thinking published by O'Reilly.

Philip Krejcarek – 16
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Philip Krejcarek is a Professor of Art at Carroll University and Chairman of the Department of Visual and Performing Arts. He is included in collections at the Milwaukee Art Museum, The Denver Art Museum, Wustum Museum of Fine Arts, and the Haggerty Museum of Art.

Peter Krogh – 10
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Peter Krogh is a photographer, writer and educator from Washington, DC. Since publication of The D-AM Book (O’Reilly, 2005 and 2009), he has traveled the world preaching the gospel of good photo management. In 2013, he started DAM Useful Publishing. He can be found at www.thedAMbook.com.

Susan Lakin – 17
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Susan Lakin is an Associate Professor at Rochester Institute of Technology. She has a BFA from Art Center College of Design and a MFA from the University of California, Santa Barbara. She worked commercially in Los Angeles. Her artwork has been shown internationally and is part of several museum collections.

Chongha Peter Lee – 18
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Chongha Peter Lee was born in Madison, WI, and lives and works in the Washington, DC metropolitan area. He received his BFA at George Mason University in 2011. He has shown one of his first pieces, Defection in DJ Spooky’s Experimental Media Series. His new media intervention, Bar Code Orchestra has been shown in several venues including the World Bank in Washington, DC. Since 2010, He has been an integral member of the Floating Lab Collective, producing The Collective White House for the Museum of Antioquia’s MDE 11 Triennial in and the Re:Musuem for the 5x5 Public Art Project, Washington, DC’s first internationally curated public art initiative. Most recently, he has collaborated on the Modular Engagement Transporter which was exhibited in the Art Museum of the Americas. He is currently pursuing a degree in the Transmedia MFA program at Syracuse University.

Aimee Leon – 12
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Aimee Leon (b. 1974 in San Diego, CA) received a BA in 2006 in Land Use and Water Resources from the Evergreen State College, Olympia, WA. She is near completion of her MFA in Intermedia at Arizona State University where Leon is also completing a concurrent MA in Interdisciplinary Studies with a dual focus on Ethnographic and Animal Studies. Leon has served in the Navy, Air Force and Air National Guard, and was a practicing photographer and digital artist for 20 years before beginning her MFA. Now she primarily utilizes natural utilitarian animal materials, expended industrial items, and performativity to communicate about alternative commodity structures and sustainable actions within traditional communities. Leon was a competitive bodybuilder and is currently a sheep shearer. Gratification is found in the latter.

Catherine Lord – 11
Catherine Lord, Emerita Professor of Art at UC Irvine, is a writer, artist, and curator whose work addresses issues of feminism, cultural politics, and colonialism. She is the author of the text/image experimental narrative, The Summer of Her Baldness: A Cancer Imprintation (University of Texas Press), the conceptual translation S Cuabite, Son Calibre: Miss Translation (L’une Revue) and (in collaboration with Richard Meyer), Art and Queer Culture (Phaidon Press, 2013). She is at work on a text/image project titled, The Effect of Tropical Light on White Men. Lord served as Dean of the School of Art at the California Institute of the Art, as chair of the Department of Studio Art, UC Irvine from 1990-1995, and as Director of the UCI Gallery from 1991-1996. She was named the Shirley Carter Burden Visiting Professor of Photography at Harvard University in 2008, and she is the 2010 recipient of the Harvard Arts Medal. She has received fellowships from the New York State Council on the Arts, the Humanities Research Institute of the University of California the Royal Botanic Gardens at Kew; the Norton Family Foundation the Andy Warhol Foundation, the Creative Capital Foundation, the Durfee Foundation, the Rockefeller Center for Arts and Humanities, the California Community Foundation and Anonymous Was a Woman. She received her AB from Harvard University in 1971, and her MFA from the State University of New York at Buffalo (Visual Studies Workshop) in 1983.

Heike Lowenstein – 10
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http://heikelowenstein.com
The interest in place and identity has run as a strand through Lowenstein’s photographic practice, evidenced in numerous publications and solo and group shows. She is Course Leader for Photography at the University for the Creative Arts, Rochester, UK, and founding member of UCAs research cluster, ‘The Photographic’.

James Luckett – 12
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James Luckett has earned an MFA from the University of Arizona, labored as a master printer in a forensic photography lab, and taught award-winning classes in Tucson and Chicago. Presently, he is a Visiting Assistant Professor and Head of the Photography Major at the Art Academy of Cincinnati.

Cristina Mittermeier – 9
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Cristina Goetsch Mittermeier is a Mexican-born photographer and conservationist. She has co-edited 16 award-winning books dealing with conservation of biodiversity and done in partnership with international conservation organizations. As a photographer, her work focuses on the
The intersection between humans and nature and it aims to explain the complex issues that surrounding conservation issues and human needs. Mittermeier is one of seven Sony Artisans of Imagery and her work is represented by National Geographic Creative. Mittermeier is the founder and President of SeaLegacy, an organization aiming to protect the oceans through photography.

**Takeshi Moro – 10**  
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Takeshi Moro received his BA from Brown University and his MFA from the School of the Art Institute of Chicago. Moro’s work has been exhibited internationally, including a solo exhibition at the Museum of Contemporary Art in Chicago. He is currently Assistant Professor at Santa Clara University.

**Haley Morris-Cafiero – 15**  
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Haley Morris-Cafiero holds a BA in Photography and a BFA in Ceramics from University of North Florida and a MFA in Art from University of Arizona. She is an Assistant Professor, Area Head of Photography and Director of Graduate Studies at Memphis College of Art. Her series of photographs, Wait Watchers, has been featured in more than 40 articles worldwide and has appeared on CBS This Morning and Huffington Post Live to discuss her photographs. She has been nominated for the 2014 Prix Pictet and the series will be exhibited in the Chicago Photography Center and the Newspace Center of Photography in 2014.

**Colleen Mullins – 12**  
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www.colleemullins.com

Colleen Mullins was with The Art Institutes International Minnesota for six years, where she served as the Director of the Photography and Film programs. She received a 2013 Minnesota State Arts Board Grant (her fourth), has received two McKnight Artist Fellowships, and her work has been exhibited and collected nationally.

**Kathryn Myers – 9**  
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www.kathrynmyers.org  
www.regardinindia.com

Kathryn Myers is a painter and professor of art at the University of Connecticut. She received her BA from St. Xavier College in Chicago and MFA from the University of Wisconsin, Madison. She has been a recipient of Fulbright-Nehru Fellowships to India in 2002 and 2011, an individual artist grant from the Connecticut Commission on the Arts in 2011 and a Marie Walsh Sharpe Foundation grant in 1991 and 1992. She has exhibited her work in the United States and India, and has curated several exhibitions on contemporary Indian art.

**Emily Myerscough – 18**  
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www.emilymyerscough.com

Emily Myerscough is an interdisciplinary artist combining documentary photography, scientific methodologies, and a conceptually-based practice to explore the visual limits of objective reporting. She received a BA in Political Science from New College of Florida and is currently completing her MFA in Photography at the Savannah College of Art and Design. Her thesis, La Montaña es Algí Mó (The Mountain is Something More), is an installation-based work that examines the interplay between the political and geological history of an active volcanic crater outside Matagua, Nicaragua. Her work has been funded by grants from the Nellie Mae Foundation and the SPI: Southeast Region, and has been exhibited in New York and Georgia.

**Michael Oliveri – 11**  
moller101@gmail.com  
http://michaeloliveri.com

Michael Oliveri received his MFA in New Genres from UCLA and a BFA in Sculpture at the SFAI. He created the ArtX program at University of Georgia. His work is conceptually based with biological traces using wide range of media from large print explorations in microscopy to multimedia installations and performances.

**Pablo Ortiz Monasterio – 15**  
ppmonasterio@mac.com

Pablo Ortiz Monasterio is a photographer and curator who lives in Mexico City. In 1994, Monasterio founded the Centro de la Imagen, a leading venue for photography education, events, and exhibitions in Mexico. He has served as an editor on various book projects, including Mexican Portraits (Aperture and Fundación Televisa, 2012), Frida Kahlo: Her Photos (RM, 2010), México Indígena, and the periodical Luna Crema. Monasterio was also a founding editor of Ro de Luz, a collection of 20 books published by Fondo de Cultura Económica in Mexico City. He has had solo exhibitions in the Museo de Arte Moderno, Centro de la Imagen, and Palacio de Bellas Artes in Mexico, and in museums and galleries around the world. Books of his own photographs include The Last City (1995) and White Mountain (2010).

**Richard Renaldi – 13**  
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www.renaldi.com

Richard Renaldi received his BFA in photography from New York University in 1990. Exhibitions of his photographs have been mounted in galleries and museums throughout the United States, Asia, and Europe. In 2006 Renaldi’s first monograph, Figure and Ground, was published by Aperture. His second monograph, Fall River Boys, was released in 2009. Renaldi is the founder and publisher of Charles Lane Press, an independent publisher that showcases important new projects by contemporary photographers. Renaldi’s forthcoming monograph, Touching Strangers, will be published by the Aperture Foundation in the spring of 2014.

**Don Russell – 18**  
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www.provisionslibrary.org

Don Russell is Co-founder and Executive Director of Provisions Library. Provisions maintains a research library and programming as a special component of George Mason University’s School of Art, where Russell serves as research faculty. In 2007 he helped initiate Floating Lab Collective focusing on public art and placemaking. He has directed numerous arts ventures focusing on innovations at the intersection of arts and social change. He has organized more than 100 exhibitions as well as public art commissions, conferences and educational projects. His work spans photography, new media art, social practice, conflict resolution, immigration, the Holocaust, post-colonialism, the environment, AIDS, and Native American culture. He was Executive Director of Washington Project for the Arts and Director of Exhibitions at Visual Studies Workshop, where he also taught Museum Studies. He is also President of Art Resources International, a consulting organization focused on freedom of expression.

