

San Francisco 2012

Intimacy and Voyeurism: The Public/Private Divide in Photography

Mark your calendars for SPE's 49th national conference to be held in San Francisco March 22 – 25, 2012! It will be exciting for SPE to be situated in the Hyatt Regency hotel, right across from the Bay Bridge and the Ferry Terminal with its artisan food vendors and shops. The hotel was used in the filming of Mel Brooks's *High Anxiety*, and has a dramatic soaring atrium area that will be a perfect spot to share portfolios. Situated on the Embarcadero, there is easy access to many of San Francisco's most popular spots, and the 2012 conference team is already hard at work planning what promises to be a provocative program that will generate a lot of ideas and conversations. Plan now to make sure you can be there!

"Intimacy and Voyeurism: The Public/Private Divide in Photography," will examine photography's relationship with intimacy and voyeurism. From its inception, photographs have been used to sustain, affirm, or remember loved ones, expressing intimate and profound connections between people. At the same time photography has offered voyeuristic pleasure, allowing the viewer to see without being seen, to take visual pleasure without risk to oneself. Rarely can photographs themselves be clearly divided into one or the other of these categories. Images become voyeuristic or intimate based on context, societal expectations and interpretations.

Please see the full San Francisco conference proposal description on page 20. Information on how to submit a proposal can be found on page 21. *Please note: Proposals not related to the conference theme are welcome!*

And don't forget to check in at www.spenational.org—we will be posting conference details as they become available.

About the city: San Francisco is a dynamic and mythical city defined by its distinct neighborhoods, world-class museums, breathtaking beauty and its history of political and cultural trailblazing. From the Gold Rush and the dot.com boom to Harvey Milk and the Beats, there is no city like San Francisco. It is a place where photography has a strong tradition and an imposing presence; from Ansel Adams to Larry Sultan countless photographers of note have made the San Francisco Bay Area their home and their inspiration. San Francisco and the surrounding areas including Berkeley, Oakland, Marin County and San Jose are home to a long tradition of photography and nurturing hosts to numerous active and vibrant photography galleries, museums and non-profit spaces, as well as some of the strongest photography programs in the country. We invite you to the 2012 conference to experience the richness, beauty, and inspiration of San Francisco.

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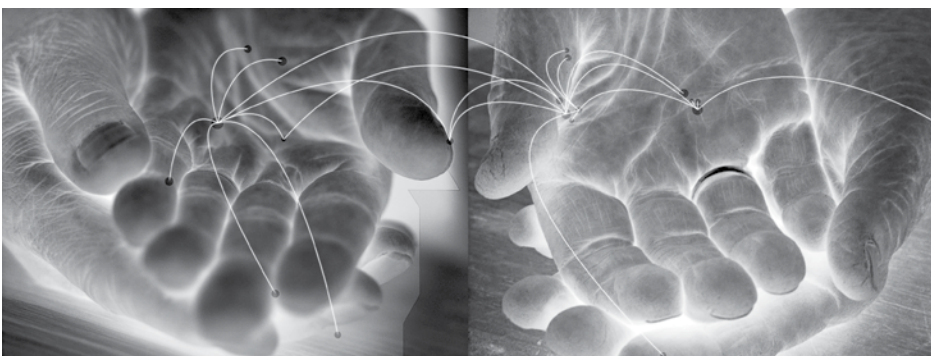
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CONGRATULATIONS!

SPE would like to congratulate this year's scholarship recipients! Graduate student **Roger Boulay**, from the University of New Mexico, is the recipient of The Freestyle Crystal Apple Award for Outstanding Achievement in Black and White Photography. **Adrienne Salinger** was honored as the sponsoring faculty mentor. This prestigious award is sponsored by Freestyle Photographic Supplies. The Crystal Apple Award included a \$5,000 stipend, a one-year SPE membership, and a conference fee waiver.

The SPE Award for Innovations in Imaging in honor of Jeannie Pearce went to **Nadia Sablin**, a graduate student from Arizona State University. This award was created for students working with digital technology. It includes a \$500 travel stipend, a one-year SPE membership and a conference fee waiver.

The recipients of the SPE Student Awards were **Joe Addison**, University of Colorado Denver, Undergraduate; **Carissa Battaile**, Collin College, Undergraduate; **Christiana Caro**, University of Arizona, Graduate; **Daniel Coburn**, University of New Mexico, Graduate; **Karen Garrett de Luna**, Emily Carr University of Art + Design, Graduate; **Jennifer Garza-Cuen**, Rhode Island School of Design, Graduate; **Sarah-Marie Land**, Saint Louis Community College, Undergraduate; **Johnny Picardo**, Bucknell University, Undergraduate; **Areca Roe**, University of Minnesota, Graduate; and **Ambereen Siddiqui**, Rhode Island School of Design, Graduate. SPE Student Awards included a \$500 travel stipend, a one-year SPE membership, and a conference fee waiver.



Karen Garrett de Luna, *Parents (Yesterday/Today/Tomorrow)*, 2010

society for
photographic
education

spe

is a nonprofit membership organization that provides a forum for the discussion of photography and related media as a means of creative expression and cultural insight.

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www.spenational.org

SAVE THE DATE!

March 22 – 25, 2012

49th SPE National Conference
Hyatt Regency San Francisco
San Francisco, CA

Director's Column

A brief Director's Column...

Wow—What an amazing gathering of energy, creativity, and talent in Atlanta! I felt breathless at the scope of the content, and the bustle of artwork shared and discussed. It will take me awhile before everything sinks in and takes root towards new ideas and initiatives to continue to make SPE even better.

Caucus News

There were some terrific meetings with the Multicultural and Women's Caucuses in Atlanta. Both groups are engaged with the membership in such positive ways, including encouraging their members, as we encourage ALL members, to participate in SPE's board elections by submitting names for consideration, and by VOTING. We hope to make online voting a reality this year. Kudos to Kristen Fecker Peroni for the Women's Caucus Exhibition in Atlanta, and for Chuy Benetiz stepping into a leadership role with the Multicultural Caucus. Good things are happening with SPE's caucuses—if you wish to be a part of them, indicate your interest in your online member profile.

Annual Members' Meeting Headlines

We had a very informative annual members' meeting in Atlanta in which we asked for ideas for improved national and regional benefits, as well as ideas for celebrating SPE's 50th anniversary. The array of responses was dazzling...some highlights which we look forward to exploring for implementation: make the member gallery area of the website available for public viewing, a print on demand book of member work, fireworks (!) during the 50th anniversary conference in Chicago and more. There was a guided tour of SPE's website, and encouragement for members to explore areas that are still relatively underutilized, including the "conversations" areas (www.spenational.org/conversations).

National Board Update

SPE's national board went to work before and after the conference for its marathon three days of board meetings. It takes commitment and tenacity to sit at a conference table for three days and plow through an incredible amount of work in service of SPE. The group, so generous with their time



Photo: Nina Barcellona

and ideas and vision for SPE, rolled up its sleeves and had many fruitful conversations about SPE's annual budget, mission statement, identity and branding, among other topics. We welcomed new board members Liz Wells and Steve Benson, and thanked Jim Stone and Lupita Murillo Tinnen for their service on the board. Nate Larson stepped into the Executive Committee as Secretary, joining Chair Tom Fischer, Vice-Chair Michael Marshall, and Treasurer Nancy Stuart. For details and contacts for SPE's various board committees, visit <http://www.spenational.org/about/board-committees>.

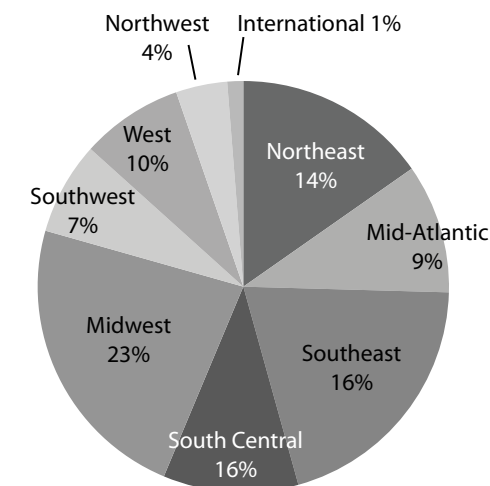
Looking forward to a robust national board nominations process and election, as well as outstanding array of proposals for the 2012 conference in San Francisco, "Intimacy and Voyeurism: The Public/Private Divide in Photography." Proposal deadline is June 1, 2011!

Virginia "Ginny" Morrison
SPE Executive Director
March 2011

SPE Membership Report: 2010 Numbers

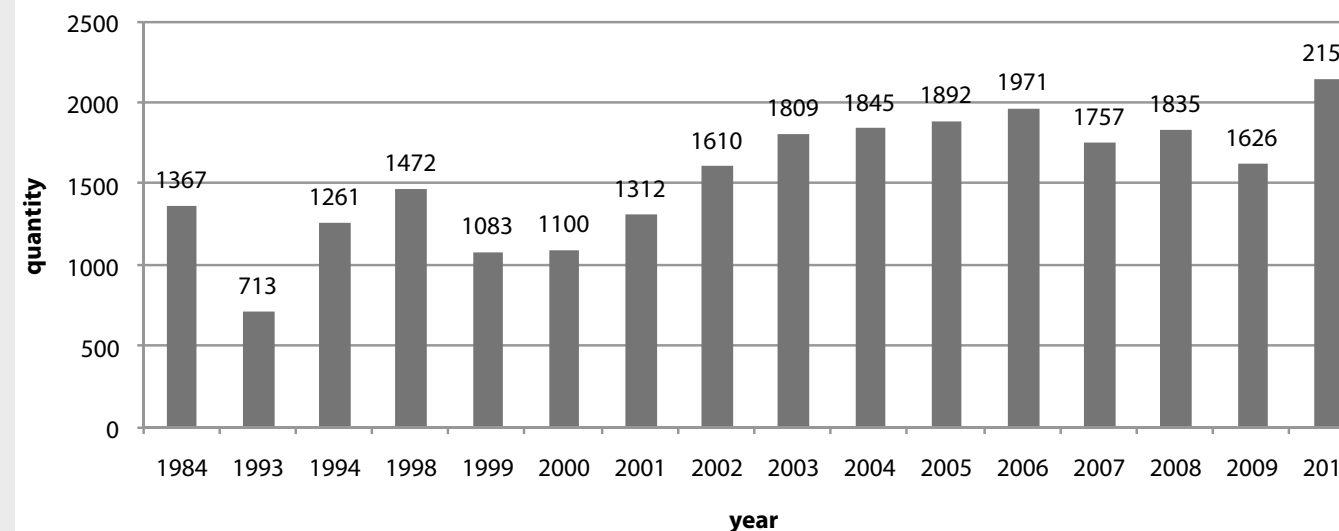
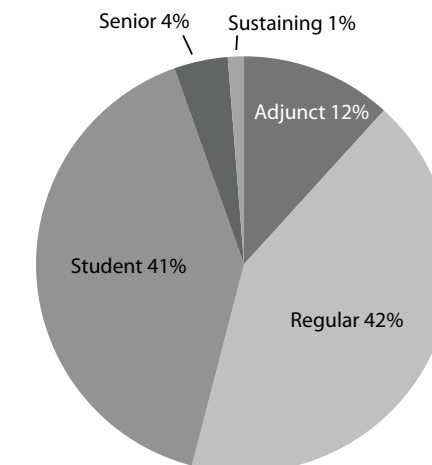
2010 Membership by Region

Regions	Members
1 Northeast	329
2 Mid-Atlantic	219
3 Southeast	436
4 South Central	229
5 Midwest	497
6 Southwest	157
7 West	173
8 Northwest	87
International	27
Total	2154



2010 Membership by Level

Level	Members
Adjunct	253
Regular	911
Student	873
Senior	90
Sustaining	27
Total	2154



SPE Membership History

WEBSITE NEWS

Improvements continue to be made to SPE's new website, but we really want members to help in this process by using the conversations areas (www.spenational.org/conversations).

