

# Loupe

**Journal of the  
Photographic  
Resource Center**  
at Boston University

Vol. 1/No. 2  
February 2011



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## Contents

**Lori Grinker:** Dear Grinkers .....2  
Grinker turns her focus on her own family and its migration from Lithuania across the globe.

**Julia Curtin:** Resettlement Project.....8  
Curtin constructs buildings out of fragments of photographs drawn from the archives of the Library of Congress.

**Justin Newhall:** Northern Studies.....16  
Inspired by Canadian pianist Glenn Gould's late sixties radiodocumentary "The Idea of North," Newhall concentrates on the evidence of existence at the edge of civilization.

**Vicki Goldberg:** 35 Years of Photography and PRC History.....24  
Keynote address delivered at the PRC's 35th Anniversary Gala, November 9, 2010.

**Center Weighted** .....27  
PRC Gala, Bruce Davidson, Goodbye to Alice Hall, and more.

## From the Editor

A new year, and a second issue of *Loupe*. Our expectations grow as we hear feedback from issue one: many are pleased, many seek additional perspectives, many want more writing. And many more are probably waiting for us to commit two or three more issues to print to determine what we're up to. The proof is truly in the pudding. Thank you for your attention, please keep telling us what you like, and what you don't.

We hope that every issue of *Loupe* creates new syntheses of meaning as we present collections of work. Like aboriginal song lines, invisible paths that emerge in the telling of stories and singing of songs, there are unforeseeable, intuitive connections that form a cohesive whole of the three artists in this issue. Following Lori Grinker as she tracks her family's global dispersion from Lithuania, there were trails that led to Julia Curtin and Justin Newhall.

All three photographers look back in order to describe the present. Curtin dismantles 1930s photographs, and the machine-readable texts connected with them in the Library of Congress files, in order to build new structures and meanings. Newhall looks to a cryogenic landscape that slows time, in which he finds echoes of sound and sense from decades before.

Appropriately, our Retrospect feature in this issue revolves around history as well. Vicki Goldberg's keynote speech at our 35th Anniversary Gala in November helped everyone understand that the PRC has been in sync with photography's cultural and aesthetic evolution since 1975. Reproduced here, in somewhat truncated form (and lacking her impeccable delivery), Goldberg's observations remind us that a center like the PRC must look both inward at its community and constituents, and outward at the world around us, in order to decipher, articulate, and communicate what seems most pertinent to our mission and audience. What Goldberg told us in November is that we are accomplishing our mission. I hope you agree.

—George Slade

**COVER PHOTOGRAPH**  
Justin Newhall, *Drift, Churchill, MB*, 2008, from *Northern Studies*.



# Lori Grinker

## Dear Grinkers

“**M**y current work explores how my personal and cultural identity derives from the history and migration of my extended family. Dear Grinkers portrays the dispersal of a single family, originally from Klaipeda County, western Lithuania, throughout the world. With medium format color film, I am telling this story of diaspora with landscapes, environmental portraits, and still-life details. Photographs specific to each place portray my search to understand and represent both my identity and the journey taken by my family during the past 120 years. This body of work is not a narrative photo essay that depicts the everyday social life of the diaspora, but is rather an oblique perspective on the geographic and symbolic landscape the Grinker families have occupied.

*“War, oppression, and the search for better opportunities and more freedoms, are among the many reasons families disperse every day. Despite the fact that new technologies and social media facilitate human connections, new surroundings help to change our identities, and extended families can remain disconnected. Dear Grinkers is about how, more than a century later, this family has reconnected and forged links between present and past. The images of specific places, interiors, details—the nuances of facts—allow the viewer to imagine and extrapolate, to see beyond what is depicted and discover a range of emotions and intuitive responses to the material.*

*“My path has been determined by my curiosity. These photographs are places I am looking in on, representing what could have been. Taken together, the images offer an impressionistic map of a family’s migration and illustrate the displacement that is intrinsic to diaspora.”*

—Lori Grinker

The title of this project derives from a letter written in 1960 by one of the photographer’s ancestors, who sought to collect impressions from his relatives about their collective history. That Grinker’s efforts are echoed in Lori Grinker’s current project about her family. In this work she seeks to fashion a visual narrative of her family’s dispersion, to follow the leaves and twigs of the family tree back along its branches, limbs, and trunk until she reconstructs the trunk. Instead of moving forward through time, her narrative builds backwards in an attempt to reverse the chronological flow of the Grinker river. Her photographs, certainly guided in part by déjà vu, imagine presence in places where the family has been. They construct moments in which absence is a salient property and memory seems to be in the process of taking hold. Even when she photographs contemporary activity, as in the wedding of a cousin to an Indian woman, the anachronism inherent in cultural displacement is apparent.