**Jacinda Russell – 12**  
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www.jacindarussell.com

Jacinda Russell works primarily in the mediums of photography, sculpture, installation, and bookmaking. Her artwork has been exhibited at Texas Gallery, Atlanta Contemporary Art Center, Houston Center for Photography, Reed College and the Academy of Fine Art & Design in Wroclaw, Poland. She is represented in the collections of the Center for Creative Photography and the Museum of Fine Arts, Houston. Her writing is published in the book Learning to Love You More and the periodicals SPOT, Afterimage, Orlo and Art Lies. She has participated in the Postcard Collective since Winter 2011 and became a member of the board in 2012. Born in Idaho, she received her BFA from Boise State University in Studio Art and her MFA from the University of Arizona. Currently, she is an Associate Professor of Art at Ball State University in Muncie, IN.
Ana Samoylova – 11
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Anastasia Samoylova is a Russian-born artist and educator. Her research interests include the Internet and appropriated imagery, and her practice is based on photographic media and installation. After receiving an MA in Environmental Design from the Russian State University of Humanities in Moscow she moved to the United States in 2008 to pursue an MFA in Interdisciplinary Visual Arts from Bradley University. Her work has been exhibited and published in Russia, China, and the United States. Samoylova currently serves as an assistant professor of art and head of photography area at Illinois State University of Humanities in Moscow.

Betsy Schneider – 15
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Betsy Schneider's work is based in still photography and includes video and addresses a wide range of issues including the body, human development and transformation, relationships, parenthood, and childhood. Her work is widely exhibited both nationally and internationally and are included in several notable collections. From 2007-2012 she was a National Board member for SPE and was Co-Chair of the 2012 National Conference. She is Associate Professor in the School of Art at Arizona State University. In 2011 she was named a Guggenheim Fellow and has spent the past two years photographing and creating videos of 13-year-olds.

Talbot Easton Selby – 11
esely@coastal.edu
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Talbot Easton Selby is an Associate Professor of Art and Associate Department Chair at Coastal Carolina University in Conway, SC. He received his BFA from Delta State University and his MFA from Clemson University. He has exhibited his work in many group and solo shows throughout the United States, and his work is in several collections, including the permanent collection of Delta State University. Selby's work has also been published in Delta Magazine, Metropolis Magazine, and Canadian Art Magazine. He is also the 2008 recipient of the Mississippi Institute of Arts and Letters award for photography.

Nicholas Kahn and Richard Selesnick – 19
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Nicholas Kahn and Richard Selesnick are a collaborative artist team who work primarily in the fields of photography and installation art, specializing in fictitious histories set in both the past and future. The artists have participated in more than 100 solo and group exhibitions worldwide and have worked in more than 20 collections including the Brooklyn Museum of Art, the Philadelphia Museum of Art, the Houston Museum of Fine Arts, the Los Angeles County Museum of Art, and the Smithsonian Institution. Portfolios of their work have appeared in fine art and photography magazines worldwide. The artists have also published three books with Aperture: Scotlandfuturebog, City of Salt, and The Apollo Prophecies.

Rebecca Senf – 12
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Rebecca Senf is Norton Family Curator, a joint appointment at the Center for Creative Photography and the Phoenix Art Museum. She has curated more than 20 exhibitions, and in 2012 her book Reconstructing the View: The Grand Canyon Photographs of Mark Klett and Byron Wolfe was released.

Tate Shaw – 10
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www.tateshaw.com

Tate Shaw is the Director of Visual Studies Workshop (VSW), Rochester, NY, a nonprofit organization supporting artists’ books, photography, and the media arts. Shaw is also an Assistant Professor at The College at Brockport, State University of New York, where he directs the Master of Fine Arts program in Visual Studies at VSW. Shaw makes artists’ books, writes essays, organizes symposia on books, and is co-publisher of the small imprint Preacher’s Biscuit Books.

Ginevra Shay – 12
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www.ginevrayshay.com

Ginevra Shay (b. 1987, Washington, DC) is an artist, curator, and photo archivist who studied Studio Art and Art History at the University of Vermont. Shay’s work has been exhibited and published nationally and internationally. She has participated in recent exhibitions at The Finnish Museum of Photography (Finland), Notre Dame University (Maryland), John Hansard Gallery (United Kingdom), Maryland Art Place (Baltimore), and Guest Spot (Baltimore). Her publications are in the libraries of The International Center for Photography, Indie Photobook Library, Houston Center for Photography, and the Los Angeles County Museum of Art.

Denis Sivack – 13
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Denis Sivack, an SPE member since 1974, is a writer and a fine art, documentary, and street photographer with volunteer field work and expedition experience. A Polaroid Collection photographer, and occasional book artist, he has also written on Frederick Sommer and the use of language in photographic literature.

Chad States – 13
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www.chadstates.com

Chad States holds an MFA from Tyler School of Art and a BA from Evergreen State College. His work has been exhibited at venues including ClampArt, New York, NY; Hous Projects, New York, NY; Randall Scott Gallery, Brooklyn, NY; Greg Kucera Gallery, Seattle, WA; FLUXSPACE, Philadelphia, PA; and Delaware Center for the Contemporary Arts, Wilmington, DE. His book Cruising was published in the Fall of 2011 by Powerhouse Books, which short listed as one of the best new photobooks in 2012 by Aperture Foundation and Paris Photo. He was an Artist in Residence at the Philadelphia Photographic Arts Center in 2013 as well as with Light Work in 2009.

Mark Strandquist – 9
markaloysious@gmail.com
www.nomovement.com

Mark Strandquist (Richmond, VA) is an artist, educator, and community organizer. His projects facilitate interactions that incorporate viewers as direct participants and offer alternative models for the creative, social, and political ways in which we engage with each other, those in power, and the built and natural environments around us. Each interactive installation functions not as a culmination but as a starting point for dialogue, exchange, and community action. While photography is often used, the visual aesthetics and technical mastery of the medium become secondary to both the social process through which the images are created and the social interactions that each exhibition produces.

Zoe Strauss – 14
studio@zoestrauss.com
www.zoestrauss.com

Zoe Strauss is a photographer and installation artist based in Philadelphia. First known for I-95, her annual one-day exhibitions of street photograph under the highway in South Philadelphia, her work has been the subject of solo exhibitions at the Philadelphia Museum of Art, the International Center of Photography, and the Institute of Contemporary Art, Philadelphia, among others. She has received many awards for her photography, including a Seeding Award from the Leeway Fondnation (2002), a Pew Fellowship (2005), and was a 2007 United States Artists Gund Fellow in the Visual Arts. Her work is held in museum collections nationally and was included in the 2006 Whitney Biennial and 2013 Carnegie International. She is currently a visiting professor at the California Institute of the Arts in Los Angeles.
Leonard Suryajaya – 18
leonardsuryajaya@yahoo.com
leonardsuryajaya.com

Influenced by the cultural milieu of experiencing intra-ethnic relations in Indonesia, Leonard Suryajaya’s work explores identity, culture, gender, and sexuality. By utilizing photography, video, along with elements of performance and installation, his work challenges and deconstructs the perspective used to scrutinize and observe our roles in a transnational global world.

Mary Virginia Swanson – 6
www.mvswanson.com

Mary Virginia Swanson is an author, educator, and advisor to artists and arts organizations whose career includes exhibiting, collecting, and licensing photography. In 2013, Swanson received the Focus Award for Lifetime Achievement in Photography from the Griffin Museum in Boston. Her publications, articles, and blogs are invaluable resources for photographers that can be found at www.mvswanson.com. She teaches an advanced marketing workshop in Tucson each year (acceptance by portfolio only). Swanson updates her Resource Guide for Photographers each year in January and July; this 40+ page document is available as a downloadable PDF on her website within the “Advice and Books” section.

The 2nd Edition of Publish Your Photography Book, coauthored with Darius Himes, will be released Spring of 2014 (Princeton Architectural Press). The website for this title is available as a downloadable PDF on her website within the “Advice and Books” section. Swanson’s upcoming 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.

Gwynneth VanLaven – 18
gvanlaven@gmail.com
www.gwynnethvanlaven.net

Gwynneth VanLaven is an artist and educator whose practices include photography, installation, writing, performance, and social engagement. VanLaven’s artworks have featured in The Washington Post and Performance Research, and at the Smithsonian Institution and the Kennedy Center. She teaches at the George Mason University School of Art in Fairfax, VA.

Colette Veasey-Cullors – 6
cveasyecullors@mica.edu
www.coletteveasyecullors.com

Colette Veasey-Cullors is a Professor in the Photography department at MICA. Her work has been published and exhibited in museums throughout the United States. Colette’s collaborative interest resides in the process of social and creative engagement with communities, with a particular interest in underserved and underrepresented communities. In 2012, she was awarded MICA’s Board of Trustees’ Excellence in Teaching Award.

Larry Volk – 7
larry@larryvolk.com
www.larryvolk.com

Larry Volk is an Associate Professor of Photography at Endicott College. Volk has taught and lectured nationally for over 20 years. He also worked in the corporate and editorial markets for 10 years. His work has been exhibited throughout the United States and is held in both private and museum collections. He is a member-artist of the Bromfield Gallery in Boston, and is co-author of the book, No Plastic Sheets: The Complete Portfolio Guide for Photographers and Designers, the second edition of which is to be published in Spring 2014. He holds an MFA in Photography from the Rhode Island School of Design.

Sean Watkins – 18
swatkings@gmu.edu
lignumstudios.com

Sean Watkins received his MFA in Digital Art from George Mason University where he teaches New Media art. Watkins also is the School of Art’s Technical Director. A member of The Floating Lab Collective, Watkins has collaborated with artists on social and cultural projects in North and South America. He has collaborated in Actions with Workingman Collective, Provisions Library, Helen Frederick, Pyramid Atlantic, Jane Franklin Dance, and Blue Rhino Productions.