These are intended to be a powerful feature of the site, but will only gain traction through member use. It will help SPE become the go-to place for information on so many topics, a veritable "Wiki" for photography and photographic education. And it will serve to maintain relationships and networks among members.

In response to member suggestions, plan to implement an online voting component in time for the next national board elections! We are excited to think that this might increase member participation in board elections, and really serve to "get out the vote." Current membership will be required to cast a vote for up to four names on the slate of candidates, and each member will only be able to vote once.

We are also exploring the logistics of making SPE member portfolios available to the general public for viewing, possibly at each member's preference, and/or possibly just designated portfolios. Watch for news on this aspect of the site in the next few months.

Please be aware that the information listed in your member profile will be what SPE uses for mailing and membership data management. So take a minute to be sure your profile settings are to your liking, and if you need assistance making any changes, let the national office staff know.

Now that SPE's membership runs on a subscription year, please keep an eye out for notices that will remind you to renew based on your date of purchase. Don't miss out on the benefits of SPE membership throughout the year.

THE 2012 SPE CONFERENCE AWARD FOR EXCELLENCE IN HISTORICAL, CRITICAL AND THEORETICAL WRITING

The SPE Conference Award for Excellence in Historical, Critical and Theoretical Writing recognizes distinction in writing in the field of photography. The award originated in honor of SPE's former executive director, Jennifer

Yamashiro, and will be selected from proposals submitted to the lecture track for the SPE national conference. The winner will be juried from completed papers and includes a prize of \$1,000, consideration for publication in a future issue of the Society's journal, *exposure*, a complimentary pass to the 2012 national conference and a one-year membership to SPE.

Timeline and Procedure: Proposal submission deadline is **June 1, 2011**, along with all SPE national conference proposals (see page 21).

In the fall, the chair of the Writing Award Review Committee will notify the semi-finalists and invite them to submit a completed essay suitable for review and possible publication under the guidelines of the writing award, below.

Guidelines: The essay should be no more than 6,000 words in length, must be in English, and include a list of illustrations. Format must follow the Chicago Manual of Style, 15th ed. All copy must be double spaced, using Times or Times New Roman, 12 point. Authors will be required to obtain permission for quoted material unless it is governed by fair use.

Deadline: final essays should be submitted to SPE's executive director, Virginia Morrison at vmorrison@spenational.org as a PDF attachment to an email with a time stamp of no later than 11:59 pm EST on **November 30, 2011**. Essays received after this time and date will not be considered.

SPE's Writing Award Review Committee will select the winner of the writing award from nominated and delivered academic essays, to be announced at the national conference in March each year. Participating finalists will be informed of the results of the review in January and the selected winning essay's author will be announced, and presented at the national conference in San Francisco, CA, March 22 – 25, 2012.

SPE NATIONAL BOARD ELECTION

Thanks to those who submitted nominee recommendations for SPE's National Board of Directors election for the 2012-2016 term of office! The SPE Nominating Committee is preparing a slate of candidates that will be posted on SPE's website on **August 1, 2011**. The SPE bylaws provide members with a period of thirty days to add to the slate. In the event that 2 percent of the national membership recommends the addition of any Society member to the preliminary slate, the commit-

tee shall add up to four additional nominees. SPE bylaws, Article IV, Section 3.

We hope to conduct online voting this year through SPE's website. The slate will be both mailed and emailed to current members and will direct them to the website to cast their ballot.

The nominating committee will run SPE elections following this schedule:

October 21: First-class mailing/email of board elections slate to all current members

November 30: Deadline for membership vote

December 5: Confirmation of vote

January: New board members announced in SPE Members' Winter Newsletter

SPE HONORED EDUCATOR 2012 CALL FOR NOMINATIONS

The Society for Photographic Education seeks nominations from the membership for the Honored Educator Award given annually at SPE's National Conference. The criteria for selection of the Honored Educator are as follows:

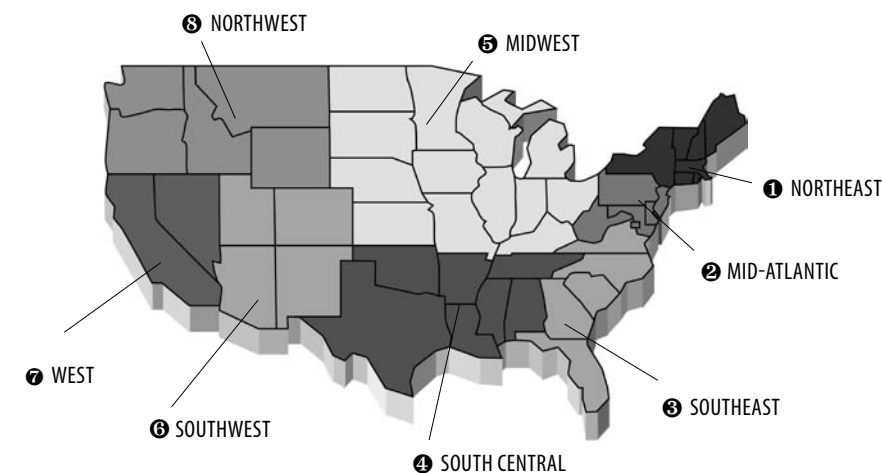
- The recipient has made a significant contribution to the field of photographic education
- The contribution to the field could be made through classroom teaching, writing, publishing, museum education, or other areas of professional practice in the field of photography.
- The recipient is a full-career educator. There is no specific requirement for the number of years in the field, but 15 years would generally be seen as a minimum.
- The recipient has been a member of SPE.

To be considered for the Honored Educator Award, the educator must be nominated by a member of SPE. Nominations should include a letter of nomination citing specifics about the educator's contributions to the field of photographic education and a summary of the nominee's career. Nominations should be submitted to the SPE National Office:

Society for Photographic Education
2530 Superior Ave., #403
Cleveland, OH 44114
Attn: Honored Educator Award
info@spenational.org
216.622.2712 fax

Submission deadline is **July 1, 2011**.

2010 Regional Conference Reports



NORTHEAST REGION ①

The Experiential in Photography
November 5 – 7, 2010, in Providence, RI
Chace Center, RISD Museum, Rhode Island
School of Design
Conference Chair: Bruce Myren
www.spenortheast.org

Our conference theme aimed to consider the ways in which the experiential plays a role in the creation and theorizing contemporary photographic and related practices as well as the resulting presentation and consumption of work that engages and comments upon experience/s, broadly defined.

In addition to the normative understanding of the experiential, that of being there, the theme considers how artists use experience—their own or others—as a part of their working method to formulate and express concepts/work. Papers addressed work that incorporates memories or the other senses, performances or series meant to understand others' experiences, capturing a unique place or experience in another space/place, etc. Lastly, how does the viewer's or consumer's own experiences prior to, during, and after the presence of the work change the reception/understanding?

Speakers:

Sharon Harper, "Photographing the Invisible"
Meggan Gould, "Site-seeing"
Janet Pritchard, "Seeing Yellowstone with New Eyes"
Jan Howard, "Joe Deal's West & West: Re-imagining the Great Plains"
Monica McTighe, "Embodiment, Experience, and Photographic Images"
Michelle Sheppard, "Breaking the Bubbles and Rebuilding the Boxes: Re-Thinking Creativity After Standardization"
Rachel Somerstein, Lorraine Doran, Elizabeth Cornell, and Alden Jones, "The Image, Written: Using Photography to Teach Writing"

MID-ATLANTIC REGION ②

Fall Member's Event
October 29, 2010, in New York, NY
Jacob Javits Center
www.spema.org

Instead of a fall regional conference, the Mid-Atlantic region hosted a SPE members and vendors free social event during the PhotoPlus

Expo held at the Jacob Javits Center in New York City. Approximately 60 people were in attendance.

SOUTHEAST REGION ③

Grounded
October 21 – 24, 2010, in Tallahassee, FL
Aloft Hotel
Conference Chair: John Mann
www.spese.org

The 2010 SPE Southeast conference, titled *Grounded*, was held in Tallahassee, FL and hosted by Florida State University. Participants came from as far as Nebraska and New York to take part in a conversation about the contemporary photography world. Featured speaker Amy Stein started the conference with a talk about her own work and process while giving insight into what it means to be a young artist balancing a career in photography. Two full days of artist lectures and portfolio sharing followed, giving participants opportunities to share their work with their peers. Matthew Coolidge spoke eloquently about the goals of the Center for Land Use Interpretation, and Gil Leebrick presented a moving video of Honored Educator John Scarlata speaking about the motivations of his working methods.

In addition to the lectures and portfolio sharing, the conference was augmented by three exhibitions. The exhibition, *HyperReal: Landscape as Commodity*, was curated by Daniel Kariko and explored the contemporary use of the landscape in photography. George Blakely curated a large exhibition titled *Appetite*, that included a wide range of photographic practice showing our interaction with food. The

conference's own show, *Grounded*, was an exhibition juried by Robert Fichter that highlighted the best of the region's offerings, showcasing close to 50 works from SPESE members.

SOUTH CENTRAL REGION ④

Spirits of the Times
October 7 – 9, 2010, in Fayetteville, AR
UA Global Campus, UA Fine Arts Center,
University of Arkansas
Conference Chair: Michael Peven
www.spesouthcentral.org

The SCSPE Conference took place at the University of Arkansas in Fayetteville. Featured speaker was Danny Lyon whose talk was on Friday evening, October 8 and was open to the public. There were approximately 150 people in attendance. The SCSPE Honored Educator for 2010 was Sonja Rieger who spoke on Friday afternoon.