Lori Grinker is an accomplished documentarian and journalist who lives in Brooklyn. She has traveled around the world to pursue projects since the early 1980s. Her photographs about veterans from the world’s wars were published as *Afterwar: Veterans from a World in Conflict* (de.MO, March 2005). *Dear Grinkers* began in 2002 after a visit to Lithuania, to the villages where her ancestors lived. The work will be shown in New York at the Nailya Alexander Gallery in September 2011. She studied photography with Harold Feinstein at Windham College (Putney, VT) and in 1981 received her AAS in Photography at Parsons (New York City), where her instructors included Berenice Abbott, Joyce Baronio, Benedict J. Fernandez, George Tice, and Lisette Model.



**Lenin, Ruven Grinker's dacha (cabin), outskirts of Olhovka, Ukraine, 2008**





Yellow house with curtain, village of Seda, Mazeikiai district, Lithuania, 2002



Woman with knife, village of Grinkiskis, Kaunas district, Lithuania, 2002



Reflection in microwave, kitchen of Yuri and Elena Grinker. Kharkov, Ukraine, 2008



Car ride to wedding, Richard Duke, Mark Simpson (groom), Lindy (Grinker) Simpson, New Delhi, India, 2010





Daniel Grinker does his homework at the dining room table, East London, South Africa, 2005



Soccer and rugby, Daniel Grinker at Selborne School, East London, South Africa, 2005



Junior prom portrait, Michelle Grinker, Johannesburg, South Africa, 2005



# Julia Curtin

## Resettlement Project

“Resettlement focuses on the provisional structures inhabited by the migrant workers of the 1930s’ Great Depression. Using the Farm Security Administration catalogue as my source material, I have deconstructed and subsequently reconstructed the vernacular architecture depicted in the original image to form a three-dimensional model of these temporary settlements. Originally titled the Resettlement Administration, the U.S. government photography project forms an extensive record of American life between 1935 and 1944 and was established in an effort to gain support for Franklin D. Roosevelt’s New Deal program.

“The FSA Photography Unit incorporated the work of several photographers including Walker Evans, Dorothea Lange and Ben Shahn, who developed a vast visual archive that continues to define and inform documentary photography. Resettlement translates these images through several forms from a digital file, to a three-dimensional sculpture, before finally collapsing into a photograph. This strategic method of transformation circumvents the photographic image, preventing it from functioning purely as a method of depiction; an awareness of construction in two- and three-dimensional forms leads to a dialogue between both representations. The displacement of the settlement from its original position into a contemporary space opens within it a gap to look for what is absent.”

—Julia Curtin

Julia Curtin recognizes the malleability of information carried by the photograph. The inclusion of Library of Congress cataloging data with the FSA images used as sources reflects unseen information, a database of machine-readable code that attaches to each image much in the way tags and metadata are embedded in digital files today.

Curtin, a 2009 graduate of the University of the Arts London (part of the London College of Communication), is very dexterous in her handling of these iconic images, and she provided the guidelines for the layout that follows. She uses the FSA image as building material, stripping away excess while holding fast to the originally captured facades, ad placards, and roof tiles. She makes “home,” or at least “house,” the centerpiece of her reworked realities, highlighting the fundamental aspect of shelter within the goal of “resettlement.”



**Title:** The camp nurse introduces doctor to mother of sick baby. Merrill, Klamath County, Oregon. FSA (Farm Security Administration) camp unit.

**Creator(s):** Lange, Dorothea, photographer

**Date Created/Published:** 1939 Oct.

**Reproduction Number:** LC-DIG-fsa-8b35667 (digital file from original neg.) LC-USF34-021962-C (b&w film nitrate neg.)



**The camp nurse introduces doctor to mother of sick baby. Merrill, Klamath County, Oregon.**  
**From the series *Resettlement*, 2009. © Julia Curtin**