Jeff Whetstone – 11
whetstone@unc.edu
www.jeffwhetstone.net

Jeff Whetstone received a Zoology degree from Duke University in 1990 and his MFA from Yale in 2000. In 2007 Whetstone was awarded a Guggenheim Fellowship for a body of work entitled, New Wilderness. Whetstone is a professor at UNC - Chapel Hill and is represented by Julie Saul Gallery.

Chip Williams – 10
chip@chipwilliams.com
www.chipwilliams.com

Chip Williams is an assistant professor in the Commercial Photography Program at Appalachian State University in Boone, NC. Since his arrival at App State in 2011, he’s developed a new video curriculum within the photography program. He also teaches upper level photography courses in studio lighting, editorial, and product photography.

Byron Wolfe – 16
byron@byronwolfe.com
www.byronwolfe.com

Byron Wolfe likes to collaborate across disciplines on projects that combine expertise from diverse fields that include art, history, design, and science. His solo and collaborative work is widely exhibited and collected. He has received a fellowship from the Guggenheim Foundation and is a recipient of the Santa Fe Prize for Photography. He is the author of Everyday: A Yearlong Photo Diary (Chronicle Books, 2013, and an Apple e-book from OneTreePress, 2012) and a co-author of Yosemite in Time (Trinity University Press, 2005), Third Views, Second Sights (Museum of New Mexico Press, 2004) book and interactive DVD, and Reconstructing the View (UC Press). Wolfe is Associate Professor and Head of Photography at the Tyler School of Art at Temple University in Philadelphia, PA.

Sue Wrbican – 18
sue.wrbican@gmail.com
www.suewrbican.com
www浮动labcollective.com

Sue Wrbican is currently the Associate Director of the School of Art at George Mason University. In 2013 she was an artist-in-residence at the Robert Rauschenberg Residency in Captiva, FL. She has been an active member of Floating Lab Collective since 2007.

Patrick Wright – 6
pwright@mica.edu

Patrick Wright is Chair of the Film and Video Department at MICA. Patrick has produced and directed films on HIV/AIDS, clergy sexual abuse, and a profile of Ann Coulter, one of the most controversial political commentators of our day. He co-produced and was associate editor for Music By Prudence which won the 2010 Academy Award for Best Documentary Short Film.
Special Events

Conference Scavenger Hunt
Grab your smartphone and get those cameras ready!
How it Works
- Snap 10 photos from the list below.
- Upload the photos to Instagram and tag them with #SPEnational2014 (don’t forget the #).
- Participants must have their Instagram accounts set to “public.”
- Photos can be uploaded and tagged anytime from Thursday, March 6 – Sunday, March 9, 2014 at 12:00 pm.
- Once all 10 photos have been uploaded and tagged, participants must send an email to membership@sperational.org to confirm that they have completed the scavenger hunt.

Things to Photograph
1. George Washington’s teeth
2. A memento placed at the grave of Edgar Allen Poe
3. A portrait of a tourist in the Inner Harbor
4. An architectural detail from Camden Yards
5. Major speaker on the dance floor
6. Last minute silent auction rush
7. Photographic artwork dangerously close to food/beverages
8. Three or more people together on mobile devices at same time
9. Target Six-16
10. Raffle winner

Prize: The first three conference attendees to snap all 10 photos from the list and email confirmation of completing the scavenger hunt will receive an SPE T-shirt! Happy hunting!

Book Signings
A full line-up of book signings are scheduled for Thursday, Friday, and Saturday. See page 33 for the book signing schedule.

Film Festival
All day, all night, tune into Channel 58 in your room at the Hilton Baltimore or stop into the Hopkins room located on the third floor during festival hours. See page 30 for festival hours and the complete list of films.

The Collaborative Photobook: Selections from the Indie Photobook Library
Third floor lounge of the Hilton Baltimore
Thursday and Friday: 11:00 am – 5:00 pm
Saturday: 10:00 am – 2:00 pm

As photographers step outside of the traditional publishing platform to self-publish, many come together to work on both the creation and publication of their photographic work in book form. This selection of photobooks from the permanent collection of the iPL showcases the diverse and exciting outcomes of these collaborations.

Founded by Larissa Leclair in 2010, the Indie Photobook Library is an archive of self-published and indie published photobooks. This includes DIY, photobooks independently published and distributed, photography exhibition catalogs, print-on-demand photobooks, artist books, zines, photobooks printed on newsprint, limited edition photobooks, and non-English language photography books, etc. The iPL promotes and showcases the books in the collection through international pop-up and feature-length exhibitions, articles, conferences, guest lectures, and also preserves them as a non-circulating public library. This collection allows for the development of future discourse on trends in self-publishing, the ability to reflect on and compare books in the collection, and for scholarly research to be conducted years, decades, and centuries to come.

Meet SPE’s Exposure Editor
Friday, March 7: 10:00 – 11:00 am and 4:00 – 4:45 pm
Saturday, March 8: 10:00 – 10:45 am and 12:00 – 1:00 pm
SPE Exposure booth #21 in the Exhibits Fair (Key Ballroom)

Meet Exposure Editor, Stacey McCarroll Cutshaw, at SPE’s Exposure booth in the exhibits hall. She welcomes submissions and recommendations for content for the journal, as well as feedback from members and subscribers.

Target Six-16
Exhibit Fair Hours | Key Ballroom
This portable room-sized camera obscura invites viewers to enter and experience the inner working of the capture device. This interactive sculpture, designed by artist Stephen Takacs, is modeled after a Kodak Brownie that has been enlarged 17 times to a size of 5’ x 8.5’ x 7.5.’ Target Six-16 was made possible with support by Ingenuity Cleveland, The Columbus Idea Foundry, MWSPE and The Ohio State University STEAM Factory.

The Archive of Unmade Photographs
The Archive of Unmade Photographs is a participatory postcard project in which anyone can respond to the prompt: “What moment from your life do you most wish you had a photograph of?” To participate, write down or draw a memory or moment and describe its importance, and why no photograph exists of it. You can find a blank postcard and directions on how to participate in your conference attendee bag. Drop-off locations for completed postcards will be set up outside the Holiday ballroom and in the Key ballroom foyer. You can find the small exhibition of completed cards outside the exhibits fair. Completed postcards will also be archived in an online archive.

Thursday, March 6

Welcome Reception
8:30 – 10:00 pm | Key Ballroom Foyer | Sponsored by MICA

Join us Thursday evening to kick off the 51st National Conference. This event provides an opportunity to meet fellow conference attendees and catch up with old friends.

Friday, March 7

Annual SPE Members’ Meeting & New Members’ Orientation
12:00 – 1:00 pm | Holiday 1

All SPE members are invited and encouraged to attend the annual meeting of the membership. SPE’s national board and staff will be introduced and will share important organizational news and updates, member input will be sought, and new members will be identified. Please plan to attend this annual meeting. Light refreshments will be served and no other programming will conflict with this meeting.

Curator Portfolio Walkthrough
8:30 – 1:00 pm | Key Ballroom Foyer

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:

- **Dawn Gavin**, Board Chair, Maryland Art Place
- **Bill Gilmore**, Director, Baltimore Office of Promotion and the Arts
- **Lisa Hostetler**, PhD, Curator-in-Charge, George Eastman House
- **Andrea Nelson**, Curator, National Gallery of Art
- **Josefine Raab**, Founder and Initiator, Gute Aussichten
- **Steven Riddle**, Co-Founder & Director, sophiajacob Gallery

Due to space limitations, early assembly will not be permitted. A line will form at 8:15 pm for entry at 8:30 pm.

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**Saturday, March 8**

**Industry & Education Forum**

8:30 – 10:00 am | Holiday 1 | Sponsored by Profoto

[Profoto]

This year’s Industry & Education Forum moderated by Jeff Curto will feature a trio of tables, each hosted by an industry representative and a photo educator. See page 15 for a full description. Coffee and breakfast will be served at 8:30 am, so be sure to join us!

**Silent Auction**

Closing begins at 12:15 pm on Saturday | Key Ballroom (Exhibits Fair)

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 9:00 am – 5:00 pm on Friday, March 7, and from 10:00 am – 12:15 pm on Saturday, March 8.

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 | Key Ballroom (Exhibits Fair)

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:

- Deborah Bright
- David Maisel
- Olivia Parker
- Keith Carter
- Annu Palakunnathu
- Martin Parr
- Barbara Crane
- Matthew
- E. Brady Robinson
- Eliot Dudik
- Bill McDowell
- Meridel Rubenstein
- Jill Enfield
- Patrick Nagatani
- Clarissa Sligh
- Donna Ferrato
- Joyce Neimanas
- Carla Williams
- Michael Kenna
- Esther Parada

The drawing for the raffle will be held on Saturday, March 8, 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!

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**MICA Reception**

8:00 – 10:00 pm | MICA Campus

Host institution MICA warmly welcomes you to visit their Open House on campus Saturday night.

Projected on the exterior of the Brown Center, will be a curated evening presentation of *TIME TOGETHER*, time-based art curated for the conference in collaboration with the New Media Caucus. The projection will last about 20 minutes and loop throughout the reception.

In the Main Building, visit the photography department and view a pushpin exhibition of current student work in the Main Gallery and a student-curated exhibition in the Wilgus Gallery. In the Bunting Center's Pinkard Gallery, view an exhibition of photography faculty work. In the Brown Center's Falvey Hall will be a special screening of Tod Browning's 1939 film masterpiece *Freaks*, starting Johnny Eck with an incredible cast of outsiders and circus performers.