The program was held at the UA Global Campus and UA Fine Arts Center with programming from 5 graduate students and 9 regional members who presented a variety of lectures. They included: Peter Calvin "Don't Lose Your Way," Elizabeth Claffey, "Blood Work: Between Sickness and Health," Amy Homes George, "Alternative Photographic Processes: Then and Now," Frank Hamrick, "The Book as Object," Lawrence Jasud, "Wild Things," Chris Jordan, "Suburban Sublime," Gongke Li, "Dreams," Diane McGurren, "From Here to Cool: Documenting Texasville in Image and Text," Leighton McWilliams, "Alfred Chaney Johnson: New York Portrait Celebrity and Commercial Photographer," Vesna Pavlovic, "Transparencies," Sherwin

Tibayan, "Screen Captures," Rene West, "City Walls," Ashley Whitt, "The Fairy Tale Deaths," and Betsy Williamson, "Rethinking Art History."

MIDWEST REGION ⑤

Time for Light
September 20 – October 2, 2010, in Kalamazoo, MI
Western Michigan University
Conference Chairs: Bill Davis, Adriane Little, Shuichi Owen-Murakami, and Ginger Owen-Murakami
www.midwestspe.org

The 2010 Midwest Regional SPE *Time for Light* conference was a collaborative meditation on the past, present, and future contributions of lens-based media to art, society, and culture. The conference invited imagemakers and theoreticians to examine and share the benefits and consequences of photography to the societies and cultures behind or in front of the lens.

The Conference was hosted and sponsored by Western Michigan University, Frostic School of Art in Kalamazoo, MI on September 30 – October 2, 2010. An institutional consortium of hosts included Kalamazoo College, Kendall College of Art and Design, Kalamazoo Book Arts Center and Kellogg Community College. Generous sponsorships were supported through the Arts Council of Kalamazoo, Kalamazoo Institute of Art, Downtown Kalamazoo Incorporated, Discover Kalamazoo, Christopher and Margo Light Community Foundation, Best Buy, and The American Society of Media Photographers (ASMP).

The following events occurred:

1. Evening events featuring noteworthy speakers: Keynote: Lucy Lippard; Honored Educators: Nathan Lyons, Jennifer Yamashiro, and Cheryl Younger; Featured Speakers: Laura Letinsky, Colleen Plumb, Lori Nix, Sylvie Belanger and Jen Blazina, followed by a reception and exhibition related event
2. Daily lectures and panel discussions, 92 lecturers
3. Professional and student portfolio review sessions – 107 sessions, over 50 reviewers
4. Open portfolio sharing – over 70 participating artists
5. Kalamazoo Art Hop-Photo Fest (featuring over 60 exhibiting photographers in downtown Kalamazoo with over 1,200 attendees)
6. Special Exhibitions: Yinka Shonibare, Student Juried Exhibition, SPE Pin-up Exhibit and raffle, WMU library exhibits,

Carlos Diaz, *Lightworks*, Photographs from the Collection of the Kalamazoo Institute of Art.

SOUTHWEST REGION ⑥

Altering Perspectives
October 22 – 24, 2010, in Prescott, AZ
Prescott College
Conference Chair: Deborah Ford
www.spesw.org

Change was a seminal word in our last presidential election. Change may result in an altered perspective, metaphorically, politically or personally. Taking a closer look at motivations or changes within the medium of photography and photographic education while locating ourselves as photographers, artists, or educators in today's world provides a vantage point for understanding the power of change as transformation. Taking stock of where the medium is and where it may be going gives us the opportunity to acknowledge our past and may provide insight into the gains and limitations of the current technologies. A closer look at photography's present, gives rise to challenges while paying homage to our past traditions, heritage and mentorship. During this conference we explored the ways that artists, activists or educators engage in socially responsible practices as a means to use the medium to inform our senses, educate or as an agent of social change.

This conference, hosted by Prescott College in northern Arizona, was well attended by members from around the southwest. Exhibits included a juried members' exhibition hosted by Yavapai College (Carol McCusker was the juror) and Stuart Klipper/Joan Myers at the Prescott College Art Gallery with an additional exhibit of images by the late Bill Jay from his "Photographers Photographed" series. A Tribute to Bill Jay, hosted by Mary Virginia Swanson and James Hajicek, celebrated the life of the late educator/historian/friend. An exhibit at the Raven Cafe featured works by Emily Matyas, Adam Thorman, and Mark Hendrickson.

Book signings were offered by David Taylor and Margaret Stratton and portfolio reviews were conducted by southwest region educators. Keynote speakers were Judy Natal and Stuart Klipper. Other presenters included David Taylor, Cass Fey, Greg MacGregor, Alexandra Overby, Joseph Labate, Martina Shenal, and Don Fike. A local photo field trip to the Granite Dells was included.

WEST REGION ⑦

New Sites
November 12 – 13, 2010, in San Diego, CA
San Diego City College and the Museum of Photographic Arts
Conference Chairs: Julia Bradshaw and Julia Schlosser
www.spewest.org

157 people attended *New Sites*. Friday began with a walk-through of the Jerry Uelsmann and Maggie Taylor exhibition at the Museum of Photographic Arts in Balboa Park led by Amber Lucero-Criswell, director of education at MOPA. Immediately following the walk-through was a reception for the photography faculty exhibition at San Diego City College. The honored educator, John Divola gave a thorough presentation of his work in the grand auditorium at MOPA on Friday evening. Saturday presentations, lectures, panel discussions, as well as education and vendor fairs, all took place at San Diego City College. In addition, there were formal portfolio reviews, graduate reviews and a raffle. Following dinner, Lucy Lippard gave a presentation as the keynote speaker to an auditorium full of photography aficionados. Many members went back to the Park Manor Suites for an informal portfolio sharing and the jam-packed day ended with renewed connections and interesting conversations.

NORTHWEST REGION ⑧

November 5 – 7, 2010, in Portland, OR
Newspace Center for Photography
Conference Chairs: Laura Valenti and Chris Bennett
www.spenw.org

Newspace Center for Photography joined SPENW in the planning and presenting the 2010 SPENW conference. Co-Chairs Laura Valenti and Chris Bennett developed a relaxed schedule and a rich program of panels and speakers. The opening "Northwest Territory: Women in Photography" panel discussed past and present gender issues in the West.

The Educators' Panel continued the dialogue started last year concerning best practices dealing with students, administrators, and being a teacher-artist. Photographic books, alternative processes, copyright and tax consequences, location photography and developing special photographic projects were tossed about at the conference sessions.

Rich presentations included "Blasted Photography" (Amundson, Gour, Cummins, Emmons), "Fictional Meme" (Sell), and "Childhood is a Strange Country" (Tres). The most surprisingly wonderful presentation came from Grand Rapids, Michigan via Hoag and

Kaczmarczyk with an enlightened look at ubiquitous "Scene Modes" on today's popular digital cameras.

Western Washington University brought a student panel to showcase work. Laura Russell

presented example and importance of photographic artists book, and Dianne Kronberg's lecture presented "Science, Music, Poetry (and Photography)"—possible as a prologue to the SPE National Conference in Atlanta, GA.

Upcoming 2011 Regional Conferences

NORTHEAST REGION ① AND MID-ATLANTIC REGION ②

Photographers and the Published Image (tentative)
November 4 – 6, 2011, in Syracuse, NY
Lightwork and Syracuse University
Conference Chair: Hannah Frieser
Keynote Speaker: Alec Soth
Honored Educator: Doug DuBois
www.spenortheast.org & www.spema.org

SPE's Northeast and Mid-Atlantic Regions are joining forces for this conference on the current state of publishing. Photographers are facing a very different world of publishing today with fewer options to work with a book publisher and entirely new opportunities for self-publishing and online promotion. The 2011 conference will present viewpoints from artists, publishers, and bloggers who have found unique ways to bring the best photography to the image hungry public. Events will include lectures, panel discussions, portfolio reviews and exhibitions, including the exhibition "America" by Alec Soth at the Everson Museum of Art.

SOUTHEAST REGION ③

Zone [5]
October 28 – 30, 2011, in Myrtle Beach, SC
Coastal Carolina University
Conference Chairs: Easton Selby and Rebecca Nolan
www.spese.org

SOUTH CENTRAL REGION ④

A River Runs Through It: Perception vs. Reality, TV, Inconvenient Truths and Other Reactions on the Battle of the Alamo
September 29 – October 1, 2011, in San Antonio, TX
University of Texas at San Antonio and Southwest School of Art
Conference Chair: Libby Rowe and Kent Rush
Keynote Speaker: Carrie May Weems
Invited Speaker: Laura McPhee
Honored Educator: Luther Smith
www.spesouthcentral.org

Like a river, the photographic image runs through many artistic media. As a resource, a point of inspiration, a means to an end, a supporting element, or a nal product in its own right, its power is undeniable. At times taking us on meandering journies, other times challenging us with swift currents, images provide a fertile soil from which artistic meaning may grow. The planning committee welcomes submissions for panels, lectures, imagemaker presentations, graduate student presentations, and demonstrations that celebrate the photographic medium and its ability to bridge artistic media.

MIDWEST REGION ⑤

www.midwestspe.org
SPE's Midwest Region will not have a 2011 regional conference. Members are encouraged to attend other regional conferences.

SOUTHWEST REGION ⑥

Photographic Truths and Other Illusions
November 11 – 13, 2011, in Santa Fe, NM
Santa Fe Community College, School of Arts & Design
Conference Chair: Andre Ruesch and Jackie Heigle
www.spesw.org

The lack of objective truth in photography appears to remain as uncontested as the intent to somehow provide it anyway. Often this is done through declared subjectivity in partially or totally constructed, manipulated or otherwise staged works. Yet, just as often, it is done by pointing the lens in a particular direction, often at great risk to the photographer, to convey what has occurred.

You are invited to submit your proposal for a presentation on how you speak truth to power or to no one in particular. Please submit your presentation proposals to santafe@spesw.org no later than May 31, 2011.

Confirmed presenters include Patrick Nagatani, Robert and Shana ParkeHarrison, Eugenia Parry, and Joel-Peter Witkin.

WEST REGION ⑦

Survival
November 18 – 19, 2011, in Santa Cruz, CA
Cabrillo College
Conference Chairs: Lesley Loudon and Jessica Hayes
Keynote Speaker: Liz Cohen, Artist in Residence in Photography, Cranbrook Academy of Art
Honored Educator: Bran Taylor, Professor and Chair, Department of Art and Art History, San Jose State University
www.spewest.org

The conference invites imagemakers, theoreticians and historians to propose papers and workshops that consider the notion of survival. Survival, as endurance, can describe the sustainability of a custom or belief. Survival, as evolution, can investigate a natural process resulting in change. Survival, as individuals, can illuminate an inner-journey. Works may also address survival on a local or global level as an artist, photographer, educator, professional, community, species, culture, or environment. Questions that explore the survival of the current state of the medium of photography, including both traditional and new genres, in relation to artistic practice, commercial use, and photo-education are welcomed. The conference also invites educators to propose workshops related to this topic as well as topics related to teaching. All proposals are peer reviewed by the SPE West Board. The deadline for submissions is September 18, 2011.