**Title:** Migratory Mexican field worker's home on the edge of a frozen pea field. Imperial Valley, California

**Creator(s):** Lange, Dorothea, photographer.

**Date Created/Published:** 1937 Mar.

**Medium:** 1 negative: nitrate; 4 x 5 inches or smaller.

**Summary:** Man holding baby, behind automobile, alongside of shack.

**Part of:** Farm Security Administration - Office of War Information Photograph Collection

**Reproduction Number:** LC-DIG-fsa-8b38632 (digital file from original neg.) LC-USF34-T01-016425-C (b&w film dup. neg.) LC-USZ62-118228 (b&w film copy neg. from file print)

**Rights Advisory:** No known restrictions. For information, see U.S. Farm Security Administration/Office of War Information Black & White Photographs ([http://www.loc.gov/rr/print/res/071\\_fsab.html](http://www.loc.gov/rr/print/res/071_fsab.html))

**Call Number:** LC-USF34-016425-C [P&P]

**Repository:** Library of Congress Prints and Photographs Division Washington, DC 20540 <http://hdl.loc.gov/loc.pnp/pp.print>

**Notes:** Annotation on original negative jacket: DL.  
Title and other information from caption card.  
US Bureau of Reclamation.  
LOT 0345 (location of corresponding print).  
Transfer; United States. Office of War Information. Overseas Picture Division.  
More information about the FSA/OWI Collection is available at <http://hdl.loc.gov/loc.pnp/pp.fsaowi>  
Film copy on SIS roll 40, frame 153.

**Subjects:** Huts.  
Migrant Agricultural Laborers.  
United States--California--Imperial County--Imperial Valley.  
Migrants--California

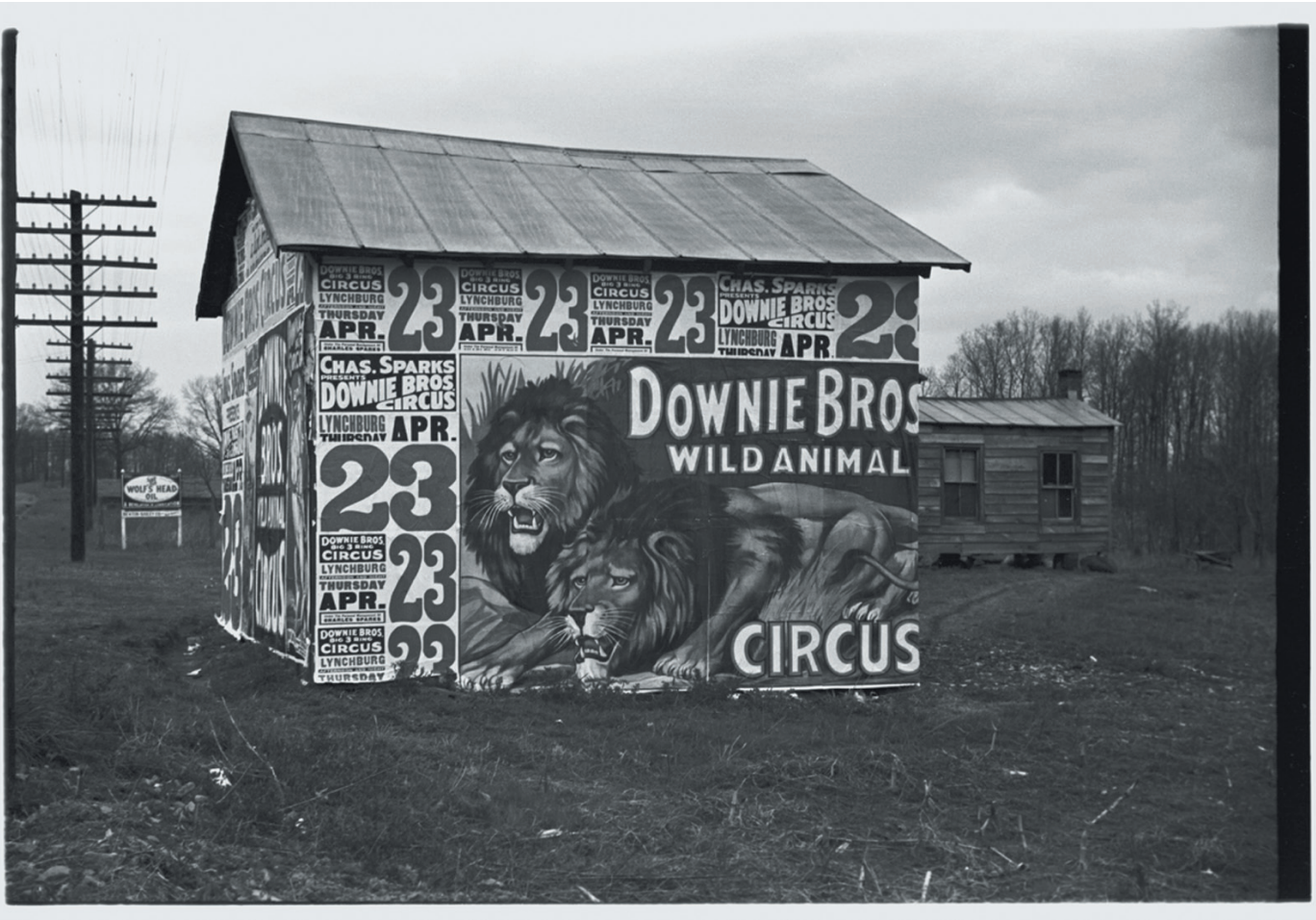
**Format:** Nitrate negatives.