The Graduate Studio Center welcomes you to the Photography & Electronic Media MFA program space to tour the graduate student studios. Refreshments will be served in the Main Gallery, Pinkard Gallery, and Graduate Studio Center.

**Transportation:** Shuttle pick-up and drop-off at the Hilton Baltimore will be on Eutaw Street (street between east and west buildings). The shuttles will circulate between the Hilton, MICA, and the Gormley Gallery from 7:45 - 10:30 pm, every 15-20 minutes.

**Light Rail:** Take the Pratt St. light rail toward Hunt Valley to the Mt. Royal stop (19 minutes).

**SPE Combined Caucus Exhibition Reception**

Gormley Gallery, Notre Dame of Maryland University

4701 North Charles Street, 2nd Floor Fourier Hall

On view: March 3-9, 8:30 am – 5:30 pm

Opening Reception: Saturday, March 8, 8:00 – 10:00 pm

The SPE Combined Caucus Exhibition at the Gormley Gallery was organized in conjunction with the 2014 National Conference. Facilitated by David Martin of the LGBTQ Caucus, Suzanne Szucs and Elizabeth Allen of the Women’s Caucus, and Cortiana Close of the Multicultural Caucus, the exhibition is hosted by Geoff Delaney at the Gormley Gallery. Catherine Lord and Leslie King-Hammond juried the exhibition.

**Transportation:** Shuttle pick-up and drop-off at the Hilton Baltimore will be on Eutaw Street (street between east and west buildings). The shuttles will circulate between the Hilton, MICA, and the Gormley Gallery from 7:45 – 10:30 pm, every 15-20 minutes.

**City Bus:** Walk east on W. Pratt St., turn left on St. Charles S. Take the 011 bus (Stop 4480 - corner of Charles St. and Redwood St.) to Mt. Royal stop (19 minutes).

**Dance Party**

10:30 pm – 1:30 am | Sponsored by MAC On Campus | Key Ballroom

**MAC-ON-CAMPUS**

LOOK LEARN SHARE & SAVE

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!
**Film Festival Showcase**

**Friday, March 7 and Saturday, March 8**
9:00 am – 5:00 pm

The identical program will run each day and be held in the Hopkins Room. You can also tune in to channel 58 on your Baltimore Hilton guest room TV to watch specially selected highlights of the Film Fest Thursday through Sunday!

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**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

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9:00 – 9:21 am

**Joan’s Day Out**

Directed by Ellen Houlihan | Distribution: ehoulihan@gmail.com |
20:40 mins

A grandmother escapes her assisted living facility to bail her teenage granddaughter out of jail.

9:22 – 9:27 am

**Little Vulvah & Her Clitoral Awareness**

Director & Animator: Sara Koppel | Hand-drawn animation | Distribution: koppelanimation@gmail.com | 4:35 mins

A little girl wakes up as from a dream, aroused by the birds of pleasure that dress her up in her “curious” dress. She sets out to explore nature, and feels the season’s shivering changes. She gets absorbed in strange rooms of delight while developing into a young woman.

9:28 – 9:33 am

**3 Days in Limbo**

Directed by Colette Copeland | Distribution: colettemedia@aol.com | 2013 | 4:38 mins

*A transitory state of oblivion where one is forgotten or cast aside. Based on a true event that happens in Everywhere, U.S.A., a father recounts a story about his teenaged daughter who unwittingly makes a decision with cataclysmic consequences.

9:34 – 9:36 am

**Eastham Prison Farm**

Directed by Colette Copeland | Distribution: colettemedia@aol.com | 2012 | 2:02 mins

Filmed in the abandoned building of Eastham Prison Farm near Lovelady, TX, the site housed former outlaw Clyde Barrow (of the Bonnie & Clyde duo). Later Bonnie and Clyde returned to orchestrate a breakout of fellow prisoners. The video addresses how history is recorded/preserved, as well as what is forgotten/erased. Like an archaeologist, Copeland visits places of past events, looking for traces and clues, as a means to engage with cultural memory.

9:37 – 9:41 am

**Pinkie Meets Blue Boy**

Shot, directed, performed, and edited by Amanda Kline | Distribution: amandakline@gmail.com | 2013 | 3:53 mins

_Pinkie Meets Blue Boy_ is a contemporary interpretation of the 18th century paintings by Thomas Gainsborough and Thomas Lawrence. The same person plays both characters, with the feminine Pinkie on the left, and masculine Blue Boy on the right, raising questions about assigned gender roles and boundaries.

9:42 – 9:45 am

**Woman the Inventor- the Container**

Shot, directed, performed, and edited by Amanda Kline | Distribution: amandakline@gmail.com | 2012 | 2:32 mins

Ugha is in the forest playing with her baby when she notices a rabbit in the bushes. She kills the rabbit and guts it, keeping the skin to create a container. The filmmaker asks viewers to consider the contributions of females in the evolution of humanity.

9:46 – 9:49 am

**The Red Bucket**

Directed by Nancy Breslin | Distribution: nancy.breslin@gmail.com | 3 mins

While having lunch at Waterloo station in April, 2013 Breslin saw a man with a red bucket, standing in a stream of sunlight, and watched as dozens of people passed by, largely ignoring him. The piece is a study of a few minutes of life.

9:50 – 9:54 am

**A Life with Asperger’s**

Directed by Jaime Ekkens | Distribution: jmekkens@gmail.com | 4 mins

Animated documentary that explores the challenges of growing up and living with Asperger syndrome. The technique combines photography, rotoscope, animated characters, and live action footage to approximate feelings of anxiety and isolation.

9:55 – 10:23 am

**Abuelas: Grandmothers on a Mission**


Las Madres de la Plaza De Mayo, the mothers of 30,000 “disappeared” sons and daughters, are now Argentina’s courageous Grandmothers, or “Abuelas,” seeking answers about their grandchildren—answers about a generation that survived, but were kidnapped and relocated to families linked with the regime that murdered their parents.

10:24 – 11:04 am

**Poetry of Resilience**


Six different poets, who individually survived Hiroshima, the Holocaust, China’s Cultural Revolution, the Kurdish Genocide in Iraq, the Rwandan Genocide, and the Iranian Revolution tell stories of survival and witness, reclaiming the language of the soul and bringing us closer to understanding the insanity of war.

11:06 am – 12:19 pm

**The Price of Sex**

Directed by Mimi Chakarova | 2011 | 73 mins | English/Russian/Turkish/Bulgarian, Subtitled | Distribution: Women Make Movies, www.wmm.com

Filming undercover with extraordinary access, even posing as a prostitute to gather her material, Bulgarian-born photojournalist Chakarova travels from impoverished rural areas in post-Communist Eastern Europe to expose the root causes, complex connections, and stark significance of sexual slavery today.
LESBIAN, GAY, BISEXUAL, TRANSGENDER, AND QUEER (LGBTQ) CAUCUS FILM FESTIVAL
The Lesbian, Gay, Bisexual, Transgender, and Queer (LGBTQ) Caucus exists to provide a safe and progressive environment for LGBTQ image makers and educators. The caucus strives to strengthen the position of all LGBTQ people and to help create, develop, and support the current and next generations of LGBTQ artists and art educators. The festival is curated by David Martin and Alan Charlesworth.

12:22 – 12:26 pm
My Fucking Face
Directed by Eliana Cetto | Digital video | 2013 | 3:42 mins

My Fucking Face is a video installation and examination of Eliana Cetto’s involvement in a generation’s need to document the self. The availability of digital photography inserted into hand-held devices and computers has changed the way we make and view photographs. Stylized self-portraits are an important part of the visual vocabulary of the Millennial Generation, acting as a popular standard for representations of digital identity. The result of this shared self-portraiture resembles communal narcissism, utilizing the Internet and social media as a digital campfire for continual distribution, surveillance, and reflection.

12:27 – 12:30 pm
Arpad Eulogy II
Directed by Jonathan A. Molina-Garcia | Digital video | 2013 | 2:07 mins

A portrait and eulogy for Arpad Miklos, a Hungarian pornographic actor, who committed suicide February 3, 2013. The video is prefaced with an NPR recording of Maurice Sendak, children’s book illustrator, sharing his thoughts on death. At once haunting and touching, the video collages Arpad’s last known recorded appearance—a cameo for the singer Perfume Genius’ music video—and one of my favorite performances from his pornographic career. An ongoing project, the work is a meditation on memory, sex, death, and the celebrity image.

12:31 – 12:38 pm
Smoking, Brushing, Blowing
Directed by Anna Garner and Gail R. Dodge | Digital video | 2013 | 7 mins

Communication and connection to others is often encumbered by social standards that revere autonomy, entrepreneurship, and self-reliance. The actions performed in Smoking, Brushing, Blowing are a series of confrontations wherein personal routines or acts are performed within uncomfortable physical proximity of each other. These physically intrusive and absurd situations question personal space as it is physically and mentally manifested within a society preoccupied with autonomy. Some distinct American ideals that prevail throughout history and are recycled endlessly through modern and social media as a digital campfire for continual distribution, surveillance, and reflection.

1.2:39 – 12:41 pm
Pre-Op / Post-Op
Directed by Ernesto Somoza | Digital video | 2013 | 1.57 mins

This video diptych explores the experiences that one will have in transitioning their physical appearance to match their gender identity. Pre-Operation is a representation of the amount of testosterone that is needed to aid in the transformation of genders. Post-Operation is a representation of the first time one see themselves after surgery, baring the scars of their transformation.

12:42 – 12:44 pm
Valiance (Trailer)
Directed by Leonard Suryajaya | Digital video | 2013 | 2 mins

Valiance explores the break down of male masculine identity and the values associated with it. The work is interested in the idea of power, strength, lust, curiosity, amazement and objectification in deconstructing an identity. By employing an interview format, the work scrutinizes the interrogation of one’s gender and sexual identity.