NORTHWEST REGION ⑧

Visual Evolution
November 4 – 6, 2011, in Spokane, WA
Spokane Falls Community College
Conference Chairs: Ira Gardner and Melissa Rackham
www.spenw.org

2011 Atlanta Conference Review

Science, Poetry, and the Photographic Image
48th SPE National Conference
March 10 – 13, 2011
Atlanta, GA

Review by incoming editor of *SPE's exposure*,
Stacey McCarroll Cutshaw

The 48th annual SPE National Conference represented one of the largest attended conferences to date, with an attendance of 1,200. The conference rooms, lobbies, and hallways of the Sheraton Atlanta overflowed with a lively sense of excitement that energized the diverse and vibrant SPE members and new friends who attended the conference. I was particularly delighted to see so many young people at the conference, both students and professionals, which I interpret as a very good sign for the present and future of SPE.

The conference theme, "Science, Poetry, and the Photographic Image," was woven throughout the conference proceedings. The city of Atlanta, and the Sheraton hotel, offered a warm welcome. I happened into the lunch buffet at the hotel restaurant on day one of the conference when they were offering a traditional Southern-comfort food feast: fried chicken, greens, macaroni and cheese, and pie for dessert. The food was great (did you happen to try it?) and the staff was warm and friendly. To me, it was the perfect welcome to Atlanta and I knew from that moment that it was going to be a fine conference.

Thursday, March 10 featured a series of pre-conference seminars that attracted a large turnout and offered a wide array of valuable information including a student seminar by Mary Virginia Swanson and Susan kae Grant that was moderated by Dennis Keeley, and industry seminars such as "How to Make a Book That Works For You," by Daniel Milnor and sponsored by Blurb. At "A Counterculture of Images," Robert Hirsch presented a visual anthology he is developing of the 1960s—featuring images of the civil rights movement, the war in Vietnam, and other events—culled from photographs in the public realm. Hirsch also introduced his latest book, *Exploring Color Photography: From Film to Pixels*. The publisher, Focal Press (an Imprint of Elsevier), sponsored the seminar. Following his talk, Hirsch received some visually insightful questions regarding his editorial choices and image selections that encouraged a lively conversation within the audience.

Conference proceedings officially opened to a packed house on Thursday evening for the keynote lecture by photographer Abelardo Morell titled, "Pictures in Pictures." Morell provided a photographic survey of his life and career, beginning with a series of family photographs from his early days as a young boy in Cuba, to the brownie camera he purchased while living in New York at 14 years old, through his celebrated camera obscura images started at home in the early 1990s after the birth of his first child, ultimately ending with his more recent landscape work. Morell

charted how his vision moved from his very early interest in street photography and the outside world, to a more internal desire to deal with the present moment. As the work evolved, he began to realize that optics and the camera itself could be a subject of his photography. Now shooting digitally, in his most recent work, Morell has moved outdoors, where he is making photographs that engage the landscape, in order, as he described, to satisfy an impulse to leave a mark behind. His talk was captivating, and for me, he created a profound connection between the intimacy of his family photography and his personal relationship with photography that became a recurring thread I pulled through various presentations at the conference.

Friday, March 11 offered a full day of presentations, lectures, panels, and workshops, including two morning sessions devoted to students and teaching including the panel on "What Students Want... What They Expect and What the Need from Their Education," by Jill Waterman with Bruce Myren, Layne Sizemore, Rafael Soldi, and Deidra Tyree, which featured educators, recent graduates, and current students sharing their insights and experiences, and "Classroom 2.0: Using Social Media," presented by Erika Gentry with Michelle Bogre, Jeff Curto, Mark Malloy, and Wayne Morse, that considered how social media can be successfully integrated into the classroom experience.

There was also a fine selection of imagemaker presentations including Stephen Chalmers's introduction to a recent body of work titled, "Unmarked," where he tracks and photographs the often quiet and contemplative landscapes and landmarks where serial murderers were known to have discarded their victim's bodies. Focusing on the West Coast, Chalmers's photographs, combined with text about each victim, offer a mediation on humanity, or the lack thereof, encouraging viewers to refocus on the disconnect between a pervasive fascination with serial murders in the media yet relative disregard for their victims. In his lecture, "A Look Between Science and Poësis: Phenomenology as a Philosophy of Contemporary Photographic Vision" William Nieberding outlined philosophies of vision and proposed phenomenology as a different way to approach photographic vision and photographic education.



Walking through the Curator Portfolio Walkthrough



Professional Portfolio Session



Sharing work at the Curator Portfolio Walkthrough



Busy at the Eastman Kodak Company booth

The Curator's Roundtable organized by Kalia Brooks with Hannah Frieser and Miriam Romais addressed several important questions regarding negotiating with curators, galleries, dealers, museums, and other institutions that were raised by the audience. SPE's counsel, Allan Harris also offered his expert legal advice. Susan R. Ressler and Stephanie S. Turner presented their stimulating work, "Photography as a Medium for Co-Evolutionary Animal-Human Conversations," in their SPE Conference Award-winning paper for Excellence in Historical, Critical, and Theoretical Writing. The panel discussion, "In the Second Life of Avatars and Photographic Education" was fascinating and offered a valuable new perspective on technology and modes of education that have real social implications.

The selection of graduate student presentations was also very impressive. Several of them, including talks by James E. Bentley III, Emma Powell, and Nadia Sablin, incorporated some element of family photography or family history into their artmaking process. For example, Emma Powell's project, "A Life Reviewed: George Eastman Through the Viewfinder," tied together her own personal relationship to photography (growing up the daughter of a photographer and a photography historian) and a history of photography and photographic technology, as discovered through the biography of George Eastman, thus uniting a kind of personal poetics and technological history. It was great to see how each graduate student worked through their process, ultimately reaching a better sense of themselves and their work. Their energy and optimism was also contagious.

The evening commenced with SPE's 2011 Honored Educator award presented by Patrick Nagatani to Joyce Neimanas. She was lively and gracious in thanking mentors, teachers, students, muses, and colleagues who had helped her over the years, reminding all of

us how important it is to thank people who are important to you throughout your career. Her brief visual presentation was really just a teaser and made many of us in the audience yearn for more. As a historian interested in women and 20th century photography, I was delighted for the refresher course on Neimanas's rich and unique career that certainly deserves a more prolonged look.

Catherine Wagner was the featured speaker Friday evening and her presentation was another true highlight of the conference. She offered a visually compelling and thoughtful overview of her career. Her lecture was a treat for those familiar with her work and a valuable introduction for those who were not. Wagner discussed her longstanding interest in science, an interest that came to her unexpectedly, as well as ideas about observation and beauty. As she articulated, she uses beauty in her work as a formal strategy to reckon with observation. She concluded with a discussion of her more recent projects that bring art into the public domain, including "Ghost Grove," an installation piece at the Los Angeles Police Department's Downtown headquarters that honors the city's historic citrus groves.

On Saturday morning the conference enthusiastically returned to the theme of science and the photographic in the panel on "Inarticulate Speech and the Chart: Investigating the Scientific Concept in Photography" by Steve Bliss with Jay Gould, Peter HappelChristian, and Aspen Mays, that investigated notions of scientific documentation and "proof." Steven Skopik gave a fascinating lecture "On the Orders of the Photographic Sublime" that traced the history of beauty and the sublime in 19th century art in order to map a contemporary sublime in photography. Skopik suggested that diverse works by artists such as Gursky, Burtynsky, and members of the Dusseldorf school, for example, can be seen as part of a trajectory that in some sense attempts to photographically tame contempo-



General Session presentation in progress



Lunch with the Exhibitors, sponsored by Innova Art Ltd.



Student Portfolio Critique in progress

rary culture much in the same way that 19th century landscape photographers attempted to wrestle with the awe-inspiring grandeur of nature.

John Mann with Kelli Connell, Matthew Gambler, and Brian Ulrich participated in an intriguing panel discussion on "Reinvesting Collective Creativity and the Collaborative Community" that introduced the photographic collective *Piece of Cake (POC)*. Mann's summary of the history of arts collectives was particularly enlightening and the discussion pointed to many interesting questions



SCAD Atlanta exhibition, Saturday night excursion



Checking out the Digital Silver Imaging booth



Eager bidders at the silent auction



SPE National Board Treasurer Nancy Stuart with Keynote Speaker Abelardo Morell

regarding the possibilities of collaboration and collectivism as opposed to the individual focus of some art production. Invited speaker Justine Cooper gave an excellent talk on "Arts Side Effect." Her work functions at the intersection of art, science, and technology, and was a perfect fit for this year's theme. Her presentation was lively, playful, and inspiring, and was a fitting segue to the final hours of the conference.

Carolyn Guertin was the last featured speaker. Her talk on digital technologies and new media art, "Freeze Frame: Image, Space-Time, Text," suffered from some technological glitches of its own. (Isn't it funny how the technology talks always have the most trouble with their technology?) Nevertheless, I found that she offered some valuable insight on how our culture has moved from a spatial experience of the world to one based entirely on the temporal, or time.

Congratulations to Lynn Estomin for organizing the Women's Caucus Film Festival and Neil Chowdbury for organizing the Multicultural Caucus Film Festival. Screened over two days of the conference, the film festivals featured an impressive selection of independent, international films and videos, and were an important contribution to the conference.

Many people enjoyed the Henri Cartier-Bresson exhibition at Atlanta's High Museum of Art, either on their own or as part of the bus excursion that also included a tour of SCAD Atlanta, a generous conference supporter.

The exhibits fair was active and Friday's lunch with the exhibitors sold out long before I managed to get a ticket. The raffle was another big success and although I did manage to get a raffle ticket, sadly I did not come home with any prizes.

A hearty congratulations to 2011 Conference Committee, chaired by Michael Marshall, for



Informal portfolio sharing

putting together an insightful program that was rich and stimulating. A special thanks also goes out to the 2011 Peer Review Panel, Local Committee, and SPE National Board of Directors for all of their hard work and valuable contributions leading up to the event. And of course, SPE's amazing staff and dedicated volunteers managed to troubleshoot as needed, insuring not only that the conference was a success, but also that everyone had a great time. A note of thanks to SPE's fearless Executive Director, Virginia Morrison; Meghan Borato, Registrar; Carla Pasquale, Office & Accounts Manager; Nina Barcellona, Advertising, Publications & Exhibits Coordinator; and National Conference Planner Sheryl Banks. The national office staff was also aided by onsite conference staff including the registration team of Ashlae Shepler, Alison Smith, and Adrianna Santiago; the volunteer team of Morgan Ford, Jacqui O'Neill Ozcelik, and Allison Retter and exhibits team member, Meghan Fischer; portfolio review team of Shannon Randol and Tim Skehan; conference photographers Marlene Hawthorne Thomas and Sara E. Hopkins and conference videographer Adam Forrester.