**Collections:** Farm Security Administration/Office of War Information Black-and-White Negatives



**Migratory Mexican field worker's home on the edge of a frozen pea field. Imperial Valley, California.**  
**From the series *Resettlement*, 2009. © Julia Curtin**





**Title:** Posters covering a building near Lynchburg to advertise a Downie Bros. circus.

**Creator(s):** Evans, Walker, 1903-1975, photographer

**Date Created/Published:** 1936

**Medium:** 1 negative: nitrate; 35 mm.

**Part of:** Farm Security Administration - Office of War Information Photograph Collection (Library of Congress)

**Reproduction Number:** LC-DIG-fsa-8a20305 (digital file from original neg.) LC-USF33-009207-M2 (b&w film nitrate neg.)

**Rights Advisory:** No known restrictions. For information, see U.S. Farm Security Administration/Office of War Information Black & White Photographs ([http://www.loc.gov/tr/print/res/071\\_fsab.html](http://www.loc.gov/tr/print/res/071_fsab.html))

**Call Number:** LC-USF33-009207-M2 [P&P]

**Repository:** Library of Congress Prints and Photographs Division Washington, DC 20540 USA <http://hdl.loc.gov/loc.pnp/pp.print>

**Notes:** There was no caption for this image in the FSA/OWI shelflist.  
Title devised by Library staff. Date based on the year during the FSA project that matches the circus date of Thursday, April 23rd. Attribution to Walker Evans based on credit to Evans for nearby negative strips LC-USF33- 009211 and 009213. Additional information about this photograph might be available through the Flickr Commons project at [http://www.flickr.com/photos/library\\_of\\_congress/3548858861](http://www.flickr.com/photos/library_of_congress/3548858861)  
Transfer; United States. Office of War Information. Overseas Picture Division. Washington Division; 1944.

**More information about the FSA/OWI Collection is available at:** <http://hdl.loc.gov/loc.pnp/pp.fsaowi>

**Format:** Nitrate negatives.

**Collections:** Farm Security Administration/Office of War Information Black-and-White Negatives

**Bookmark This Record:** <http://www.loc.gov/pictures/item/fsa1997020221/PP/>



(Untitled). Lynchburg, Virginia.  
From the series *Resettlement*, 2009. © Julia Curtin



# Justin Newhall

## Northern Studies

In 1967 the legendary Canadian pianist Glenn Gould made a documentary radio program entitled “The Idea of North.” Fascinated by the uppermost fringes of his country, and the myths and romance that were byproducts of their very remoteness, he recorded five individuals with experience in the region and widely divergent positions on it. Treating the voices as instruments, and the program like a score, he wove the elements together accompanied by the sound of a train, as if all the participants were sitting together aboard the Muskeg Express, embarked on the 40-hour journey from Winnipeg to Churchill, Manitoba, on the shores of icy Hudson Bay. The result was part contrapuntal fugue, part meditation on human nature, a portrait not of a real place but of the solitary retreats of human experience. Many years later, Minneapolis-based photographer Justin Newhall has taken up Gould’s project as a scaffold on which to construct a new series of photographs. The series is the product of the artist’s visits over the past few years to the port of Churchill, once an outpost on the fur-trading route, now largely a destination for tourists seeking the Aurora Borealis, or eager to spot polar bears who flock to the bay to hunt seal in the fall.

