

The

P H O T O

REVIEW

N E W S L E T T E R

April / May 2023



Markus Brunetti

Firenze, Santa Maria Novella, 2016–2023, archival pigment print

At Yossi Milo Gallery, New York City (© Markus Brunetti, Courtesy Yossi Milo, New York)

Exhibitions

PHILADELPHIA AREA

Annual Faculty Exhibition Samuel S. Fleisher Art Memorial, Dene M. Louchheim Galleries, 709–721 Catherine St., Philadelphia, PA 19147, 215/922-3456, www.fleisher.org, M–Th 9–9, F 9–4, Sat 12–3, May 5 – June 3.

Paul Cava “Corona Interiors,” C. R. Ettinger Studio, 2215 South St., Philadelphia, PA 19146, 610/585-4084, April 15 – May 20. Opening reception: April 15, 3–6 PM. Catalogue available.

Comrade Sisters: Women of the Black Panther Party Free Library of Philadelphia, 1901 Vine St. at Logan Sq., Philadelphia, PA 19103, 215/686-5321, www.freelibrary.org, M–F 9–5, through April 27.

Diaspora DNA Community Arts Center, 414 Plush Mill Rd., Wallingford, PA 19086, 610/566-1713, www.communityartscenter.org, M–F 10–6, Sat 10–2, through April 16.

Francis Estrada, Syed Hussain, Farideh Sakhaeifer “Numb Images,” Twelve Gates Arts, 106 North 2nd St., Philadelphia PA, 19106, 215/253-8578, www.twelvegatesarts.org, Th 11–5, F12:30–6:30, Sat 11–5, Sun–W by appointment, through April 21. Curated by Rashmi Viswanathan.

Contemporary X: Liliana Farber + Allie Tsubota TILT Institute for the Contemporary Image, 1400 N. American St., #103, Philadelphia, PA 19122, 215/232-5678, www.tiltinstitute.org, W–Sat 12–6, April 13 – June 24. Reception: April 13, 6–8 PM.

Four Photographers: Harvey Finkle, Ted Lieverman, Ryan O’Neal, and Ron Tarver Scribe Video Center, 3908 Lancaster Ave., Philadelphia, PA 19104, 215/222-4201, <https://scribe.org>, M–F 11–6, April 7 – June 2. Opening reception April 7, 6–8 PM.



David Harris: *Snowy Day in the Old City*, at Temple Judea Museum at Keneseth Israel, Elkins Park, PA

Al Gilens and David Harris “David and Me,” Temple Judea Museum at Keneseth Israel, 8339 Old York Rd., Elkins Park, PA 19027, 215/887-8700, kenesethisrael.org/museum, M–F 9–5, opening April 16. Reception and screening of the film *Code Name Avalon*: May 7.

House of Photographs: The Kasakoff-Adams Collection Philadelphia Museum of Art, 26th St. & the Parkway, Philadelphia, PA 19130, 215/684-7695, www.philamuseum.org, M 10–5, Th 10–5, F 10–8:45, Sat–Sun 10–5, through June 11.

Isaac Julien “In Focus,” The Fabric Workshop, 1214 Arch St., Philadelphia, PA 19107, Philadelphia, PA 19107, 215/561-8888, www.fabricworkshopandmuseum.org, M–F 10–6, Sat 12–5, through April 23.

Juried Regional Spring Open Wayne Art Center, 413 Maplewood Ave, Wayne 19087, (610) 688-3553, www.wayneart.org, through April 29.

Leah Macdonald “Lost Light Luv,” The InLiquid Gallery, Crane Arts Building, 1400 N. American St., Studio 314, Philadelphia, PA 19122, 215/235-3405, inliquid.org, W–Sat 12–6, through April 15. Reception: April 13, 6–8 PM.

“Not Your Run of the Mill” Photo Show Phillips’ Mill Community Association, 2619 River Road, New Hope, PA 18938, 215/862-0582, www.phillipsmill.org, Sun, W, Th 1–5, F–Sat 1–8, April 23–30.

Gordon Parks, The Farm Security Administration Photographs Atrium Gallery, Jane Lutnick Fine Arts Center, Haverford College, 370 Lancaster Ave., Haverford, PA 19041, 610/896-1287, www.haverford.edu/exhibits, M–F 9–5, through April 21.

Phillips’ Mill Photographic Exhibition Phillips’ Mill Community Association, 2619 River Road, New Hope, PA 18938, 215/862-0582, www.phillipsmill.org, Sun, W, Th 1–5, F–Sat 1–8, through April 21. Juror: Jill Enfield.

Rising Sun: Artists in an Uncertain America Pennsylvania Academy of the Fine Arts, 118 N. Broad St., Philadelphia, PA 19102, 215, 118 N. Broad St., Philadelphia, PA 19102, 215/972-7600, www.pafa.org, Th–F 10–4, Sat–Sun 11–5, through October 8.

Judith Joy Ross Philadelphia Museum of Art, 26th St. & the Parkway, Philadelphia, PA 19130, 215/684-7695, www.philamuseum.org, M 10–5, Th 10–5, F 10–8:45, Sat–Sun 10–5, April 24 – August 6.

Spring Invitational The Halide Project, 1627 N. 2nd St., Philadelphia, PA 19122, 484/534-8833, www.thehalideproject.org, by appointment here, April 8 – May 21.

The Royal (Ave) Visit: A Juried Student Photography Exhibition Rosedale Gallery, University Commons, Arcadia University, 450 South Easton Road, Glenside, PA 19038, 215/572-2131, www.arcadia.edu/exhibitions, T–W 10–4, Th 10–8, F 10–4, Sat–Sun 12–4, through June 11.

2023 Members & Teaching Artists Exhibition Main Line Art Center, 746 Panmure Road, Haverford, PA 19041, 610/525-0272, www.mainlineart.org, M & W, 9–6, T & Th 9–9:30, F 9–4, through April 21.

U-2 Spy Planes & Aerial Archaeology Penn Museum, 3260 South St., Philadelphia, PA 19104, 215/898-4000, www.penn.museum, T–Sun 10–5, ongoing.

PHILADELPHIA AREA continued

Rodrigo Valenzuela The Print Center, 1614 Latimer St., Philadelphia, PA 19103, 215/735-6090, www.printcenter.org, T-Sat 11-6, April 14 – July 15.

Jules Victor and Dale Rio Wanderlife Gallery, 2231 S 13th St, Philadelphia, PA 19148, www.wanderlife.world, by appointment only, opening April 14. Reception: April 14, 6-9 PM.

Where You Left Off Tiger Strikes Asteroid, 1400 N. American St. #107, Philadelphia PA 19122, www.tigerstrikesasteroid.com, Sat 12-4, and by appt., April 10 – May 6. Reception: April 13, 6 PM.

Sue Williamson & Lebohang Kganye: Tell Me What You Remember Barnes Foundation, 2025 Benjamin Franklin Parkway, Philadelphia, PA 19130, 215/278-7000, www.barnesfoundation.org, Th-M 11-5, through May 21.

NEW YORK CITY: DOWNTOWN AND SOHO

A Bright Circle: Chih-Chien Wang Arsenal Contemporary Art, 21 Cortlandt Alley, 2nd Floor, New York, NY 10013, 917/262-0233, www.arsenalcontemporary.com, T-Sat 11-6, through April 22. Curated by Erika Del Vecchio.

Lee Banchemau “Botanic,” Soho Photo Gallery, 15 White St., NY, NY 10013, 212/226-8571, www.sohophoto.com, W-Sun 1-6, April 5-30. Reception: April 13, 6-8 PM.

Between Friends: From the ICP Collection International Center of Photography, 79 Essex St., NY, NY 10002, 212/857-0000, www.icp.org, M, W, & F-Sun 11-7, Th 11-9, through May 1.

Birthday Suit: An Artful Exploration of Nude Photography Salmagundi Club, 47 5th Ave, NY, NY 10003, 212/255-7740, www.salmagundi.org, M-F 1-6, Sat-Sun 1-5, through April 21.

Patrick + Victor Demarchelier Staley-Wise Gallery, 100 Crosby St., Ste. 305, NY, NY 10012, 212/966-6223, www.staleywise.com, T-Sat 11-5, through April 15.

Face to Face: Portraits of Arts by Tacita Dean, Brigitte Lacombe and Catherine Opie International Center of Photography, 79 Essex St., NY, NY 10002, 212/857-0000, www.icp.org, M, W, & F-Sun 11-7, Th 11-9, through May 1. Curated by Helen Molesworth.

Deanna Havas “Message From The Source,” Tara Downs, 424 Broadway, Floor 3, New York, NY 10013, 716/986-4940, www.taradowns.com, T-Sat, 11-6, May 4 – June 17.



Judith Joy Ross: *Untitled, Easton, Pennsylvania, 1988*, (© Judith Joy Ross, courtesy Galerie Thomas Zander, Cologne), at the Philadelphia Museum of Art

NEW YORK CITY: DOWNTOWN AND SOHO continued

Hip-Hop: Conscious, Unconscious Fotografiska New York, 281 Park Ave. South, NY, NY 10010, www.fotografiska.com, M–Sun 9–9, through May. [Ticket presale](#).

Susan Hockaday “Climate Change Stories,” Soho Photo Gallery, 15 White St., NY, NY 10013, 212/226-8571, www.sohophoto.com, W–Sun 1–6, April 5–30. Reception: April 13, 6–8 PM.

Identity in Place: Photographs by Newly Arrived Teens Soho Photo Gallery, 15 White St., NY, NY 10013, 212/226-8571, www.sohophoto.com, W–Sun 1–6, April 5–30. Reception: April 13, 6–8 PM.

Images on which to build, 1970s-1990s Leslie-Lohman Museum of Art, 26 Wooster St., NY, NY 10013, 212/431-2609, www.leslielohman.org, W 12–5, Th–Sun 12–6, through July 30. Curated by Ariel Goldberg.

In A Field of Ancient Stars Baxter St Camera Club of New York, 126 Baxter St., NY, NY 10013, 212/260-9927, www.baxterst.org, T–Sat 12–6, through April 26.

KANTEN 観展: The Limits of History Apexart, 291 Church St. NY, NY 10013, 212/431-5270, www.apexart.org, T–Sat 11–6, through May 20. Curated by Eimi Tagore-Erwin.

Josh Kline: Project for a New American Century Whitney Museum of American Art, 99 Gansevoort St., NY, NY 10014, 212/570-3600, www.whitney.org, M, W–Th 10:30–6, F 10:30–10, Sat–Sun 11–6, April 19 – August.

La jeune fille dans la ville (The girl in the city: the city and modernity) agnès b. Galerie Boutique, 50 Howard Street, NY, NY 10013, 212/431-1335, www.agnesb.us, M–T 11–6, W–Sat 11–7, Sun 12–6, through April 16.

Bob Leonard “Joyful Curves,” Soho Photo Gallery, 15 White St., NY, NY 10013, 212/226-8571, www.sohophoto.com, W–Sun 1–6, April 5–30. Reception: April 13, 6–8 PM.

Joel Morgovsky “Inside Out,” Soho Photo Gallery, 15 White St., NY, NY 10013, 212/226-8571, www.sohophoto.com, W–Sun 1–6, April 5–30. Reception: April 13, 6–8 PM.

Mostly New: Selections from the NYU Art Collection Grey Art Gallery, New York University, 100 Washington Square East, NY, NY 10003, 212/998-6780, www.greyartgallery.nyu.edu, M–F 12–5, through June 28.

no existe un mundo poshuracán: Puerto Rican Art in the Wake of Hurricane Maria Whitney Museum of American Art, 99 Gansevoort St., NY, NY 10014, 212/570-3600, www.whitney.org, M, W–Th 10:30–6, F 10:30–10, Sat–Sun 11–6, through April 23.

Coyote Park: I Love You Like Mirrors Do Leslie-Lohman Museum of Art, 26 Wooster St., NY, NY 10013, 212/431-2609, www.leslielohman.org, W 12–5, Th–Sun 12–6, through July 16.

Laurie Peek “In Lieu of Flowers,” Soho Photo Gallery, 15 White St., NY, NY 10013, 212/226-8571, www.sohophoto.com, W–Sun 1–6, April 5–30. Reception: April 13, 6–8 PM.

Photography in Ink: A Look at Contemporary Copper-Plate Photogravure Penumbra Foundation, Center for Alternative Photography, 36 E. 30th St., NY, NY 10016, 917/288-0343, www.penumbrafoundation.org, M–F 2–6, through April 7, [by appointment only](#).

Elizaveta Porodina “Un/Masked,” Fotografiska New York, 281 Park Ave. South, NY, NY 10010, www.fotografiska.com, M–Sun 9–9, through April 30.

Run Blue: 200 Marathons. 1 Year. 1 Reason United Nations Headquarters, Visitors’ Lobby, 1st Avenue at 46th Street, NY, NY 10017, 212/963-8687, www.un.org, M–F 9–5, visitors must [book a ticket](#) for a guided tour, through April 24.

Pola Sieverding signs and symbols, 249 East Houston Street, New York, 10002, 917/880-8953, www.signsandsymbols.art, T–Sat, 12–6, May 4 – June 10.



Pete Turner: Sand Dune and Tree, 1995, archival pigment print, printed c. 2000, 13 x 19 in., at Bruce Silverstein Gallery, New York City

Pete Tuner “The Color of Light,” Bruce Silverstein Gallery, 529 W. 20th St., 3rd fl., NY, NY 10011, 212/627-3930, www.brucesilverstein.com, M–F 10–6, through May 13.

2023 BFA Thesis Exhibition: Show 2 Department of Photography and Imaging, NYU Tisch School of the Arts, 721 Broadway, 8th Floor, NY, NY 10003, 212/998-1930, www.tisch.nyu.edu, M–F 9–5, through May 19. [View online](#).

UN Headquarters: A Workshop for Peace United Nations Headquarters, Visitors’ Lobby, 1st Avenue at 46th Street, NY, NY 10017, 212/963-8687, www.un.org, M–F 9–5, visitors must [book a ticket](#) for a guided tour, ongoing.

Visions Made Visible Soho Photo Gallery, 15 White St., NY, NY 10013, 212/226-8571, www.sohophoto.com, W–Sun 1–6, April 5–30. Reception: April 13, 6–8 PM.

NEW YORK CITY: CHELSEA

Tina Barney: The Beginning Paul Kasmin Gallery, 293 Tenth Ave., NY, NY 10001, 212/563-4474, www.paulkasmingallery.com, T–Sat 10–6, through April 22.

Markus Brunetti “Facades III,” Milo Gallery, 245 10th Ave., NY, NY 10001, 212/414-0370, www.yossimilo.com, T–Sat 10–6, through May 6.

Michal Chelbin “Sailboats and Swans,” CLAMP, 247 W. 29th St., NY, NY 10001, 646/230-0020, www.clampart.com, T–Sat 10–6, through May 6.

Buck Ellison “Little Brother,” Lühring Augustine Gallery, 531 W. 24th St., NY, NY 10011, 212/206-9100, www.luhringaugustine.com, T–Sat 10–6, through April 29.

Mitch Epstein “Recreation,” Yancey Richardson, 525 W. 22nd St., NY, NY 10011, 646/230-9610, www.yanceyrichardson.com, T–Sat 10–6, through April 8.

NEW YORK CITY: CHELSEA continued

Robert Giard “Artists, Nudes, and Gay Sites,” Daniel Cooney Fine Art, 508 W. 26th St., #9C, NY, NY 10001, 212/255-8158, www.danielcooneyfineart.com, W–Sat 11–6, through April 29.

Barkley L. Hendricks “Myself When I Am Real,” Jack Shainman Gallery, 513 West 20th Street, NY, NY, 212/645-1701, www.jackshainman.com, April 13 – May 26. Reception April 13, 6–8 PM.

Jonathan Horowitz “Human Nature,” Mitchell-Innes & Nash, 534 W. 26th Street, NY, NY 10001, 212/744-7400, www.miandn.com, T–Sat 10–6, April 20 – May 26.

Gösta Peterson “Fashion Photographs & Portraits 1960s–1980s,” Deborah Bell Photographs, 526 West 26th Street, Room 411, NY, NY 10001, 212/249-9400, www.deborahbellphotographs.com, Th–Sat 11–5, opening April 13.

Kunié Sugiura Alison Bradley Projects, 526 West 26th Street, Suite 814, NY, NY 10001, 646/476-8409, www.alisonbradleyprojects.com, T–Sat 11–6, through May 10.

Larry Sultan “Pictures from Home,” Yancey Richardson, 525 W. 22nd St., NY, NY 10011, 646/230-9610, www.yanceyrichardson.com, T–Sat 10–6, through April 8.

Margeaux Walther “Don’t Be a Square,” Winston Wächter Fine Art, 530 W. 25th St., NY, NY 10001, 212/355-2719, www.winstonwachter.com, T–Sat 10–6, April 27 – June 10. Opening reception April 27, 6–8 PM.

NEW YORK CITY: MIDTOWN AND UPTOWN

A Modern Media World Museum of Modern Art, 11 W. 53rd St., NY, NY 10019, 212/708-9727, www.moma.org, daily 10:30–5:30, Sat 10:30–7, ongoing. [View online.](#)

Berenice Abbott’s New York Album, 1929 The Met Fifth Avenue, 1000 Fifth Ave., NY, NY 10028, 212/535-7710, www.metmuseum.org, Sun–Th 10–5:30, F–Sat 10–9, through September 4.

Activist New York Museum of the City of New York, 1220 Fifth Ave., NY, NY 10029, 212/534-1672, www.mcny.org, F–Sun 10–6, ongoing.

Arctic Highways — Works by Twelve Indigenous Artists from Sápmi, Canada and Alaska Scandinavia House, 58 Park Ave., NY, NY 10016, 212/779-3587, www.scandinaviahouse.org, T–Sat 12–6, April 15 – July 22. [Opening performance and film screening:](#) April 15.

Avedon 100 Gagosian, 522 West 21st St., NY, NY 10011, 212/741-1717 www.gagosian.com, T–Sat 10–6, May 4 – June 24.

Richard Avedon: MURALS The Met Fifth Avenue, 1000 Fifth Ave., NY, NY 10028, 212/535-7710, www.metmuseum.org, Sun–Th 10–5:30, F–Sat 10–9, through October 1.

Edward Burtynsky “African Studies,” Howard Greenberg Gallery, 41 E. 57th St., Suite 801, NY, NY 10022, 212/334-0010, www.howardgreenberg.com, M–F 10–5, through April 22. [View online.](#)

Chosen Memories: Contemporary Latin American Art from the Patricia Phelps de Cisneros Gift and Beyond Museum of Modern Art, 11 W. 53rd St., NY, NY 10019, 212/708-9727, www.moma.org, daily 10:30–5:30, Sat 10:30–7, April 30 – September 9.

City of Faith: Religion, Activism, and Urban Space Museum of the City of New York, 1220 Fifth Ave., NY, NY 10029, 212/534-1672, www.mcny.org, F–Sun 10–6, through September 18.

Mark Cohen “Viewing Room,” Howard Greenberg Gallery, 41 E. 57th St., Suite 801, NY, NY 10022, 212/334-0010, www.howardgreenberg.com, M–F 10–5, through April 22. [View online.](#)

Dissident Practices: Brazilian Women Artists, 1960s–2020s Anya and Andrew Shiva Art Gallery, John Jay College of Criminal Justice, 860 11th Avenue, New York 10019, 212/237-1439, www.shivagallery.org, M–F 10–6, from April 19 – June 16. Reception: May 3, 7–9 PM. Performance: May 8, 1:30 PM Berna Reale, OUT, 2023.

Ellen Fisch Jadite Galleries, 660 10th Ave., NY, NY 10036, 212/315-2740, www.jadite.com, T–Sat 12–6, May 2–13. Reception: May 4, 5–7 PM.



LaToya Ruby Frazier: Sandra Gould Ford Wearing Her Work Jacket and Hard Hat in Her Meditation Room in Homewood, PA, from On the Making of Steel Genesis: Sandra Gould Ford, 2017 (© 2023 LaToya Ruby Frazier, courtesy of the artist and Gladstone Gallery), at the Museum of Modern Art, New York

LaToya Ruby Frazier: Monuments of Solidarity Museum of Modern Art, 11 W. 53rd St., NY, NY 10019, 212/708-9727, www.moma.org, daily 10:30–5:30, Sat 10:30–7, May 12 – September 7.

William T. Hillman “Intimate Arrangements,” Affirmation Arts, 523 West 37th Street, NY, NY 10018, 212/925-0092, www.affirmationarts.com, M–F 10–6, through May 7.

Candida Höfer “Heaven on Earth,” Sean Kelly Gallery, 475 Tenth Ave., NY, NY 10018, 212/239-1181, www.skny.com, T–F 11–6, Sat 10–6, through April 15.

Karl Martin Holzhauser “Luminous Impulse,” Sous Les Etoiles Gallery, 16 East 71st St., New York, NY 10021, 646/329-6679, www.souslesetoilesgallery.net, W–Sat 12–6, M–T by appt., April 22 – May 26.

Uncommon Denominator: Nina Katchadourian at the Morgan The Morgan Library & Museum, 225 Madison Avenue at 36th Street, NY, NY, 10016, 212/685-0008, www.themorgan.org, T–Sun 10:30–5, F until 7, through May 28.

Jens Knigge “Baikal - Sacred Sea & Northern Light,” L. Parker Stephenson, 764 Madison Ave., NY, NY 10065, 212/517-8700, www.lparkerstephenson.nyc, T–Sat 11–6, through April 29.

Hedy Lamarr: Actress. Inventor. Viennese. Austrian Cultural Forum New York, 11 East 52nd Street, New York, NY 10022, 212/319-5300, www.acfny.org, daily 10–6, through May 15.

NEW YORK CITY: MIDTOWN AND UPTOWN *continued*

Kadir van Lohuizen “Rising Tide: Visualizing the Human Costs of the Climate Crisis,” Museum of the City of New York, 1220 Fifth Ave., NY, NY 10029, 212/534-1672, www.mcny.org, F–Sun 10–6, ongoing.

Danny Lyon: American Odyssey: Birmingham to Bernalillo Edwynn Houk Gallery, 745 Fifth Ave., 4th fl., NY, NY 10151, 212/750-7070, www.houkgallery.com, T–Sat 11–5, through April 15.



Bennet Miller: From *American Polychronic*, at Gagosian, New York City

Bennet Miller “American Polychronic.” Gagosian, 976 Madison Ave., NY, NY 10075, 212/744-2313, www.gagosian.com, T–Sat 10–6, through April 22. This exhibition features new prints by Bennett Miller produced using a DALL•E image generator.

Motion and Illumination Museum of Modern Art, 11 W. 53rd St., NY, NY 10019, 212/708-9727, www.moma.org, daily 10:30–5:30, Sat 10:30–7, ongoing. [View online.](#)

New York at Its Core Museum of the City of New York, 1220 Fifth Ave., NY, NY 10029, 212/534-1672, www.mcny.org, F–Sun 10–6, ongoing. [View online.](#)

New York Now: Home Museum of the City of New York, 1220 Fifth Ave., NY, NY 10029, 212/534-1672, www.mcny.org, F–Sun 10–6, through August 27.

NYC4PA “Red Dot Redux” International Photography Exhibit Jadite Galleries, 660 10th Ave., NY, NY 10036, 212/315-2740, www.jadite.com, T–Sat 12–6, April 18–29. Reception: April 4, 5–7 PM.

NYC4PA “Same but Different” Jadite Galleries, 660 10th Ave., NY, NY 10036, 212/315-2740, www.jadite.com, T–Sat 12–6, April 4–15. Reception: April 4, 6–8 PM. Juror: Debra Klompching.

Gordon Parks and “The Atmosphere of Crime” Museum of Modern Art, 11 W. 53rd St., NY, NY 10019, 212/708-9727, www.moma.org, daily 10:30–5:30, Sat 10:30–7, ongoing. [View online.](#)

Paul Pfeiffer: Still Life Grand Central Madison Terminal, below Grand Central, Madison Avenue, Concourse level at 43rd Street, (via International Center of Photography, 212/857-0000, www.icp.org), through May 31.

Public Images Museum of Modern Art, 11 W. 53rd St., NY, NY 10019, 212/708-9727, www.moma.org, daily 10:30–5:30, Sat 10:30–7, ongoing. [View online.](#)

Projects: Ming Smith Museum of Modern Art, 11 W. 53rd St., NY, NY 10019, 212/708-9727, www.moma.org, daily 10:30–5:30, Sat 10:30–7, through May 29.

T2 Kuwayama: Tadasky and Teru Ilon Art Gallery, 204 W. 123rd St., Harlem, NY 10027, 917/270-4696, www.ilonartgallery.com, by appointment [here](#), through May 24.

Ann Treer: A Moment in New York Robert Mann Gallery, 14 E. 80th St., NY, NY 10075, 212/989-7600, www.robertmann.com, by appointment [here](#), through April 28.

NEW YORK CITY: BROOKLYN

A Movement in Every Direction: Legacies of the Great Migration Brooklyn Museum, 200 Eastern Pkwy., Brooklyn, NY 11238, 718/638-5000, www.brooklynmuseum.org, W–Sun 11–6, through June 25.