We also value the support of our partners and sponsors including 2011 Host Institution SCAD – Savannah College of Art and Design; Gold Level Sponsors: Adobe Systems, Inc., Canon USA, MAC Group, and Sprint Systems of Photography; Silver Level Sponsors: American Photo & Popular Photographer The American Society of Media Photographers (ASMP), Focal Press (an Imprint of Elsevier), Innova Art Ltd., and Sony Electronics.

I personally want to thank some old and new SPE colleagues who helped me round out this review by sharing their insights on the conference including SPE member and imagemaker Stephen Chalmers, SPE Northeast Regional Chair Bruce Myren, National Board Member Liz Wells, and longtime SPE member and former board chair, Cheryl Younger.

I do hope to see you all in my home state of California next year at the 49th Annual National Conference titled, "Intimacy and Voyeurism: The Public/Private Divide in Photography," to be held in San Francisco, CA, March 22 – 25, 2012. Conference proposals are being accepted through June 1, 2011.

Conference Raffle Winners

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Print: Pinky Bass
Winner: JT Blatty

Print: Paul D'Amato
Winner: Amanda Pfister

Print: Jason Demarte
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Print: Rita DeWitt
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Item: Capture Integration
Software
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Item: Sony NEX-3 Camera
Winner: Alex Getz

Item: VASA Project Workshop
for Your School
Winner: Rachelle Raymer Gilbert



Raffle MC's Steve Bliss and Lawrence McFarland with SPE National Board Secretary Nate Larson



Happy raffle winner Libby Rowe

Thank you!

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Featured Speaker: Carolyn Guertin

Invited Speaker: Justine Cooper

Honored Educator: Joyce Neimanas

Honored Educator Presenter: Patrick Nagatani

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Demos • Dan Burkholder | Kalia Brooks with Hannah Frieser and Miriam Romais

Graduate Students • James Bentley III | Christin Boggs | Karen Garrett de Luna |

Mark Kasumovic | Michael Mergen | Emma Powell | Nadia Sablin

Imagemakers • Pinky Bass | Stephen Chalmers: "Unmarked" | Rebecca Cummins | Bill Davis | Jason DeMarte | Scott Hilton | Jessica Ingram | Tomiko Jones | Adam Magyar | Judy Natal | Vesna Pavlovic | Grant William Ray | Jacinda Russell and Nancy Douthey | Michael Sherwin | Jeffrey Wolin

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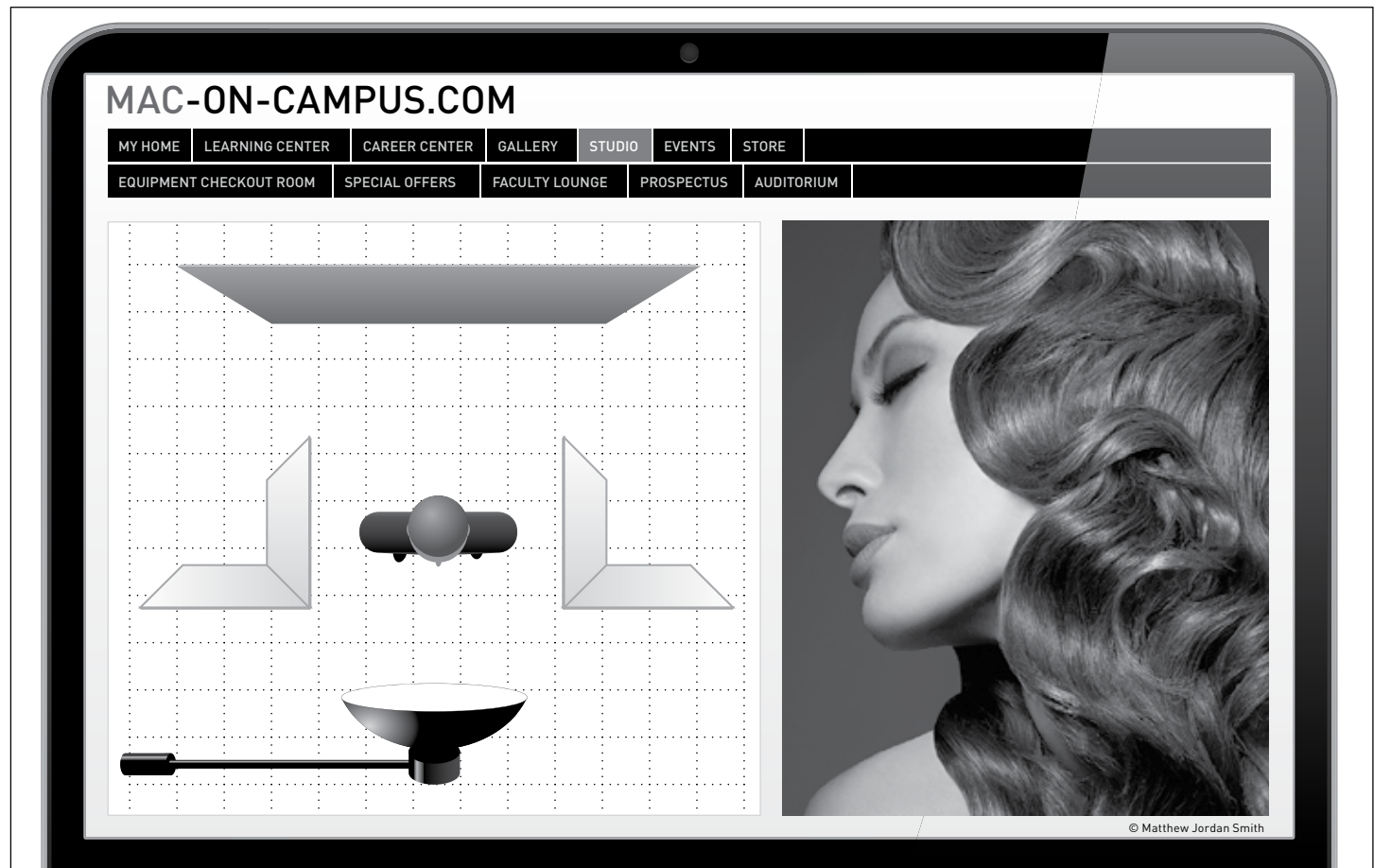
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When my contemporaries and I started our careers a couple of decades ago, we didn't have anything like this. A lot more information would've been shared much more quickly than it was, and knowledge is what you build your art and your career on. Nice job, MOC.

—Matthew Jordan Smith

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Georgia State University, Photography Program, Ernest G. Welch School of Art & Design

Nancy Floyd, Professor of Photography
Georgia State University
Arts and Humanities Building
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Atlanta, GA 30303
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Midwest Photo Exchange

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Parsons The New School for Design

Jim Ramer
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New York, NY 11211
ph 212.229.8923
photopar@newschool.edu
www.parsons.edu

PDN Custom Media and Events

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770 Broadway, 8th Floor
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jwaterman@pdnonline.com
www.pdnonline.com

Peachpit

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Michelle Anderson
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Atlanta, GA 30309
ph 404.253.3323 fx 404.253.3466
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www.scad.edu

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Southeast Museum of Photography

Juliana Romnes, Alexis Rogers
1200 West International Speedway Blvd.
Daytona Beach, FL 32114
ph 386.506.4475 fx 386.506.4487
museum1@daytonastate.edu
www.smponline.org

Spéos Paris Photographic Institute

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75011 Paris
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Jeannie Pearce
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www.uarts.edu

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Roberto Muffoletto, A.D. Coleman
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Wacom Technology Corporation

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Job Opportunities

EVENTS & PUBLICATIONS COORDINATOR FOR THE SOCIETY FOR PHOTOGRAPHIC EDUCATION (SPE)

Organize and implement logistical aspects of annual national conferences and other events for SPE. Plan multiple conferences simultaneously. Coordinate production (printing and mailing) of most organizational printed material, including newsletter, membership directory, conference program guide and scholarly journal, participate in editing of all publications. Maintain current news and information listings for website.

Work closely with site selection specialists and Executive Director (ED) to research destination cities, evaluate hotel properties and assist with hotel contract negotiations. Serve as the primary contact with convention service bureaus for hotel searches and space needs. Collaborate with conference leadership and ED on promotional, marketing and informational strategies. Prepare overall schedule of planning, including timeline and action list, working from prepared Conference Chair Guide, to keep conference committees, conference chair, conference staff, participants and volunteers on task, on schedule and on track. Work closely in a team environment that includes SPE staff, conference and board leadership. Negotiate contracts for space, exhibitions, audio/visual, etc. in consultation with ED and appropriate staff. Secure content for the Conference Program Guide and other promotional materials, with involvement from SPE staff. Oversee the general flow and resolution of onsite needs at the conference. Supervise contractors, conference staff, volunteers, and oversee all conference events to successful implementation. Provide an evaluative report after each event based on summary of reports collected from conference staff and attendees.

Serve as production coordinator for *exposure*, SPE's critical journal, and other society publications. Interact with printers, to get competitive bids, set up jobs with printers and mail houses to manage timely and cost-effective production and delivery of publications. Provide content for Conference Program Guide, conference promotional pieces, newsletter, website and Membership Directory & Resource Guide. Contribute content to custom website including postings for news,

opportunities, and other adjustments to site as directed. This area will be variable in its demands. Provide support for mailings, raffle preparation, silent auction preparation and office functions.

Qualifications: B.A., plus a minimum of 5 years of relevant experience required; superior communication skills, especially written communication, with the ability to reach a variety of audiences; background in arts or education and an understanding of photography; familiarity with the *Chicago Manual of Style*; understanding of current print production practices and industry standards; track record of reliable and accurate copyediting and proofing skills; initiative and follow-through; sensitivity to nonprofit organization structure and budget; sense of humor; comfortable in a team work environment. The position is contracted labor, retained by letter of agreement, and reporting to the Executive Director. Time involvement estimated at 4-6 hours/week., with some periods of no activity. Position will remain open until filled.

To apply, send resume and letter of interest to:
Virginia Morrison, Executive Director
vmorrison@spenational.org
Society for Photographic Education
2530 Superior Ave., #403
Cleveland, OH 44114
www.spenational.org

COPYEDITOR FOR THE SOCIETY FOR PHOTOGRAPHIC EDUCATION (SPE)

Copyediting and proofing for scholarly journal for nonprofit art/education membership organization and editing support for other organizational publications, including newsletter, membership directory, and conference program guide. Provide proofing and editing for all print work, primarily the society's journal, *exposure*, and also newsletter, conference program guide, membership directory and resource guide as needed, in collaboration with the Executive Director and staff. Serve as main copyeditor for *exposure*, and provide accurate and timely copyediting within the framework of the predetermined production schedule for every issue. This work will be done within the journal team, including the editor and designer, and in consultation with the ED. Attend monthly production team meetings for *exposure*.