If Gould’s documentary captured the ways in which the North became a screen on which people projected their fantasies of escape and rebirth only to come up against the harsh reality of an unforgiving climate and the complexities of combining rugged individualism with the community spirit necessary for survival, Newhall treats such desires as so many aftermaths. The continued evolution of the region is a given in work that focuses nevertheless on the ghosts, taking the idea of north as an allegory for the condition of living, always already fading from vision, drifting into the wilds of disintegration and irrelevance.

That Newhall titles his exhibition *Northern Studies*, the name of an academic branch prominent in



***Dorm Room, Northern Studies Center, Ft. Churchill, MB, 2008***

the universities of Canada and Alaska, is in part an observation on how various institutions (the academy, the state, certain strands of photography) collect and distribute knowledge with an apparent documentary autonomy. Newhall’s exhibition title wryly places his project directly within a dubious history of research and anthropological investigation that has helped shape the North. It is the artist’s self-awareness that affords the photographs a degree of integrity. They proceed according to Newhall’s lyrical-political sensibility. Rather than serving as a metaphoric final report accompanied by a series of weighty conclusions and proposals, they operate as open-ended meditations, marking the artifacts of a shifting social fabric at the extremes of human endurance.

Newhall’s first trip to Churchill was by train. There is no way to drive to the port from other parts of Canada, though once there it is possible to traverse a narrow network of roads. By design then, Newhall’s range of subjects was limited and not predetermined. While taking “The Idea of North” as a guide, he did not want to literally mirror its content. He could, for instance (à la Gould’s five narrators), have photographed five eccentric characters from Churchill’s 900-strong population, but instead attempted to capture the spirit of Gould’s contrapuntal form, seeking through an accumulation of divergences to manifest his own body of work.

Newhall shot primarily with a 4 x 5-inch view camera beginning at the Churchill Northern Studies



***Butterflies, Churchill, MB, 2008***



Centre. Repurposed from an era of cold-war investigation, the building serves as a way station providing lodging and logistical support “to scientific researchers working on a diverse range of topics of interest to northern science.” Many who stay at the center study the Aurora Borealis, which makes no appearance in Newhall’s project except by way of the poster tacked to the wall in *Northern Lights*, *Northern Studies Centre*, *Ft. Churchill, MB*, 2008. The work displays an underlying observational humor found in many of Newhall’s photographs: Star Wars videos sit atop a government-issue desk, luminous constellation stickers are affixed to the side of a blue stairway that leads to a viewing station from which the actual Northern Lights can be seen. The details point to the transient nature of the setting: left-behinds from various visitors, mild efforts at homeliness, suffused with a banal pseudo-scientific aura.

In a very different visual register, though continuing the theme, *Cold War-Era Radar Facility*, *Near Churchill, MB*, 2008, bears witness to the region’s decline in global tactical relevancy. The wasting circuits and rusted frames of what seems a distinctly analog military era are shot with a centered frankness filled with a clarity that verges on the typological. This indexing tendency comes through concretely in Newhall’s images of Spruce trees. Spread across the windswept tundra between Hudson Bay and the Boreal forest, the trees are stunted by the extreme weather and short growing season, often reaching no higher than a tall human though they may be many years old. The trees have an anthropomorphic quality, functioning almost as stand-ins for the human body. Read this way they become testaments to the tenacity of human survival in the face of extraordinary hardship; they also describe the individualism that drives many to the region, and traps them there.