12:45 – 12:47 pm
Nonni (Trailer)
Directed by Liss LaFleur | Digital video | 2013 | 1:48 mins

NONNI: a meditation on life, art, and sweating. In 1975, Icelandic painter Nonni became the first person to come out publicly in Reykjavik as a homosexual. In response to this adversity he relocated to the country with his partner, where he’s now lived exclusively for 30 years. Surrounded by over 200 bunnies, Nonni hosts weekly Native American Sweat Lodge ceremonies in search of acceptance and renewal.

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 and curated by Neil Chowdhury, Multicultural Caucus Film Festival Coordinator.

12:50 – 12:59 pm
Palestine Interrupted
Directed by Adam Abel | Nine channel video installation excerpts, presented as single channel DVD, digital video | 2011 | 8:21 mins

In 2011 Abel traveled to Palestine to create Palestine Interrupted, a nine-channel video installation that uses narratives from Palestine to disrupt narratives about Palestine. He is currently working on Qalqilya, a feature documentary film about a group of Palestinian youth who skate, perform beatbox, hip hop, and parkour in Qalqilya, a town in the West Bank that is surrounded by Israel’s Wall.

1:00 – 1:07 pm
The Rain Must Be Significant
Directed by Alison Chen | Two-channel color HD video installation, presented as split screen single channel digital video | 2013 | 6:39 mins

Two figures perform simple actions in attempts to achieve closeness while questioning the ramifications of language and their actions. The subjects within the frame journey to accomplish tasks that prove futile and never-ending. The figures exist in this space of never-ending nowhere.

1:08 – 1:20 pm
Mall Church (Abridged)
Directed by Stephen Crompton | Digital video | 2011 | 10:47 mins

A quintessential icon of America’s consumer culture, the shopping mall arose in a time of prosperity, and was a central component of the pre-fab utopia of suburban life. However, in this post-boom era, malls struggle to survive. At the same time, across the United States, churches are opening for business inside these malls. Through malls in Ohio and Indiana, and the churches within them, Mall Church explores this phenomenon, exposing the strange synergy that exists between places of worship and places of retail in age of the dying mall.
1:21 – 1:24 pm
**Opposites Mean Nothing**
Directed by Lauren Anne Davis | Digital video | 2013 | 2:29 mins

*Opposites Mean Nothing* was filmed during a rainstorm during the summer of 2013 in Indianapolis, IN. The film is about failure, and never giving up.

1:25 – 1:30 pm
**Je suis ce que Je suis**
Directed by Françoise Duressé | Digital video | 2013 | 4:30 mins

*Je suis ce que Je suis* is part of a series of experimental non-linear narrative videos that explores some of the issues stirred up by the diverse mix in Duressé’s ethnic and cultural background. *Je suis ce que Je suis*, is a quote from Ralph Ellison’s *Invisible Man*, that she heard in French as a child, scored on the opening bars of Johann Sebastian Bach’s cantata *Bridt dem Hungriegen Dein Brot* (Break your bread for the hungry one, BWV 39), and Georg Philipp Telemann’s aria Bruch, ihr müden Augenlider (Close your weary eyelids, from his funeral cantata *Du aber Daniel, gehe hin*).

1:31 – 1:38 pm
**Through a Lens Darkly (Trailer)**
Directed by Thomas Allen Harris | Distribution: Chimpanzee Productions | Digital video | 2007 | 6:02 mins

*Through a Lens Darkly* trailer previews a two-hour film Harris is currently directing and producing that will explore the role of photography since its beginnings in the 1840s in shaping the identity, aspirations, and social emergence of African Americans from slavery to the present to reveal black photography as an instrument for social change, an African American point-of-view on American history, and a particularized aesthetic vision. *Through A Lens Darkly* is inspired by Dr. Deborah Willis’s groundbreaking book *Reflections in Black*.

1:39 – 1:49 pm
**In God’s House: Tabernacle Baptist**
Directed by Robert Night | Digital video | 2013 | 9:03 mins

*In God’s House: Tabernacle Baptist* is a documentary film about one church’s struggle to adapt in the face of declining Euro-American parishioners. The film examines the Baptist community of Unica, NY, as part of a larger project, *In God’s House: Towards a New Religious Pluralism in America*, looking at religious spaces and the changes they are facing in contemporary culture.

1:50 – 2:10 pm
**The Last Resort**
Directed by Jane Lindsay | Digital video | 2013 | 19:21 mins

When my husband and I moved to Arizona we chose the most affordable living option, which happened to be a trailer park for senior citizens. I was by far the youngest resident and soon after we got here I realized that I was living in an old folks home. It was depressing and a little scary. But I responded to my new environment by telling stories. I had found another place rich and complex, *The Last Resort*.

2:11 – 2:25 pm
**Dinesh Khanna, Photographer**
Directed by Kathryn Myers | Digital video | 2013 | 13:38 mins

*The Sexual I.Q. Test* uses found material from a distressed VHS training series on how to give examinations and the expert techniques. Truth-telling clinical media has the authority to objectively answer what is found within physical bodies and processes. *The Sexual I.Q. Test* was developed around a rare audiocassette recording used in the training series.

2:26 – 2:32 pm
**Yeoppyeong**
Directed by Takeshi Moro | Digital video | 2013 | 5:38 mins

Yeoppyeong is the closest South Korean island to North Korea (7.5 miles south) and has been the site of repeated North Korean bombing in the past decades. My visit to Yeoppyeong Island to get a glimpse of North Korea from the observatory points on the island. The fishing boats, islands and coastal shores are all images of one of the most secretive states in the world. Presented as a comical karaoke video, the lyrics from an Elton John love song attempt to convey the complicated geopolitical struggle between North and South Korea.

2:33 – 2:39 pm
**Threadbare**
Directed by Kristin Reeves | 16mm Film, color, sound, transferred to digital video | 2010-2013 | 5:14 mins

A fever-dream processes childhood memories of medical exploitation. Within flashbacks the clinical gaze holds tight to the profit-driven conjuring that vulnerable bodies make possible. Patients unravel into material to support a billion-dollar pharmaceutical industry driven by commercial interests and the fear of our fragile physiology.

2:40 – 2:43 pm
**The White Coat Phenomenon**
Directed by Kristin Reeves | Found VHS and vinyl LP transferred to digital video | 2012 | 2:50 mins

Finding sex in an unexpected location requires some examination. The body holds secrets confessed in examination rooms through expert techniques. Truth-telling clinical media has the authority to objectively answer what is found within physical bodies and processes. *The White Coat Phenomenon* uses found material from a distressed VHS training series on how to give examinations and the first 10 questions of *The Sexual I.Q. Test* to analyze our understanding of sexuality and clinical subjectivity.

2:44 – 2:57 pm
**The 4 Questions**
Directed by Larry Volk | Digital video | 2013 | 11:14 mins

*The 4 Questions* was developed around a rare audiocassette recording in which my mother recalled what happened to her during the Holocaust. During the Seder, the ritual meal of Passover, the youngest child reads “The Four Questions” aloud. As a boy, the four questions I wished to ask at the Seder were not the ancient Jews’ exodus from Egypt, but the great miracle of my mother’s survival.

2:58 – 3:09 pm
**Stainless, Shinjuku**
Directed by Adam Magyar | High speed video recording | 11:11 mins

Capturing 1,400 frames per second is on the borderline of still photography and motion picture, revealing a whole new time dimension and resulting in new perceptions. I boarded the subway in Tokyo and captured the platform as the train was arriving to Shinjuku station. It takes about 12 seconds for a train to leave the tunnel and stop at the station. This is stretched in time to 12 minutes.
Book Signing Schedule

**Thursday, March 6**

8:30 – 9:30 pm  
Following Thursday Evening Guest Presentation  
Holiday Ballroom Foyer | photo-eye and Aperture

Joan Fontcuberta  
photo-eye  
Book #1: Deletrix (Ediciones Poligrafa, 2013)  
Book #3: Deconstructing Osama (Actar, 2008)  
Book #4: Twilight Zones (Actar, 2000)  
Book #5: Camouflage (Contrasto, 2013)

Aperture  
Book: Landscapes Without Memory (Aperture, 2005)

**Friday, March 7**

11:00 am – 12:00 pm  
photo-eye, booth 11,12 | Key Ballroom/Exhibits Fair

Lara Shipley  

Michael Northrup  
Book #2: Babe (J&L Books, 2012)

12:15 – 1:15 pm  
photo-eye, booth 11,12 | Key Ballroom/Exhibits Fair

Justyna Badach  
Book: Bachelor Portraits (Conveyor Arts, 2014)

2:00 – 3:00 pm  
photo-eye, booth 11,12 | Key Ballroom/Exhibits Fair

Osamu James Nakagawa  
Book: GAMA CAVE (AKAAKA, 2013)

Sara Macel  
Book: May the Road Rise to Meet You (Daylight, 2013)

3:15 – 4:15 pm  
photo-eye, booth 11,12 | Key Ballroom/Exhibits Fair

Catherine Lord  
Book: Art & Queer Culture (Phaidon, 2013)

7:00 – 7:30 pm  
Following Friday Evening Guest Presentation  
Holiday Ballroom Foyer | photo-eye

Zoe Strauss  
Book: America (AMMO Books, 2008)

**Saturday, March 8**

10:15 – 11:15 am  
photo-eye, booth 11,12 | Key Ballroom/Exhibits Fair

Chad States  
Book: Sunbathers (Self-published, 2013)

Jess Dugan  
Book: Every breath we drew (Self-published, 2013)

Kelli Connell  
Book: Double Life (Decode, 2011)

Richard Renaldi  
Book: Full River Boys (Charles Lane Press, 2009)