Qualifications: B.A., plus a minimum of 5 years of relevant experience; superior communication skills, especially written communication, with the ability to reach a variety of audiences; background in arts or education and an understanding of photography; familiarity with the *Chicago Manual of Style*; understanding of current print production practices and industry standards; track record of reliable and accurate copyediting and proofing skills; initiative and follow-through; sensitivity to nonprofit organization structure and budget; sense of humor; comfortable in a team work environment. The position is contracted labor, retained by letter of agreement, and reporting to the Executive Director. Time involvement estimated at 4-6 hours/week., with some periods of no activity. Position will remain open until filled.

To apply, send resume and letter of interest to:
Virginia Morrison, Executive Director
vmorrison@spenational.org
Society for Photographic Education
2530 Superior Ave., #403
Cleveland, OH 44114
www.spenational.org

Opportunities & Calls for Submissions

CONVERGENCE

Deadline for Entries: May 15, 2011

The South Shore Convention and Visitors Authority (SSCVA) is now accepting digital submissions for the exhibit *Convergence*, on display August 4 – October 5, 2011. The W.F. Wellman Exhibit Hall is located inside of the Indiana Welcome Center, in Hammond, Indiana.

Eligibility: Subjects of the photo must be geographically within the area of the South Shore (Chicago, South Chicago suburbs and Northwest Indiana). Submissions must fall under the theme of Convergence as defined:

1. meeting, junction, intersection
2. concentration, blending, merging
3. coming together, unity, harmony
4. approaching a common view, a representation of common ground

Continued on page 22

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V11SPE

2012 Conference Description

49th SPE National Conference – March 22-25, 2012
San Francisco, CA – Hyatt Regency San Francisco

Intimacy and Voyeurism: The Public / Private Divide in Photography

Photography's relationship with intimacy and voyeurism is as old as the medium itself. From its inception photographs have been used to sustain, affirm, or remember loved ones, expressing intimate and profound connections between people. At the same time photography has offered voyeuristic pleasure, allowing the viewer to see without being seen, to take visual pleasure without risk to oneself. Rarely can photographs themselves be clearly divided into one or the other of these categories. Images become voyeuristic or intimate based on context, societal expectations and interpretations.

The advent of digital technology and its attendants—constant surveillance, social networks, camera phones, instantaneous dissemination and nearly infinite reproducibility—has shifted the already blurry boundaries between the public and the private. We can instantaneously share our experience with those far away, and enter the personal lives of strangers across the globe. There is more access to images and information than ever before, with less control over the ways in which these images are seen and ultimately interpreted. It is a collapsing of space and time changing our relationships to images, each other and the world.

What does this mean for the artist, the photographer, the historian or curator?

Join us in 2012 for an exciting discourse addressing aspects of intimacy or voyeurism, the lines between the public and the private as well as related issues, both contemporary and historical.

San Francisco is a dynamic and mythical city defined by its distinct neighborhoods, world-class museums, breathtaking beauty and its history of political and cultural trailblazing. From the Gold Rush and the dot.com boom to Harvey Milk and the Beats, there is no city like San Francisco. It is a place where photography has a strong tradition and an imposing presence; from Ansel Adams to Larry Sultan, countless photographers of note have made the San Francisco Bay Area their home and their inspiration. San Francisco and the surrounding areas—including Berkeley, Oakland, Marin County and San Jose—are home to a long tradition of photography and nurturing hosts to numerous active and vibrant photography galleries, museums and nonprofit spaces, as well as some of the strongest photography programs in the country. We invite you to the 2012 conference to experience the richness, beauty and inspiration of San Francisco.

SPE

Society for
Photographic
Education

SPE National Office
2530 Superior Ave., #403
Cleveland, OH 44114

216.622.2733 phone
216.622.2712 fax

www.spenational.org

2012 Conference Call for Proposals

49th SPE National Conference – March 22-25, 2012
San Francisco, CA – Hyatt Regency San Francisco

Intimacy and Voyeurism: The Public / Private Divide in Photography

SPE welcomes proposals from member photographers, writers, educators, curators, historians and professionals from other fields. **Topics are not required to be theme-based**, and may include but are not limited to, imagemaking, history, contemporary theory and criticism, multidisciplinary approaches, new technologies, effects of media and culture, educational issues, funding, and presentations of work in photography, film, video, performance and installation. All submissions are reviewed by a ten-member peer review panel, which forwards a ranking to the 2012 conference committee for their consideration and selection. The National Board's Executive Committee approves the final conference program to assure the broadest representation of concerns in the field.

Eligibility: Current SPE members are eligible to submit a proposal for consideration. Individuals who have presented at two SPE national conferences since 2009 (Dallas) are not eligible. To join SPE visit www.spenational.org.

Presentation categories:

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

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

Accepted submissions are eligible for a discounted rate to attend and present at the 2012 SPE national conference.

Current membership is required to participate as a conference speaker. The speaker rate is limited to one discounted speaker fee per imagemaker presentation; one discounted speaker fee per lecture (including APW lectures), one discounted speaker fee per demonstration, one discounted speaker fee per graduate student presentation and up to four discounted speaker fees (1 moderator and up to 3 panelists) per panel (including APW panels).

Special Award Details:

Applicants to the Imagemaker track will be considered for the Garry B Fritz Imagemaker Award, a cash award granted to first-time imagemaker presenters demonstrating outstanding achievement as determined by the peer review committee. Applicants to the Lecture track will be considered for the SPE

Award for Excellence in Historical, Critical and Theoretical Writing. The cash award, originated in honor of former executive director Jennifer Yamashiro, recognizes excellence in writing in the field of photography among the Society's members.

Submit your materials online:

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

Submission Deadline: June 1, 2011

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

Society for Photographic Education
2530 Superior Ave., #403
Cleveland, OH 44114
216.622.2733 phone
216.622.2712 fax

www.spenational.org

If your submission has been selected for display, you must provide the following:

1. Photography ready for display. (mounted, framed, and wired for hanging)
2. Artist's Statement describing how your work fits into the theme of the exhibition.

There is no cap on the number of submissions one photographer can make. All photography must remain for the duration of the exhibit. Photographer contact information will be listed in the program. Anyone interested in purchasing photography displayed in the exhibit should contact the photographer directly. All sales will be coordinated directly with the photographer. The SSCVA will not facilitate or participate in the sale of any photography exhibited.

Andrea Rivera
7770 Corinne Dr.
Hammond, IN 46323
andrea@southshorecva.com
www.southshorecva.com

PHOTOGRAPHER'S FORUM 31ST ANNUAL SPRING PHOTOGRAPHY CONTEST

Deadline for Entries: May 16, 2011

This contest is open to all amateur photographers worldwide and the subject matter is open. Over \$6,500 in cash and equipment will be awarded. Winners will also be exhibited at Brooks Institute's Gallery 27. Winners, honorable mentions, and finalists will be published in the book *Best of Photography 2011*. Winning photos will be published in the November 2011 issue of *Photographer's Forum Magazine*. The entry fee is \$4.95 per photo. Winners will be notified by August 15, 2011. For submission guidelines and more information visit, www.pfmagazine.com/photography-contest.

Serbin Communications, Inc.
813 Reddick St.
Santa Barbara, CA 93103
admin@serbin.com

2011 W. EUGENE SMITH GRANT IN HUMANISTIC PHOTOGRAPHY

Deadline for Entries: May 31, 2011

The W. Eugene Smith Grant in Humanistic Photography is presented annually to a photographer whose past work and proposed project, as judged by a panel of experts, follows the tradition of W. Eugene Smith's 45-year career as a photographic essayist.

The W. Eugene Smith Grant in Humanistic Photography was established in 1978 following the death of Gene Smith, the legendary American photo essayist. Every year it recognizes a photographer who has demonstrated an exemplary commitment to documenting the human condition in the spirit of Smith's concerned photography and dedicated compassion.

For 2011, the amount of the grant will be \$30,000. An additional \$5,000 in fellowship money will be dispersed, at the discretion of the jury, to one or more finalists deemed worthy of special recognition. Awards will be presented in a ceremony held in New York City in early October. For submission guidelines and more information visit www.smithfund.org/public/apply/smith.

W. Eugene Smith Memorial Fund
c/o International Center of Photography (ICP)
1133 Avenue of the Americas
New York, NY 10036

THE 2011 PHOTO REVIEW PHOTOGRAPHY COMPETITION

Deadline for Entries: May 31, 2011

Robert Mann, Director of the Robert Mann Gallery will be the juror for the *2011 Photo Review International Photography Competition*. *The Photo Review*, a highly acclaimed critical journal of photography, is sponsoring its 27th annual photography competition. *The Photo Review* will reproduce accepted entries in its 2011 competition issue and on its website. Thus, the accepted photographs will be seen by thousands of people all across the world and entrants will have a tangible benefit from the competition.

Also, the prize-winning photographers will be chosen for an exhibition at the photography gallery of The University of the Arts, Philadelphia. Numerous Editor's Selections will also be exhibited in several Photo Review web galleries.

An entry fee of \$35 for up to three images and \$8 for each additional image entitles entrants to a copy of the full-color catalogue. In addition, all entrants will be able to subscribe to *The Photo Review* for \$36, a 20% discount. Digital images can be submitted online and prints can be mailed to *The Photo Review* offices.

You can download contest rules and register and submit images at <http://www.photor->

view.org/compete.htm. For further information call *The Photo Review* at 215.891.0214.

The Photo Review
140 East Richardson Ave., Suite 301
Langhorne, PA 19047
info@photoreview.org

2011 SPE SOUTHWEST REGIONAL CONFERENCE CALL FOR PROPOSALS

Deadline for Entries: May 31, 2011

The 2011 SPE Southwest Regional conference, *Photographic Truths and Other Illusions*, will be held November 11 – 13, 2011, in Santa Fe, NM at the Santa Fe Community College, School of Arts & Design.

The lack of objective truth in photography appears to remain as uncontested as the intent to somehow provide it anyway. Often this is done through declared subjectivity in partially or totally constructed, manipulated or otherwise staged works. Yet, just as often, it is done by pointing the lens in a particular direction, often at great risk to the photographer, to convey what has occurred.

You are invited to submit your proposal for a presentation on how you speak truth to power or to no one in particular.

Confirmed presenters include Patrick Nagatani, Robert and Shana ParkeHarrison, Eugenia Parry, and Joel-Peter Witkin. SPE's Southwest Region Vice-Chair, Jackie Heigle and Chair, André Ruesch, look forward to your submissions and welcoming you to Santa Fe in November.

Please submit your presentation proposals to santafe@spesw.org no later than May 31, 2011.