**Northern Lights, Northern Studies Centre, Ft. Churchill, MB, 2008**

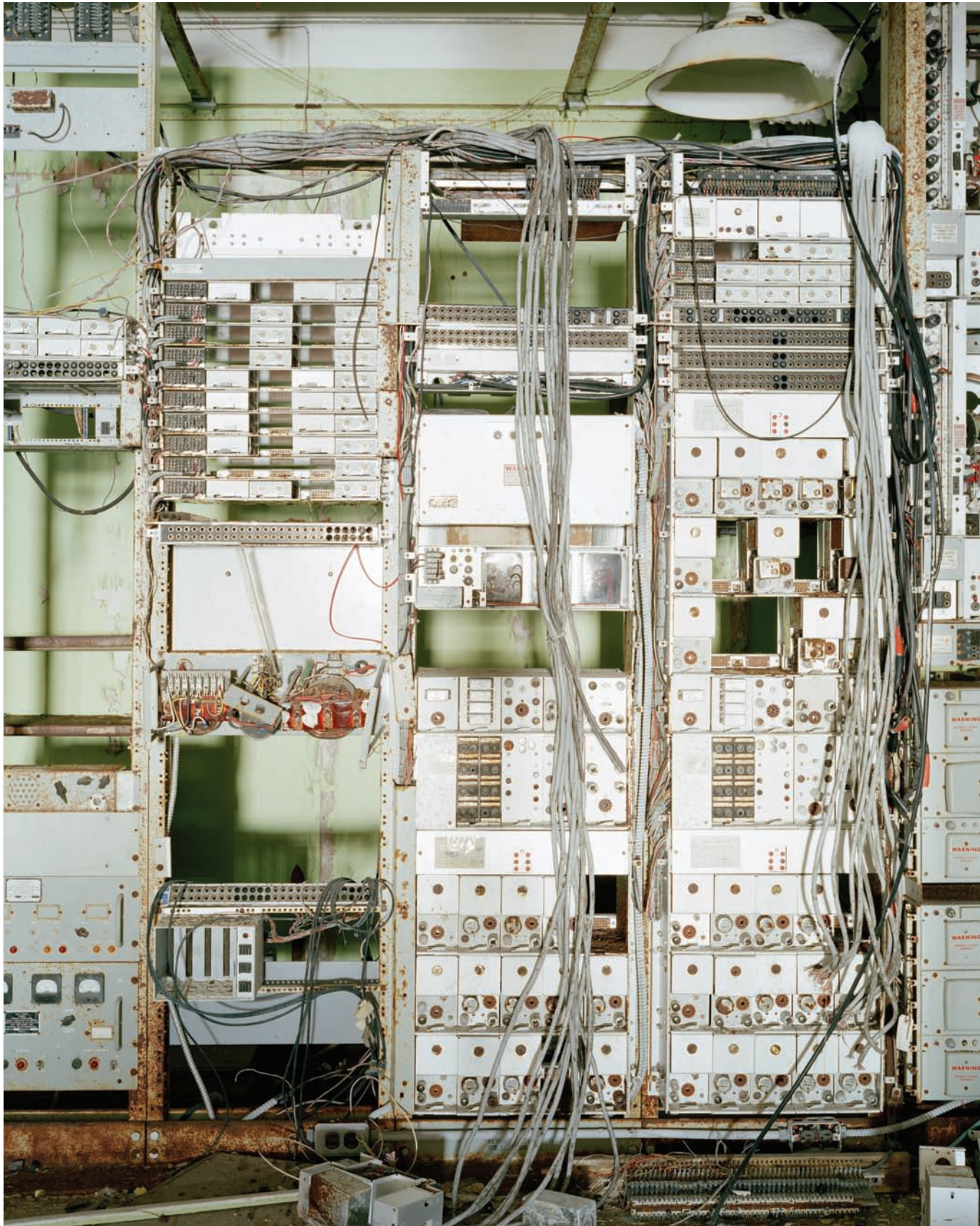
Newhall made several virtually monochromatic white images as part of this project. One contains a faint outline of a machine on giant wheels approaching from the distance. The thing might be plucked from a science fiction film, a remote planet on which some hero is deserted, or a post-apocalyptic vision of an ice-aged earth. In fact it is a tundra buggy, a souped-up tourist bus returning from a trip across the icy plains to view polar bears. Within the economy of decline mapped out by the other works in *Northern Studies*, it is tempting to imagine this the last tundra buggy returning from a sighting of the last polar bear. “I began to get the impression,” says a geographer in Gould’s documentary, “that the North is a land of very narrow, very thin margins.” It is hard to imagine a photograph that could better capture the complexities of such a statement.

*Bartholomew Ryan is an Assistant Curator at Walker Art Center, Minneapolis. This essay is a condensed version of Ryan’s original essay for the publication accompanying Justin Newhall’s exhibition at Franklin Art Works in Minneapolis, and is reprinted here with the permission of the author.*



**Rocket Launcher, Ft. Churchill, MB, 2009**





*Cold War-Era Radar Facility, Near Churchill, MB, 2008*



*Spruce (No. 36), 2009*



# UPCOMING PHOTOGRAPHY EXHIBITIONS

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ABOVE: *L'Heure de l'Observatoire — Les Amoureux*, 1964, Man Ray. Color photograph. Israel Museum, Jerusalem.

RIGHT: COMBINE #13 with 1529/11, Vierfüßler, 2004 (left) and 1290/36, Pair of legs, ganz (Der Schläfer), 2000 (right).