Mary Enoch Elizabeth Baxter: Ain’t I a Woman Brooklyn Museum, 200 Eastern Pkwy., Brooklyn, NY 11238, 718/638-5000, www.brooklynmuseum.org, W–Sun 11–6, through August 13.

Itziar Barrio, did not feel low, was sleeping Smack Mellon, 92 Plymouth Street, Brooklyn, NY 11201, 718/834-8761, www.smackmellon.org, W–Sun 12–6, through April 23.

Tony Chirinos “The Precipice,” Transmitter Gallery, 1329 Willoughby Ave., 2A, Brooklyn, NY 11237, 646/389-9407, www.transmitter.nyc, Sat–Sun 1–6 and by appointment, through May 7.

Jimmy DeSana: Submission Brooklyn Museum, 200 Eastern Pkwy., Brooklyn, NY 11238, 718/638-5000, www.brooklynmuseum.org, W–Sun 11–6, through April 16.

Explored Surroundings: Red Hook Community Justice Center JustArts Program Red Hook Community Farms (corner of Columbia Street & Halleck Street), in Red Hook, Brooklyn, NY, through summer 2023.

Thierry Mugler: Couturissime Brooklyn Museum, 200 Eastern Pkwy., Brooklyn, NY 11238, 718/638-5000, www.brooklynmuseum.org, W–Sun 11–6, through May 7.

Reset, Reflect, Rebuild: Red Hook Community Justice Center JustArts Program Bush Clinton Playground (corner of Loraine Street & Henry Street), in Red Hook, Brooklyn, NY, through August 1.

Krista Svalbonas and Dora Somosi “Paperwork,” Klompching Gallery, 89 Water Street, Brooklyn, NY 11201, 212/796-2070, www.klompching.com, W–Sat 11–6, April 5 – May 27.

The Refinery: Where The Past And Future Meet Domino Park, Brooklyn, NY, through spring 2023.

War Bonds: Yuichi Idaka and László Moholy-Nagy, photographs from 1925 to 1946 Higher Pictures, 16 Main Street, Ground Floor, Brooklyn, NY 11201, 212/249-6100, www.higherpictures.com, T–Sat 11–6, through May 6.

NEW YORK CITY: QUEENS

Missing Them Photoville, Moore Homestead Park, Broadway & 45th Ave. & 82nd St., Queens, NY 11373, 718/801-8099, www.photoville.com, through May 31. Curated by Anjali Tsui and Sarah Luft.

NEW YORK CITY: QUEENS continued

Iiu Susiraja: A style called a dead fish MoMA PS 1, 22–25 Jackson Ave., Queens, NY 11101, www.moma.org/ps1, Th–M 12–6, Sat 12–8, 718/784-2084, April 20 – September 4.

NEW YORK CITY: BRONX

Everyday Bronx Bronx Documentary Center, 614 Courtlandt Ave, Bronx, NY 10451, 718/993-3512, www.bronxdoc.org, Th–F 3–7, Sat–Sun 1–5, through May 14.

Missing Them Photoville, 620 Courtland Ave., Bronx, NY 10455 (outside the Bronx Documentary Center) and Bronx Community Garden, 360 E. 151st St., Bronx, NY 10455, 718/801-8099, www.photoville.com, through May 31. Curated by Anjali Tsui and Sarah Luft.

Process Reimagined: Building it Up to Tear it Down Longwood Art Gallery, Hostos Community College, 450 Grand Concourse, Room C-190, Bronx, NY 10451, 718/931-9500, www.bronxarts.org, T–F 12–6, through May 3. Presented by The Bronx Council on the Arts. Curated by Rachel Sydlowski.

NEW YORK CITY: STATEN ISLAND

Ecologies #3 Alice Austen House Museum, 2 Hylan Blvd., Staten Island, NY 10305, 718/816-4506, www.aliceausten.org, T–F 12–4, through May 27.

LONG ISLAND

Unframed Alex Ferrone Gallery, 25425 Main Road, Cutchogue, NY 11935, 631/734-8545, www.alexherronegallery.com, F 12–5, Sat 12–7, Sun 12–5 or by appointment, April 8–30.



William Earle Williams: Windows Slave Jail, Port of Spain, Trinidad, Republic of Trinidad and Tobago, WI, 2009, gelatin silver print, 10 x 8 inches (Purchase of the Gary M. Hoffer '74 Memorial Photography Collection Fund, 2022.3.2. ©William Earle Williams), at Picker Art Gallery, Colgate University, Hamilton, NY

View from Above Museum of Contemporary Art Long Island, Patchogue Arts Council, Inc., 20 Terry Street, Suite 116, Patchogue, NY 11772, 631/627-8686, www.patchoguearts.org/mo-cali, Th–F 2–7, Sat–Sun 1–5, through April 23. Curated by John Cino.

Viewfinders: Photographers Frame Nature Heckscher Museum of Art, 2 Prime Ave., Huntington, NY 11743, 631/351-3250, www.heckscher.org, Th–Sun 12–5, through April 16.

UPSTATE NEW YORK

Black Photobooth: From the Collections of Näkki Goranin and Oliver Wasow Center for Photography at Woodstock, 474 Broadway, Kingston, NY 12401, 845/679-9957, www.cpw.org, Th–Sun 11–5, through June 4.

Arko Datto “Shunyo Raja (Kings of a Bereft Land),” Kathleen O. Ellis Gallery, Light Work, 316 Waverly Ave., Syracuse, NY 13244, www.lightwork.org, M–F 10–5, through August 4. Reception and artist talk: April 6, 5–7 PM.

George Eastman Photograph Collection George Eastman Museum, 900 East Ave., Rochester, NY 14607, 585/327-4800, www.eastman.org, T–Sat 10–5, Sun 11–5, ongoing. [View online.](#)

Adam Ekberg “Minor Spectacles,” George Eastman Museum, 900 East Ave., Rochester, NY 14607, 585/327-4800, www.eastman.org, T–Sat 10–5, Sun 11–5, through September 3.

Nona Faustine “White Shoes,” Picker Art Gallery, 2nd floor, Dana Arts Center, Colgate University, 13 Oak Drive, Hamilton, NY 13346, 315-228-7634, www.colgate.edu/about/campus-facilities/museums-galleries/picker-art-gallery, T–F 10–5, Sun 12–5, through May 21.

50th Anniversary: Selections from Light Work Collection Everson Museum Gallery A and B, Everson Museum of Art, 401 Harrison Street, Syracuse, NY, 315/474-6064, www.everson.org, W & F 11–5, Th 11–8, Sat–Sun 10–5, through May 14.

From the Camera Obscura to the Revolutionary Kodak George Eastman Museum, 900 East Ave., Rochester, NY 14607, 585/327-4800, www.eastman.org, T–Sat 10–5, Sun 11–5, ongoing.

Randy Johnson: Storytelling with Photographs Fenimore Art Museum, 5798 State Highway 80, Cooperstown, NY 13326, 607/547-1400, www.fenimoreartmuseum.org, T–Sun 10–4, through September 17.

Joan Lyons: A Retrospective Exhibition Memorial Art Gallery of the University of Rochester, 500 University Ave., Rochester, NY 14607, 585/276-8900, www.mag.rochester.edu/exhibitions, W–Sun 11–5, Th 11–9, through August 13.

Joan Lyons “Symmetrical Drawings,” More Fire Glass Studio, 36 Field Street, Rochester, NY, 585/242-0450, www.morefireglass.com, T–Sat 10–4, through April 8.

Mythologies of Identity — Art by Dane-Adrian Smith CEPA Gallery, 617 Main St., Buffalo, NY 14203, 716/856-2717, www.cepagallery.org, W, F, Sat 12–4, Th 4–7, and by appt., through April 22.

Mythologies of Identity — Art by Jean-René Leblanc CEPA Gallery, 617 Main St., Buffalo, NY 14203, 716/856-2717, www.cepagallery.org, W, F, Sat 12–4, Th 4–7, and by appt., through April 22.

UPSTATE NEW YORK continued

One Hundred Years Ago: George Eastman in 1923 George Eastman Museum, 900 East Ave., Rochester, NY 14607, 585/327-4800, www.eastman.org, T-Sat 10–5, Sun 11–5, through January 28, 2024.

Lothar Osterburg “The Long Way In,” Pamela Salisbury Gallery, 362 ½ Warren Street, Hudson, NY 12534, 518/828-5907, www.pamelasalisburygallery.com, Th–M 11–6, April 8 – June 18.

Marcia Resnick “As It Is or Could Be,” George Eastman Museum, 900 East Ave., Rochester, NY 14607, 585/327-4800, www.eastman.org, T-Sat 10–5, Sun 11–5, through June 11.

Selections from the Collection: War and Conflict George Eastman Museum, 900 East Ave., Rochester, NY 14607, 585/327-4800, www.eastman.org, T-Sat 10–5, Sun 11–5, through April 16.

Cindy Sherman Retrospective: Works from the Gerald Mead Collection — Mythologies of Identity CEPA Gallery, 617 Main St., Buffalo, NY 14203, 716/856-2717, www.cepagallery.org, W, F, Sat 12–4, Th 4–7, and by appt., through April 22.

2023 VPA Photography Annual Kathleen O. Ellis Gallery, Light Work, 316 Waverly Ave., Syracuse, NY 13244, www.light-work.org, M–F 10–5, through March 10.

William Earle Williams “A Wicked Commerce: The US and the Atlantic Slave Trade,” Picker Art Gallery, 2nd floor, Dana Arts Center, Colgate University, 13 Oak Drive, Hamilton, NY 13346, 315/228-7634, www.colgate.edu, T–F 10–5, Sun 12–5, through May 21.

NEW JERSEY



Alida Fish: Burning Bush Spiral, from the series *Volunteers*, 2022, photo transfer on oxidized aluminum, at Schmidt/Dean Gallery, Cherry Hill, NJ

Alida Fish: New Works Schmidt/Dean Gallery, 1879 Old Cuthbert Road, Warehouse #13 and #32, Cherry Hill, NJ 08034, 215/569 9433 or 856/520-8458, www.schmidtdean.com, W–Sun 11–4, or by appt., through May 14.

Four Photographers: Mary Leck, Deborah Paglione, Gary Saretzky, and Frank Sauer Lakefront Gallery, Robert Wood Johnson University Hospital Hamilton, 1 Hamilton Health Place, Hamilton Twp., NJ 08690, princetonphotoclub.org/lakefront, 12–8 daily, through April 30.

Los Herederos The Sonicycle: Layers of Community Visual Arts Center of New Jersey, 68 Elm Street, Summit, NJ 07901, 908/273-1457, www.artcenternj.org, M–Th 10–8, F–Sat 10–5, Sun 11–4, through June 4.

Meryl McMaster: Chronologies Montclair Art Museum, 3 S. Mountain Ave., Montclair, NJ 07042, 973/746-5555, www.montclairartmuseum.org, F–Sat 10–6, Sun 11–5, through September 17.

New Jersey Arts Annual: Reemergence The New Jersey State Museum, 205 West State Street, Trenton, NJ 08625, www.statemuseum.nj.gov, T–Sun, 9–4:45, through April 30.

Gary Saretzky Mercer County Library, 2751 Brunswick Pike, Lawrenceville, NJ 08648, 609/882-9246, M–Th 9:30–8:30; F & Sat 9:30–5, May 1 to May 31.

Sight Unseen The Human Rights Gallery at Kean University, 1000 Morris Ave., Union, NJ 07083, 908/737-4650, www.kean.edu, M–W 11–6, Th 11–4:30, F 11–4, through April 14.

The Touch of a Woman The Gallery Space, 1670 Irving St, Rahway, NJ 07065, 732/827-2210, www.galleryspacerahway.com, M–F 1–4, through April 14.

2023 New Jersey Arts Annual: Mother Nature vs. Human Nature: The Inequity of Climate Resilience The Noyes Arts Garage, 2200 Fairmount Avenue, Atlantic City 08401, 609/626-3805, www.noyesmuseum.org, W–Sun 11–6, through June 24.

2023 New Jersey Arts Annual: Mother Nature vs. Human Nature: The Inequity of Climate Resilience Noyes Galleries at Kramer Hall, 30 Front Street, Hammonton 08037, 609/626-3805, www.noyesmuseum.org, M–F 8:30–5, Th 8:30–7, through June 24. Reception: June 3, 1–4 PM.

You Belong Here: Place, People, and Purpose in Latinx Photography Princeton University Art Museum, Art on Hulfish, 11 Hulfish Street, Princeton, NJ 08542, www.artmuseum.princeton.edu, M–W 10–6, Th–F 10–8:30, Sat 10–6, Sun 12–5, through May 7.

DELAWARE

Kibaate Aloysius Ssalongo and Ntare Guma Mbaho Mwine The Delaware Contemporary, 200 S. Madison St., Wilmington, DE 19801, 302/656-6466, www.decontemporary.org, Th–Sun 12–5, through August 27.

MARYLAND

Allegany National Photography Competition & Exhibition Allegany Arts Council, 9 N. Centre Street, Cumberland, MD 21502, 301/777-2787, www.alleganyartscouncil.org, daily 11–5, through April 22. [View online.](#)

Breaking Ground: Art About the Earth Annmarie Sculpture Garden and Arts Center, 13470 Dowell Rd., Solomons, MD 20688, www.annmariegarden.org, M–F 9–5, Sat 10–5, Sun 12–5, through April 23.

Coming Attractions: The John Waters Collection Baltimore Museum of Art, 10 Art Museum Dr., Baltimore, MD 21218, 443/573-1700, www.artbma.org, W–Sun 10–5, Th 10–9, through April 16.

MARYLAND continued

DISordered Systems Center for the Arts Gallery, Towson University, 8000 York Rd., Towson, MD 21252, 410/704-2000, www.towson.edu, T–Sat 11–8, through April 15.

Darrel Ellis: Regeneration Baltimore Museum of Art, 10 Art Museum Dr., Baltimore, MD 21218, 443/573-1700, www.artbma.org, W–Sun 10–5, Th 10–9, through April 23.

Ola Belle Reed: I’ve Endured Albin O. Kuhn Gallery, University of Maryland Baltimore College, 1000 Hilltop Circle, Baltimore, MD 21250, 410/455-2270, www.librarygallery.umbc.edu, M–F 10–5, Th 10–7, Sat–Sun 12–5, through June 30.

The Minds Eye Photoworks at Glen Echo Park, 7300 MacArthur Blvd, Glen Echo, MD 20812, 301/320-1400, www.glenechophotoworks.org, Sat–Sun 1–4, through April 30.

WASHINGTON, DC, AREA

All American: The Power of Sports Lawrence F. O’Brien Gallery, National Archives Museum, 701 Constitution Ave., NW, Washington, DC 20408, 202/357-5300, museum.archives.gov, daily 10–5:30, through January 7, 2024.

Americans National Museum of the American Indian, Fourth St. & Independence Ave., SW, Washington, DC 20560, 202/633-1000, www.nmai.si.edu, daily 10–5:30, ongoing. [View online.](#)

Millie Christine: The Life and Legal Battles of the Carolina Twins National Museum of African American History & Culture, 1400 Constitution Ave, NW, Washington, DC 20560, 844/750-3012, www.nmaahc.si.edu, daily 10–5:30, ongoing.

Magdalena Correa: Sui Art Museum of the Americas, 201 18th Street, NW, Washington, DC 20006, 202/370-0147, www.museum.oas.org, Tue–Sun 10–5, opening March 30.

Developing Stories: Native Photographers in the Field National Museum of the American Indian, Fourth St. & Independence Ave., SW, Washington, DC 20560, 202/633-1000, www.nmai.si.edu, daily 10–5:30, ongoing. [View online.](#)

Family Ties: Daguerreotype Portraits National Portrait Gallery, 8th and G Streets NW Washington, DC 20001, www.npg.si.edu, daily 11:30–7, through June 11.

I Dream a World: Selections from Brian Lanker’s Portraits of Remarkable Black Women (Part II) National Portrait Gallery, 8th and G Streets, NW, Washington, DC 20001, www.npg.si.edu, daily 11:30–7, through August 27.

Indelible: The Platinum Photographs of Larry McNeil and Will Wilson National Museum of the American Indian, Fourth St. & Independence Ave., SW, Washington, DC 20560, 202/633-1000, www.nmai.si.edu, daily 10–5:30, ongoing. [View online.](#)

Alan Karchmer: The Architects’ Photographer National Building Museum, 401 F St., NW, Washington, DC 20001, 202/272-2448, www.nbm.org, Th–M 10–4, through August 14.

Kinship National Portrait Gallery, 8th and G Streets, NW, Washington, DC 20001, www.npg.si.edu, daily 11:30–7, through January 7, 2024.

Lebanon Then and Now: Photography from 2006 to 2020 Middle East Institute, 1763 N St., NW Washington 20036, 202/785-1141, www.mei.edu, M–Fri 10–4:30, ongoing. [View online.](#)

Not an Ostrich: & Other Images from America’s Library Library of Congress, Southwest Gallery, Thomas Jefferson Bldg., 101 Independence Ave., SE, Washington, DC 20540, 202/707-8000, www.loc.gov/exhibits, T–Sat 10–5, timed entry pass required, ongoing. [View online.](#)

One Life: Maya Lin National Portrait Gallery, 8th and G Streets, NW, Washington, DC 20001, www.npg.si.edu, daily 11:30–7, through April 16.

Geandy Pavón “Quarantine: 40 Days and 40 Nights,” Art Museum of the Americas, 201 18th Street, NW, Washington, DC 20006, 202/370-0147, www.museum.oas.org, Tue–Sun 10–5, ongoing. [View online.](#)

Powerful Partnerships: Civil War-Era Couples National Portrait Gallery, 8th and G Streets, NW, Washington, DC 20001, www.npg.si.edu, daily 11:30–7, through May 18, 2025.

Put It This Way: (Re)Visions of the Hirshhorn Collection Hirshhorn Museum and Sculpture Garden, Independence Ave and 7th St, Washington, DC 20560, 202/633-1000, www.hirshhorn.si.edu, daily 10–5:30, through Fall 2023.

Gail Rebhan: About Time American University Museum, 4400 Massachusetts Ave., NW, Washington 20016, 202/885-1300, www.american.edu, F–Sun 11–4, through May 21.

Reckoning: Protest. Defiance. Resilience. National Museum of African American History & Culture, 1400 Constitution Ave, NW, Washington, DC 20560, 844-750-3012, www.nmaahc.si.edu, daily 10–5:30, ongoing.

Return to a Native Place: Algonquian Peoples of the Chesapeake National Museum of the American Indian, Fourth St. & Independence Ave., SW, Washington, DC 20560, 202/633-1000, www.nmai.si.edu, daily 10–5:30, ongoing.

The Big Picture DC History Center, 801 K St., NW, Washington, DC 20001, 202/516-1363, www.dchistory.org, Th–F 2–7, Sat–Sun 12–6, ongoing.

This Is Britain: Photographs from the 1970s and 1980s National Gallery of Art, West Bldg., 6th St. and Constitution Avenue, NW, Washington, DC 20565, 202/842-6511, www.nga.gov, M–F 11–4, through June 11.

20th Century Americans National Portrait Gallery, 8th and G Streets, NW, Washington, DC 20001, www.npg.si.edu, daily 11:30–7, ongoing.

Unstill Waters: Contemporary Photography from India National Museum of Asian Art, 1050 Independence Avenue SW, Washington, DC 20560, 202/633-1000, www.asia.si.edu, daily 10–5:30, through June 11.

Sandy LeBrun-Evans “Waters of SE Asia: Cambodia and Vietnam,” Multiple Exposures Gallery, Torpedo Factory Art Center, 105 North Union St., Studio 312, Torpedo Factory Art Center, Alexandria, VA 22314, 703/683-2205, www.multipleexposuresgallery.com, daily 11–5, through April 23.

What’s Going On Rubell Museum, 65 I Street, SW, Washington, DC 20024, www.dc.rubellmuseum.org, ongoing.

VIRGINIA

A Powerful Influence: Early Photographs of African Americans from the Collection of Dennis O. Williams Virginia Museum of Fine Arts, 200 N. Boulevard, Richmond, VA 23220, 804/340-1400, www.vmfa.museum, Sat–Tues 10–5, W–F 10–9, through May 8.

VIRGINIA continued

Gary Emrich “All Consumed,” Candela Gallery, 214 W. Broad St., Richmond, VA 23220, 804/225-5527, www.candelagallery.com, T–F 11–5, Sat 1–5, opening May 12.

Facing Ourselves: Mike Disfarmer and the American Portrait Chrysler Museum of Art, 1 Memorial Place, Norfolk 23510, 757/664-6200, www.chrysler.org, T–Sat 10–5, Sun 12–5, through May 14.

Liliana Guzman “Next to Myself,” Candela Gallery, 214 W. Broad St., Richmond, VA 23220, 804/225-5527, www.candelagallery.com, T–F 11–5, Sat 1–5, opening May 12.

David Kahler: The Railroad and the Art of Place O. Winston Link Museum, 101 Shenandoah Ave., Roanoke, VA 24016, 540/982-5465, www.linkmuseum.org, T–Sat 10–4:30, through May 6.

Looking Up The Fralin Museum of Art at the University of Virginia, 155 Rugby Road, Charlottesville, VA 22904, 434/924-3592, www.uvafralinartmuseum.virginia.edu, T–Th 10–5, F 10–8, Sat 10–5, Sun 12–5, through July 16.

Machine Vision Candela Gallery, 214 W. Broad St., Richmond, VA 23220, 804/225-5527, www.candelagallery.com, T–F 11–5, Sat 1–5, through April 22.

Radioactive Inactives: Patrick Nagatani & Andrée Tracey The Fralin Museum of Art at the University of Virginia, 155 Rugby Road, Charlottesville, VA 22904, 434/924-3592, www.uvafralinartmuseum.virginia.edu, T–Th 10–5, F 10–8, Sat 10–5, Sun 12–5, through November 26.

Seizing the Moment: The Evolution of Action Photography Mariners Museum, 100 Museum Dr., Newport News, VA 23606, 757/596-2222, www.marinersmuseum.org, daily 9–5, ongoing.

PITTSBURGH AREA

A Pittsburgh Anthology Carnegie Museum of Art, 4400 Forbes Ave., Pittsburgh, PA 15213, 412/622-3131, www.cmoa.org, M, W–Sunday 10–5, ongoing.

Gavin Benjamin: Break Down and Let It All Out The Westmoreland, 221 N. Main St., Greensburg, PA 15601, 724/837-1500, www.wmuseumaa.org, W–Sun 10–5, through May 14.

Nicole Czapinski: Always Arriving Silver Eye Center for Photography, 4808 Penn Ave., Pittsburgh, PA 15224, 412/431-1810, www.silvereye.org, T–F 11–6, Sat 11–5, through April 22.

58th Carnegie International: Is it morning for you yet? Carnegie Museum of Art, 4400 Forbes Ave., Pittsburgh, PA 15213, 412/622-3131, www.cmoa.org, W–M 10–5, Th 10–8, through April 2.

April Friges: In Absolute Space Silver Eye Center for Photography, 4808 Penn Ave., Pittsburgh, PA 15224, 412/431-1810, www.silvereye.org, T–F 11–6, Sat 11–5, through April 22.

Charles “Teenie” Harris “In Sharp Focus,” Carnegie Museum of Art, 4400 Forbes Ave., Pittsburgh, PA 15213, 412/622-3131, www.cmoa.org, M, W–Sunday 10–5, ongoing.

Jacob Pesci “And The Lord Spoke,” Pittsburgh Cultural Trust, 803 Liberty Ave., Pittsburgh, PA 15222, 412/325-7723, www.trustarts.org, W–Th 11–6, F–Sat 11–8, Sun 11–5, through May 14. Curated by Sean Beauford.

The Golden Age of Flying Photo Antiquities Museum of Photographic History, 531 E. Ohio St., Pittsburgh, PA 15212, 412/231-7881, www.photoantiquities.org, by appointment only, ongoing.

The Velvet Underground & Nico: Scepter Studio Sessions The Andy Warhol Museum, 117 Sandusky St., Pittsburgh, PA 15212, 412/237-8300, www.warhol.org, T–Th 10–5, F 10–10, Sat–Sun 10–5, May 12 – September 25.

NORTHEASTERN PENNSYLVANIA

John Paul Caponigro: Landscapes Within Landscapes Sordoni Art Gallery, Karambelas Media & Communication Center, 141 S. Main St., Wilkes-Barre, PA 18701, 570/408-4325, www.wilkes.edu/SordoniArtGallery, through May 13.

Selections from the Photography Collection Allentown Art Museum, 31 N. 5th St., Allentown, PA 18101, 610/432-4333, www.allentownartmuseum.org, Th–Sun 11–4, ongoing.

The Monologue Collective The Ronald K DeLong Gallery at Penn State Lehigh Valley, 2809 Saucon Valley Road, Center Valley 18034, 610/285-5078, www.lehighvalley.psu.edu/gallery, M–Th 11–5, F 11–3, through April 29.