2012 SPE NATIONAL CONFERENCE CALL FOR PROPOSALS

Deadline for Entries: June 1, 2011

SPE is accepting proposals for the 49th annual SPE national conference "Intimacy and Voyeurism: The Public/Private Divide in Photography" March 22 – 25, 2012 in San Francisco, CA. Topics are not required to be theme-based, and may include but are not limited to image-making, history, contemporary theory and criticism, new technologies, effects of media and culture, educational issues and funding. See pages 20-21 for details.

NEW JURIED BOOK COMPETITION

Deadline for Entries: June 7, 2011

Open to Interpretation is a juried book competition of photography, poetry, fiction, and creative non-fiction. Each book begins with a themed call for photos. The chosen photos become the literary inspiration for the writers' submissions. A book is created that matches each winning photo with two stories or poems that offer different interpretations of the image. The unique collaboration adds new dimensions to both the photos and the written word. Submit entries online at www.open2interpretation.com. The entry fee is \$30 for 5 images and \$10 for each additional image. Photographer and educator Douglas Beasley will jury the competition. Contact info@open2interpretation.com for more information.

PHOTOCENTRIC

Deadline for Entries: June 15, 2011

PHOTOcentric is a juried competition and exhibition presented by Garrison Art Center. Exhibition dates are September 10 – October 2, 2011. This call is open to amateurs and professionals and all photographic media. There is a \$40 entry fee for 5 images. Additional images are \$5 each. All artists must submit work online. Visit www.garrisonartcenter.org for details. Work will be selected by jurors Larry Fink and Stephen Perloff.

Garrison Art Center
23 Garrison Landing
Garrison, NY 10524
info@garrisonartcenter.org

ARTISTAY RESIDENCY OPPORTUNITIES IN FRANCE

Deadline for Entries: December 31, 2011

Visual artists, writers, and creators with a project of residency are eligible to apply for Artstay Residency. The duration of residencies are from 2 weeks to 4 months. Applicants are responsible for the funding of the residency participation fees. We can provide necessary documentation and contacts for funding advice. Artstay service is free of charge for the applicant. Visit www.artistay.org for more details.

Catherine Cordelle
5, rue de la République
Montbel, France 09600
apply@artistay.org

"I AM AN ENTREPRENEUR" PHOTO COMPETITION

Deadline for Entries: December 31, 2011

The SEVEN Fund announced the *I Am an Entrepreneur* photography competition. This competition recognizes the outstanding use of photography to tell compelling stories of role model entrepreneurs from around the world. Anyone globally is welcome to participate in this competition. Each quarter, *I am an Entrepreneur* features a new theme to inspire photographers and document a different aspect of the entrepreneur's experience. The theme for January – March 2011 is technology and the entrepreneur. During 2011, the competition will award four prizes, one every three months, over a period of one year. One finalist will be selected every three months, with a winning photograph for the quarter's theme, and will receive a prize of \$250. The grand prize winner (selected from among the four finalist photographs) will receive \$1,000 at the end of the competition.

Often, the imagery associated with developing nations captures the misery that accompanies poverty. While it is important that these things are taken seriously and are documented, The SEVEN Fund believes that developing nations also represent tremendous opportunities for hope. The *I am an Entrepreneur* competition strives to reframe the dialogue around solutions to poverty by infusing the world's imagination with new imagery that focuses on entrepreneurship.

SEVEN Fund
1770 Massachusetts Ave., #247
Cambridge, MA 02140
www.sevenfund.org

A.I.R. GALLERY

Deadline for Entries: Ongoing

A.I.R. Gallery invites women artists to apply for their New York City or Inter/National Artists Program. A.I.R. is the first artist-run, not-for-profit gallery for women in the U.S.A. Membership benefits include exhibitions at the gallery, art fairs, and venues abroad, representation on the gallery's website and flat files, and networking opportunities with A.I.R. members in NY and across the country. Artists working in photography, video, new media, and installation, as well as traditional art media, are encouraged to apply. A.I.R. seeks a diverse group of artists and approaches to art making. There is no deadline but apply soon as there are a limited number of openings.

Visit www.airgallery.org under "opportunities" to learn more about each program and how to apply.

Kat Griefen
111 Front St. #228
Brooklyn, NY 11201
info@airgallery.org
www.airgallery.org

THE 3RD EDITION OF THE ANNUAL POLLUX AWARDS

The Worldwide Photography Gala Awards invites professional and non-professional photographers, as well as photography students worldwide, working in all media and to submit their work to the 3rd Edition of The WPGA Annual Pollux Awards.

Traditional, contemporary, avant-garde, creative, and experimental works that include old and new processes, mixed techniques, and challenging personal, emotional, or political statements are welcome. Digital or traditional photography or combinations of both are acceptable. Submissions are accepted only online.

Rules:

1. The competition will be organized in 6 Contests, to be held in consecutive months starting in April.
2. Each Contest will be judged by a different juror.
3. Photographs can be submitted to different categories in separate sections (Pro, non Pro, and Students), in both Portfolio and Single Image.
4. Any image or series can be submitted in more than one category.
5. Any photographer can participate in all monthly contests, but an image or series submitted already to a monthly contest cannot be submitted to another monthly contest.
6. Images and series that have already received awards in previous WPGA competitions cannot participate, but previously submitted works that have not been awarded prizes or nominated as finalists in previous WPGA competitions are welcome to participate.
7. WPGA members should send an email to members@thegalaawards.com to get their free images and portfolios.
8. In each contest, prizes for overall best of the month and categories' 1st, 2nd and 3rd best of the month will be awarded.

Member News

- All prize winners in the 6 consecutive contests will participate in the Pollux Awards.
- The Pollux Awards will be judged by the six jurors of the monthly contests.

2011 WPGA Pollux Awards will be given to:

- Photographer of the Year (Professional Section)
- Photographer of the Year (Non-Professional Section)
- Emerging Talent of the Year (Student Section)
- In each category, 1st, 2nd, and 3rd Prize as well as Honorable Mention will be awarded at the discretion of the jurors.

Submission and Deadline Dates:

(all deadlines are at 11:59 pm PST)

- 1st Contest: Opens on April 7; closes on April 30
- 2nd Contest: Opens on May 1; closes on May 31
- 3rd Contest: Opens on June 1; closes on June 30
- 4th Contest: Opens on July 1; closes on July 31
- 5th Contest: Opens on August 1; closes on August 31
- 6th Contest: Opens on September 1; closes on September 30

Monthly Contests Awardees' Announcements:

- 1st Contest: May 12
- 2nd Contest: June 14
- 3rd Contest: July 12
- 4th Contest: August 15
- 5th Contest: September 14
- 6th Contest: October 12

(prize winners will be notified by email and images that have been awarded will be posted on the Announcements page of www.thegalaawards.com 48 hours after the dates referred above)

The Pollux Award will be announced on November 15, 2011. The juror of the 1st contest is Tim Anderson, photographer, publisher of the Red Dog Journal and Cygnet Press, and curator of the Incognito Gallery, Albuquerque, NM. Jurors of the other monthly contests will be announced on the opening day of each subsequent contest. For submission guidelines and information visit www.thegalaawards.net/call-for-entries/2011-pollux-awards.

LIFE IMITATES ARTIFICE

Cleveland State University (CSU) Art Gallery opened its spring 2011 season with *Life Imitates Artifice*, an exhibition of contemporary photography exploring the tenuous threads between image and reality. The exhibition was on display January 21 – March 12. The exhibition included contemporary photographs by SPE members **Nate Larson** and **Marni Shindelman**, **Brandon Juhasz**, **Matt Siber**, **Kerry Skarbakka**, and **Lori Nix**. The exhibition was curated by CSU assistant professor of photography **Mark Slankard**.

For details, visit: <http://www.csuohio.edu/art-gallery/2010-2011/lifeimitatesartifice/index.html>.

Cleveland State University Art Gallery
Main Gallery
2307 Chester Ave.
Cleveland, OH 44114

PICTURES COME FROM PICTURES

College of the Desert's Marks Art Center presented selected works from the extensive career of photographer and scholar **Carl Chiarenza**. The exhibition was entitled *Pictures Come from Pictures*, and follows the recent publication of a book of his work by the same name, that was published in conjunction with the exhibition *Peace Warriors and Solitudes: Recent Photographs by Carl Chiarenza* at the University of Richmond. *Pictures Come from Pictures* was on view at the Marks Art Center February 22 – March 31, 2011.

The Walter N. Marks Center for the Arts
College of the Desert
43-500 Monterey Ave.
Palm Desert, CA 92260
carl.chiarenza@gmail.com
www.carlchiarenza.com

HOME IS WHERE THE CAMERA IS

Roberto Forlini participated in the exhibition entitled *Home Is Where the Camera Is* at the PhotoPlace Gallery in Middlebury, VT. The show ran from March 1 – March 26, 2011.

PhotoPlace Gallery was honored that photographer Julie Blackmon acted as juror for this exhibition on the theme of "Home." She chose forty photographs for exhibition

at PhotoPlace Gallery. She also picked an additional thirty-five photographs of these subjects for the gallery's "On-Line Annex." All selected work was included in a full-color exhibition catalogue available for purchase.

About the exhibit: Home. We photograph our houses, our yards, our children, our friends, our celebrations, our anxieties. And we move beyond ourselves to photograph homes of others—strangers, as well as people we know. Home is where the camera is, and it's where we use it to record our lives and the lives of others.

Photoplace Gallery
3 Park St.
Middlebury, VT 05753
photos@vtphotoworkplace.com
www.vtphotoworkplace.com/id100.html
www.robertforlini.com

PHOTOGRAPHY AND ITS MARKETS

On April 1, 2011, **Stacey McCarroll Cutshaw** (SPE *exposure* Editor, as of Spring 2012) presented a paper titled, "Marketing the Family in the Photography of Nell Dorr," for a panel on "Photography and Its Markets," at the 2011 Association of Art Historians Annual Conference at the University of Warwick in the UK. At the end of April, she presented another paper that looked at "Fictions of the Family Album: Nostalgic Ideology in the Mid-Century Photography of Nell Dorr," at the combined American Culture Association/Popular Culture Association Annual Meeting in San Antonio, TX.

2011 GUGGENHEIM FELLOWS

The John Simon Guggenheim Memorial Foundation's Board of Trustees met on April 6, 2011 to consider the Committee of Selection's recommendations for the 2011 Fellowships. This year, after considering the recommendations of panels and juries consisting of hundreds of distinguished artists, scholars, and scientists, the Board of Trustees has granted 180 Fellowships. Congratulations to **Betsy Schneider**, Assistant Professor, Herberger Institute for Design and the Arts, Arizona State University and SPE national board member and **John M. Willis**, Professor of Photography, Marlboro College in Vermont. They have both been named as 2011 Guggenheim Fellows in the area of photography.

Continued on page 27

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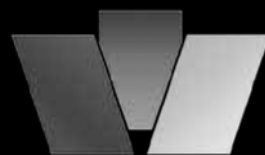
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THE PLEASURE IS ALL MINE

Finch & Ada presented its debut curatorial exhibition, *The Pleasure is All Mine*, composed of thirteen artists who express pleasure and happiness through the fine arts. The exhibition was on view March 24 – April 8, 2011 and featured work by SPE member **Jill Waterman**.