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# New England PORTFOLIO REVIEWS

## Griffin Museum of Photography / Photographic Resource Center



Elaine Totten-Davis (right) reviewing a portfolio during the 2010 New England Portfolio Reviews. Photo by Glenn Ruga.



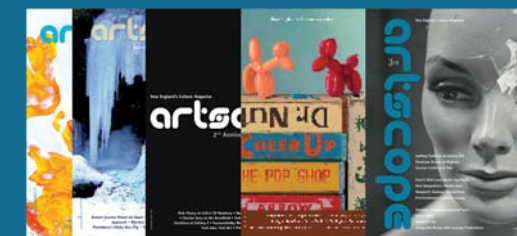
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The New England Portfolio Reviews is an opportunity for emerging and established photographers to meet with curators, teachers, gallerists, and other image professionals. The Reviews will serve both individuals who are just embarking on their careers and those who have several years of experience and are hoping to reach new audiences by initiating connections with leading figures in the busy New England photography world.

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# Photography and the PRC: A 35 Year Perspective

Talk delivered at the PRC's 35th Anniversary Gala, November 9, 2010

by Vicki Goldberg

Over the last 35 years many changes have taken place in the big world of photography. The Photographic Resource Center's programs have kept up pretty brilliantly. Briefly, some of the most important and/or obvious changes in the field of photography have been the art market for photographs, the entry of many women into the field in important positions, the acceptance of color photography, and, of course, digitization.

## Galleries and the Market for Photography

In 1975, most all ventures associated with photography could be considered non-profit. Although there had been a couple of commercial galleries before, notably Carl Siembab's in Boston (in business since the late 1950s), most were part-time. Lee Witkin opened the first full-time gallery in New York in 1969. Two years later, Sotheby's commenced its first regular photography auction season. It looked like there might be a market for photography, and within a couple of years, a few more galleries opened their doors. Art critics were barely beginning to realize that photographs might, just might, be art, which appalled some of them.

Money talks, loudly, and markets are always looking for ways to expand. In time the market and the art establishment gradually began to bless unsanctified types of photography with an art label and whatever price the market would bear. This was just when the line between high and low art of every kind was being erased, and the market leaped at the chance to elevate "low" photography to a "high" art status. Galleries and museums slowly and gingerly began showing photographs, and soon a few dealers and auctions sneaked in some types of photography that even lovers of photographs knew perfectly well weren't "art": photojournalism, fashion, advertising and other commercial photography, documentary and even "vernacular" photographs.

The PRC didn't consider this development news. Set up to embrace a wide range of photography, by the late 1970s and early 1980s the PRC had hosted lectures by photojournalists like Lee Lockwood,



Photograph by Gordon Parks.

Gordon Parks, and Gilles Peress (as well as by Ansel Adams). Art Kane, a prime commercial photographer, gave a lecture and workshop in 1982, and in 2004 the gallery had a show of "Contemporary Vernacular."

While photographs grew into commodities and investments, and prices went on the inevitable roller coaster, photography became just another tool for artists. Art is now a mixed-media, multiple enterprise. Both painters and photographers have taken up video in a big way, and photographs have frequently joined performances and installations. The PRC showed photographers' films in 1980, hosted performances in 1985, and in 2007 mounted a show featuring sculpture, installation and new media (and photography).

## Women In Photography

Women have long made important contributions to photography. Anna Atkins' *Photographs of British Algae*, published in 1843, was the first photographically illustrated book, predating William Henry Fox Talbot. In the last century, though, women scarcely registered in photography histories, and while they have comprised the majority gender in photography schools for some years, they were a decided minority on the faculties. That's all changed, and several women are now major curators too.

Postmodernism, specifically the movement called Appropriation in the late 1970s and early 1980s, was initially guided by women: Cindy Sherman, Barbara Kruger, Laurie Simmons, Sarah Charlesworth, Louise Lawler, and Sherrie Levine. This may make it the first



Photograph by Cindy Sherman.

Neimanas in 1981, just as Appropriation was gaining momentum. Sarah Charlesworth spoke at the PRC in 1986 and Louise Lawler in 1989. On the curatorial side, in 1990 Deborah Willis, the author of the first history of African American photography, guest curated *Convergence: 8 Photographers*.

## Photographs in Color

Then there was the new acceptance of color photography among "art" photographers. Color had been generally disdained because of its instability and its widespread commercial use in advertising and calendars, but it was not wholly ignored. Harry Callahan, for instance, took color photographs beginning in the 1940s, though they were seldom shown until the 1970s.