The Non-Conformists The Community Gallery at Penn State Lehigh Valley, 2809 Saucon Valley Road, Center Valley 18034, 610/285-5078, www.lehighvalley.psu.edu/gallery, M–Th 11–5, F 11–3, through April 8.

Timestamp: The Photography of Larry Fink and Judith Joy Ross Allentown Art Museum, 31 N. 5th St., Allentown, PA 18101, 610/432-4333, www.allentownartmuseum.org, Th–Sun 11–4, through April 16.

What Matters Most Lehigh University Art Galleries, 420 Packer Ave., Bethlehem, PA 18015, 610/758-3615, www.luag.org, T 11–7, W–F 11–5, Sat 1–5, through May 27.

CENTRAL AND WESTERN PENNSYLVANIA

Conversations across the Collection Palmer Museum of Art, The Pennsylvania State University, Curtin Road, University Park, PA 16802, 814/865-7673, www.palmermuseum.psu.edu, T–F 11–5, Sat 10–5, Sun 12–5, through May 14.

Gerald Lang & Jennifer Anne Tucker: A Retrospective Lore Degenstein Gallery, Susquehanna University, 514 University Ave., Selinsgrove, PA 17870, 570/372-4059,

www.susqu.edu/lore-degenstein-gallery, daily 11–5, April 29 – May 14 and May 19 – May 21. Reception: April 29, 7–9 PM.

The Monalog Collective Ronald K. DeLong Gallery at Penn State Lehigh Valley, 2809 Saucon Valley Rd., Center Valley, PA 18034, 610/285-5078, www.lehighvalley.psu.edu/gallery, M–Th 11–5, F 11–3, through April 29. Gallery talk: April 13, 12:15–1:15 PM, Room 302.

THEN & NOW: Lancaster Through the Lens | The Work of Shelby Wormley and Jim Yescalis Lancaster Museum of Art, 135 N. Lime St., Lancaster, PA 17602, 717/394-3497, www.Lmapa.org, T, Th–Sat 10–4, Sun 12–4, May 6 – July 9.

NORTHERN CALIFORNIA

A Change of Scenery: Photographs of Leisure in the Landscape Cantor Arts Center, Stanford University, 314 Lomita Drive, Stanford, CA 94305, 650/721-6055, www.museum.stanford.edu, W–Sun 11–5, through July 16.

Black Venus Museum of the African Diaspora, 685 Mission St., San Francisco, CA 94105, 414/358-7200, www.moadsf.org, W–Sat 11–6, Sun 12–5, April 5 – August 20.

NORTHERN CALIFORNIA continued

Angela Davis – Seize The Time Oakland Museum of California, 1000 Oak Street, Oakland, CA 94607, 510/318-8400, museumca.org, W–Sun 11–5, F 11–9, through June 11.

Bernd & Hilla Becher SFMOMA, 151 Third St, 3rd fl., San Francisco, CA 94103, 415/357-4000, www.sfmoma.org, M–T 10–5, Th 1–8, F–Sun 10–5, through April 2.

Black Power Oakland Museum of California, 1000 Oak Street, Oakland, CA 94607, 510/318-8400, museumca.org, W–Sun 11–5, F 11–9. [View online.](#)

Patrick Cosgrove “Farms of Yolo County,” Viewpoint Photographic Art Center, Main Gallery, 2015 J St., Ste. 101, Sacramento, CA 95811, 916/441-2341, www.viewpointphotoartcenter.org, W–Sat 12–5, May 10 – June 3. Artist Reception May 13, 4PM – 7 PM.



Binh Dahn: *Sentinel Rock, Yosemite*, 2016, daguerreotype, 10" x 12", at Haines, San Francisco

Elemental: John Chiara, Binh Dahn, Chris McCaw, Meghann Riepenhoff Haines, 2 Marina Blvd., Building C, first fl., San Francisco, CA 94123, 415/397-8114, hainesgallery.com, T–Sat 10:30–5:30, April 7 – May 27. Opening Reception Friday, April 7, 5 PM – 7 PM. [View Online.](#)

Essential Elements: Earth, Wind, Fire and Water Viewpoint Photographic Art Center, Main Gallery, 2015 J St., Ste. 101, Sacramento, CA 95811, 916/441-2341, www.viewpointphotoartcenter.org, W–Sat 12–5, April 5 – May 6. Artist Reception April 16, 1PM – 4 PM.

Maia Flore “Scenes from the Sun,” Themes+Projects, 1275 Minnesota St. Suite 205, San Francisco, CA 94107, 415/732-0300, themes+projects.com, T–F 11–5, through April 29. [View Online.](#)

Lee Friedlander Framed by Joel Coen Fraenkel Gallery, 49 Geary St., 4th fl., San Francisco, CA 94108, 415/981-2661, fraenkelgallery.com, T–F 10:30–5:30, Sat 11–5, May 6 – June 24. [View Online.](#)

Nan Goldin “Deep Dive,” Fraenkel Gallery, 49 Geary St., 4th fl., San Francisco, CA 94108, 415/981-2661, fraenkelgallery.com, T–F 10:30–5:30, Sat 11–5, through April 29. [View Online.](#)

Nan Goldin Fraenkel Gallery, 49 Geary St., 4th fl., San Francisco, CA 94108, 415/981-2661, fraenkelgallery.com, T–F 10:30–5:30, Sat 11–5, through April 29.

Terry Holter “Delta Views,” Viewpoint Photographic Art Center, Step Up Gallery, 2015 J St., Ste. 101, Sacramento, CA 95811, 916/441-2341, www.viewpointphotoartcenter.org, W–Sat 12–5, May 10 – June 3. Artist Reception May 21, 1PM – 4 PM.

Sky Hopinka “Seeing and Seen,” San Jose Museum of Art, 110 S Market St San Jose, CA 95113, sjmusart.org, Th 4–9, F 11–9, Sat–Sun 11–6, through July 9.

Gillian Laub “Family Matters,” Contemporary Jewish Museum, 736 Mission St., San Francisco, CA 94103, 415/655-7800, www.thecjm.org, Th–Sun 11–5, through April 9.

Looking Forward: Ten Years of Pier 24 Photography Pier 24, 24 Pier, San Francisco, CA 94105, 415/512-7424, pier24.org, M–Fri 9–5:15 or by appointment, through May 31.

Reality Makes Them Dream: American Photography, 1929 – 1941 Cantor Arts Center, Stanford University, 314 Lomita Drive, Stanford, CA 94305, 650/721-6055, www.museum.stanford.edu, W–Sun 11–5, through July 30.

Sightlines: Photographs from the Collection SFMOMA, 151 Third St San Francisco, CA 94103, 415/357-4000, www.sfmoma.org, M–T 10–5, Th 1–8, F–Sun 10–5, through May 7.

Thomas Winter “My Familiar Places,” Viewpoint Photographic Art Center, Main Gallery, 2015 J St., Ste. 101, Sacramento, CA 95811, 916/441-2341, www.viewpointphotoartcenter.org, W–Sat 12–5, April 5 – May 6. Artist Reception April 16, 1PM – 4 PM.

SOUTHERN CALIFORNIA

Christopher Anderson “Approximate Joy,” Danziger Gallery Los Angeles, Bergamot Station, 2525 Michigan Ave B1, Santa Monica, CA 90404, 310/962-0002, www.danzigergallery.com, T–Sat 11–5, through April 22. [View Online.](#)

Ansel Adams in Our Time Fine Arts Museums of San Francisco, de Young Museum, 50 Hagiwara Tea Garden Dr., San Francisco, CA 94118, 415/750-3600, famsf.org, T–Sun 9:30–5:15, April 8 – July 23.

Arresting Beauty: Julia Margaret Cameron Museum of Photographic Arts, 1649 El Prado, San Diego, CA 92101, 619/238-7559, mopa.org, Th–Sun 11–4, April 29 – September 3. [View Online.](#)

Justin Aversano “Smoke & Mirrors,” Gabba Gallery, 3126 Beverly Blvd., Los Angeles, CA 90057, 323/604-4186, gabbagallery.com, Th–Sat 12–3 and by appointment, through April 8.

Dawoud Bey & Carrie Mae Weems “In Dialogue,” The Getty Center, 1200 Getty Center Dr., Los Angeles, CA 90049, 310/440-7360, www.getty.edu, T–F & Sun 10–5:30, Sat 10–8, through July 9.

Constructing the Photograph: Diane Pierce and Susan Hyde Green Monterey Museum of Art, 559 Pacific St., Monterey, CA 93940, 831/372-5477, montereyart.org, Th–Sun 11–5, through April 16.

Cruel Youth Diary: Chinese Photography and Video from the Haudenschild Collection University of California Los Angeles, Hammer Museum, 10899 Wilshire Blvd., Los Angeles, CA 90024, 310/443-7000, hammer.ucla.edu, T–Sun 11–6, through May 14. [View Online.](#)

David Bowie in the Soviet Union The Wende Museum, 10808 Culver Blvd., Culver City, CA 90230, 310/216-1600, wendemuseum.org, F–Sat & Sun 10–5, through October 22.

SOUTHERN CALIFORNIA continued

John Divola, Christina Fernandez, CJ Heyliger, Ron Jude, and Mark Ruwedel “Five Southern California Views,” Gallery Luisotti, Bergamot Station, 2525 Michigan Ave. # A2, Santa Monica, CA 90404, 310/453-0043, galleryluisotti.com, Th–Sat 11–5, through April 22. [View Online](#).

Facing Fire: Art, Wildlife, and the End of Nature in the West Center of the Arts, California Museum of Photography, 3824 + 3834 Main St., Riverside, CA 92501, 951/827-4787, ucrarts.ucr.edu, Th–F 12–5, Sat–Sun 11–5, through December 13.

Christina Fernandez “Multiple Exposures,” Center of the Arts, California Museum of Photography, 3824 + 3834 Main St., Riverside, CA 92501, 951/827-4787, ucrarts.ucr.edu, Th–F 12–5, Sat–Sun 11–5, through August 3.

Anthony Friedkin “Ebb and Flow,” Von Lintel Gallery, 1206 Maple Ave, #212, Los Angeles, CA 90015, 310/559-5700, vonlintel.com, T–Sat 12–6, through April 15. [View Online](#).

KD Ganaway “From Butler to ‘Race Photographer,’” Center of the Arts, California Museum of Photography, 3824 + 3834 Main St., Riverside, CA 92501, 951/827-4787, ucrarts.ucr.edu, Th–F 12–5, Sat–Sun 11–5, through September 3.

Rodney Graham “Getting it Together in the Country,” Hauser & Wirth L.A., 901 East 3rd Street, Los Angeles, CA 90013, 213/943-1620, hauserwirth.com, T–Sun 11–6, through May 8. [View Online](#).

Jamie Johnson “Growing Up Traveling,” Leica Gallery, 8783 Beverly Blvd., West Hollywood, CA 90048, 424/777-0341, leicagalleryla.com, M–Sat 10–6, Sun 12–5, through April 24. [View Online](#).

Jay Mark Johnson “Íslenskir Fossar,” William Turner Gallery, Bergamot Station Arts Center, 2525 Michigan Ave., E1, Santa Monica 90405, 310/453-0909, williamturnergallery.com, April 8 – May 27. Opening reception: Saturday, April 8, 5–8 PM.

Ron Jude “Dark Matter,” Gallery Luisotti, Bergamot Station, 2525 Michigan Ave. # A2, Santa Monica, CA 90404, 310/453-0043, galleryluisotti.com, Th–Sat 11–5, April 29 – July 1.

Chris McCaw, Roger Ackling, Alia Malley “Touch The Sun,” Marshall Gallery, 2525 Michigan Ave. #A6, Santa Monica, CA 90404, 310/413-3987, marshallgallery.art, T–Sat 11–6 and by appointment, through April 8.

Dave McKenzie “And sometimes y,” Vielmetter Los Angeles, 1700 S Santa Fe Ave., #101, Los Angeles, CA 90021, 213/699-1505, vielmetter.com, T–Sat 10–6 and by appointment, through May 6.

Erwin Olaf “Recent Works,” Galerie XII, 6150 Wilshire Blvd, Los Angeles, CA 90036, 323/917-5106, www.galeriexii.com, T–Sat 10–5 and by appointment, through May 31.

Sight Unseen: International Photography by Blind Artists Center of the Arts, California Museum of Photography, 3824 + 3834 Main St., Riverside, CA 92501, 951/827-4787, ucrarts.ucr.edu, Th–F 12–5, Sat–Sun 11–5, through September 17.

Sony World Photography Awards Museum of Photographic Arts, 1649 El Prado, San Diego, CA 92101, 619/238-7559, mopa.org, Th–Sun 11–4, through April 16. [View Online](#).

Wayne Sorce “At Night,” Joseph Bellows Gallery, 7661 Girard Ave., La Jolla, CA 92037, 858/456-5620, josephbellows.com, T–Sat 11–5 and by appointment, through May 19. [View Online](#).

Stillness Photography Gallery, Santa Barbara Museum of Art, 1130 State St., Santa Barbara, CA 93101, 805/963-4364, www.sbma.net, T–Sun 11–5, Th 11–8, through June 18.

Arne Svenson “The Neighbors,” Danziger Gallery Los Angeles, Bergamot Station, 2525 Michigan Ave B1, Santa Monica, CA 90404, 310/962-0002, www.danzigergallery.com, T–Sat 11–5, through April 22. [View Online](#).

Tania Franco Klein “BREAK IN CASE OF EMERGENCY,” ROSEGALLERY, Bergamot Station Arts Center, 2525 Michigan Ave., B-7, Santa Monica, CA 90404, www.rosegallery.net, 310/264-8440, T–Sat 10–6 and by appointment, through April 15.

The Water Holds Me Photographs by Suda House Museum of Photographic Arts, 1649 El Prado, San Diego, CA 92101, 619/238-7559, mopa.org, Th–Sun 11–4, through October 15.

Ellen von Unwerth “Bombshell,” Fahey/Klein Gallery, 148 N. La Brea Ave., Los Angeles, CA 90036, 323/934-2250, www.faheykleingallery.com, T–Sat 10–5, through March 18. [View Online](#).

Vietnam in Transition, 1976–Present The Wende Museum, 10808 Culver Blvd., Culver City, CA 90230, 310/216-1600, wendemuseum.org, F–Sat & Sun 10–5, through October 22.

PRIVATE DEALERS

Patricia A. Bender “Cosmography,” Laurence Miller Gallery, through April 30. [Online only](#).

Eadweard Muybridge “Animal Locomotion,” Laurence Miller Gallery, through April 29. [Online only](#).

ONLINE

Altered Images Center for Fine Art Photography <https://c4fap.org/altered-images> through June 30.



Torkil Gundnason: BAM BOOM 2, 2016, at Staley-Wise Gallery online

ONLINE continued

Torkil Gudnason “Wop, Bam, Boom,” Staley-Wise Gallery, www.staleywise.com

DARK: Photographs by Mark Kornbluth Cavalier Galleries www.cavaliergalleries.com

Look to the Skies Mark Moore Fine Art, www.artsy.net, through April 9.

Mary Ellen Mark: Girlhood National Museum of Women in the Arts, www.nmwa.org

Okay Mountain “Prototypes,” Mark Moore Fine Art, www.artsy.net, through April 23.

Sobre una Mujer Art Museum of the Americas, www.youtube.com, ongoing.

Krista Svalbonas “Displacement + What Remains,” photo-eye Gallery, www.kristasvalbonas.photoeye.com

The Photography Show New York Nailya Alexander Gallery, www.nailyaalexandergallery.com, through April 29.

CALLS FOR WORK

TILT. Deadline: April 3, 2023. TILT is accepting submissions of work to be included in their Annual Fundraising event, InVISION on May 4, 2023. This year, they celebrate Philadelphia’s image and style makers. Contemporary art and design, fashion and photography, innovation and style — these elements have a long tradition of inspiring creative collaboration. When art meets style, new ideas, designs, and innovations become possible. Works will be for sale leading up to and on the day of the event. Photographers set their minimum bid and receive 50% commission if the work sells. For consideration, [fill out this form](#).

Faces of Harlem. Deadline: April 7, 2023, 11:59 p.m. Faces of Harlem (FOH) is now accepting applications for its outdoor exhibition in Morningside Park taking place August – November 2023. FOH’s largest public art initiative is an annual outdoor photography exhibition that builds on the legacy of the Harlem Renaissance to celebrate the beauty of the Harlem community. Examples of subjects they are interested in exploring are: worship/spirituality, gender identity, elders, chosen family, beauty rituals/practices, small businesses, community builders, she/heroes etc. This new edition will bring together a new group of 10 photographers to capture and document more personal images of our beloved Harlem friends and neighbors. Among these 10 exhibiting photographers, 5 will be selected via open call. The five selected photographers will be notified before the end of April and will begin working with the FOH team in early May to produce a series of 10 images for the 2023 exhibition. [Learn more](#).

Candela Gallery. Deadline: April 7, 2023, 11:59 p.m. EST. This open call for the 12th annual summer group exhibition, held in Richmond, VA, is dedicated to featuring a wide range of photographic artworks, fine art photography, and artists’ books from 40–50 fine art photographers. It generates opportunities and exposure beyond the traditional group or juried show by providing a collection opportunity for artists. *UnBound12!* will be on display in person and online at Candela Gallery from July 7 – August 12, 2023. generates opportunities and exposure beyond the traditional group or juried show by providing a collection opportunity for artists. [Learn more and submit](#).

The CONTACT Photobook Dummy Reviews. Deadline: April 10, 2023, midnight ET. This program, taking place at Stephen Bulger Gallery, 1356 Dundas St W, Toronto, on April 30, is open to those who are developing a photobook, or for those with well-

developed projects considering the book form for their work. This is an excellent opportunity for artists to have their work seen by local and international publishers, designers, and editors in a casual, one-to-one exchange. Artists will receive conceptual and practical insight about their projects, and gain invaluable feedback for applying to the Burtynsky Grant. Please note that due to limited space, all submissions will go through a selection process. Submissions are free. There is a \$50+HST participation fee for successful applicants. [Learn more](#).

Florida Museum of Photographic Arts. Deadline: April 10, 2023. The Florida Museum of Photographic Arts calls photographers to participate in a worldwide photography competition, sponsored by Tampa International Airport. Winners are selected by a jury of art experts. Winning submissions will be notified by May 8, 2023. The top entries will be exhibited at Tampa International Airport from June 12 - August 18, 2023. In celebration of this collaboration, FMoPA is introducing a new contest category, Plane/Air Travel Photography. Images will be judged on originality, technical excellence, composition, overall impact, artistic merit, and as otherwise determined by the judges. For each category, three winners will be selected. An overall Best in Competition winner will be selected from all submitted photographs for a grand cash prize. Each winning submission will be printed for an exhibition at Tampa International Airport. [Learn more](#).

Culture Lab. Deadline: April 15, 2023. Mariette Pathy Allen has been photographing the transgender community for over 40 years. Through her artistic practice, she has been a pioneering force in gender consciousness, contributing to numerous cultural and academic publications about gender variance and lecturing all over the world. In June 2023, Culture Lab LIC will be celebrating Mariette’s work with the exhibition, “Breaking Boundaries.” In addition to Mariette’s work, the exhibition will also be exhibiting work by other artists inspired by, or in the spirit of, Mariette’s work. Interested artists should submit work that displays the transformative values and perceptions of inclusiveness that are embodied in Mariette’s work. Mediums accepted: photography, painting, sculpture, mixed media. No video or film work. The exhibition, juried by Mariette Pathy Allen, Orestes Gonzalez, and Jesse Egner, will be on view June 1–30 at Culture Lab LIC, 5-25 46th Ave. Long Island City, NY 11101. [Learn more and submit](#). For further information, please contact: info@culturelablic.org.

The New York Center for Photographic Art (NYC4PA). “Patterns and Shadows.” Deadline: April 16, 2023, midnight PT. Juror: Traer Scott. The New York Center for Photographic Art (NYC4PA) invites photographers world-wide to submit images using any photographic process (print, image transfer, emulsion transfer, encaustic, black and white, color etc.). Winners will receive a total of \$4,000 in cash awards, be featured in the NYC4PA Online Gallery and Award Winners Catalog. The Grand Prize winning image will be posted on the NYC4PA home page. [Learn more](#) [here](#).

Henri Cartier-Bresson Foundation. Deadline: April 30, 2023. The HCB Prize, awarded by the Henri Cartier-Bresson Foundation every two years, is a creative aid that allows a photographer to carry out or pursue an ambitious project. Worth 35,000 euros, the HCB Prize is accompanied by an exhibition at the HCB Foundation and a publication of the project. It is intended for an experienced photographer, having already accomplished significant work in a sensitivity close to the documentary. The call for applications opens February 20. [Learn more](#).

Abington Art Center 2023 Summer Juried Show. Application Deadline: May 1, 2023. The theme for this summer’s juried exhibition asks artists to focus on ethnicity. *Ethnicity Through the Eyes of the Artist* challenges artists to explore what ethnicity means

personally versus how ethnicity represents you in the greater culture. This exhibition is open to all mediums and all interpretations. Ethnicity can express a shared culture such as language, worldview, and value systems of a particular social group. A person's identity and personal enculturation/acculturation experience often shape their orientation to the world and how it is seen from their eyes. Artists have an uncanny ability to bring to life a perspective that can frame or deconstruct these arrangements in a visual way. This challenges the viewer to reflect on, and see beyond, attitudes and boundaries that have been formed previously within the greater culture. Artists have the ability to creatively illustrate how ethnicity, just as language, is an evolution that is constantly shifting. Notification: May 9. Reception: June 9, 6–8 p.m. Exhibition: June 9 – July 24, 2023. [Learn more and submit.](#)

Daylight | PHOTOAWARDS

Daylight Photo Awards. Deadline May 1, 2023. The judges of the 2023 Daylight Photo Awards are Jonas Cuénin (*Blind Magazine*), Leonor Mamanna (Bloomberg), Kurt Mutchler (*National Geographic*), Roula Seikaly (Humble Arts Foundation), Tracey Woods (The Luupe). The winner will receive \$1000, a digital feature, and a chance to have their project considered for publication. [Learn more.](#)

State Museum of Pennsylvania. Deadline: May 5, 11:59 p.m. Art of the State is a juried exhibition open to Pennsylvania residents who are at least 18 years of age. Artists will compete in five categories: painting, work on paper, sculpture, craft, and photography and digital media. Entries to Art of the State must be submitted online. Art of the State is scheduled to open to the public at The State Museum on September 10, 2023 and will close January 7, 2024. More than \$4,000 in cash awards will be presented. A first-place award of \$500, second-place award of \$300, and a third-place award of \$200 will be selected in each of the five categories. The William D. Davis Memorial Award for Drawing in the amount of \$250 and the Art Docents' Choice Award of \$300 will also be presented. Selection jurors will review and assign a numeric score to all work submitted. Those artists with the highest ratings in each category will be featured in the exhibition. This year's selection jurors are Deborah Pinter, Artist and Adjunct Professor, Cleveland Institute of Art; Kyle Hackett, Assistant Professor of Painting and Drawing, James Madison University School of Art, Design and Art History; and Jennifer Zwilling, Curator and Director of Artists Programs, The Clay Studio. Awards juror Jeremiah William McCarthy, Chief Curator, Westmoreland Museum of American Art will select recipients in each of the categories. [Learn more and enter.](#)

Center for Fine Art Photography. Deadline: May 7, 2023. This online exhibition, *Revisiting the Family Album: Stories That Bind Us*, is about our families, whether chosen, by blood or by proximity. These human stories, memories, and histories comprise the past, present, and future of lives lived and projections of what may be. Open to all photographers, world-wide. The Center invites photographers working in all photographic mediums, digital, film, mixed and unique processes to participate. Juror: Aline Smithson. [Learn more and submit.](#)

Museum of Contemporary Photography. Deadline: May 15, 2023. The Snider Prize is a purchase award given to emerging artists in their final year of graduate study. The winner receives \$3,000, and two honorable mentions each receive \$500 towards the purchase of work to be added to the MoCP's permanent collection. Sponsored by Lawrence K. and Maxine Snider, the Snider Prize forms a part of the museum's ongoing commitment to support new talent in the field of contemporary photography. Previous winners

include Alayna N. Purnell, Widline Cadet, and Steph Foster. Winners will be announced in June. [Submit here.](#)

URBAN Photo Awards. Deadline: May 31, 2023. The cultural association dotART, based in Trieste, Italy, is organizing the 14th edition of URBAN Photo Awards contest. The contest is open to all and organized into four sections: Single Photos; Projects & Portfolios; URBAN Book Award; and URBAN Photo Arena (Trieste Photo Young third edition). Contestants can participate in more than one section at the same time. The general theme of the contest is "Urban Life: Urban Photography." The theme delves into modernity through all kinds of photography set in the fabric of the city. At the heart of the contest is the City, the urban environment and the humanity living there: the everyday life of big cities and small towns, the contrasts and the contradictions between the city and the countryside, the aesthetic views, the architectural geometries, fragments of color breaking up the greyness of the city. [Complete details and guidelines.](#)

New York Center for Photographic Art. Deadline: June 4, 2023, midnight PT. Water, of late a critical concern in our environment, is so very central to much of our lives. In addition, it is beautiful to photograph. This call is about how you, the photographer, capture water. Is it a thundering waterfall? Is it glistening droplets from a puppy shaking itself off, a surfer caught in the curl, or a reflection in a city pond? Maybe you used a slow shutter to create the soft image of flowing water in a stream. Teardrops, raindrops, dew drops.... ice floes, waterfalls, rapids and serene lakes. The list goes on. Black and white, color, abstract — all 2D mediums are welcome. There will be ten cash prizewinners, 20 Juror Selections and 20 Honorable Mentions.