12:00 – 1:00 pm  
photo-eye, booth 11,12 | Key Ballroom/Exhibits Fair

Jeff Rich  
Book: IWaterbed (Photolucida, 2012)

1:45 – 2:45 pm  
photo-eye, booth 11,12 | Key Ballroom/Exhibits Fair

Mary Virginia Swanson  
Book #1: M1/3 Resource Guide. Summer/Fall 2013  
(Mary Virginia Swanson, 2013)  
Book #2: Publish Your Photography Book (Revised and Updated)  
(Princeton Architectural Press, 2014)

Justin James Reed  
Book: Mystic Places (Horses Think Press, 2013)

2:45 – 3:45 pm  
photo-eye, booth 11,12 | Key Ballroom/Exhibits Fair

Adrian Chesser  
Book: The Return (Daylight, 2014)

7:00 – 8:00 pm  
Following Saturday Evening Guest Presentation  
Holiday Ballroom Foyer | Aperture

Nicholas Kahn and Richard Selesnick  
Book #1: City of Salt (Aperture, 2002)  
Book #2: The Apollo Prophecies (Aperture, 2006)  
Book #3: Scotlandfuturebog (Aperture, 2002)
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American Society of Media Photographers (ASMP) - 43
Anne Arundel Community College - T25
Aperture - 26
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### Sponsor & Exhibitor Contact Information

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<th>Sponsor / Exhibitor</th>
<th>Contact Information</th>
</tr>
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<tbody>
<tr>
<td>Adobe Systems, Inc.</td>
<td>345 Park Ave. &lt;br&gt; San Jose, CA 95070 &lt;br&gt; 408-354-3040 &lt;br&gt; <a href="http://www.adobe.com">www.adobe.com</a></td>
</tr>
<tr>
<td>Aint-Bad Magazine</td>
<td>Carson Sanders &lt;br&gt; P.O. Box 8444 &lt;br&gt; Savannah, GA 31412 &lt;br&gt; 817-975-1079 &lt;br&gt; <a href="mailto:carson@aintbadmagazine.com">carson@aintbadmagazine.com</a> &lt;br&gt; aintbadmagazine.com</td>
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<tr>
<td>American Society of Media Photographers (ASMP)</td>
<td>Judy Herrmann &lt;br&gt; 150 N. 2nd St. &lt;br&gt; Philadelphia, PA 19106 &lt;br&gt; 215-451-2767 x1209 &lt;br&gt; <a href="mailto:herrmann@asmp.org">herrmann@asmp.org</a> &lt;br&gt; <a href="http://www.asmp.org">www.asmp.org</a></td>
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<tr>
<td>Anne Arundel Community College</td>
<td>Matthew Moore &lt;br&gt; 101 College Pkwy &lt;br&gt; Arnold, MD 21012 &lt;br&gt; 410-777-7079 &lt;br&gt; <a href="mailto:mmoore9@aacc.edu">mmoore9@aacc.edu</a> &lt;br&gt; <a href="http://www.aacc.edu">www.aacc.edu</a></td>
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<tr>
<td>Aperture</td>
<td>Dana Triwush &lt;br&gt; 547 W. 27th St., 4th Floor &lt;br&gt; New York, NY 10001 &lt;br&gt; 212-946-7116 &lt;br&gt; <a href="mailto:dtriwush@aperture.org">dtriwush@aperture.org</a> &lt;br&gt; <a href="http://www.aperture.org">www.aperture.org</a></td>
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<tr>
<td>Aprèsfoto, Quality Presentation &amp; Storage</td>
<td>Pat Foster &lt;br&gt; 517 Main St. &lt;br&gt; Holyoke, MA 01040 &lt;br&gt; 413-493-2341 &lt;br&gt; <a href="mailto:mfpfoster@universityproducts.com">mfpfoster@universityproducts.com</a> &lt;br&gt; <a href="http://www.apresfoto.com">www.apresfoto.com</a></td>
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<td>Archival Methods</td>
<td>Angela Blauvelt &lt;br&gt; 230-2 Middle Rd. &lt;br&gt; Henrietta, NY 14467 &lt;br&gt; 585-334-7050 &lt;br&gt; <a href="mailto:angela@archivalmethods.com">angela@archivalmethods.com</a> &lt;br&gt; <a href="http://www.archivalmethods.com">www.archivalmethods.com</a></td>
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<td>ARTBOOK / Distributed Art Publishers</td>
<td>Erin Dunigan &lt;br&gt; 155 6th Ave., 2nd Floor &lt;br&gt; New York, NY 10013 &lt;br&gt; 212-627-1999 x202 &lt;br&gt; <a href="mailto:edunigan@dapinc.com">edunigan@dapinc.com</a> &lt;br&gt; <a href="http://www.artbook.com">www.artbook.com</a></td>
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<td>Belfast School of Art</td>
<td>Paul Seawright &lt;br&gt; University of Ulster, York St. &lt;br&gt; Belfast, BT15 1ED &lt;br&gt; N. Ireland &lt;br&gt; <a href="mailto:p.seawright@ulster.ac.uk">p.seawright@ulster.ac.uk</a> &lt;br&gt; belfastschoolsofart.com</td>
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<td>Bostick &amp; Sullivan, Inc.</td>
<td>Leigh Sullivan &lt;br&gt; 1541 Center Dr. &lt;br&gt; Santa Fe, NM 87507 &lt;br&gt; 505-474-0890 &lt;br&gt; <a href="mailto:leigh@bostick-sullivan.com">leigh@bostick-sullivan.com</a> &lt;br&gt; <a href="http://www.bostick-sullivan.com">www.bostick-sullivan.com</a></td>
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<td>Brooks Institute</td>
<td>Ventura &amp; Santa Barbara, CA &lt;br&gt; 888-304-3456 &lt;br&gt; <a href="http://www.brooks.edu">www.brooks.edu</a></td>
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<td>Calumet Photographic</td>
<td>Darrell Grzadziel &lt;br&gt; 900 W. Bliss St. &lt;br&gt; Chicago, IL 60642 &lt;br&gt; 312-944-2774 &lt;br&gt; <a href="mailto:darrell.grzadziel@calumetphoto.com">darrell.grzadziel@calumetphoto.com</a> &lt;br&gt; usa.canon.com</td>
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<td>Canon</td>
<td>Kelly Blok &lt;br&gt; One Canon Park &lt;br&gt; Melville, NY 11747 &lt;br&gt; 516-328-4840 &lt;br&gt; <a href="mailto:ldoumanis@cusa.canon.com">ldoumanis@cusa.canon.com</a> &lt;br&gt; usa.canon.com</td>
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<td>Canson Infinity</td>
<td>Mark Nacey &lt;br&gt; 21 Industrial Dr. &lt;br&gt; South Hadley, MA 01075 &lt;br&gt; 800-628-9283 / 585-441-2319 &lt;br&gt; <a href="mailto:mark.nacey@hamelinbrands.com">mark.nacey@hamelinbrands.com</a> &lt;br&gt; <a href="http://www.canson-infinity.com">www.canson-infinity.com</a></td>
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<td>Omer Hecht &lt;br&gt; 617-971-8695 &lt;br&gt; <a href="mailto:info@catlabs.info">info@catlabs.info</a> &lt;br&gt; <a href="http://www.catlabs.info">www.catlabs.info</a> &lt;br&gt; <a href="http://www.jobo-usa.com">www.jobo-usa.com</a></td>
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<td>Coda, Inc.</td>
<td>Greg White &lt;br&gt; 30 Industrial Ave. &lt;br&gt; Mahwah, NJ 07430 &lt;br&gt; 201-825-7400 &lt;br&gt; <a href="mailto:sales@codamount.com">sales@codamount.com</a> &lt;br&gt; <a href="http://www.codamount.com">www.codamount.com</a></td>
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<td>Columbia College Chicago – Department of Photography</td>
<td>Peter Fitzpatrick &lt;br&gt; 600 S. Michigan Ave. &lt;br&gt; Chicago, IL 60605 &lt;br&gt; 312-662-7286 &lt;br&gt; <a href="mailto:pfitzpatrick@colum.edu">pfitzpatrick@colum.edu</a> &lt;br&gt; colum.edu/photography</td>
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<td>Richard Petry &lt;br&gt; 60 Cleveland Ave. &lt;br&gt; Columbus, OH 43215 &lt;br&gt; 614-222-3227 &lt;br&gt; <a href="mailto:rpetry@ccad.edu">rpetry@ccad.edu</a> &lt;br&gt; <a href="http://www.ccad.edu">www.ccad.edu</a></td>
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<td>Katherine Bezzak &lt;br&gt; 500 17th St. NW &lt;br&gt; Washington, DC 20006 &lt;br&gt; 202-295-2550 &lt;br&gt; <a href="mailto:kbezzak@corcoran.org">kbezzak@corcoran.org</a> &lt;br&gt; <a href="http://www.corcoran.edu">www.corcoran.edu</a></td>
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www.youngphotographersalliance.org
Portfolio Critiques & Reviews Information

**Student Portfolio Critiques Schedule** – Friday, March 7, 9:00 am – 3:30 pm
Check-in begins at 8:30 am outside the Tubman Room located on the 3rd floor

**Professional Portfolio Reviews Schedule** – Saturday, March 8, 9:00 am – 3:00 pm
Check-in begins at 8:30 am outside the Tubman Room located on the 3rd floor

**2014 Student Portfolio Critiques & Professional Portfolio Review Coordinators**
Shannon Randol, Tim Skehan, and Meghan Borato

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

New Procedure this Year—Reviewer Questionnaire:
Registered participants in portfolio critiques and reviews were contacted by email a few weeks prior to the conference with a questionnaire. This questionnaire replaced the onsite reviewer form. All registered participants must have completely filled out the questionnaire by the deadline in order to be placed with a reviewer. This was mandatory; if you did not submit the request questionnaire, you will not be assigned review sessions.