Happiness, joy, bliss, humor, family, fortune, satisfaction, memory and at times even subversion can be methods and means of achieving pleasure. In *The Pleasure is All Mine*, Finch & Ada hoped to create smiles, lightness, and joy for their viewers. This exhibition was initially conceptualized as a response to the scarcity of contemporary exhibited work dealing with uplifting themes. Pleasure is an important and necessary part of human existence. The pursuit of happiness is both essential and mystifying to us all. Through this exhibition they hoped to change the perception of pleasure, as more than the erotic and indulgent, and provide a shared experience that will bring delight to many.

Finch & Ada
548 W. 28th St., Space A, Ground Floor
New York, NY 10001
contact@finchandada.com
www.finchandada.com

THE PLAINS OF ID: MAPPING URBAN INTERVENTION IN LOS ANGELES

Pato Hebert gave a Visiting Artist Lecture at California State University, Long Beach (CSULB) on March 23, 2011. This talk was in conjunction with the exhibition *The Plains of Id: Mapping Urban Intervention in Los Angeles*. The exhibit was on view March 3 – April 17, 2011 at The University Art Museum, located on the campus of CSULB.

The Plains of Id: Mapping Urban Intervention In Los Angeles focused on contemporary artists who intervene within a specific area of Los Angeles' sprawling topography. The title of the exhibition derives from Reyner Banham's seminal book, *Los Angeles: The Architecture of Four Ecologies* (1971). One of the first scholars to consider the cultural significance of the city, Banham analyzed Los Angeles' urbanism and categorized the most distinctive part of the city as the "Plains of Id." For more information, visit: http://www.csulb.edu/org/uam/curr_exhib.html.

WWW.SPENATIONAL.ORG

Also, one of Hebert's word search text installations, "24 Synonyms for acceptance 2010," was displayed in *The Spring Exhibition 2011* at the Kunsthall Charlottenborg in Copenhagen: The 2011 exhibition presented 54 artists from around the world. The exhibition was on view March 3 – April 25, 2011. Visit <http://www.springexhibition.com/index.php/en/artists2011?artistId=1405>. <http://patohebert.com>.

SPINNING YARNS: PHOTOGRAPHIC STORYTELLING

Spinning Yarns: Photographic Storytelling is a traveling exhibition curated by **Anne Leighton Massoni** and **Libby Rowe**. Other SPE member artist participants include **Andy Bloxham**, **Joy Christiansen Erb**, **Jason DeMarte**, **Ashley Feagin**, **Jay Gould**, **Christopher Jordan**, **Nate Larson** + **Marni Shindelman**, **Anne Leighton Massoni**, **Rachel Girard Reisert**, **Libby Rowe**, and **Christine Shank**.

To "spin a yarn" is not just to tell a story but to construct a tale. Storytelling as an art form brings together the teller and audience to push and pull a narrative into being. The tellers initiate the act, providing a fertile soil to conjure visual and rhetorical play. Storytellers and audiences are dependent on one another, co-conspirators in sketching plot, character, place, conversation and event. View the full curatorial statement, artist images, and bios and statements at www.spinningyarnsphoto.com.

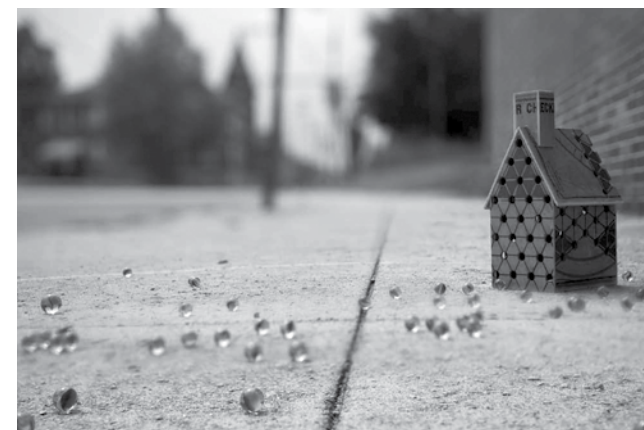
The exhibition was on view February 14 – March 12, 2011 at Kendall Galleries, College of Art and Design of Ferris State University in Grand Rapids, MI. The exhibition will be on view October 24 – November 25, 2011 at 800 & Ice House Galleries in Monmouth University in West Long Branch, NJ.



Anne Leighton Massoni, *My Castle Striped Misery*, (from *Holding Leighton*), 2010



Jay Gould, *Experiment #7* (from *Experimental Story Telling*), 2006



Libby Rowe, *Last* (from *Dwellings*), 2008

THREE GORGES DAM IN CHINA

Steven Benson's photo essay and narrative on the "Three Gorges Dam in China" is the cover story in *Cerise Press's* current issue (Spring 2011, vol. 2 Issue 6). *Cerise Press* is an independent journal of literature, arts, and culture.

This photo essay represents a story about the experience of an individual traveling the 400 miles of the Yangtze River valley in 1999, documenting the way life was before the reservoir buried thirteen cities, 140 towns and

Continued on page 29



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Continued from page 27

1,342 villages. There was the distinct feeling of living in a Russian existential novel—watching people go about their daily routines all the while knowing that soon their lives will be forever changed as they are forced into an uncertain future. www.stevenbenensonphotographer.com.

Cerise Press
c/o Sally Molini
P.O. Box 241187
Omaha, NE 68124
www.cerisepress.com

SELECTIONS FROM THE FORTIETH PARALLEL

On view in March 4 – May 5, 2011, Workspace Gallery in Lincoln, Nebraska, will be showing prints from **Bruce Myren's** ongoing project "The Fortieth Parallel." The exhibition is titled, *Selections from The Fortieth Parallel: Missouri, Kansas, and Colorado*.

Bruce Myren: "My work investigates issues of place and space via the exploration and employment of various locative systems. I am most interested in how macro systems relate to micro experiences of land and landscape. I often use or create rules to govern the location or approach in order to make a series of photographs. This method stems from my interest in maps and mapping, historical photographic surveys, and conceptually-based art practices. It is through these influences that I started to see and make pictures: by measuring, coordinating, and locating myself within the world. "The Fortieth Parallel" is a panoramic examination of precise yet arbitrary places found along this important parallel of latitude across the American landscape. Since 1998, I have been photographing the 40th degree of latitude across the United States at every whole of degree of longitude using GPS. At each confluence, there is approximately a 20 square-foot area in which I can compose a view. This important baseline was used in surveying state boundaries and creating townships and homesteads, and was a key marker in particular for the settlement the West. I am interested in the relationship between the 19th century's understanding and construction of landscape, location, and place and our 21st conceptions. There are 50 confluences on



Bruce Myren, N 40° 00' 00" W 97° 00' 00" Hollenberg, Kansas, 2007



Bruce Myren, N 40° 00' 00" W 95° 00' 00" Fillmore, Missouri, 2007

land, with 2 at landfall on each coast. To date, I have been to 22 of the 52 sites; in the spring 2011, I plan on visiting 6 more."

WORKSPACE GALLERY

Sawmill Building
440 N. 8th St.
Lincoln, NE 68508
sites.google.com/site/workspacegallery
www.brucemyren.com

ASPECT

Anne Leighton Massoni's work, "Yours & Mine," was included in *ASPECT: The Chronicle of New Media Art's* v17 Hi-Tech edition. In the 30 second clip featured on the site, images from the 2007 SPE National Conference in Miami, FL, turn up in the background along with several SPE members!

Anne Leighton Massoni: "Yours & Mine" is a body of work in collaboration with Chelsy C. Usher. "We met in a moment of serendipity, when Chelsy unexpectedly moved into the apartment above mine in the tiny town of Chestertown, Maryland. Shortly, and within months of each other, we both moved from the area but not without first having formed a close friendship. Chelsy radically changed her life by joining the United States coast guard, while I moved to Memphis, Tennessee to take on the position of area head of photography at Memphis College of Art. One evening, I received a late night and rather lonely "what are you up to" text message from Chelsy, who had been relocated to a patrol boat in

San Diego, California. Also missing her, I sent a cell phone image back. The image contained half of my face and half of my pillow, because, what I had been "up to" was sleeping. Nearly simultaneously, the image was returned, only this time it was Chelsy's face on her own pillow hundreds of miles away. It seemed, despite our distance, our thoughts were not far from one another's. This exchange was the impetus for a body of work to catalog what were now disparate lives using our cell phones as the means. One half of the image always contains a bisection of our face and the other the background of our lives as we move through them. The images were collected in a sequential still frame video as well as single digital file, 40 inches tall by just over 50 feet in length. In addition diptychs are pulled out of the sequence, they are compelling pairings based more on aesthetic concerns than happenings or timing. At times our faces join to make one, and in others a simple comparison of side-by-side gazes and backgrounds exists. The body of work began in mid-October of 2006 and contains 1630 images, the cataloging of images ended exactly one year from its accidental beginning." Visit <http://www.aspectmag.org/works/yours-mine>.

Photo: Sara E. Iloghais



Welcome reception sponsored by Canon USA

Photo: Malene Hawthorne Thomas



Curator Portfolio Walkthrough

Photo: Malene Hawthorne Thomas



Photo: Harris Fogel



American Photo & Popular Photographer seminar with Phil Mistry

Photo: Harris Fogel



SPE conference volunteers

Photo: Harris Fogel



Showcasing Mary Virginia Swanson's new publication, "Publish Your Photography Book"

Photo: Harris Fogel



Conference attendees surround 2011 Conference Chair Michael Marshall (second from left)

Photo: Harris Fogel



Eugene Mopsik, Richard Kelly, and Judy Herrman from ASMP

Photo: Malene Hawthorne Thomas



SCAD Atlanta exhibition, Saturday night excursion

Photo: Malene Hawthorne Thomas



2011 Atlanta Exhibits Fair

Photo: Harris Fogel



Bill Gratton of MAC Group with Jeannie Pearce of UArts

Photo: Malene Hawthorne Thomas



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Photo: Marlene Hawthorne Thomas



Honored Educators Patrick Nagatani (2008) and Joyce Neimanas (2011)

Photo: Marlene Hawthorne Thomas



Anticipating a portfolio review

Photo: Harris Fogel



SPE conference volunteers

Photo: Marlene Hawthorne Thomas



Georgia 13 Video Installation

Photo: Marlene Hawthorne Thomas



Equipment demonstration in the exhibits fair

Photo: Marlene Hawthorne Thomas



2011 Awards Ceremony

Photo: Marlene Hawthorne Thomas



SCAD Atlanta exhibition, Saturday night excursion

Photo: Marlene Hawthorne Thomas



Maximizing available space at the Curator Portfolio Walkthrough event