- Grand Prize: One photographer will receive \$1,100. The image will be featured on the home page of the NYC4PA website and the cover of the catalog.
- First Prize: Three photographers will receive \$400.
- Second Prize: Three photographers will each receive \$325.
- Third Prize: Three photographers will receive \$250.

All award winners will be included in both the online gallery and catalog and be presented with a certificate. Prize notifications will be sent to all entrants about three weeks after the deadline. For full prospectus and to enter, go to www.nyc4pa.com and click on WATER.

Alex Ferrone Gallery. Deadline: June 23, 2023. The *Arborescent II National Juried Exhibition* welcomes entries of traditional and alternative photography, paintings, mixed media works, and sculpture regarding TREES — their branches, trunks, roots, leaves; bark, new growth, buds, decay; single trees, a stand of trees, a forest, etc. Christina Mossaides Strassfeld, the Executive Director of the Southampton Arts Center in Southampton, New York is the juror for this national exhibition. The exhibition will be on view August 19 – September 24, 2023. [Prospectus and details.](#)

World Anthotype Day 2023. Deadline: August 19, 2023. Entries open August 1. World Anthotype Day began in 2022 by AlternativePhotography.com and it will run for a second time on August 19, 2023 (the 3rd Saturday in August). Anthotype is an alternative photographic process where you create an emulsion using plant pigments and print your photograph using the sun. In 2022 over 100 artists sent in their anthotypes using pigments from 60 plants. World Anthotype Day is a global event, free to enter and invites both beginners and experienced anthotypers. Read how to take part [here.](#)

Silvershotz. Deadline: Open. Silvershotz announces its exciting launch of a new style video magazine for 2023. Call for photographic artists is now open and all genres are considered from

CALLS FOR WORK continued

fine art, landscape, travel, abstract, still life, extreme sports, social documentary and environmental issues are just some of the subject matter considered. Any of our previous 700 photographers featured in the Silvershotz magazine can apply with new work. Apply online at [Silvershotz submissions](https://silvershotz.com/submissions). Email editor@silvershotz.com for more information.

NEWS

COLETTE VEASEY-CULLORS NAMED DEAN AND DEPUTY DIRECTOR OF THE INTERNATIONAL CENTER OF PHOTOGRAPHY'S SCHOOL



Colette Veasey-Cullors (photograph © Jay Gould 2023)

Colette Veasey-Cullors has been named Dean and Deputy Director of the International Center of Photography's school. An educator, artist, and photographer, Veasey-Cullors has deep experience in higher education; she joins ICP from the Maryland Institute College of Art (MICA), where she currently serves as the Interim Vice Provost for Undergraduate Studies. Veasey-Cullors will become the first BIPOC leader of ICP's school on June 15, 2023, leading a rapidly growing program that brings together photographers, artists, students, and scholars to create and interpret the realm of the image.

One of the world's most extensive photography education programs, ICP's school currently offers more than 600 courses throughout the year and serves more than 3,000 students annually. The school includes Continuing Education offerings, Teen Academy, and three full-time certificate programs: Creative Practices, Documentary Practice and Visual Journalism, and Documentary Practice and Visual Journalism Online. More than 60 percent of full-time students are internationally based, from Europe, South America, Asia, Africa, Oceania, and the Middle East. ICP's inte-

grated center on New York's Lower East Side hosts exhibitions, education programs, community outreach initiatives, and public programs, offering an open forum for dialogue about the role that photography and visual culture play in our society.

"Colette Veasey-Cullors is a natural leader, who has had great success as an artist, teacher, and administrator. She is curious and forward thinking, and she understands the important part art schools play in supporting students' development as artists and professionals," said David E. Little, Executive Director of ICP. "Veasey-Cullors shares ICP's vision of photography as a powerful catalyst in international culture. We look forward to her being part of ICP's community and school, as we lead photography education for the next generation of photographers and artists."

As Interim Vice Provost at MICA since 2021, Veasey-Cullors was the academic and administrative leader for the undergraduate area, responsible for the development of the overall academic priorities and strategic direction. Previously, she served as MICA's Associate Dean for the Division of Design and Media and Chair of the Photography Department. Prior to her 15-year tenure at MICA, Veasey-Cullors was a tenured Associate Professor and Photography Area Coordinator at Howard University. She received her MFA in Photography from MICA in 1996 and her BFA in Photography from the University of Houston in 1992.

In her artistic practice, Veasey-Cullors's photographic work investigates themes pertaining to race, class, memory, and identity. She is committed to social and creative engagement with individuals and communities that are historically underinvested and underrepresented. Her photography is included in the permanent collection of the National Museum of African American History and Culture (NMAAHC) and in the Photographic History Collection of the National Museum of American History, both of the Smithsonian Institution.

Veasey-Cullors's work has been widely exhibited, including at NMAAHC, Washington, DC; the 8th Daegu Photo Biennale, South Korea; the California African American Museum, Los Angeles; and the Museum of Fine Arts, Houston, Glassell School of Art. Her work is included in the publications *MFON: Women Photographers of the African Diaspora* (Eye & I Incorporated, 2017) and Deborah Willis's *BLACK: A Celebration of a Culture* (Simon & Schuster, 2004). In 2021, she was appointed to the Board of Trustees of Aperture Foundation, New York City.

"I have committed my career to building inclusive, diverse, equitable, and just communities, while training responsible photographers, artists, scholars, and citizens of tomorrow," said Veasey-Cullors. "I am thrilled to join ICP, an institution that is committed to these values and sees them as essential components of a 21st century education in this global society."

CLAIRE LEGGETT NEW CEPA EXECUTIVE DIRECTOR

CEPA, The Center for Exploratory & Perceptual Arts, announced that Claire Leggett has been appointed Executive Director. Leggett joined CEPA as Development Coordinator and was appointed Acting Executive Director following Véronique Côté's departure in August 2022. A Western New York local, Leggett received her MS in Arts Administration from Boston University and her BA in History from SUNY Cortland. Prior to her tenure at CEPA, Leggett worked in various community-focused nonprofits, most recently serving as Program Administrator for FamilyAid in Boston, MA, where she managed over \$2 million in grant monies.

"As a believer in the impact art has on us as individuals and as a community, it is an honor and privilege to have the opportunity to lead an arts organization that has made such a difference to the people of Western New York," says Leggett. "I'm grateful to the Board and thrilled to be looking ahead to CEPA's 50th anniversary and beyond."



Claire Leggett (Photo by Nathan Ely)

Located in Buffalo's historic Market Arcade Complex, CEPA is a contemporary photography and visual arts center serving local and national communities. With three galleries of changing exhibits and events, multimedia public art installations, arts education programs, and an open-access darkroom and digital photo lab, CEPA creates a vibrant presence in the heart of downtown Buffalo. For Gallery hours and more information, visit www.cepagallery.org.

BEST TO OAKLAND

Oakland Museum of California (OMCA) has announced that curator, author, historian, educator, multidisciplinary arts leader, and San Francisco native Makeda Best will join its staff as the new Deputy Director of Curatorial Affairs. Best comes to OMCA after serving at Harvard University Art Museums as Richard L. Menschel Curator of Photography, and previously as Assistant Professor of Visual Studies at California College of the Arts. At OMCA, Best will lead planning and implementation of exhibitions and will oversee all aspects of management of and access to the Museum's nearly two million items in its collections that focus on the art, history, and natural sciences of California.

BENTON MUSEUM OF ART AT POMONA COLLEGE ANNOUNCES MAJOR GIFT OF PHOTOGRAPHY DOCUMENTING CIVIL RIGHTS MOVEMENT

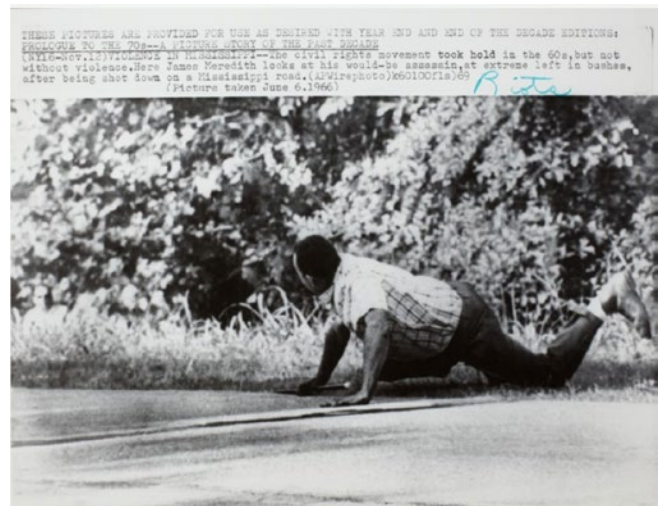
The Benton Museum of Art at Pomona College announced a major gift from donors Michael Mattis and Judy Hochberg of more than 1,600 press photographs that document the civil rights movement. The gift was made in honor of Myrlie Evers-Williams, the civil rights pioneer and member of the class of 1968 at Pomona College. The Mattis-Hochberg photographs include wrenching scenes of re-

sistance, inspiring acts of civil disobedience, and depictions of such civil rights leaders as Martin Luther King Jr., Cesar Chavez, James H. Meredith, and Myrlie Evers-Williams herself.

"It is a pleasure to continue our multi-decade collaboration with the Benton, where we know from experience that these works will be accessible to students, faculty, and visiting scholars," said donors Michael Mattis and Judy Hochberg. "It is a special joy to do this in honor of Myrlie Evers-Williams. The Evers family — Medgar, Charles, and Myrlie — played a foundational role in the civil rights movement in Mississippi and beyond, and are heroes of ours."

Included in the over 1,600 images gifted to the Benton is the 1967 Pulitzer Prize-winning photograph by Associated Press photographer Jack Thornell of the attempted assassination of James H. Meredith during his March Against Fear. Another highlight of the gift is the iconic press photograph of the swearing-in of former President Lyndon B. Johnson on Air Force One with former first lady Jacqueline Kennedy by Cecil Stoughton of the Associated Press.

These documentary photographs of this crucial era of American history are central to the Benton's mission as a teaching museum. With this gift, the photographs are now accessible for study and research by students and faculty of the Claremont Colleges, as well as for outside scholars and the community at large. As the photographs have entered the collection, they have already become some of the most requested objects by Claremont Colleges classes, in subjects ranging from American studies to "Art in the Age of Protest."



Jack Thornell: The attempted assassination of James H. Meredith, 1966

"Michael Mattis and Judy Hochberg have been steadfast supporters of the Benton for decades," said Victoria Sancho Lobis, the Sarah Rempel and Herbert S. Rempel '23 Director of the Benton, "and they have contributed immeasurably to the museum's collection. With this gift they are offering us both images of history being made as well as examples of artistic achievement, enabling us to blur the lines between the disciplines of history and art history and to reconsider the often artificial designation of 'fine art.' We are profoundly grateful for such a rich and multifaceted addition to our collection and for Michael and Judy's sustained and generous support."

The Mattis-Hochberg gift coincides with the gift by Evers-Williams of her archives and papers to Pomona College. Evers-Williams came to Claremont, California, with her three children after the 1963 assassination of her husband, NAACP leader Medgar Evers, with whom she had worked to end segregation and promote voting rights. She enrolled at Pomona College and graduated with a degree in sociology in 1968. Only two years out of Pomona, Evers-Williams ran for Congress and soon became a prominent figure in the civic life of Los Angeles and a national voice for civil rights. She became chairwoman of the NAACP in 1995 and delivered the invocation at

President Barack Obama's second inauguration in 2012.

The Mattis-Hochberg gift enables the Benton to realize their goal to engage in difficult discussions of systemic oppression and racism, socioeconomic disparity, and gender equality, and to amplify the voices of those who have been historically marginalized [all things not welcome in Florida now — Ed.]. By making these photographs publicly accessible, the Benton hopes to continue the mission of the civil rights activists depicted in them.

THE INSIDE OUT CENTER FOR THE ARTS OPENS



Roger Ballen: *From End of the Game*

The [Inside Out Centre for the Arts](#) in Johannesburg, South Africa opened on March 28. Founded by photographer Roger Ballen, the Inside Out Centre will present exhibitions and programs that use art to address issues relevant to the African continent. Ballen has lived in South Africa for over 40 years and his practice has been deeply influenced by his adopted home. The opening exhibition at the Inside Out Centre, *End of the Game*, brings into sharp focus the historical significance of the practice of unrestrained hunting during the early 1800s, as seen through the eyes of the artist's distinctively "Ballenesque" aesthetic. It confronts the viewer with universal questions about man's impact on the natural world. It is presented as an installation that is part art exhibition, part documentary.

The Inside Out Centre will be centrally located in Johannesburg on Jan Smuts Avenue near the Holocaust & Genocide Museum and the Joburg Contemporary Art Foundation. It will immediately become an important part of the cultural landscape in Johannesburg and will attract visitors from around the world.

THE GENOS CENTER

The Genos Center is a multi-cultural art gallery, non-denominational chapel and reflective gardens focused on genocide in development with founder and architectural designer Douglas Isaac Busch.

The mission of the Genos Center is to teach tolerance through the power of art inspiring reflection and allowing visitors to form new ties between their own current understanding of history and emotional subconscious.

[Learn more about the project here.](#)

CENTER FOR PHOTOGRAPHY AT WOODSTOCK ACQUIRES HISTORIC KINGSTON BUILDING

The Center for Photography at Woodstock (CPW) announced that it has purchased a historic, four-story brick cigar factory building in midtown Kingston for its future headquarters. The Center, which was located in Woodstock for 45 years and moved to Kingston in 2021, is one of the nation's leading venues for the presentation, teaching, and critical discussion of photography in contemporary culture. CPW will use the 40,000 square-foot space in Kingston to stage exhibitions, conduct workshops, screen films, present lectures, and hold community gatherings.

In its new building, CPW aims to create a model for a community-based, artist-oriented photography and visual art organization. Once renovated, the majestic space at 25 Dederick Street will establish a significant cultural hub in an economically distressed area targeted for revitalization in Kingston's 2022 Arts & Culture Master Plan. The building is located close to Kingston City Hall and the Kingston High School, and is one block away from the Empire State Trail and the recently redesigned Broadway-Grand Street intersection, a key part of Kingston's recent business corridor improvements.

The organization's goal is to move staff in by the fall of 2023.

NEW EXHIBITION SPACE AT EASTMAN MUSEUM

The George Eastman Museum has opened a new exhibition space. The Gallery Obscura features exhibitions created or presented in collaboration with community organizations and school and youth programs, projects focused on Greater Rochester, and exhibitions from the museum's collections that are thematically related to community events or that support other museum initiatives and programming. "Thanks to the generosity of an anonymous donor, Gallery Obscura was created to enhance and broaden our museum's connections with the people of Greater Rochester," said Bruce Barnes, Ron and Donna Fielding Director of the Eastman Museum. "The gallery will enable us to partner with other local institutions to inclusively engage audiences from across our diverse community."

The inaugural exhibition in the Gallery Obscura was produced in partnership with Flower City Arts Center, a National Guild for Community Arts Education member. The exhibition, which will run through June 1, features photographs and poems by eleven youths who participated in Flower City's Studio 678 Photo Club in 2021 and 2022. Established in 1970, the Flower City Arts Center offers educational programs and workshops for youth and adults and provides studio artists with facilities to create and exhibit their work.

GLENSTONE MUSEUM GIFT FROM THE PILARA FOUNDATION

The Glenstone Museum in Potomac, MD, has acquired a celebrated collection of works from Andrew and Mary Pilara and the Pilara Foundation in San Francisco. Consisting of 112 photographs by 10 renowned artists — Diane Arbus, Bernd and Hilla Becher, Rineke Dijkstra, William Eggleston, Walker Evans, Peter Hujar, Zanele Muholi, Paul Strand, Hiroshi Sugimoto, and Francesca Woodman — this acquisition diversifies and expands Glenstone's collection, reflecting the museum's foundational commitment to photography as an artistic medium. The Pilara Foundation had shown its collection for more than 10 years at Pier 24 in San Francisco, which is closing in 2025, partly due to rising rents in the city. On May 1 and 2, Sotheby's will sell additional photographs from the foundation.

A 2003 retrospective of the work of Diane Arbus, *Revelations*, organized by the San Francisco Museum of Modern Art, inspired the Pilara Foundation's first photographic purchase, from Arbus's affecting *Untitled* series. That original acquisition set the pattern

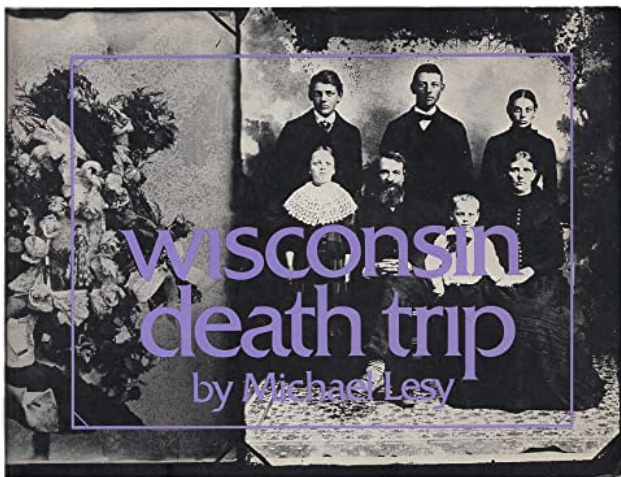
for the collection's growth, including the purchase of a key work in the Glenstone acquisition: an edition of Diane Arbus's *A box of ten photographs*, 1970.

Arbus began working on this portfolio in late 1969 and by the time of her death in 1971 finished printing just eight boxes out of a projected edition of fifty. During her lifetime, she sold four of the eight, including one to Jasper Johns and two to Richard Avedon. Glenstone has acquired portfolio "1/50," signed by Arbus and dedicated to Avedon, which has the distinction of including an eleventh image.

Another extraordinary work included in this acquisition is Hiroshi Sugimoto's *The Last Supper: Acts of God*, 1999/2012. This five-panel silver gelatin print, which spans more than 24 feet, was created in 1999 from a life-size wax reproduction of Leonardo da Vinci's masterpiece *The Last Supper* and suffered damaged in 2012 by the storm surge from Hurricane Sandy. Sugimoto declared that the storm, as if by the hand of God, had completed his artwork through the ripples and colorations left behind. The work now addresses, on a monumental scale, the effects of climate change, the fragility of cultural artifacts, and the sublime power of nature's intervention.

Glenstone's acquisition of the works from the Pilara Foundation Collection was made with the guidance of Jeffrey Fraenkel of Fraenkel Gallery, San Francisco, and Laura Paulson and Michael Walker of Gagosian Art Advisory, New York.

WISCONSIN DEATH TRIP TURNS 50



Michael Lesy's pioneering and provocative book *Wisconsin Death Trip* celebrates its 50th anniversary this year. The anniversary was noted by [an article](#) in *The New York Times Book Review* on March 26, 2023: "50 Years On, 'Wisconsin Death Trip' Still Haunts and Inspires. Michael Lesy's book of historical photographs and found text offers a singular portrait of American life."

POLA SIEVERDING REPRESENTED BY SIGNS AND SYMBOLS

signs and symbols announces their representation of Pola Sieverding. In May 2023, she will have her first solo exhibition at the gallery. The site-specific installation will bring together work from two photographic series, *focused on oysters and bullfighting*. Exploring the body as a linguistic vehicle, Sieverding's recent works center on the idea of sexual potency. Rather than relying on concepts alone, however, Sieverding imbues her images and films with a rich, complex visuality.

Pola Sieverding (b. 1981 Dusseldorf, Germany) is a visual artist working in the field of lens-based media. With photography, video and sound, she investigates the physical body as bearer of historical narratives that shape a contemporary discourse on the social body. By defining the body linguistically as an alternative to

words, she exploits the classical ideal of the body as locus of pleasure and power. She is attracted to extremes and socialized emotions, something felt when the body switches between looking and being looked at, touching and being touched. Her images explore the body as an expressive element, the way we alter our behavior when we feel ourselves to be acting, a performance of just being.

PHOTOVILLE INSTALLATION IN QUEENS

Photoville curated a private residential installation in the T Building in Jamaica, Queens, NY. What was once a hospital dedicated to treating, healing and restoring New Yorkers, has now been converted to apartments for low-income and formerly unhoused families by Dunn Development Corp. Photoville embarked on this project with the T Building team and residents as a part of their mission to create unique and innovative exhibition spaces; promote wider accessibility to and understanding of photography; and connect photographers with paid opportunities. This installation of work from artists Gregg Segal, Sharon Miller, Nichole Washington, Alejandro Durán, Tahir Carl Karmali, and Makeba Rainey will connect residents to support community building. The artists' displays will also spark conversations among residents and beautify the living space with dynamic artworks.

URBAN PHOTO AWARDS FEATURES ALEC SOTH AS JURY CHAIR

URBAN Photo Awards, the prestigious annual event dedicated to celebrating photography and photographers, will feature renowned photographer Alec Soth as chairman of the jury.

Alec Soth is an American photographer and a member of the prestigious Magnum Photo agency. He is known for his large-scale projects depicting rural and urban America, often focusing on neglected corners of the country. He has produced several widely acclaimed projects, from his series of images titled "Sleeping by the Mississippi" to his work on the decaying post-industrial cities of the Midwest. He often uses a large-format vintage camera to take his photographs, and his work has been widely exhibited in museums and galleries around the world. His photographs often depict individuals disconnected from society, highlighting the loneliness and isolation of modern life. Soth also explores the theme of physical and psychological movement, as seen in his project "Gathered Leaves," which follows the migration of butterflies over thousands of miles. Although Soth focuses on the individual, his work also shows a strong sense of place. He often includes references to the disappearing American landscape, and his photographs capture the beauty of neglected places.

URBAN Photo Awards is an annual event that runs from the beginning of March to the end of June and is celebrated on the last weekend of October through the closing event Trieste Photo Days. This year's Trieste Photo Days will be held October 27–29 in the vibrant coastal city of Trieste, Italy. It is a gathering of photography enthusiasts from all over the world. The event offers a variety of activities, including workshops, lectures, tours and more, providing an excellent opportunity to meet other photographers, showcase their work and learn more about the art and craft of photography.

KUDOS

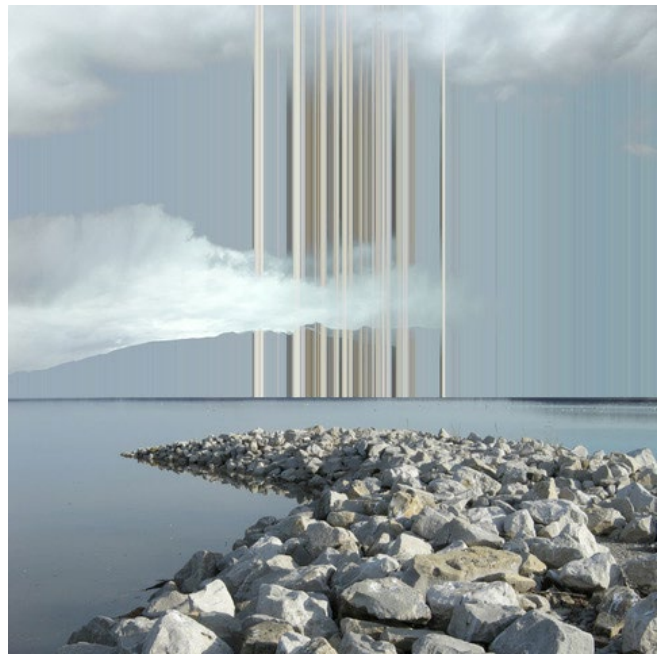
Kimberly Schneider's "Multiple Fractures" was selected for inclusion in Center for Photographic Art's upcoming (online) member show and exhibition catalog. This unique silver gelatin print from the "The Many Rings of Saturn" series is one of only 45 photographs selected out of nearly 2,200 submissions.



Louis Palu: *Canada, Nunavut, Resolute Bay, 23 March 2017 - Canadian Arctic Operations Advisors walk on the shore of a lake on Cornwallis Island.* This special unit of soldiers was created to advise and support soldiers who are less experienced in the Arctic and also is mandatory for any soldiers who wish to be Ranger Instructors who work with the mostly Inuit dominated unit in the north.