The sessions are full—how do I get on the waiting list?
The sessions are full—how do I get on the waiting list?
To be added to the standby list, please see a Portfolio Review Coordinator outside the Tubman room located on the 3rd floor of the Hilton Baltimore Hotel. “Standby” participants must be present when their name is called or forfeit their place on the list.

**How to Participate Once Registered**

Schedule
Both Student Portfolio Critiques and Professional Portfolio Review assignments and schedule will be posted by Thursday, March 6, at 5:00 pm outside the Tubman room located on the 3rd floor of the Hilton Baltimore hotel. Please check the schedule to confirm your scheduled session(s) and time(s).

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 outside Tubman on the 3rd floor of the conference hotel. Reassignments will not be made and your spot will be given to an individual on the standby list. Individuals who are five minutes late for their appointment to meet with a reviewer will forfeit their session to the standby list.

Additional Considerations
- Please plan to arrive at least five minutes prior to your scheduled session time.
- All reviews and critiques will take place in Carroll AB, Tubman AB, and Paca rooms located on the third floor of the Hilton Baltimore Hotel.
- 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.

SPE reserves the right to make last-minute substitutions based on the availability of participating reviewers.
Portfolio Reviewers

REVIEWING BOTH STUDENT AND PROFESSIONAL MEMBER PORTFOLIOS

Jamie Allen
Assistant Curator of Photographs
George Eastman House

Bruce Checefsky
Director, Reinberger Galleries
Cleveland Institute of Art

Ashley Elizabeth Craig
Co-Founder
Ticka-Arts

Erin Devine
Assistant Professor & Gallery Director
The Gallery at NOVA-Woodbridge

Todd Forsgren
St. Mary’s College

Tom Griscom
Photographer/Instructor
Nashville Art Institute

Andrew Liccardo
Director, School of Art
University of Northern Colorado

Susan Lipper
Artist

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

Frank Meo
Founder
thephotocloser.com

William Messer
Independent Curator
Iris

Daniel Mirer
Assistant Professor
Oakland University

Zach Nader
Co-Curator
Useful Pictures

Mary Anne Redding
Chair and Curator
Marion Center for Photographic Arts, Santa Fe University of Art and Design

Pavel Romaniko
Assistant Professor
University of North Texas

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Awards & Recognitions

2014 Honored Educator

Congratulations to Susan Kae Grant, SPE’s 2014 Honored Educator! SPE received communications in support of Susan Kae Grant’s 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. Grant’s significant contributions to the field of photographic education and this organization are deeply appreciated. SPE’s Honored Educators receive a lifetime membership in the society as well as a cash prize and gift.

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 Deborah Barkun and her essay, The Eye of the (Be)holder: Collaboration, Reciprocity, and Performance in AA Bronson’s Parting (Self)Portrait of General Idea as the 2014 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 Deborah Barkun and her presentation, scheduled for Saturday, March 8, at 11:00 am in Holiday 2-3, can be found on page 16.

The SPE Future Focus Grant

We are pleased to announce Annu Palakunnathu Matthew as the recipient of the inaugural SPE Future Focus Grant. The $5,000 grant supports the creation and development of specific work proposed to and chosen by a review committee, and as such, directly supports the creative and professional development of participating members. It also serves to benefit SPE in that the work comes back to the society and is shared as part of future conference programming, providing new and relevant material specifically supported and encouraged by the organization. The results of the funded project will be presented at the 2015 national conference in New Orleans.

SPE Insight Award

The SPE Insight Award recognizes achievements of significant distinction made by individuals to the photographic education field. Measured from when careers first begin to the time when standing ovations erupt spontaneously in lecture halls, 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. Photographers (in the broadest sense of the word today), as well as scholars, curators, writers, and visionaries—whether achievements are rapid fire or accumulated over time—are eligible for the Society’s mark of recognition and distinction.

Insight Award recipients demonstrate excellence in two or more of the following ways: 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 sustained presence in the field.

The 2014 SPE Insight Award will be presented to A. D. Coleman as part of the awards ceremony at the national conference on Friday, March 7, at 5:30 pm.
SPE Imagemaker Award

SPE is pleased to recognize Mark Strandquist as the 2014 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 Mark Strandquist and his presentation, Some Other Places We've Missed: Windows From Prison, scheduled for Friday, March 7, at 9:00 am can be found on page 9.

Student Scholarship Awards

Congratulations to the 2014 SPE Student Scholarship Award recipients! All SPE Student Awards, including the SPE Award for Innovations in Imaging, include a $500 travel stipend to attend the conference, a conference fee waiver, and one-year membership to SPE. This year, as a way to highlight the work of scholarship recipients, there will be a special section at the Curator Portfolio Walkthrough on Friday, March 7, from 8:30 - 11:00 pm in the Key Ballroom Foyer where all award winners will showcase their portfolios and interact with conference attendees and guest curators.

Jurors of the 2014 Student Scholarship Awards:
Erika Gentry (Chair of the Awards and Recognitions Committee), Claude Baillargeon, Amy Holmes George, Lupita Murillo Tinnen

SPE Award for Innovations in Imaging:
Jason Schwab, Columbus College of Art & Design, Graduate Student

SPE Student Awards:
Sandrine Arons, Savannah College of Art and Design, Graduate Student
Chadric Devin, University of Nebraska-Lincoln, Graduate Student
Anna Garner, University of Arizona, Graduate Student
Anna Gay, University of Georgia, Graduate Student
Ellie Ivanova, University of North Texas, Graduate Student
Acacia Johnson, Rhode Island School of Design, Undergraduate Student
Hannah Cooper McCauley, Louisiana Tech University, Graduate Student
David Shannon-Lier, Arizona State University, Graduate Student
Yongxi Wang, University of Georgia, Graduate Student
Claire A. Warden, Texas Woman’s University, Graduate Student
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Thank you for supporting this event!

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

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Liz Wells
SPE appreciates the generous support of our donors!

FUTURE FOCUS: SPE’S 50th Anniversary Campaign Update

SPE’s ongoing Future Focus Campaign provides a launch pad for a number of new member benefits, initiatives and outreach for SPE as part of our strategic plan. We have achieved 50% of our campaign goal of $150,000 through donations and pledges. Once started, the new programming is intended to become self-sustaining and help SPE expand to do more of what it already does so well! Please consider making a contribution to this first major fundraising campaign for SPE in celebration of its first 50 successful years.

A short list of some of the campaign supported projects:

- A new online resource of photography programs populated by data from members and can be searchable by members
- The SPE Video Library – a new area of SPE’s website featuring presentations by SPE’s members in the form of special “videocasts” that can be viewed by individual members or shared in teaching settings
- First Exposures – showcasing worthy content from historic journal articles recontextualized for today’s readers
- New design and cover treatment for Exposure, SPE’s journal
- SPE’s Project Support Grant – demonstrating of SPE’s commitment to innovation and creativity of our talented membership

We are at the halfway mark in terms of funds raised! Help us get all the way by making your contribution or pledge today. Gifts of all sizes are welcome and appreciated!

50th Campaign Society Level Donors (as of 1/26/14)

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<td>Amy Schelemanow</td>
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Shades of Paper
George Slade
Robert L. Smith
Brian Steele
Barbara Tannenbaum
Michael Teres
Lupita Murillo Timmen
T. Ann Tolin
V. Elizabeth Turk
Michelle Van Parys
Lilliana Vitelli*
Karen Vitelli*
David Williams
Sam Wang

*in memory of Reg Heron
HIGHLIGHTED EVENTS FOR SPE 2014 ATTENDEES

Circulating shuttles from the Hilton Baltimore to MICA and the Gormley Gallery are available on Saturday from 7:45 – 10:30 pm, every 15-20 minutes. Hilton Baltimore pick-up and drop-off location: Eutaw Street (street between east and west buildings). MICA pick-up and drop-off location: Brown Center.

MICA

Multiple galleries across campus
Hours: Mon-Sat 10-5, Sun 12-5
mica.edu/Events_and_Exhibitions/Exhibitions.html
1300 W. Mount Royal Ave., 21217
410-669-9200

Psychopompe by Camille Henrot
Showing: Friday, March 7, at 8:00 pm
In partnership with the Baltimore Museum of Art, MICA will present French artist Camille Henrot’s film and music presentation Psychopompe, a retrogressive film and image interpretation of the Frankenstein myth, accompanied by a live soundtrack of minimal, ambient and Noise music by composer Joakim and his band The Disco. Psychopompe examines the transformation of “mythological waste” and its survival using B-movies and found images as well as narrative moments from daily life.

Freaks by Tod Browning
Showing: Saturday, March 8, at 7:00 pm
Accompanying MICAs The Amazing Johnny Eck exhibition is Tod Browning’s 1939 film masterpiece Freaks, starring Johnny and an incredible cast of outsiders and circus performers. A panel discussion featuring notable freakshow historians, as well as a live aerial performance by NYC’s Amanda Topaz is planned.

Maryland Art Place at BWI International Airport

Light Touch curated by Liz Wells
BWI International Airport
7062 Elm Rd., 21240

Maryland Art Place presents Light Touch, curated by Liz Wells. The exhibition includes works by five artists who use photography to explore aspects of the physical world. Caravans sited in woodlands, a seed vault in the Arctic, a park area explored at dawn and dusk, reflections in decaying interiors, and windows as portholes onto the external environment, invite us to reflect on ways in which light touches us, contouring our environment, and on our relationship with the physical world – (L. Wells). The presenting artists are: Chrystal Lebas (UK), Heidi Morstang (UK), Marja Pirila (Finland), Lynn Silverman (Baltimore), and Frank Hallam Day (Washington, DC).