Louis Palu won First Prize in the World Understanding category of the Pictures of the Year 2023 for his series *Distant Early Warning*, which shows the gradual militarization of the Arctic, documenting legacies of the Cold War and increased military presence.

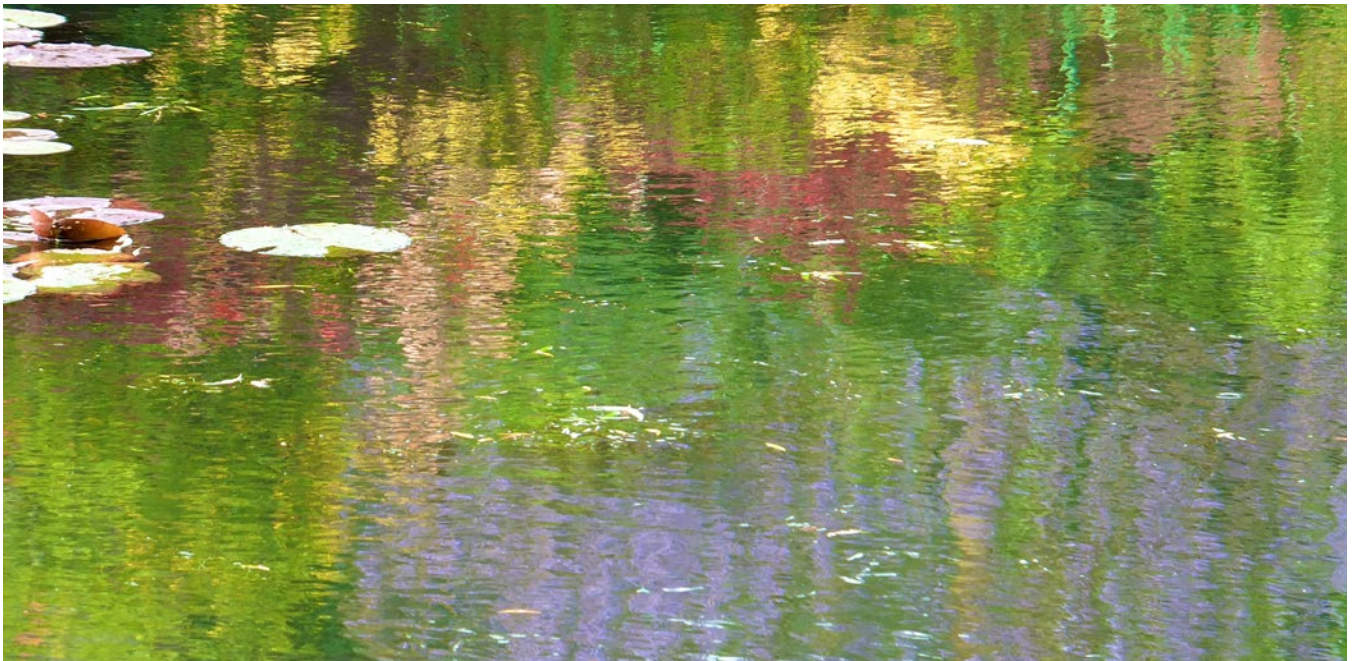
The large print of **AI Gilens's** interpretation of Monet's pond was accepted into the Wayne Art Center's Juried Regional Spring Open exhibition that runs through April 29. A larger exhibit of his work will be in the Temple Judea Museum at Kenneth Israel in Elkins Park, PA opening on April 16th. There will be a reception on Sunday, May 7th. The exhibit is titled, "David and Me" and will comprise photographs by the Israeli photographer David Harris and by Gilens. The reception will include a screening of the film *Code Name Avalon*.



Ellen Jantzen: *Breakwater*

Ellen Jantzen's photograph *Breakwater* was exhibited at the Night Lights Denver Celebrates Month of Photography (<https://denvermop.org>). It was digitally projected daily on to the Daniels and Fisher Clocktower for the Month of Photography Denver Festival March 1–30, 2023. *Breakwater* is from her series *Mid + West* (<https://www.ellenjantzen.com/2019-mid-west>).

Jaime Alvarez will be featured in **InLiquid's** upcoming exhibition, *Glass House and Meddow*. His work can also be seen in his bi-annual zine publication *Fishtown Daily* or on Instagram @fishtowndaily.



AI Gilens: *Giverny - Apres Claude*, at the Wayne Art Center, Wayne, PA

Wendi Schneider will be exhibiting with **Laurie Lambrecht** at Etherton Gallery in Tucson, AZ, April 18 – June 10. Schneider currently has works on display at A Gallery for Fine Photography in New Orleans, LA, and had works at the 2023 Spring Art Fair in Rockport, TX. Her piece, “Refuge” was recently highlighted on the [Instagram](#) of Vision Gallery in Israel by gallery manager Yehuda Winiarz, who gives a thoughtful breakdown of her background and process.

Additionally, Schneider curated “The Natural World” for *Analog Forever Magazine* — an online exhibition that ran during Month of Photography Denver for the Colorado Photographic Arts Center.

Daniel Michael Sierchio has published his inaugural newsletter, “[Inside Looking Out](#).”

Gail Rebhan’s retrospective exhibition, *Gail Rebhan: About Time*, is curated by prominent photo historian Sally Stein and on view now at the American University Museum in Washington, DC, through May 21, 2023. Her work is deeply social, feminist, and concerns topics such as aging, family relations, immigration/assimilation, and gentrification. The *Washington City Paper* cited the retrospective as a “Best Bet.”

In conjunction with the exhibition, MACK Books published *Gail Rebhan, About Time* with running commentaries by Sally Stein. During SPE, she participated in the Women’s Caucus book signing on March 18.

Four panel discussions complement the exhibition. These in-person events are being recorded and can be found [here](#) on the right, under Events.

In addition to being a visual artist Rebhan is an activist with the Bethesda African Cemetery Coalition (BACC). She helps coordinate their exhibitions, book publications, and photograph the ongoing desecration and efforts to save Moses Cemetery in Bethesda, Maryland. They had a summer exhibition, *The Bridge that Carried Us Over*, at the American University Museum in 2022.



Paula Chamlee: *Near Cortona, Tuscany, 1999*

Paula Chamlee’s photographs, drawings, and an interview are featured in a new book, *Beyond 70: The Lives of Creative Women*, edited by the author Stacy Russo, and published by Nauset Press, Wareham, MA, 2023. She is the only photographer among the 21 artists included. After she received her copy, Chamlee commented, “I was fascinated to see that in all 21 of our artist portraits, we are smiling or laughing. I thought it was an interesting commentary on how we must see ourselves in relation to our work.”

In addition, photographs by Paula Chamlee and Michael A. Smith are featured in solo exhibitions at the George Enescu National University of Arts in Iasi, Romania during the month of March 2023.

Ann Ginsburgh Hofkin’s work is included in the *Ruby Red Exhibition* at the Phipps Center for the Arts in Hudson, WI, on view through April 9.

Jess T. Dugan has several exhibitions currently on view: *Look at me like you love me* at the Nerman Museum of Contemporary Art in Overland Park, Kansas through May 7; *Coupled* at the Museum of Fine Arts in Boston through June 19; and *To Survive on This Shore* at the SFO Museum (Departures Level 2, Gallery 2E) through July 13. *Designing Motherhood: Things That Make and Break Our Births* is on view at the Bill & Melinda Gates Foundation Discovery Center in Seattle, WA through December 30. This exhibition includes photographs of queer and trans parenting from *Family Pictures* and *Every Breath We Drew*.

In addition, Dugan recently collaborated with the University of New Mexico Art Museum on the exhibition *Hindsight Insight 2.0: Portraits, Landscapes, and Abstraction from the UNM Art Museum*, which opened in mid-March and will remain on view throughout 2024. Their work is placed alongside photographs by Anne Noggle, and they wrote a short curatorial text reflecting on their work in relationship to hers.

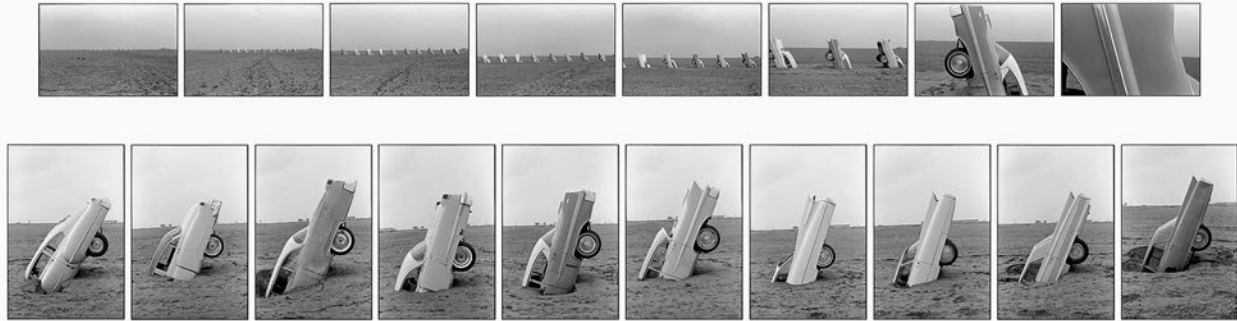
Work from Dugan’s *Look at me like you love me* was displayed in CLAMP’s booth for AIPAD (March 31 – April 2) in New York which featured queer portraiture from the early 20th-century to the present. Other current exhibitions include:

- *Kinship*, at the Smithsonian National Portrait Gallery;
- *You Are Here*, at the University of Michigan Museum of Art;
- *Bodies Are Fluid*, at the Allen Memorial Art Museum at Oberlin College;
- *In Our Eyes: Women’s, Nonbinary, and Transgender Perspectives from the Collection*, at the Rollins Museum of Art;
- *Together/Apart: Modern and Contemporary Art of the United States*, at the Patricia & Philip Frost Art Museum; and
- *Love is Love: Queer Affection and Romance in Contemporary Art*, at the Lehman College Art Gallery.

At the Society for Photographic Education Conference (March 16–18) in Denver, Dugan gave a keynote lecture on Friday evening and a panel presentation on Saturday, where they spoke about the process of making *Look at me like you love me* alongside **Birthe Piontek**, **Laura Larson**, and **Kelli Connell**. Book signings followed both programs. Signed copies of the book are still available from MACK.

Their work is included in two recent publications — *What We See: Women & Nonbinary Perspectives through the Lens*, published by Women Photograph and *Love Story: New Photography of Love and Intimacy*, published by Hoxton Mini Press — and in three recent articles — “A Sense of Connection,” *Aesthetica Magazine*; “Nineteen Women and Nonbinary Photographers Who Shaped Photography’s Past and Future,” *The Luupe*; and “In Our Eyes,” *Watermark Online*.

Finally, they will teach “The Intimate Portrait” workshop twice this summer — at the **Fine Arts Work Center** in Provincetown, MA (June 25–July 1, part of Queer Week) and **Anderson Ranch Arts Center** in Snowmass Village, CO (July 24–28).



Cadillac Ranch Zoom & Pan Blaise Tobia August 1974

Blaise Tobia: Cadillac Ranch, 1974

Blaise Tobia's *Cadillac Ranch* series (1974) documenting the well-known public artwork created by the Ant Farm, was included in *The Architecture of Speed* at the Arsenale Institute for Politics of Representation in Venice, Italy from November 6, 2021 through January 30, 2022. The exhibition, focused on the work of visionary designer Paul Jaray and curated by Wolfgang Scheppe, included works and documents by Buckminster Fuller, Le Corbusier, Man Ray, Isamu Noguchi, Allan Kaprow (one of Tobia's teachers at UCSD), and others. Tobia's series is having an encore in *The Rationality of the Streamline* at the Kunsthaus Dahlem in Berlin from April 28 to September 3, 2023.

Rania Matar's solo show *Oceans At My Door* opened at the Fitchburg Art Museum in Fitchburg, MA, on March 11 and remains on view through August 3. She gave a gallery talk at the opening reception on March 19.

Matar's work is included in *Women Defining Women in Contemporary Art of the Middle East and Beyond* at the Los Angeles County Museum of Art (LACMA) from April 23 to September 24. She was commissioned by LACMA to photograph Iman Vellani and the photograph will be revealed at the exhibition.

In March, Matar participated in the group exhibition *Her Voice, Her Power* celebrating women on the occasion of International Women's Day at the Beit Beirut Museum and Cultural Center in Lebanon. She also took part in a pop-up book event at Kasmin Gallery in New York on March 24.

The Huntsville Museum of Art will host her solo exhibition *Rania Matar: SHE* from August 20 through November 26, 2023. The show will kick off with a lecture and preview party on August 17.

In addition, Matar has recently been featured in the following press and publications:

- *Women Photograph*, "What We See: Women and Nonbinary Perspectives through the Lens;"
- *BBC*, "Women Photograph: Pictures from female and non-binary storytellers;"
- *The Luupe*, "Nineteen Women and Non-Binary Photographers Who Shaped Photography's Past and Future;"
- *L'Orient-le-Jour*, "« Her Voice, Her Power », des voix de femmes qui portent"
- *The Guardian*, "Her story: arresting images from women around the world – in pictures;"
- *What Will You Remember*, "Best Photo Picks March 2023."

Finally, Matar taught "From the Personal to the Universal: The Tools to Create Intimate Portraits" at Santa Fe Workshops on March 21 and 28.

AWARDS

THE 2023 HASSELBLAD AWARD: CARRIE MAE WEEMS

The annual Hasselblad award is an international photography prize, considered largely as the Nobel Prize of photography. One winner is selected from a short list of candidates, whom the Hasselblad Foundation's award committee recognizes for their major achievements in the art and community of photography. The committee therefore awards the 2023 Hasselblad Award to Carrie Mae Weems for her decades of work capturing the struggle for equality and painful history that African Americans have experienced, all under the undeniably captivating power of her photography. Carrie Mae Weems now joins an exclusive group of previous Hasselblad Award laureates, including Ansel Adams (1981), Cindy Sherman (1994), and Hiroshi Sugimoto (2001). At an award ceremony in Gothenburg, Sweden on 13 October 2023, she will have her work displayed in exhibition, receive SEK 2 million, a gold medal, and a diploma. And with the start of their long-term collaboration, Ms. Weems will receive the latest medium format camera and lenses from Gothenburg-based camera company Hasselblad.

OVATION AWARD



Charles Stonewall: On Being, 2020

Charles Stonewall has been selected for this year's Ovation Award for outstanding achievement in the arts as a Visual Artist by the Allentown (PA) Art Commission. This is the Allentown Art Commission's 32nd Annual awards. The ceremony will occur at the Civic Theatre of Allentown on 19th Street from 5:30–8 p.m. on Thursday, May 11.

Stonewall also has three photographs in the exhibition *Worry* at the Soft Machine Gallery in Allentown May 27 – July 1.

THE DEUTSCHE BÖRSE PHOTOGRAPHY FOUNDATION PRIZE 2023

The 2023 **Deutsche Börse Photography Foundation Prize** exhibition will feature work by the four international shortlisted artists: **Bieke Depoorter, Samuel Fosso, Arthur Jafa and Frida Orupabo**, at **The Photographers' Gallery**, London, from March 3 through June 11, 2023. The exhibition will tour to the Muzeum Fotografii w Krakowie, Krakow, Poland from June 30 to September 17, 2023.

The winner of the £30,000 prize will be announced at a special evening award ceremony on May 11, with the other finalists each receiving £5,000. Originally established in 1996 and organized in partnership with the Deutsche Börse Photography Foundation in Frankfurt/Main since 2016, this long-standing and influential annual Prize identifies and rewards artists and their projects considered to have made the most significant contribution to photography over the previous 12 months.

Over its 27-year history, the Prize has become renowned as one of the most important international awards for photographers, as well as a barometer of photographic development, foregrounding outstanding, innovative and thought-provoking work. This year's shortlisted artists all push the boundaries of photography and exemplify its resonance and relevance as a cultural force today.

The complex ethical relationship and boundaries which have rarely been explored between the photographer and their subject provide the focus for Bieke Depoorter's intense scrutiny of her relationship with her subjects. Drawing upon the West African tradition of studio portraiture, Samuel Fosso repurposes this genre through self-portraiture by creating startling new identities, based on social archetypes as well as real historical figures. Drawing from a rich collection of images, film footage and music, Arthur Jafa uncompromisingly articulates Black experience, providing us with an exercise in visual literacy, confronting us with a new Black aesthetic which avoids fixed hierarchies and linear storytelling. Giving sculptural form to photo collage, Frida Orupabo reimagines the historical Black female body through her extraordinary multilayered collages and Instagram posts using material circulated online.

The Deutsche Börse Photography Foundation Prize exhibition will feature a selection of work from the nominated projects of the four 2023 shortlisted artists. Their nominated projects are:

Bieke Depoorter – for her exhibition *A Chance Encounter* at C/O Berlin (April 30 – September 7, 2022).

Bieke Depoorter (b. 1986, Kortrijk, Belgium) blurs the traditional relationship between photographer and subject. She questions the role and responsibilities of the photographer, the possibility or impossibility of truth in representation and grapples with personal and professional boundaries. Her nominated project presents two unfolding, ongoing, bodies of work, *Michael* and *Agata*. In both, a chance encounter develops into an enduring personal relationship and, thereafter, into an interrogation of the medium. A selection of work from the Michael project will be on display at The Photographers' Gallery.

In *Michael*, Depoorter examines the life and the disappearance of a man she met on the streets of Portland, Oregon in 2015. Gifted three suitcases of Michael's personal items, sketchbooks and essays, his subsequent disappearance turns Depoorter detective. Depoorter's work documents her immersive, perhaps obsessive, quest to find Michael and to understand his life. In *Agata*, a first meeting in a Parisian strip-club in 2017 evolves with complex tension into an intricate, changing narrative. The project explores questions of collaboration, the limits of a creative friendship, performance, boundaries and authorship.

Samuel Fosso – for his exhibition *Samuel Fosso* at the Maison Européenne de la Photographie, Paris, (November 10, 2021 – March 13, 2022).

Since the mid-1970s, Samuel Fosso (b. 1962, Kumba, Cameroon) has dedicated his artistic practice to self-portraits and performative photography. Fosso's retrospective exhibition traces a career of almost 50 years, bringing together iconic series, lesser known works, archival material and previously unpublished images.

Raised in Nigeria, Fosso fled the Biafran War as a young boy, and in 1972 was taken in by an uncle in Bangui in the Central African Republic. In 1975, at the age of thirteen, Fosso opened his Studio Photo Nationale. Alongside commercial work, Fosso immediately began a series of self-portraits – a mode of representation he has never abandoned. Playing the role of key historical figures and social archetypes in front of the camera, Fosso embodies a powerful way of existing in the world, and a vivid demonstration of photography's role in the construction of myths.

Arthur Jafa – for his exhibition *Live Evil* at Luma, Arles (April 14 – November 13, 2022).

Arthur Jafa (b. 1960, Tupelo, Mississippi, United States) is an artist and filmmaker. Nominated for the largest and most comprehensive exhibition of his work to date, Jafa draws upon a substantial collection of film and still images, creating visceral, dynamic films and room-sized installations. In the gallery space and on the screen, Jafa derives power from astute juxtaposition and lyrical, syncopated editing. Since the 1980s, Jafa has been accumulating and assembling pictures from books and magazines, arranging this imagery in new constellations within notebooks and latterly within dynamic artworks. For ready-made moving images, YouTube remains a favorite resource, alongside news footage and home video. By placing one resonant cultural artefact next to another Jafa references and questions the universal and specific articulations of Black experience. Eschewing a linear narrative, Jafa organizes his material through formal and affective associations, linking his images through visual resemblance or thematic resonance. In this way Jafa aspires to an art that harnesses “the power, beauty, and alienation of black music.”

Frida Orupabo – for her exhibition *I have seen a million pictures of my face and still I have no idea*, Fotomuseum Winterthur (February 26 – May 29, 2022).

The sculptural collages and digital works of Frida Orupabo (b. 1986, Sarpsborg, Norway) are multi-layered formations, exploring questions of race, sexuality and identity. Orupabo, a Norwegian Nigerian artist and sociologist, grounds her inquiry in her own experience of cultural belonging. Utilizing visual material circulating online, spanning colonial-era photographs and ethnographic relics to contemporary imagery, Orupabo's hand-wrought works re-arrange and re-make the archive. The resulting images take the shape of fragmented Black, mostly female-bodied, figures. These figures, first dislocated, are reassembled layer by layer in a complex and poetic maneuver that simultaneously denounces one-dimensional depictions of Black lives. Her collaged cutouts hold our gaze and invite various readings of the stories and lives of the people depicted, many of whom are entirely absent from the archives. In this way Orupabo invites a consideration of how photography significantly contributes to the formation and perpetuation of colonial power relations and violence.

A fully illustrated catalogue with newly commissioned essays on the shortlisted artists and their nominated projects will be on sale in The Photographers' Gallery shop and online. Writer and curator **Awa Konaté**, founder of the interdisciplinary research platform Culture Art Society, writes on the work of Frida Orupabo. **Gideon Jacobs**, writer, artist and former Creative Director of Magnum Photos, writes on Bieke Depoorter. Curator and cultural historian **Mark Sealy**, Director of Autograph APB, explores the work of Samuel Fosso. New York-based American DJ, writer and interdisciplinary artist **Jace**

AWARDS continued

Clayton considers Arthur Jafa's work. For more details visit: www.thephotographersgallery.org.uk.

THE 2023 HASSELBLAD AWARD LAUREATE: CARRIE MAE WEEMS

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Carrie Mae Weems now joins an exclusive group of previous Hasselblad Award laureates, including Ansel Adams (1981), Cindy Sherman (1994), and Hiroshi Sugimoto (2001). At an award ceremony in Gothenburg, Sweden on 13 October 2023, she will have her work displayed in exhibition, receive SEK 2 million, a gold medal, and a diploma. And with the start of their long-term collaboration, Ms. Weems will receive the latest medium format camera and lenses from Gothenburg-based camera company Hasselblad.

While the iconic camera maker Hasselblad and the Hasselblad Foundation share their founder's namesake, the two organizations have not previously initiated a formal collaboration. However, with the 2022 Hasselblad Award winner Dayanita Singh receiving the Hasselblad X2D 100C and 907X 50C, the Hasselblad camera company and the Hasselblad Foundation are pleased to announce this continued tradition for all future Hasselblad Award winners.

"We are inspired by Carrie Mae Weems's impactful contributions to the art of photography," remarked Bronius Rudnickas, Marketing Manager at Hasselblad. "Today, we are honored to award Ms. Weems with her very own Hasselblad medium format cameras and lenses, and we are honored to be part of her journey moving forward. With this announcement, we are also incredibly proud to begin our extended partnership with the Hasselblad Foundation, and we look forward to the road ahead together."

TEXAS PHOTOGRAPHIC SOCIETY ANNOUNCES #NEWVISIONS2023 ARTISTS

Juror **V. Elizabeth Turk** has selected 50 images by 48 artists for the *#NewVisions2023* collegiate exhibition. According to Turk, "In the call for entry for *#NewVisions 2023*, I sought submissions reflecting personal vision, exploration of the world, and a passion for photography. The photographs I reviewed did not disappoint me. In fact, I am truly impressed by the diversity of approaches and the quality of the images submitted. I thoroughly enjoyed looking at the images, and it was extremely difficult to select only 50 for the exhibition." The full gallery of *#NewVisions2023* photographs is now available on the [TPS website](https://www.tpsweb.org).

Grand Prize: **Isabel Miranda**

First Prize: **Bill Waltermann**

Second Prize: **Siyi Tang**

Third Prize: **Abigail Killian**

Honorable Mention: **Justin Carney, Will Foerster, Brianna Inman, Kip King, and Kelsey Nolin**

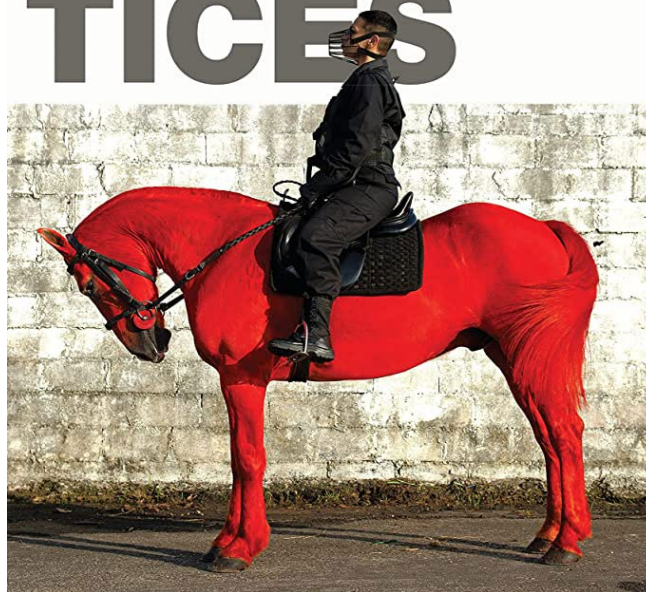
BOOKS

DISSIDENT PRACTICES: BRAZILIAN WOMEN ARTISTS, 1960s–2020s

DISSIDENT PRACTICES

Brazilian
Women
Artists,
1960s–2020s

Claudia
Calirman



By Claudia Calirman

[Duke University Press](https://www.dukeupress.edu/dissident-practices), April 2023

\$26.95

Dissident Practices: Brazilian Women Artists, 1960s–2020s examines sixty years of visual art by more than 18 prominent and emerging Brazilian women artists from the 1960s to the present. Through their radical sociopolitical agendas, they affirm their differences and produce diversity in a society where women remain targets of brutality and discrimination. Though they were lauded as key figures in Brazilian art and enjoyed a unique position in terms of visibility and prominence in the country, these artists still faced adversity and constraints because of their gender.

Dissident Practices, in full color with 98 illustrations, spans the years from the military dictatorship in the mid-1960s to the return to democracy in the mid-1980s, the social changes of the 2000s, the rise of the Right in the late-2010s, and the recent development of a more diverse younger generation fighting for gender equality and LGBTQI+ rights. Calirman, Associate Professor and Chair of the Department of Art and Music at John Jay College of Criminal Justice, is also the author of *Brazilian Art under Dictatorship: Antonio Manuel, Artur Barrio, and Cildo Meireles* (Duke University Press, 2012).

Dissident Practices has less to do with neat generational divides than with major historical transformations and ruptures that took place in the sociopolitical and cultural spheres. The book analyzes works by such artists as Sonia Andrade (b. 1935–2022), Lenora de Barros (b. 1953), Fabiana Faleiros (b. 1980), Renata Felinto (b. 1978), Anna Bella Geiger (b. 1933), Anna Maria Maiolino

BOOKS continued

(b. 1942), Lygia Pape (1927–2004), Lyz Parayzo (b. 1994), Leticia Parente (1930 – 1991), Rosana Paulino (b. 1967), Wanda Pimentel (1943–2019), Berna Reale (b. 1965), Rosângela Rennó (b. 1962), Sallisa Rosa (b. 1986), Gretta Sarfaty (b. 1947), Aleta Valente (b. 1986), Regina Vater (b. 1943), and Márcia X (1959 – 2005).

“Creatively conceived, clearly written, and compellingly argued, Claudia Calirman’s feminist perspective illuminates a wide range of recent Brazilian artists both emerging and established,” notes Julia Bryan-Wilson, author, curator and professor at Columbia University.

Calirman gives a nuanced account of the adversities and contradictions faced by these artists. Although many of them in the 1960s and 1970s disavowed the term feminism, they still employed feminist strategies. Their artistic practices became inseparable from a multiplicity of battles against censorship, state violence, social inequality, systemic racism, police brutality, and the exclusion of marginalized groups. Through a decolonial perspective, they responded to authoritarianism, engaged with trauma in the aftermath of the military dictatorship, interrogated social gender norms, and fought against women’s objectification.

Much has changed over the sixty years covered by the book. Artists no longer only come from the white middle and upper classes, but also from diverse social backgrounds challenging asymmetries in power relations and demanding more inclusion in the art scene. They engage with new technologies, promoting their works through social media and no longer depending on the validation and legitimization of museums, galleries, and art institutions.

“Woven across time and artistic mediums, *Dissident Practices* provides a complex multivocal, intergenerational, and multidisciplinary art historiography of practices of creative resistance against all forms of subordination and oppression: gendered, political, social, racial, and artistic, from the perspective of singular women artists from Brazil,” added art historian, curator, and writer Cecilia Fajardo-Hill.

LAKE ERIE



By Lynn Whitney
112 pages, 50 duotone illustrations, ISBN 978-3-96900-112-7
€44,00, \$54.00

Available in the US in September 2023

For over a decade, large-format photographer Lynn Whitney has captured Lake Erie’s Ohio shores. The beautifully rendered images contained in *Lake Erie* reveal a sense of diverse communities, changing landscapes, and deep histories of a place. Inspired by Frank Gohlke’s work on Lake Erie, Whitney’s distinct eye acts as a guide through this unique and imperiled landscape.

ONLINE

KRISTA SVALBONAS



Krista Svalbonas: *Geislingen*, 2022, laser-cut pigment print, 14”x21”

photo-eye Gallery is hosting a new online exhibition *Displacement + What Remains* by artist Krista Svalbonas. This unique exhibition includes work from two concurrent bodies of work featuring laser-cut pigment ink prints. Included in the collection is a fifteen-minute virtual walk-through with the artist, the latest episode of photo-eye Conversations.

[Read the blog post here.](#)

YOSSI MILOS’ NEW WEBSITE

Yossi Milo launched their new website, updated gallery logo, online viewing rooms, and the Qube, a new dedicated exhibition space on their website and in-gallery.

In 2000, Yossi Milo opened his eponymous gallery on the third floor of West 24th Street, establishing what would become a premier photography gallery devoted to discovering and uplifting the careers of important and cutting-edge photographers. In 2012, the gallery moved into its current space at 245 10th Avenue to match its rigorous and ambitiously evolving program. With the opening of *Intimacy*, the 2018 group exhibition tracing the multi-generational impact of the HIV/AIDS crisis and articulating a new movement of queer art today, Yossi Milo began its foray into painting, sculpture, and multimedia work. Since then the gallery has embraced the opportunity to show work from all disciplines that provokes, engages, and contributes to the critical dialogues taking place across today’s international art community.

[View the new website here.](#)

PHOTOGRAPHY AND THE HOLOCAUST: THEN AND NOW

VASA Journal on Images and Culture invites you to a new essay in the theme “Photography and the Holocaust: Then and Now,” the seventh essay: “Liberation.” Editor: Robert Hirsch.

[Go to the seventh thread in the theme.](#)

TWILIGHT TALKS

Kevin Moore talks to writer, curator and photographer Ariel Goldberg. Goldberg mines queer and trans archives, connecting artists and organizers from previous generations to today’s LGBTQ+ community.

Twilight Talks is a series of conversations with arts and culture professionals about their work and unique perspectives on contemporary life. This monthly show airs every Friday, Saturday and Sunday at 11:30pm. For Podcasts version click [here](#).

THE CANDID FRAME

Ibarionex Perello interviews Harvey Stein in [Episode #596](#) of his [The Candid Frame](#) podcast. Stein returns to The Constant Frame for the third time since 2018 to discuss photographing very long personal projects, the state of photobook publishing, and his latest book, *Coney Island People 50 Years*.

ON NAN GOLDIN'S PRACTICE



Nan Goldin: *Memory Lost*, 2020, pigment print, 44 x 65 inches (framed), edition of 3, at Fraenkel Gallery, San Francisco

Accompanying Fraenkel Gallery's current Nan Goldin exhibition, a new presentation [on their website](#) investigates the artist's filmic and photographic practice through a look at her iconic slideshows.

LECTURES / BOOK SIGNINGS / EVENTS

Lecture | 19th Century British Photography

April 3, 6–8 p.m.

The National Arts Club, 15 Gramercy Pk S, The Sculpture Court, New York, NY 10003

\$20 members of Appraisers Association of America, \$25 non-members

In this presentation Hans P. Kraus Jr., who has been in the business since 1980, will focus on collecting and valuing 19th century British photographs on paper. William Henry Fox Talbot's 1839 announcement of his discovery was made in immediate response to the discovery of the daguerreotype in France. Talbot made paper negatives and salt prints leading to the first photographically illustrated books and finally to his invention of the photogravure. The new medium spread quickly and collecting started shortly thereafter. Hans Kraus will discuss today's market for photographs, which began in the 1970s. A reception with refreshments will follow the lecture that will be in the historic National Arts Club, a National Landmark building and the former home of Governor Samuel Tilden. Can't attend in person? Register for "On Demand" to receive a recording of the lecture shortly after the live event. [Learn more and register.](#)

Artist Talk | Adam Ekberg

April 4, 6 p.m.

Dryden Theatre, George Eastman Museum, 900 East Avenue, Rochester, NY 14607

Members free, \$15 nonmembers

In conjunction with the exhibition *Adam Ekberg: Minor Spectacles*, Adam Ekberg will present an artist talk in the Dryden Theatre. Following his talk, visitors are welcome to visit his exhibition in the Project Gallery. Galleries will be open until 8 p.m.

This exhibition includes more than 22 inkjet prints from Adam Ekberg's ongoing body of work. [Learn more.](#)

Film Screening | A New Deal: *Hands and The River*

April 6, 6 p.m.

Oshman Lecture Hall, McMurtry Building, Stanford University
355 Roth Way Stanford, CA 94305

This special film screening is presented in conjunction with the exhibition *Reality Makes Them Dream: American Photography, 1929–1941* at the Cantor Arts Center. The exhibition presents 1930s photographers including Ansel Adams, John Gutmann, Helen Levitt, Wright Morris, and Edward Weston to illuminate how American artists used photography to spark the imagination. Representing cinematic experimentation from the same time period, *Hands* (1934) and *The River* (1938) will be screened in their original format on 16mm film for this program. Produced for the Works Progress Administration and the Farm Security Administration, respectively, these two films capture the spirit of the New Deal by suggesting the power of the individual to contribute to society. A close study of hands in action is presented in the 1934 film with direction and photography by Ralph Steiner and Willard Van Dyke, and a sweeping survey of the role of the Mississippi River in American life is captured in the 1938 film written and directed by Pare Lorentz. [Register here.](#)

Panel Discussion | Machine Vision

April 6, 6:30 p.m. in person and online

Candela Gallery, 214 W. Broad St., Richmond, VA 23220

Candela Gallery presents a panel discussion with featured artists from their current group exhibition, *Machine Vision*. Artists Michael Borowski, Adam Chin, Rashed Haq, and Noelle Mason will cover topics relating to the benefits and challenges of technology's role within our daily lives and creative conversations: AI, robotics, surveillance, data aggregation, equity, and aesthetics. [Free registration.](#)

Lecture | Frazier King: A Peek Behind the Curtain

April 6, 7 p.m. EDT via Zoom

Center for Fine Art Photography, 321 Maple Street, Fort Collins, CO 80521

As a photographer, collector, curator, and now book producer Frazier King will share insights about his artwork, his role as a collector, and introduce his book, *The Collector's Eye*. King's artwork lives the realm of the constructed/surreal still life, which he will explore in this talk. He will also cover the insights and process behind his recently published book, *The Collectors Eye*, and address how he became the collector he is today and how his collection has evolved over the years. [Learn more and register.](#)

Contemporary Artists Panel | Binh Danh, Lucas Foglia, and Meghann Riepenhoff

Saturday, April 8 at 1 p.m.

Koret Auditorium at the de Young, 50 Hagiwara Tea Garden Dr., San Francisco, CA 94118, 415/750-3600, [famsf.org](#)

Join artists Binh Danh, Lucas Foglia, and Meghann Riepenhoff, featured in *Ansel Adams in Our Time*, for a panel conversation about their photography practice and process, facilitated by Karen Haas, Lane Curator of Photographs at the Museum of Fine Arts, Boston.

The event is free with unassigned seating. Tickets available on a first-come first-served basis in front of the Auditorium an hour before the conversation begins. Artist book signings will follow the panel. [Learn more.](#)

Panel Discussion | Two Paths: A conversation with Rose Marie Cromwell and Irina Rozovsky of Claxton Projects

April 10, 7–8:30 p.m. ET via Zoom
Griffin Museum of Photography, 67 Shore Road, Winchester, MA 01890
Members \$25, nonmembers \$35

Rose Marie Cromwell and Irina Rozovsky will trace their parallel and intersecting paths towards a self-sufficient life with photography. The two artists, both represented by Claxton Projects, will share stories and anecdotes from their photographic journeys, touching upon the melding of art, commercial, and editorial, book making and publishing, exhibiting, and the tricky balance between life and work. Their conversation will be followed by an invitation to ask questions and engage with the audience. [Learn more.](#)

Artist Talks | Altered Images

April 11, 7–8:30 p.m. EDT via Zoom
Center for Fine Art Photography, 321 Maple Street, Fort Collins, CO 80521
Award winners of the online exhibition will discuss their work. [See the exhibition](#) and [register here.](#)

Lecture | Sandy Sorlien, “The Schuylkill Navigation Canals in Chester County”

April 11, 7:30 p.m.
The Foundry at Schuylkill River Heritage Center, 2 Main Street, Phoenixville PA
Free for members, \$5 non-members

The book signing for Sorlien’s *Inland: The Abandoned Canals of the Schuylkill Navigation* after the talk is hosted by Reads & Company.

Artist Talk | A Passion for Analog in Photography and Music by Michael Marks

April 13, 12:15 p.m.
Penn State Lehigh Valley, Room 302, 2809 Saucon Valley Road, Center Valley, PA 18034
In conjunction with the exhibition *The Monalog Collective: Traditional Handmade Black and White Prints* on view in the Ronald K. De Long Gallery at Penn State Lehigh Valley, Marks will discuss his enthusiasm for analog sound and photography, some of which became his passion in 1967 when he first listened to The Beatles album, *Sergeant Pepper’s Lonely Heart Club Band* vinyl LP on a Zenith Circle of Sound. For more information, contact Ann Lalik, aal13@psu.edu or 610/285-5261.

Artist Talk | Marsha Guggenheim

April 13, 7–8 p.m. ET via Zoom
Griffin Museum of Photography, 67 Shore Road, Winchester, MA 01890
Members free, \$10 for nonmembers

Without a Map, on view at the Griffin Museum through April 16, reimagines the time that’s deeply rooted in the artist’s memories. Visiting her childhood home, synagogue and family plot provided an entry into this personal retelling. Working with family photos, creating new images from her past and turning the camera on herself, she found the means to evoke, reinterpret and address unanswered questions born from early imprints that were buried long ago. [Learn more.](#)

Symposium | The Third Biennial Reva & David Logan Photo Book Symposium

April 15, 9 a.m. – 6:30 p.m.
Sibley Auditorium, UC Berkeley, Berkeley, CA 94720
Panels & Book Signings

This one-day symposium brings together photographers, academics, students and collectors to celebrate the photographic book.
9:30–9:45 a.m. Introduction by Ken Light, Reva and David Logan Professor of Photojournalism, UC Berkeley Graduate School of Journalism
9:45–10 a.m. The Reva & David Logan Photo Book Collection Bancroft Library, Christine-Hult Lewis, Interim Pictorial Curator, UC Berkeley Bancroft Library
10–11 a.m. Fotovision Endowment Guest Speaker, Sarah Meister, Director of Aperture
11 a.m. –12:30 p.m. Representation in Photo Books, moderated by Dr. Deborah Willis, Pablo Ortiz Monestario and Ben Brody
1:30–2:30 p.m. Indie Book Scene, moderated by Douglas Stockdale, Michelle Dunn Marsh & Kris Graves
2:30–3:45 p.m. The Book Process, moderated by Todd Hido, Mimi Plumb & Lucas Foglia
4–5:30 p.m. The Social Document as a Book, moderated by Sarah Meister, Jim Goldberg & Baldwin Lee
5:30–6:30 p.m. Book signings and sales

[Learn more and register.](#)

Artist Talk | Janelle Lynch

April 27, 6:30–8:30 p.m.
Coolidge Corner Theater in Brookline, MA, and via Zoom
Photographic Resource Center (PRC)

Janelle Lynch’s photographs are a meditation on presence and connection to time and place; people and animals; the material and ethereal worlds. Her recent work also draws inspiration from the historical legacy of spirit photography which posits that spirits of the deceased communicate with the living. [Learn more and register here.](#)

Lecture | Protecting Nitrate Film Heritage

April 29, 1 p.m. via Zoom
Eastman Museum

The majority of motion pictures produced before 1952 were filmed and printed on nitrate stock. Praised for its stunning image quality, nitrate film is, at the same time, subject to chemical decomposition, it is highly flammable, and its improper storage has led to several fires – some of them deadly. Join Senior Curator of the Moving Image Department Peter Bagrov and Collection Manager Deborah Stoiber in a conversation about the Eastman Museum’s nitrate film collection. The George Eastman Museum stores more than 24,000 reels of nitrate-based film prints and negatives, including the original camera negatives for *The Big Parade* (1925), *The Wizard of Oz* (1939) and *Gone with the Wind* (1939); David O. Selznick’s personal prints of *Rebecca* (1940); a collection of Cecil B. DeMille’s prints; and much more. The Eastman Museum is also one of the very few institutions to project nitrate prints, some of them more than a hundred years old, and the only one to hold a festival entirely dedicated to this beautiful and sparse medium. [Learn more and register.](#)

Panel Discussion | Dissident Practices: Brazilian Women Artists, 1960s–2020s

May 3, from 5–6.45 p.m.
John Jay College of Criminal Justice, Room L61, 860 11th Avenue, New York, NY

Julia Bryan-Wilson, Professor of LGBTQ Art History and core faculty in Columbia’s Institute for the Study of Sexuality and Gender; André Lepecki, Chair and Professor of Performance Studies at New York University; and Vivian Crockett, Curator at the New Museum, NY will discuss the exhibition on view through June 16. The exhibition opening reception and book launch will follow from 7–9 p.m. at the Shiva Gallery.

Portfolio Reviews | Bronx Documentary Center

May 6, 10 a.m. – 4:30 p.m.

\$250, five scholarship available for Bronx-based photographers

Sign up to meet and receive critiques from top photo editors and photographers from *The New York Times*, *The Wall Street Journal*, *Bloomberg* and more. Reviews will be one-on-one meetings for twenty minutes with five of the following reviewers:

- Sam Barzilay, Creative Director & Co-Founder of Photoville
- Nina Berman, Columbia Journalism School & Photographer/Filmmaker
- Maïa Booker, Visuals Editor, The Wall Street Journal
- Ben Brody, Director of Photography for GroundTruth & Report for America
- Jim Estrin, Photo Editor, The New York Times
- Gail Fletcher, Photo Editor, The Guardian
- Jeffrey Furticella, Photo Editor, The New York Times
- Alice Gabriner, Independent Editor/Coach
- Natalia Jimenez, Photo Editor, The Washington Post
- Karen Marshall, Chair of the Documentary Practice & Visual Journalism Program at The International Center of Photography
- Paul Moakley, Executive Producer, The New Yorker
- Marie Monteleone, Photo Editor, Bloomberg
- Tif Ng, Magnum Foundation
- Simone Salvo, Artist & Visual Strategist
- Ariel Zambelich, Photo Editor, The Wall Street Journal

Space is limited and advance registration is required. Throughout the day, photographers can relax and enjoy yourselves in the BDC's intimate community garden. The BDC will also provide lunch by Xochimilco, the Bronx's finest Mexican restaurant. [Learn more.](#)

There are five scholarships available for Bronx-based photographers. To apply for the scholarship, please send the following to info@bronxdoc.org:

- A short statement discussing your work and how the portfolio would be beneficial.
- Ten images from your work with captions.

The images need to be lo-res .jpg files zipped in a folder with your name. The zipped folder should be attached to the email with your statement or sent via WeTransfer. The scholarship application is due no later than 11 p.m. on Wednesday, April 26th.

Lecture | Preparing the Photo Linen Artwork “Man in Mexico” by Marcia Resnick

May 20, 1 p.m.

Dryden Theatre, Eastman Museum, 900 East Avenue, Rochester, NY 14607

Marcia Resnick's “Man in Mexico” (1974), a large silver gelatin photograph on photo linen with applied oil paint, was prepared at the George Eastman Museum for the exhibition *Marcia Resnick: As It Is or Could Be*. Works on photo linen are relatively rare, and preparing this particular work was a challenging project. This presentation will cover the steps that were taken by the conservators and preparators to treat, mount, frame, ship, and install this work for the exhibition. Presentation is included with regular museum admission. [Learn more.](#)

Panel Discussion | Documenting Intimacy: Self, Family, Community

June 8, 6:30 p.m.

Museum of the City of New York, 1220 Fifth Ave at 103rd St., New York

General admission \$20, members \$15, students \$10

Join *New York Now: Home* exhibiting artists Cheryl Mukherji, Laila Stevens, Dean Majd, and Amarise Carreras for conversation about the ways in which photographers intimately document

themselves, their family histories, and their chosen families and communities. Moderated by curator and writer Kristen Lubben, the panel will also explore immigration histories, queer intimacy and chosen family, self-portraiture, intergenerational dialogues, community-building through photography, and documenting against loss of history and memory. [Learn more and register.](#)

FESTIVALS AND CONFERENCES

Through April 16

Medium Festival of Photography

Lafayette Hotel, 2223 El Cajon Blvd., San Diego, CA

info@mediumphoto.org

April 10–16

Expo Art Week

Chicago IL 60611

312/513-4002 or tkarman@expochicago.com

April 13–16

Expo Chicago

Navy Pier in the Festival Hall, 600 E Grand Ave, Chicago IL 60611

312/513-4002 or tkarman@expochicago.com

April 22

Photographic Historical Society of New England

9 a.m. – 4 p.m. ET – Newton North High School, 457 Walnut Street, Newton, MA

Early bird admission: 7 a.m.

April 29

CONTACT Photobook Fair

Stephen Bulger Gallery, 1356 Dundas St. W, Toronto

416/539-9595 or info@scotiabankcontactphoto.com

Through April 30

Photography Month Sacramento

916/441-2341 or info@viewpointgallery.org

May 12–14

ICP Photobook Fest 2023

The International Center of Photography, 79 Essex St, New York, NY

212/857-0000 or info@icp.org

May 17–21

VOLTA New York

548 West 22nd Street, New York, NY

info@voltashow.com

May 17–21

Frieze New York

The Shed in Hudson Yards, New York

212/463-7488

June 3–18

Photoville

New York City

718/801-8099 or info@photoville.com

JOBS

SUMMER 2023 INTERNS

Baxter St is looking for interns for the summer 2023. Baxter St at CCNY's Internship Program provides undergraduate and graduate students with practical hands-on experience in the non-profit arts field. Participants in the program will be working on the various programs, exhibitions and events.

All interested individuals eighteen years of age and older are eligible to apply for an internship. Qualifications vary for each intern, and some positions may require college or graduate training and/or professional experience. They ask for a commitment of one day per week for a three-month period and are able to offer academic credit as well as free hours in their digital lab. International candidates are encouraged to apply, but please note that they do not provide visas. This internship is non-paid.

To apply, please submit a cover letter, two contact references from professors and/or previous employers and a resume to jobs@baxterst.org.

FELLOWSHIPS / RESIDENCIES / GRANTS

New York Foundation for the Arts. Deadline: April 18, 5 p.m. ET. **The Anonymous Was A Woman Environmental Art Grants (AWAW EAG)** will distribute a total of \$300,000 in funding — up to \$20,000 per project — to support environmental art projects led by women-identifying artists in the United States and U.S. Territories. The AWAW EAG will support environmental art projects that inspire thought, action, and ethical engagement. Projects should not only point at problems but aim to engage an environmental issue at some scale. Proposals should illustrate thorough consideration of a project's ecological and social ethics. Projects that explore interdependence, relationships, and systems through Indigenous and ancestral practices are encouraged to apply.

The intended impact of the project is an important factor in the selection process. Environmental art projects that qualify for this program may focus on the following themes, but are not limited to:

- Regeneration
- Eco-social engagement
- Decarbonization as decolonization
- Ecofeminism
- Climate change/climate collapse
- Systems-restoration
- Interspecies relationships
- Natural or built systems
- Recycling and repurposing
- Clean energy production
- Bioplastics

Selected projects must benefit the public in some way and are required to have a public engagement component by June 30, 2024. The public engagement component must be free to attend, open to the public, and must add value to the public sphere rather than solely benefiting the artist's private gain. Online events are acceptable as long as they are attended by a live audience.