Light Touch opens February 12, 2014, on the International Pier of Baltimore Washington Airport (BWI) and will run through June 13, 2014.

Albin O. Kuhn Gallery
University of Maryland, Baltimore County
1000 Hilltop Circle, 21250
Hours: Daily 10-5, Thurs 10-8
Reception: Fri, March 7, 7:15-9
Current Exhibition: N. Jay Jaffee Photographs from Public to Personal, 1947-1997

Gormley Gallery
Notre Dame of Maryland University
4701 N. Charles St. 21210
Hours: Daily 9-5

SPE Joint Caucus Exhibition
Reception: Sat, March 8, 8-10 pm
American Visionary Art Museum
Outsider Art
Hours: Tue-Sun 10-6
www.avam.org
800 Key Hwy, 21230
410-244-1900

Baltimore Museum of Art
Hours: Wed-Fri 10-5, Sat-Sun 11-6
artbma.org
10 Art Museum Dr.
443-573-1700

Bromo Seltzer Arts Tower
Artist Studios
Hours: Sat 11-4
www.bromoseltzertower.com
21 S Eutaw St.
443-874-3596

Creative Alliance
Art Galleries, Events, and Lounge
Hours: Tue-Sat 11-7
www.creativealliance.org
3134 Eastern Ave.
410-276-1651

Jewish Museum of Maryland
Hours: Mon-Thu, Sun 10-5
jewishmuseummd.org
15 Lloyd St., 21202
410-732-6400

Reginald F. Lewis Museum of Maryland
African American History & Culture
Hours: Wed-Sun 10-5
www.rflewismuseum.org
830 E. Pratt St., 21202
443-263-1800

School 33 Art Center
Contemporary Art by Local and Regional Artists
Hours: Wed-Sat 9-5
www.school33.org
1427 Light St., 21230
443-263-4350

The Walters Art Museum
*Designed for Flowers: Contemporary Japanese Ceramics*
Collection includes ancient Egyptian to 20th century, medieval ivories and manuscripts and contemporary exhibits
Hours: Wed-Sun 10-5
thewalters.org
600 N. Charles St., 21201
410-547-9000

**Full Circle Photo**
Full Service Photo Lab with Gallery Exhibits
Hours: Mon-Fri 9-5, Sat 10-2
fullcirclephoto.com/exhibitions
33 E. 21st St., 21218
410-528-1868

**Project 1628**
*A Wing A Prayer: New Work by Regina Delaize*
Hours: Fri 3-7, Sat 6-9, Sun 11-3, and by appointment
www.project1628.com
1628 Bolton St., 21217

**Goya Contemporary**
Madeleine Keesing
Hours: Tues-Fri 10-6, Sat 12-5
goyacontemporary.com
3000 Chestnut Ave., 21211
410-235-1538

**Grimaldis Gallery**
Zhao Jing – Contemporary
Hours: Tues-Sat 10-5:30
www.grimaldisgallery.com
523 N. Charles St. #1, 21201
410-539-1080

**Guest Spot**
Art & Sciences Projects
Hours: Sat 1-5, opening March 8
guestspot.org
1826 Fleet St., 21231

**Current Space**
*Find No Two Suns: Sophia Belkin and Suzanna Zak*
Curated by Ginevra Shay
Hours: Sat-Sun 1-4
springsteengallery.com
1511 Guilford Ave., Unit B303, 21202

**Center for the Arts Gallery, Towson University**
*American Photography X2: Masters of American Photography from the Reading Public Museum and American Photography Today*
Curated by J. Susan Isaacs
Hours: Mon-Thur 11-5
www.towson.edu/art/galleries.asp
Located on the corner of Osler Dr. and Cross Campus Dr.
Towson, MD 21204
# BALTIMORE

## Dining & Entertainment Guide

### RESTAURANTS

#### Downtown & Inner Harbor

**Close to Hotel**

- **Bubba Gump Shrimp Co $**
  - Shrimp Seafood Chain
  - 301 Light St., 21202
  - 410-244-0838

- **Cheesecake Factory $$**
  - American
  - 201 E. Pratt St., 21202
  - 410-234-3990

- **Edo Sushi $$**
  - Sushi Japanese
  - 201 E. Pratt St., 21202
  - 410-843-9804

- **Frank and Nic's West End Grill $$$**
  - American Fare
  - 511 W. Pratt St., 21201
  - 410-685-6800

- **Hard Rock Café $$$**
  - American
  - 601 E. Pratt St., 21202
  - 410-347-7625

- **Joe Squared Pizza $$**
  - Pizza
  - Power Plant Live, 30 Market Place, 21202
  - 410-962-5566

- **La Tasca Spanish Tapas Restaurant and Bar $$**
  - Spanish Tapas
  - Harborplace, 201 E. Pratt St., 21202
  - 410-209-2562

- **Lexington Market $$**
  - Variety of Vendors
  - 400 W. Lexington St., 21201
  - 410-685-6169

- **Luna Del Sea Steak and Seafood Bistro $$$**
  - 300 W. Pratt St., 21201
  - 410-752-8838

- **Miss Shirley's $$**
  - Breakfast and Brunch
  - 750 E. Pratt St., 21202
  - 410-528-5373

- **Panera Bread $**
  - Cafe
  - 600 E. Pratt St., 21202
  - 410-528-1427

- **Phillips Seafood $$$**
  - Seafood Crabs
  - 601 E. Pratt St., 21202
  - 410-685-6600

- **Pratt Street Ale House $$**
  - Brewpub
  - 206 W. Pratt St., 21201
  - 410-244-8900

- **Ruth's Chris Steak House $$$**
  - Steak Lobster
  - 600 Water St., 21202
  - 410-783-0033

- **Tatu $$$**
  - Asian Fusion
  - 614 Water St., 21202
  - 410-244-7385

- **Trinacria $$**
  - Italian Deli/No seating but amazing carryout
  - 406 N. Paca St., 21201
  - 410-685-7285

- **Uno Chicago Grill $$**
  - Pizza
  - 201 E. Pratt St., 21202
  - 410-625-5900

- **XS $$**
  - Sushi and Sandwiches
  - 1307 N. Charles St., 21201
  - 410-468-0002

#### Fells Point

- **Blue Moon Cafe $**
  - Breakfast & Brunch
  - 1621 Aliceanna St., 21231
  - 410-522-3940

- **Stuggy's $**
  - Hot Dogs
  - 809 S. Broadway, 21231
  - 410-342-4222

- **The Greene Turtle $$**
  - Pub Grub
  - 722 S. Broadway, 21231
  - 410-342-4222

#### Mount Vernon & Station North

- **Ban Thai $$**
  - Thai
  - 1301 N. Calvert St., 21202
  - 410-342-4222

- **Brewer's Art $$$**
  - Seasonal American & Brewery
  - 1106 N. Charles St., 21201
  - 410-547-6925

- **Cinghiale $$$**
  - Italian
  - 822 Lancaster St., 21202
  - 410-752-8383

- **Dukem Ethiopian $$**
  - Ethiopian Vegetarian
  - 1100 Maryland Ave., 21201
  - 410-385-0318

- **Kumari $$**
  - Indian Nepalese
  - 911 N. Charles St., 21201
  - 410-547-9946

- **Land of Kush $**
  - Vegan Soul Food
  - 1 E. Chase St., 21202
  - 410-347-0888

- **Little Italy
  - Almost 30 restaurants
  - www.littleitalymd.com

- **Marie Louise Bistro $$**
  - French
  - 904 N. Charles St., 21201
  - 410-385-9946

- **The Owl Bar $$**
  - American
  - Owl Bar in the Belvedere
  - 1 E. Chase St., 21202
  - 410-347-0888

- **Stang of Siam $$**
  - Thai
  - 1301 N. Calvert St., 21202
  - 410-453-9142

- **Baltimore Brewing Company $$**
  - Brewpub
  - 1041 Marshall St. (across from Cross St.-Market), 21230
  - 410-453-9698

- **Zhongshan Restaurant $$**
  - Chinese Dim Sum
  - 323 Park Ave., 21201
  - 410-223-1881

- **XS $$**
  - Sushi and Sandwiches
  - 1307 N. Charles St., 21201
  - 410-468-0002
Federal Hill
Home to the Cross Street Market and the American Visionary Museum, Federal Hill is your place for dinner and nightlife. Highlights include Nick’s Fishouse for fresh Maryland seafood, The Abby for the best burgers in town and Idol Hour Bar for cocktails. Federal Hill is about a 15 minute walk from the Inner Harbor or take the free city bus, the City Circulator.

Hampden
It will be hard to say you’ve been to Baltimore without experiencing the city’s most eclectic neighborhood. Famous as the backdrop for a number of John Waters’ films, Hampden truly exemplifies the city’s unique spirit. Hampden’s main drag, 36th street, is a great place to shop for vintage oddities or to grab breakfast (try Café Hon or The Golden West). Take bus 027 from the Inner Harbor.

Ellicott City
Located just 12 miles from downtown Baltimore, the supposedly haunted Ellicott City looks almost as it did during the Civil War. Founded in the 1770’s by Quakers, Ellicott City features a five block historic main street with over 50 restaurants and shops. Have a craft beer at Ellicott Mills Brewing Company, browse the rare books at Gramp’s Attic Books or just soak up the historic atmosphere.

Annapolis
As the capital of Maryland and home to the United States Naval Academy, Annapolis makes an excellent day trip destination. The city is loaded with shops and historic sights, including St. John’s College (1696), and the oldest state capital still in legislative use. Annapolis also holds the honor of serving as the Nation’s capital from 1783 to 1784. During your visit you can explore the Naval Academy, eat crab cakes on the harbor or wander around the narrow cobble stone streets.

Exploring Baltimore: Day Trip & Neighborhood Guide