NYFA is committed to supporting artists from every background, and at all stages in their creative careers. Artists of color, artists with disabilities, and LGBTQ+ artists are strongly encouraged to apply. [View application guidelines.](#) [Submit an application.](#)

Leica Society International (LSI). Deadline: April 19, 2023, or when the limit of 60 applications is reached, whichever comes first. Leica Society International (LSI) is proud to announce its first-ever Women in Photography Grant. This grant is open to all women photographers in any part of the world (where allowed by law)

and is made possible through LSI and Leica U.S. One grant in the amount of \$10,000 (\$5,000 of which generously donated by Leica U.S.) will be awarded to help complete an in-progress, personal project. In addition, the grant recipient will receive a new Leica Q2 camera, courtesy of Leica U.S. The theme for this grant is “Celebrating the Human Spirit.” LSI invites photographers to submit an in-progress, personal project demonstrating the human potential for one or more of the following: courage, compassion, achievement, love, and excellence. They are looking for projects/stories whose images express our innate ability to achieve greatness and positivity, success and victory, the kinds of stories whose arc have the potential to inspire fellow human beings to act, to celebrate achievement, and to uplift all humans. The winning project will be announced on May 29, 2023. [Learn more.](#)

BKC: The Bridge Mentorship Program for Emerging Photographers. Deadline: May 26, 2023. The Bridge is a groundbreaking non-profit mentorship program for Emerging Photographers and creatives aged 18–26 in New York City. Created in partnership with the American Society of Media Photographers, The Bridge is an immersive 16-week hybrid of professional development workshops, in-studio visits, and dynamic interaction with diverse mentors and seasoned industry professionals. It is designed to bridge the gap between traditional education and successful industry careers. The program challenges talented young artists to develop their point of view through exercises in creativity and communication, and it provides unparalleled real-world experience to help them expand and pursue their goals. The Bridge is designed to open doors and lift the barriers of time, money, and access. Students build community with their peers and mentors, and take confident steps towards achieving sustainable careers in photography and the arts. The program consists of an eight-week course starting July 11, 2023 (meeting Sundays in studio 2–6 p.m., Tuesdays 6–9 p.m. online and Thursdays 7–9 p.m. online, followed by a four-week September individualized mentorship with a Bridge Mentor. October will be dedicated to completing project work for the November 4th final exhibition at the IW Gallery. The application is free, and the entire 16-week program is offered at no charge to accepted applicants. [Learn more.](#)

Lucie Foundation: The 2023 Lucie Scholarship Program. Deadline: August 1, 2023. The Lucie Foundation supports professional and emerging talent with vision and dynamic ideas that challenge and progress the art form of still photography into work that compels. Their support of photography is broad, from Fine Art to Documentary and Photojournalism, to digital and film-based works. Their concern is to support photographers producing work that is at once gripping, and original. The Lucie Foundation offers four cash grants and a variety of prizes to support the work of emerging and established photographers. These include:

- Fine Art — Professional
- Fine Art — Emerging
- Photojournalism/Documentary — Professional
- Photojournalism/Documentary — Emerging

The Lucie Scholarships are open to professional and emerging photographers 18 years and older, worldwide. They define “professional” as any photographer who earns the majority of their income from photography. They define “emerging” as any photographer enrolled as a student, in the first five years of their photography career, or does not earn the majority of their income from photography. [Learn more.](#)

The Burtynsky Grant. Deadline: September 12, 2023. CONTACT is requesting submissions for the 2023 Burtynsky Grant—a \$5,000 annual grant to support a Canadian artist in the creation of

FELLOWSHIPS / RESIDENCIES / GRANTS continued

a photobook. In 2016, photographer Edward Burtynsky and CONTACT established the Burtynsky Grant to foster the creation of photobooks by Canadians. The grant supports photo-based artists who are at the advanced stages of developing a cohesive, rigorous body of work presented in book form. Provide the following via filesharing service such as WeTransfer or Dropbox to photobook@scotiabankcontactphoto.com. Hardcopy submissions are also accepted by drop-off or mail.

- Minimum 10 spreads (two pages side-by-side, like an open book) of your book dummy that best communicate your project and vision for publication. Full book submissions are also welcome if preferred.
- Project statement about your photobook.
- Rough outline of how you would use the grant funding (ie. budget details regarding printing, distribution, design, etc).
- CV and/or artist statement.
- Expressions of interest from publishers, if available (this is not mandatory, as you may be self-publishing).

Note that the jury is not interested in reviewing submissions related to street photography, travelogues or vacations, architecture, or fashion. [Learn more](#).

BENEFIT AUCTIONS / FUNDRAISERS



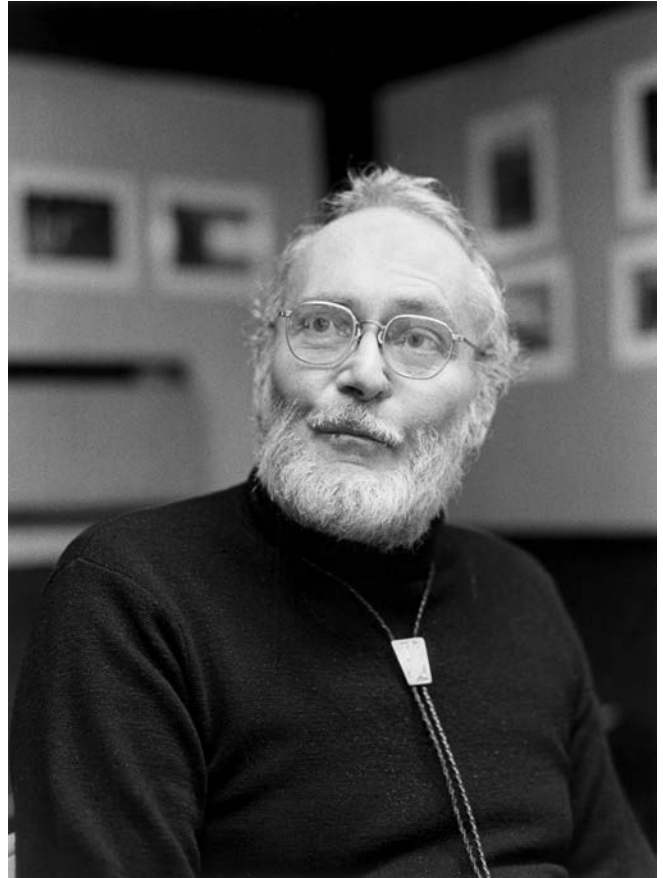
Ruth Orkin: *Man in Rain, West 88th Street, NYC, 1952/after, silver gelatin print, 16 x 20 in.; retail value: \$1,500; starting bid: \$750, in the American Photography Archives Group Benefit Auction on Artsy*

The **American Photography Archives Group** (APAG)'s Benefit Auction 2023 on **Artsy** with 103 lots closes on April 7. *Icons of the 20th Century* is a unique selection of photographs from

photographers including Jerry Dantzig, Jill Freedman, Bob Gruen, Milton H. Greene, Dan Kramer, Pete Souza, Sam Shaw, and Ruth Orkin. In addition, works by Janette Beckman, Tseng Kwong Chi, Harold Feinstein, Marvin Newman, Bill Owens, Arthur Rothstein, and Neal Slavin are also available.

Icons of the 20th Century include Muhammad Ali, Hank Aaron, David Bowie, Anthony Bourdain, Fidel Castro, Tseng Kwong Chi, Bob Dylan, Albert Einstein, Annie Ernaux, Jerry Garcia, Dizzy Gillespie, Billie Holiday, John Lennon, Martin Luther King, Coretta Scott King, Sophia Loren, Nelson Mandela, Marilyn Monroe, Presidents John F. Kennedy and Barack Obama.

The auction proceeds support APAG's mission of preserving and promoting their member's archives. [I donated my portrait of W. Eugene Smith and set a heavily discounted reserve to help this truly wonderful organization. — Ed.]



Stephen Perloff: *W. Eugene Smith, The Photography Place, Stratford, PA, 1977/2023, archival pigment print, 10.75 x 8 in.; retail value: \$500; starting bid: \$100, in the American Photography Archives Group Benefit Auction on Artsy*

The **American Photography Archives Group** is a non-profit that is a resource organization for individuals who own or manage a privately held photography archive. Collectively, the group has dealt with everything from archival supplies and copyright infringement to working with photo dealers. Their meetings provide a supportive and lively forum for exchanging experience and knowledge with others who have faced or are facing similar issues. From time to time, guest speakers also share their expertise in intellectual property law, estate planning, appraisals, and other topics vital to managing an archive.

Started over twenty years ago as a support group for the heirs of photographers, APAG has grown to over 300 members. APAG archives and photographers represent every region of the United States, and international archives. For more information, contact

BENEFIT AUCTIONS / FUNDRAISERS continued

Mary Engel, Founder and President, (917) 741-7141, info@apag.us / apag.us.

InVISION 2023

May 4, 5 p.m.

TILT Institute for the Contemporary Image, 1400 N. American Street, Philadelphia, PA 19122

InVISION is an annual celebration and fundraiser for TILT Institute and the powerful community of artists and supporters it is made up of. Come out for the dinner and auction at Crane Arts or head straight to the party across the street where TILT will host SHIFT, a special after-hours party in our gallery. There will be a live runway show curated by Philly Create along with live performances, cocktails, more auction items, and raffles. All proceeds from InVISION will go towards TILT's programming and events, exhibitions, educational programs, and artist residencies. [Learn more.](#)

CENTER FOR PHOTOGRAPHY AT WOODSTOCK VISION AWARDS, AUCTION, AND GALA

June 3

Celebrate their new building and relaunch at the 2023 CPW Vision Awards, with special honorees and a benefit auction. [Learn more.](#)

2023 CFEVA ART PARTY

June 7, 6–9 PM

The Atrium of The Galleries at Moore, 1916 Race Street, Philadelphia, Pennsylvania 19103

The Center for Emerging Visual Artists (CFEVA) is celebrating 40 years of their impact on Philadelphia's artist community. This annual fundraiser supports CFEVA's work to nurture and elevate Philadelphia's substantial artistic community and highlights the success of more than 300 artists who have passed through our flagship Visual Artist Fellowship. There will be a special art sale to highlight some of the artists who have passed through our flagship Visual Artist Fellowship, unique art installations, lots more artsy stuff, and artful cocktails with delicious food. [Learn more.](#)

NYU'S TISCH GALA

The Tisch Gala is a dazzling evening celebrating the Tisch community. This year Tisch honors Deborah Willis, Ph.D. University Professor and Chair Department of Photography & Imaging and Hank Willis Thomas '9 BFA, Tisch School of the Arts, Department of Photography & Imaging.

Monday, April 3, 2023

At the Ziegfeld Ballroom, 141 West 54th Street, New York City
6 p.m. Cocktails; 7 p.m. Dinner, Performances, and Honorees;
After party to follow
Festive Cocktail Attire

Tisch Gala is the school's largest fundraiser of the year. Celebrate the future of the arts with performances by current Tisch students. Proceeds ensure Dean Green can continue to address urgent and emerging student, scholarship, and school-wide needs.

Special pricing available for Tisch alumni, students, faculty, and staff. Questions? Contact Sharon Peterson at 212/992-9337 or tisch.gala@nyu.edu.

[More information here.](#)

ASPHALT SPIRITS NYC

Jahmani Perry, who was featured in *The Photo Review* in 2021, writes, "I'm excited to share that I'm preparing for April and May studio visits with the curators from The International Center of Photography; The Museum of Modern Art, New York; and The Virginia Museum of Fine Arts to share my work-in-progress

Asphalt Spirits NYC: a photography and soundscape installation project.



Jahmani Perry: *Say It Loud*, from *Asphalt Spirits NYC Part I: 1976–1986*

"I am seeking support to help move this thirty-year *ASNYC* project forward through my "Share the Love into Spring" fundraiser campaign. So far I've raised \$2,500 and my goal is to raise \$15,000.

"If you're able to kindly donate, I am a sponsored artist through the non-profit arts organization Fractured Atlas. Contributions are 100% tax-deductible. To donate just click this [Fractured Atlas website link](#).

"*Asphalt Spirits NYC Part I: 1976–1986* and *Asphalt Spirit NYC Part II: 1999–2023*, is a poetic photographic and soundscape multi-layered installation exploring the many dimensions of the human spirit and the everyday interior lives New Yorkers experience on the unpredictable and chaotic streets of the city. The images are an immersive meditation on the beauty, mystery, aliveness, wonder, and fragility amidst our individual and interconnected existence. The photographs and installation are an inquiry into seeing and experiencing ourselves and one another beyond conditioned thoughts, opinions, and projections that reinforce bias and stereotypes at the complex intersection of race, class, gender, identity, and social and cultural systemic constructs.

"Here is a link to the *ASNYC* projects website: <http://www.jahmaniperry.com>.

"It would mean a lot to me if you would consider supporting this *ASNYC* project with a one-time donation of any amount — \$15, \$20, \$25, \$50 \$75, or more.

"With your support, I will be able to:

- Develop and process 120 recent rolls of 35mm color and black-and-white film
- Purchase equipment to scan color slides and black-and-white negatives to prepare for upcoming installation shows
- Rent studio space to present this work-in-progress photographic installation project to museums, galleries, and art centers.

"Warmest gratitude + Happy Spring"

You can reach Jahmani at jahmaniperry@yahoo.com, instagram: Jahmani_Perry.

WORKSHOPS / TRAVEL / EDUCATION

SANTA FE WORKSHOPS

Publishing the Photographic Book with Melanie McWhorter

April 4–14, Tuesdays and Fridays, 9 a.m. – 12 p.m. MT via Zoom
\$595

WORKSHOPS / TRAVEL / EDUCATION continued

The Creative iPhone Image: A Weekend Workshop with Rick Allred

April 15 and 16, 10 a.m. – 3 p.m. MT via Zoom
\$495

Improvisation: Jamming with the Visual Language with Valda Bailey and Doug Chinnery

April 18 and 19, 9:30–11:30 a.m. MT via Zoom
\$295

Under Starry Skies: Capturing the Nighttime Landscape with Rick Berk

April 20 – May 1, Thursdays and Mondays, 6–8 p.m. MT via Zoom
\$450

Beyond the Basics: Mastering Focus and Exposure with Your Sony Alpha a7 Series Camera with Rick Berk

April 20 – May 1, Thursdays and Mondays, 9:30–11:30 a.m. MT via Zoom
\$450

Getting the Most from Your Canon EOS R Series Camera with Mike Gurley

April 21 – May 2, Fridays and Tuesdays, 12:30–2:30 p.m. MT via Zoom
\$450

The Next Step: Freedom in the Creative Process with iPhone Storytelling with Karen Divine

April 24 – May 15, Mondays, 9:30 – 11:30 a.m. MT via Zoom
\$625

Fantastical Botanical Landscapes with Ryn Clarke

April 25 and 27, 5–7 p.m. MT via Zoom
\$295

Looking... Looking... with Sean Kernan

April 26 – May 8
Wednesday, Friday, Monday, Wednesday and Monday, 12:30 – 3:30 p.m. MT via Zoom
\$595

Web Design for Photographers with Cotton Miller

April 26 – May 24, Wednesdays, 12:30–2:30 p.m. MT via Zoom
\$595

Creative Vision: ME + ICM with Maria Finitzo

May 1 – 18, Mondays and Thursdays, 12:30–2:30 p.m. MT via Zoom
\$595

From Memory to Story: A Memoir Workshop with Molly Wizenberg

May 2–19, Tuesdays and Fridays, 9:30–11:30 a.m. MT via Zoom
\$625

Beyond the Basics: Mastering Focus & Exposure with Your Fujifilm X Series Camera with Rick Berk

May 4–15, Thursdays and Mondays, 9:30–11:30 a.m. MT via Zoom
\$495

Beyond the Basics: Mastering Focus and Exposure with Nikon Z Series Cameras with Rick Berk

May 5–16, Fridays and Tuesdays, 9:30–11:30 a.m. MT via Zoom
\$450

Ax for the Frozen Sea: An Introduction to Creative Writing with Matthew Siegel

May 8–25, Mondays and Thursdays, 5–7 p.m. MT via Zoom
\$495

Immersive Guided Meditation for the Creative Mind with Heather Walsh

May 10 – June 7, Wednesdays, 9:30–11:30 a.m. MT via Zoom
\$450

The Photobook in the 21st Century: The Rise of Design with Christopher Johnson

May 20, 11 a.m. – 3 p.m. MT via Zoom
\$65

The Photographer's Eye with Thomas Alleman

May 23 – June 16, Tuesdays and Fridays, 12:30–2:30 p.m. MT via Zoom
\$595

Learning to See with Eddie Soloway

June 4–9
Coast of Maine
\$1995

Portraits Unplugged with Bobbi Lane

June 5–22, Mondays and Thursdays, 12:30–2:30 p.m. MT via Zoom
\$595

iPhone Artistry with Dan Burkholder

June 5–22, Mondays and Thursdays, 9:30–11:30 a.m. MT via Zoom
\$595

Exploring the Secrets of the Night with Jason Langer

June 7 – July 12, Wednesdays, 12:30–2:30 p.m. MT via Zoom
\$595

Beyond the Basics: Mastering Focus & Exposure with Your Canon EOS R Series Camera with Mike Gurley

June 13–23, Tuesdays and Fridays, 12:30–2:30 p.m. MT via Zoom
\$450

SILVER: Black-and-White Film Photography with Sarah Meghan Lee

June 26–30
Santa Fe
\$1995 + \$230 materials fee

The Art of the Feminine in the New Mexico Landscape with Laurie Klein and Shelley Vandegrift

June 26–30
Santa Fe
\$2295 + \$475 materials fee

Photographic Haiku in Santa Fe with Michael Rubin

June 26–30
Santa Fe
\$2095 + \$25 materials fee

Best Practices: Protecting, Storing and Archiving Your Digital Images with Michael Clark

June 27 and 29, 5–7:30 p.m. MT via Zoom
\$295

Street Photography with Arien Chang and Jennifer Spelman

July 3–7
Santa Fe
\$1945 + \$75 materials fee

Reimagining Santa Fe through ICM with Stephanie Johnson

July 3–7
Santa Fe
\$1995 + \$200 materials fee

Experimental Digital and Alternative Photographic Processes with Cotton Miller

July 3–7
Santa Fe
\$1795 + \$350 materials fee

Sketchbook Practices for Photographers with Kelly Webeck

July 3–20, Mondays and Thursdays, 9:30–11:30 a.m. MT via Zoom
\$595

WORKSHOPS / TRAVEL / EDUCATION continued

The Fine-Art Digital Print with Cotton Miller

July 10–14

Santa Fe

\$1295 + \$200 materials fee

Editorial Portraits in Natural Light with Celeste Sloman

July 10–14

Santa Fe

\$1895 + \$450 materials fee

The Art of the Travel Photo Essay with Mark Edward Harris

July 10–31, Mondays, 12:30–3:30 p.m. MT via Zoom

\$595

Explorations in Landscape and Place: Photographing Close to Home with Lee Anne White

July 10–27, Mondays and Thursdays, 12:30–2:30 p.m. MT via Zoom

\$595

The Beauty of Mordançage with Elizabeth Opalenik

July 17–21

Santa Fe

\$1895 + \$185 materials fee

A Beginning in Photography with Jennifer Spelman

July 17–21

Santa Fe

\$1075 + \$220 model and location fee

Photography with a Painter's Touch with Jill Skupin Burkholder

July 17–27, Mondays and Thursdays, 12:30–2:30 p.m. MT via Zoom

\$495

The Language of Black and White with Cira Crowell

July 24–28

Santa Fe

\$1695 + \$375 model and location fee

Mixing It Up: Paint and Photography with Holly Roberts

July 24–28

Santa Fe

\$1595 tuition, \$200 materials fee

Cultivate Your Artistic Vision with Manuela Thames

July 24–28

Santa Fe

\$1995 tuition, \$275 materials fee

Tethering and Capture One with Nick Rapaz

July 25 – August 3, Tuesdays and Thursdays, 6–8 p.m. MT via Zoom

\$395

The Photographic Book Today: An Overview of Traditional and New Publishing Options with Mary Virginia Swanson

July 31 – August 4

Santa Fe

\$1995 tuition, \$75 location fee

The Handmade Artist's Book: Envisioning Form & Content with Susan kae Grant

July 31 – August 4

Santa Fe

\$2195 tuition, \$110 materials fee

The Hand-Colored Photographic Print with Kate Breakey

July 31 – August 4

Santa Fe

\$2095 tuition, \$185 materials fee

Three Simple Lines: Writing Haiku and Meditation with Natalie Goldberg

August 7–11

Santa Fe

\$1595 tuition

The Way of Wanderlust: Every Journey is a Pilgrimage with Don George

August 16 – September 6, Wednesdays, 3:30–6 p.m. MT via Zoom

\$675

The Art of Visual Storytelling with Deanne Fitzmaurice

September 12–29, Tuesdays and Fridays, 3:30–5:30 p.m. MT via Zoom

\$595

The Sensual Image with Elizabeth Opalenik

September 21–25

San Miguel de Allende

\$2895

The Way of the Traveler: Discovering Place and Self with Reid Callanan

October 5 – 9, 2023

San Miguel de Allende

\$2395

HOUSTON CENTER FOR PHOTOGRAPHY

The Art & Technique of Bird Photography

April 16 & April 30, 2–5 p.m. via Zoom

Field trip April 22, 2–6 p.m.

\$350

Filling the Frame: Composing your Photos Effectively

May 20–July 1, Saturdays, 3–5 p.m.

\$445

MAINE MEDIA WORKSHOPS + COLLEGE

Crash Course in Photographic Creativity

April 6–20, Thursdays, 2–5 p.m. via Zoom

\$325

The Accordion Book as Elevated Art

April 17–21

\$895

Photoshop for Photographers II

April 18–27, Tuesdays and Thursdays, 4–6 p.m. ET via Zoom

\$325

The Story in Your Photographs

April 18 – May 16, Tuesdays, 5:30–8 p.m.

\$595

Land & Place: How Environments Shape Photography & Experience

April 20 – May 18, Thursdays, 1–4 p.m. ET via Zoom

\$325

Intuitive Portraits

April 25 – May 9, Tuesdays, 10:30 a.m. – 4:30 p.m. ET via Zoom

\$750

2-Day: Intro to Adobe InDesign

April 25 and 27, 9 a.m. – 3 p.m. ET via Zoom

\$325

Exploring Photographic Styles I

May 3–31, Wednesdays, 11 a.m. – 2 p.m. ET via Zoom

\$575

Creative Storytelling Through Photoshop Compositing

May 3–31, Wednesdays, 5–8 p.m. ET via Zoom

\$825

In The Heat of The Light: Coming to Terms with Digital Infrared Photography

May 6–13, Saturday, Sunday, Saturday, 10 a.m. – 5 p.m. via Zoom

\$575

How to get your Photography in a Gallery

May 10, 5–7 p.m. via Zoom

\$150

WORKSHOPS / TRAVEL / EDUCATION continued

Paris Street Photography Workshop

May 14–20 or
May 28 – June 3 or
September 3–9
\$2,400

Self-Publishing with Blurb in Lightroom

May 16–25, Tuesdays and Thursdays, 9 a.m. – 12 p.m. ET via
Zoom
\$325

Lyrical Documentary Photography

May 18 – June 15, Thursdays, 2–4 p.m. ET via Zoom
\$455

1-Day: Business Plans for Artists

May 27, 10:30 a.m. – 6:30 p.m. ET via Zoom
\$125

2-Day: Pricing Your Photographs for the Fine Art Market

June 7 and 14, 6–8 p.m. ET via Zoom
\$195

New York Street Photography Workshop

June 18–23 or
August 20–25
\$1850

Composition & Craft

June 19–23
\$1395

Hidden Maine: Everything but Lobster Traps

June 19–23
\$1395

The Lyrical Photograph

June 19–23
\$1295

The Magic of the iPhone Camera

June 19–23
\$1350

Nature, Camera, Content

June 19–23
\$1850

Kaleidoscopes, Quilting, and Psychedelia: Explorations in Multiple-Exposure and Blending Modes

June 22 – July 6, Tuesdays and Thursdays, 12–2 p.m. ET via Zoom
\$495

Seeing Maine: A Photographic Discovery

June 26–30
\$1395

The Decisive Moment

June 26–30
\$1895

Art of Seeing

June 26–30
\$1595

Stop Motion Animation for Filmmakers & Photographers

June 26–30, 10 a.m. – 12 p.m. ET via Zoom + Afternoon Exercises
with instructor support
\$795

Beginning Photopolymer Gravure — Direct to Plate

June 26–30
\$1595

Design Extravaganza

June 26–30
\$1595

Innovative Approaches to Developing a Photographic Narrative

June 26–30
\$1350

Bridging the Personal to the Universal

June 26–30
\$1495

Conversations with the Past: Wet Plate Collodion Photography

June 26–30
\$1895

Creating Beyond the Frame: Photo-based Printmaking in Layers

July 3–7
\$1450

The Art of Visual Storytelling

July 3–7
\$1695

Oz to Kansas: The Black and White Conversion

July 3–7
\$1895

The Narrative Street Portrait

July 3–7
\$1595

Community Engagement: Photographer as Collaborator & Ally

July 3–7
\$1395

Editorial & Lifestyle Photography: Creating Compelling Narratives in Fashion, Portrait & Travel Photography

July 3–7
\$1450

Introduction to Simple and Elegant Handmade Photo Book Binding

July 3–7
\$1595

Digital Photography I

July 10–14
\$1395

Exploring Alternative Processes

July 10–14
\$1395

Moving Forward in Photography

July 10–14
\$2595

The Color of Light

July 10–14
\$2295

The Long View: Taking a Photographic Project from Conception to Presentation

July 10–14
\$1295

Developing a Sense of Place

July 10–14
\$995

The Photographic Poem

July 15–23, Saturdays and Sundays, 1:30–5 p.m.
\$1095

Digital Photography II

July 17–21
\$1395

Photographic Mythologies — Describing the Invisible

July 17–21
\$1450

Historic Process Mentoring

July 17–21
\$1795

Photography and Storytelling: Thinking About the Photo Book

July 17–21
\$1295

2-Day Grant Writing Workshop

July 22–23, 10 a.m. – 4 p.m. ET via Zoom
\$295

Elements of Nature: Capturing Wild Moments

July 24–28
\$1475

Going the Distance

July 24–28
\$1395

The Craft and Art of the Fine Digital Print

July 24–28
\$1495

Pictures and Words

July 24–28
\$1595

Abstraction and Symbolism: Photographic Transformation

July 24–28
\$1395

Finding Your Photographic Voice

July 31 – August 4
\$1650

Intention, Expression, and Articulation: The Photographer's Trifecta

July 31 – August 4
\$1695

A Piece of Work

July 31 – August 4
\$1450

Photographing The Female Form in the Maine Landscape

July 31 – August 4
\$1555 + \$250 model fee

10 Books in 5 Days

July 31 – August 4
\$1495

Creative Renewal: Mindfulness in Photography

August 7–11
\$1495

Staging the Cinematic Photograph

August 7–11
\$1650

Composition & Photography: A Hands-On Workshop

August 7–11
\$1595

Platinum Printing in the 21st Century

August 7–11
\$1895

Creative Possibilities with Light Painting

August 7–11
\$1395

Alternative Digital Printmaking

August 14–18
\$1795

Wet Plate Collodion

August 14–18
\$1795

The Art and Craft of Photoshop Post-Production

August 14–18
\$1495

The Personal Project: From Concept To Completion

August 14–18
\$1750

The Visual Metaphor

August 14–18
\$1450

Lighting for Product Photography

August 14–18
\$1595

Conceptual Photography and Allowing the Story to Guide the Process

August 21–25
\$1595

Social Media Storytelling

August 21–25
\$1595

Colors of the Maine Landscape

August 21–25
\$1695

Divining the Personal: How to Bring Your Life to Your Projects

August 21–25
\$1495

A Dog's World

August 21–25
\$1450

Learning to See

August 21–25
\$1895

Continuing Techniques in Photopolymer Gravure

August 28 – September 1
\$1595

Layer by Layer: The Tri-Color Gum Print

August 28 – September 1
\$1850

Beyond the Selfie: Representation & The Psyche

August 28 – September 1
\$1450

A Creative Life

August 28 – September 1
\$1695

iPhone in Maine Gardens

August 28 – September 1
\$1495

Seeing Crete

August 28 – September 1
\$2850

PENUMBRA FOUNDATION

Gum over Van-Dyke Brown with Tony Gonzalez

April 22 and 23, 10 a.m. – 6 p.m.
From \$660

The Intentional Portrait with Joni Sternbach

April 22 and 23, 10 a.m. – 6 p.m.
From \$811

Creating Narrative Through Still Life Photography with Samantha Box

April 29 and 30, 10 a.m. – 6 p.m.
From \$560

Portfolio and Process: Strengthening the Message with Pradip Malde

May 6 and 7, 10 a.m. – 6 p.m. in-person
May 24, 6–9 p.m. online
From \$532

The Personal Vernacular with Carly Ries

May 6–27, Saturdays, 11 a.m. – 2 p.m.
From \$422

Intro To Cyanotype with Molly Rapp

May 8, 11 a.m. – 4 p.m.
From \$178

Building a Camera Obscura with Brendan Barry

May 13 and 14, 10 a.m. – 6 p.m.
From \$635

Intro to Strobe for Wet Plate with Sam Dole

May 20 and 21, 10 a.m. – 6 p.m.
From \$610

Inkjet Printing on Alternative Materials with Bryan Whitney

May 20 and 21, 10 a.m. – 6 p.m.
From \$660

Anthotypes and Other Organic Processes with Anne Eder

May 27 and 28, 10 a.m. – 6 p.m.
From \$610

Plein Air Tintypes with Sam Dole at Brooklyn Film Camera

May 27, 10 a.m. – 6 p.m.
\$250

Dry Plate with Morgan Post

June 3 and 4, 10 a.m. – 6 p.m.
From \$592

Basic Salt Printing and Intentional Color with Melitte Buchman

June 17 and 18, 10 a.m. – 6 p.m.
From \$585

Seven Secrets to Photobook Success with Miwa Susuda

June 11, 10 a.m. – 5 p.m.
From \$268

Cyanotype Beyond the Basics with Noah Doely

June 24 and 25, 10 a.m. – 6 p.m.
From \$630

Digital to Traditional: Cyanotype Workshop for Teens with Jarrett Esaw

June 29, 11 a.m. – 5 p.m.
\$178

Introduction to Zines with Andreas Laszlo Konrath

July 1, 10 a.m. – 6 p.m.
\$305

Foundations of Wet Plate with Em White

August 26 and 27, 10 a.m. – 6 p.m.
From \$610

LOS ANGELES CENTER OF PHOTOGRAPHY

“Vanishing Cuba” with Michael Chinnici

April 15–23
\$7995

Indio/Coachella with Anna Mia Davidson

April 20–23
\$945

A Tread Through Projects and Ideas with Rodrigo Valenzuela

April 1, 10–11:30 a.m. PT via Zoom
\$55 non-members, \$45 members

Gallery Representation for the Photographer with Darren Ching

April 15, 10–11:30 a.m. PT via Zoom
\$55 non-members, \$45 members

Branding to Sell Your Fine Art Work with Brooke Shaden

April 22, 10–11:30 a.m. PT via Zoom
\$55 non-members, \$45 members

Exploring the Art of Collage with Sarah Hadley

April 29, 10–11:30 a.m. PT via Zoom
\$55 non-members, \$45 members

Now What? Creative Solutions for Mid-Career Photographers with Aline Smithson

May 13, 10–11:30 a.m. PT via Zoom
\$55 non-members, \$45 members

The Creative Process of Making a Photo Book with Mona Kuhn

May 20, 10–11:30 a.m. PT via Zoom
\$55 non-members, \$45 members

Social Media 101: A Guide for Artists with Janis McGavin

June 3, 10–11:30 a.m. PT via Zoom
\$55 non-members, \$45 members

Challenging Reality with Photo Montage with Fran Forman

June 10, 10–11:30 a.m. PT via Zoom
\$55 non-members, \$45 members

Photography NFTs: Finding Your Audience with Rainer Hosch

June 17, 10–11:30 a.m. PT via Zoom
\$55 non-members, \$45 members

Pushing Your Work Forward with Jonathan Blaustein

June 24, 10–11:30 a.m. PT via Zoom
\$55 non-members, \$45 Members

TILT INSTITUTE FOR THE CONTEMPORARY IMAGE

Photo III: Conceptualization

April 20 – May 18, Thursdays, 6:30–9 p.m.
\$375

MUSEUM OF PHOTOGRAPHIC ARTS

New Ways of Seeing: Photoplay with Color, Light, Filters and Obstructions

April 8, 15, 22, and 29
10:30 a.m. – 12:30 p.m.
\$185 general, \$165 MOPA members and older (60+) adults

CENTER FOR FINE ART PHOTOGRAPHY

Create, Refine, and Reflect with Manjari Sharma

April 14, 28, and May 12, 26, 10 a.m. – 1 p.m. MDT via Zoom
\$480 for members, \$500 non-members

Get Organized with Kellye Eisworth

April 16, 23 and 30, 3–5 p.m. EDT via Zoom
\$120 members, \$130 non-members

SOUTH [X] SOUTHEAST

Tybee Island, Little Tybee Island, Daufuskie Island and Historic District North Savannah

April 26–30
\$2250

MEDIUM PHOTO

Photographing Intimacy with Jason Langer and Cheryle St. Onge

April 4 – May 9
Tuesdays, 4–6 p.m. PDT via Zoom
\$595 non-members, \$525 members

CEPA GALLERY

Pinhole Photography

April 29, 11 a.m. – 3 p.m.
\$60 – \$80

Studio Lighting

May 6, 10:30 a.m. – 1:30 p.m.
\$100 – \$120

Eco Friendly Darkroom

May 13 and 20, 2–5 p.m.
\$120 – \$150

Conceptual and Creative Portraiture

May 13, 10:30 a.m. – 1:30 p.m.
\$100 – \$120

Seeing in Black & White

May 20, 10:30 a.m. – 1:30 p.m.
\$80 – \$100

Learn Your Digital Camera

June 17, 10:30 a.m. – 2:30 p.m.
\$90 – \$120

Phone Photography

June 24, 10:30 a.m. – 1:30 p.m.
\$60 – \$75

THE HALIDE PROJECT

**Traditional Hand-Tinted Silver Prints from Digital Captures:
An In-Person Workshop with Sandra C. Davis**

April 15 and 16, 10 a.m. – 4 p.m.
\$300

**Intermediate B&W Printing: An In-Person Workshop with
Patricia Anne Swanson**

April 23, 12–4 p.m.
Members \$60, non-members \$70

**Introduction to Chemigrams: An In-Person Workshop with
Bridget Conn**

June 3, 10 a.m. – 5 p.m.
\$150

**Forage and Print: Philly Version / Phytograms: An In-Person
Workshop with Anne Eder**

July 8, 10 a.m. – 5 p.m.
Historic Rittenhouse Town, 208 Lincoln Drive, Philadelphia, PA
\$110

PALM BEACH PHOTOGRAPHIC CENTRE

**Urban Constructs: The Cityscape in Photography
Photography, Books, and Publishing**

May 13–14, 10 a.m. – 5 p.m.
\$635

ALICE SACHS ZIMET, ARTS + BUSINESS PARTNERS

Inside the Collector's Mind

April 26, 5–7 p.m. ET via Zoom
\$150

HARVEY STEIN PHOTO WORKSHOPS LLC

Intriguing Japan Photography Workshop

June 3–13, 2023
\$6495 for a single room (limited double rooms are available)
For more information or to register, email or call 212/316-9157.

NANCY ORI WORKSHOPS

Nancy Ori offers travel workshops and one-day workshops in her studio. She is also available for private online or in-person mentoring. Visit www.nancyoriworkshops.com or contact Nancy at nancyori@comcast.net or 908/790-8820.

Tuscany and Umbria

April 27–May 7
\$4295

**Scotland: Orkney Islands, Inverness, and Cairngorms National
Park Tour**

October 3–14
\$5995

One-Day Workshops at the Nancy Ori Studio

\$125 each
April 16 How to Write an Artist Statement and Press Release for Artists in Any Medium
August 20 Studio Lighting with Product, Still Life and Food Photography
September 17 Photo Encaustic (plus a \$20 materials fee)
November 12 How to Get and Plan Your Exhibit for Artists in Any Medium
December 3 The Framing Workshop

DOUGLAS BEASLEY, VISION QUEST PHOTO WORKSHOPS

Dramatic Portrait: Figure in the Badlands with Douglas Beasley

May 24–29
\$1,275, lodging not included

JESS T. DUGAN

The Intimate Portrait

June 25 – July 1
Fine Arts Work Center, Provincetown, MA
\$800, plus \$40 model fee and \$25 materials fee

The Intimate Portrait

July 24–28
Anderson Ranch Arts Center, Snowmass Village, CO
\$1,195, plus \$100 studio fee and \$45 registration

KENNY MCKEITHAN

Great Smoky Mountains National Park in Spring

April 11–15
Townsend, Tennessee
\$550 members CNPA, \$600 non-members

Birds of the Alligator Farm

May 8–11
St. Augustine Alligator Farm, 999 Anastasia Blvd., St. Augustine, FL 32080

\$550 members CNPA, \$600 non-members

Night Photography and Advanced Image Editing

June 20–23
Banner Elk, North Carolina Blue Ridge Parkway
Early bird registration \$625

PHOTO ART PAVILLION

Assateague Island + Ocean City, MD Photography Workshop

May 17–20
\$1350

VIEWPOINT PHOTO ARTS CENTER

A Sense of Place: Grindstone Winery

April 11, 6–7:30 p.m. via Zoom and April 15, 9:30 a.m. – 1:30 p.m. in-person
Grindstone Winery, 12700 Rd 89, Esparto, CA 95627
Members \$155, non-members \$205

An Introduction to the World of NFTs & Fine Art Photography

April 21, 6:30–7:30 p.m.
Viewpoint Photographic Art Center, 2015 J. Street, Suite 101
Sacramento, CA 95811
Members free, non-members \$25

NFTs For Fine Art Photographers: What They Are and How They Work

April 22, 9 a.m. – 12 p.m.
2015 J. Street, Suite 101 Sacramento, CA 95811
Members \$95, non-members \$145

Encaustics and Photography

April 20, 7–8:30 p.m. via Zoom — ID: 837 1660 0597 and Pass-code: 670882
Free

DIGITAL PRINTMAKER FOR ARTISTS AND PHOTOGRAPHERS

Self-Guided Photo Retreat in Maine

Starting from \$895

OBITUARIES

EILEEN KAYE BERGER

As I usually do, on March 19 I was paging through the Sunday *New York Times* when out of the corner of my eye I saw this picture on the obituary page.



Eileen Berger

Since the woman was holding a camera I stopped and looked at the name and realized it was for an old friend, Eileen Berger.

Eileen, a New York City writer, teacher, and photographer, died March 9 at her home in Brooklyn. She was 79.

For 20 years she had taught and co-chaired the graduate program in photography offered jointly between the International Center of Photography and New York University. Prior to that, she taught in the Philadelphia area at the Philadelphia College of Art (now the University of the Arts), Tyler School of the Arts, and Moore College of Art. She held guest artist residencies at the Art Institute of Chicago and the Visual Studies Workshop in Rochester, NY.

She was the recipient of two National Endowment for the Arts grants and the award for Outstanding Young Women of America. Her photos have been featured at the Philadelphia Museum of Art and in major exhibitions and gallery shows worldwide. For decades, she had been writing a book about Janusz Korczak, a guardian angel to children in Warsaw during the Holocaust.

She is survived by her children, Samantha and Milo Berger, and her brother, Paul Kaye. A memorial service will be planned in New York for late spring.

It had sadly been many years since I'd seen Eileen, but she was a vital part of the Philadelphia photography scene in the mid-

1970s. I remember her as a wonderful person and teacher and she made very personal and inventive photographs.

We featured a review of her exhibition at the YMCA on Chestnut Street in Philadelphia in our first year of publication: "Vital Statements: Eileen Berger" by Penny Bryant, *The Philadelphia Photo Review*, Volume 1, Number 4, April 1976.

—Stephen Perloff

I knew Eileen and her family very well. She studied with Will [Larson] at Tyler, and did some very innovative, sequential work. I went to her house often visiting with her and her children. She was an intense, serious, hard worker and was devoted to Will as her teacher. She came to our place often to show him her new work. I think she was just getting interested in photography when she met him and he was very good at helping individuals develop their own style and voice. Her husband's name was David. This was about 45–47 years ago then we both lost touch with her...probably when she moved to NYC. Makes me sad: too many of my contemporaries have passed now.

—Catherine Jansen

SAVE THE DATE

After a pandemic hiatus, The Photo Review Garden Party will return this year.

You are cordially invited to celebrate the coming of summer with us at this year's gala Photo Review Garden Party for photographers, collectors, curators, writers, and friends, which will be held on Saturday, June 10, 2023.

Bid a fond welcome to summer with an afternoon of conversation, pictures, drinks, and light fare on the beautiful campus of Haverford College, Haverford, PA.

We will have a stellar lineup of special guests to be announced soon.

Bring books to sign and sell.

Look at pictures — bring work to share!

THE PHOTO REVIEW BENEFIT AUCTION FINAL SALE

We have sold a number of prints in our Final Sale, but there are still some prints left from the 2022 Photo Review Benefit Auction. We are leaving these on our website for sale at the minimum price until next year's auction. If you're interested, just hit the BUY NOW link or send us an email directly and we'll rush your purchase to you. Lots will be sold to the first buyer. Check it out at <https://photoreviewauction.org>.

AROUND AND ABOUT IN FEBRUARY AND MARCH



Theo Anderson discusses his exhibition Gitche Gumee — The Great Lakes Landscape at Haverford College on February 21.

Next page

Top: *Larry Fink and Judith Joy Ross discuss their work in the exhibition Timestamp: The Photography of Larry Fink and Judith Joy Ross at the Allentown (PA) Art Museum on February 25.*

Bottom: *Viewers take in the show at the Allentown Art Museum.*



Sue Williamson & Lebohang Kganye: Tell Me What You Remember



Curator Emma Lewis, Sue Williamson, and Lebohang Kganye at the press preview for Sue Williamson & Lebohang Kganye: Tell Me What You Remember at the Barnes Foundation, Philadelphia, PA, on March 1.

I have said this before, but it bears repeating. There was an egregious lack of leadership among the former Barnes Foundation administration and board as well as the Barnes's neighbors that prevented them from finding a solution to relatively minor issues that would have allowed the Barnes to stay in Merion. But Dr. Barnes, one of the greatest and most farsighted art collectors this country has ever seen, bears some responsibility as well for his absurdly narrow strictures that could not foresee the changing needs of any future society.

That said, the new Barnes Foundation on the Parkway in Philadelphia is the city's best new building in many decades. Along with Frank Furness's Pennsylvania Academy of Fine Arts and the Frank Gehry-restored Trumbauer-designed Philadelphia Museum of Art, the Barnes — designed by Tod Williams + Billie Tsien — is among Philadelphia's three best buildings. Not only does the new building honor Dr. Barnes's legacy in the exacting replication of his galleries, but it enlarges on his vision by providing dynamic new spaces, especially the large atrium to accommodate public events and its spacious galleries that allow for changing exhibitions.

Among other media, those galleries have been used to stage exhibitions of photography and multi-media exhibitions that include photography, such as the current not-to-be-missed exhibition *Sue Williamson & Lebohang Kganye: Tell Me what You Remember*, on view through May 21, 2023. Bringing together the work of two of South Africa's most acclaimed contemporary artists, the exhibition offers a cross-generational dialogue on history, memory, and the power of self-narration in the context of apartheid and its legacies. Curated by Emma Lewis, curator at Turner Contemporary, Margate, England, this exhibition is the most significant presentation of each artist in the US to date, and the first time their work has been presented in dialogue.

To quote from the press release, "Three decades after the dismantling of apartheid began, the generation born during the transition to democracy has reached adulthood and its artists have used their work to navigate their difficult inheritance. At the same time, the distance between their experience and that of an older generation grows. *Sue Williamson & Lebohang Kganye: Tell Me What You Remember* reflects upon this moment. In their respective practices, Sue Williamson (b. 1941) and Lebohang Kganye (b. 1990) incorporate oral histories into film, photographs, installations, and textiles to consider how the stories elders share—and what they choose to withhold—shape family narratives and personal identities. Exploring the complexities involved in the passing down of memories, their works implicitly and explicitly address racial violence, social injustice, and intergenerational trauma."

—Stephen Perloff

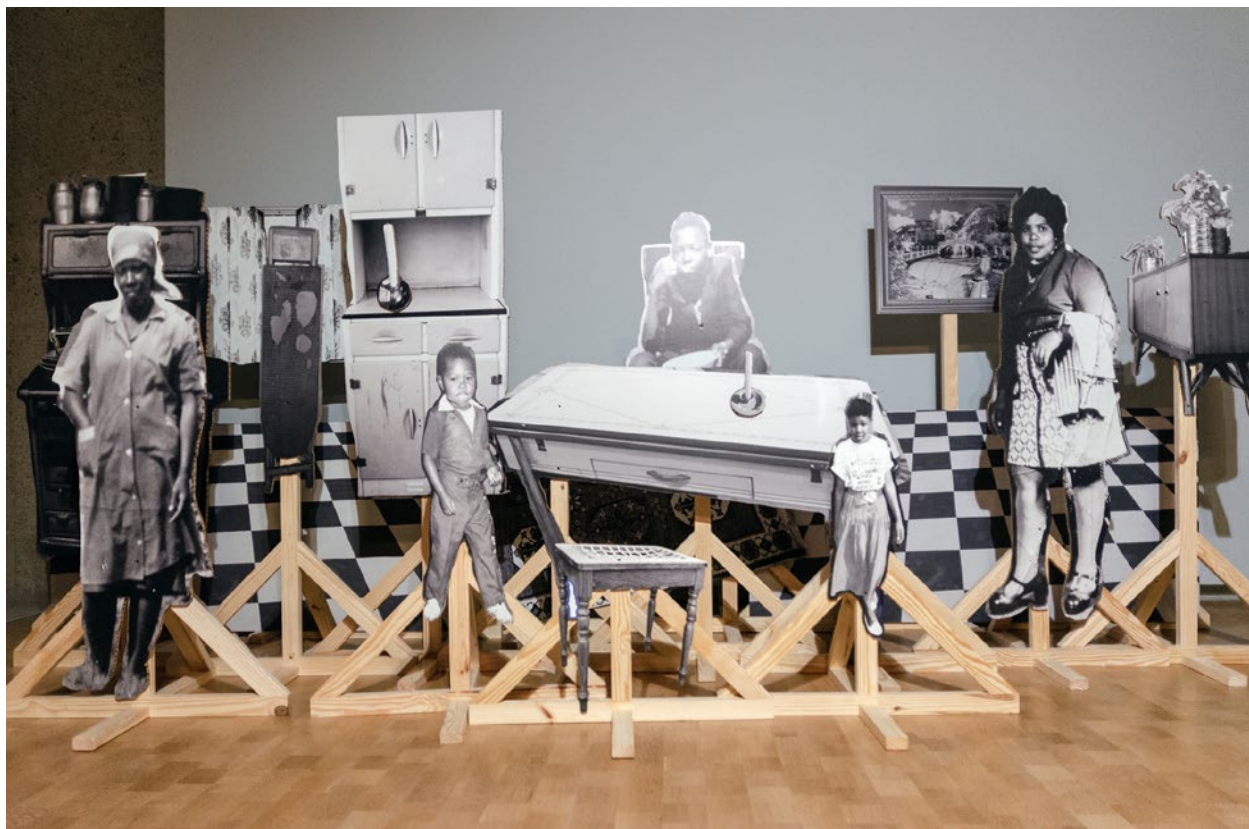


Top: Lebohang Kganye address the press in front of her works Letta Namgomezulu and Maria Magadeni Mkhali, both from the series Mosebetsi wa Dirithi, 2022, both TC twill, organza, calico, buckram, batting; and to the right, portraits from All Our Mothers by Sue Williamson.

Bottom: Sue Williamson discusses her work Truth Games: Joyce Seipei - as a mother - Winnie Madikizela Mandela, 1998, laminated color laser prints, wood, metal, plastic, perspex



Sue Williamson's A Tale of Two Cradocks, 1994, archival inkjet prints on paper, wood, extruded acetate, brass hinges. On one side are promotional materials showing how the town wished to present itself, on the other side are images of what life was really like for its inhabitants.



Top: Lebohang Kganye's *Scene 4* from *Mohlokomedi wa Tora*, 2018

Bottom: Kganye's *Dipina tsa Kganya*, 2021, three-channel video, black and white, sound.



Top left: At a reception and book signing, Sandy Sorlien talks to visitors to her exhibition *Inland: The Abandoned Canals of the Schuylkill Navigation* at the *Fairmount Water Works Interpretive Center*, Philadelphia, PA, on March 18.

Top right: An installation view of the exhibiton Steph Foster + Kris Graves + Sheldon Omar-Abba at the *TILT Institute for the Contemporary Image*, Philadelphia, PA.

Bottom left: Leah Macdonald talks about her exhibition *Lost Light Luv* at *The InLiquid Gallery*, Philadelphia, PA, on March 18.

Top and bottom right: Installation views of Leah Macdonald's *Lost Light Luv* at *The InLiquid Gallery*, Philadelphia, PA.





*Will Brown discusses his photographs and book *South of South Street* at The Athenaeum of Philadelphia on March 29.*

Will Brown's *South of South Street*, with 82 photographs, includes those taken in the early 1970s of people and places in Philadelphia — mostly in Queen Village. Peter Barberie, the Brodsky Curator of Photography at the Philadelphia Museum of Art, has written a thoughtful introduction for it. The book is 10 by 11.5 inches, hard-bound in cloth, with a dust jacket, and is 104 pages, beautifully printed in quad-tone black and white by Brilliant Press of Exton, Pa.

Additional images and information about *South of South Street* as well as [purchase options are available here](#).

All photographs in *Around and About* by Stephen Perloff.

PHOTO REVIEW LISTING DEADLINES

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

Due Date	For Exhibitions & Events Occuring Between
5/6/23	5/15/23 and 7/2/23
6/24/23	7/3/23 and 8/27/23
8/19/23	8/28/23 and 10/9/23

The Photo Review Newsletter

Advertising Rates

The Photo Review

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

Circulation

2,000.

Frequency

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

Readership

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

Distribution

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

Rates

Size

Image to accompany listing\$50
(300 dpi x 3.375" or 1024 pixels wide)
Quarter Page\$100
Half Page\$175
Full Page\$325



<p>Full Page</p> <p>9.75" x 7"</p> <p>Full Page Bleed</p> <p>11" x 8.5"</p>	<p>Page trims to 11" x 8.5"</p> <p>Quarter Page</p> <p>4.75" x 3.375"</p> <p>Half Page</p> <p>4.75" x 7"</p>
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Deadlines

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

Media

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

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The
P H O T O
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Neal Slavin: *Pugs*, 1991/later, archival pigment print, 16 x 20 in.; retail value: \$7,500; starting bid: \$3,000, in the American Photography Archives Group Benefit Auction on Artsy

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