Photograph by Marie Cosindas.

The turning point, however, was John Szarkowski's show of William Eggleston's color photographs at MoMA in 1976. The book that accompanied the show was the first book of color photographs the Modern had ever published, and, as the museum

photographic movement dominated and for the most part established by women. Glenn Ruga suggested to me that their critique of the media and in many cases their use of it to make the critique came out of feminist theory.

The PRC was in the thick of this; they hosted Robert Heinecken and Joyce

was the chief validating authority in the field, photographers and their public took notice. MoMA's press release said the Eggleston exhibition was the first one-man show of color work the museum had ever put on, which was true, but it neglected to mention that exactly ten years earlier, MoMA mounted a one-woman show of color-Polaroids by Boston's Marie Cosindas.

Pete Turner, who had been making exceptional editorial, advertising, and personal project photographs in color from 1959 on, lectured and led a workshop at the PRC in 1979. Color has figured large in the PRC's exhibitions since then.

## Going Digital

The big change everyone is conscious of is digitization. If Kodak made everyone a photographer a century ago, the cell phone camera has made everyone and his brother, sister, and mother photographers. This has squeezed photojournalists even harder. Professionals cannot be everywhere in the right place at the right time, but so-called citizen journalists are ubiquitous, and if they see something, they snap something. Citizens have been doing that for a long time, but the numbers have never been like this before. Demand for instant news coupled with the technical proficiency of most digital cameras makes for a flood of posted pixels.

Even art photographers are competing with a new, self-admiring, amateur population (as well as a great increase in the numbers of people who want to enter the field at a professional level). Art photography must differentiate itself somehow from the range of amateur images, which partially accounts for the return to older and more difficult printing techniques. Die-hard photographers continue to shoot film and make gelatin silver prints.

Image manipulation software may have freed the imagination, but it has also authorized a public distrust of photographs that was already in the air. This probably started decades ago with French philosophers like Baudrillard; it went viral with TV coverage of Vietnam, which some said made it impossible for a democracy to wage a war, even a just one. Now that everyone can remove offending family members from photos, photography's claim to truthful representation is moribund.

In line with the spread of globalization in a changing world, distribution, both in time and place, is in many ways the largest change digitization has brought with it. The Abu Ghraib pictures went around the world in



minutes, bringing with them real shifts in opinion and damaging changes on the ground. The Internet has opened up multiple new ways and places to display work, creating new dilemmas: how to attract viewers, how to maintain copyright, and how to make money in the new environment.

The PRC, devoted to photography's broad range, had early workshops in digital photography techniques, a 1988 show of holography and computer art, and several subsequent shows about the intersection of art and technology.

Technology keeps finding new ways to make more images. And digitization has provided us with amazing advances in medical imaging in the last 35 years: CT scans, MRIs, FMRI's, and tiny video cams for endoscopies, which have radically changed medicine and are useful chiefly because they produce visual images, not exactly high aesthetic images, just life saving.

Plus there's the even-harder-to-interpret images from particle accelerators and the Large Hadron Collider, the world's largest and highest-energy particle accelerator. Located near Geneva, Switzerland, it is a vast, underground facility that may ultimately reveal much more than we now know about the underlying laws of nature. The PRC explored such 21st-century images in its 2000 show *Particle Accelerators*.

### Conclusion

In 1986, the PRC doffed its hat to another major revolution in our time made possible by digitization, with a show of NASA photographs. My feeling is that the most beautiful, exciting, and possibly the most important photographs of our time are images from space, particularly the astronomical photographs made by the Hubble Space Telescope, the Chandra X-ray Observatory at Harvard, and other eyes in the sky that are peering ever farther into the universe and back into time. Perhaps some day they will tell us how our universe began and what other universes might be like.

Not even art photography can compete at that level; it's unlikely to even enter the contest. Humans have a profound need for all kinds of knowledge and pleasure; art delivers both. It tells us, in wordless ways, something about ourselves and something about our relations to the only world we know.

Vicki Goldberg is a photography critic and author based in New York City. She has written for countless publications, including *Vanity Fair*, *Smithsonian*, *American Photo*, *Aperture*, *Art in America*, and *ArtNews*; she has written regular articles on photography for *The New York Times*. Goldberg's books include her 1986 biography of Margaret Bourke-White and *The Power of Photography: How Photographs Changed Our Lives*, published 1991. Aperture published *Light Matters*, a selection of her essays, in 2005.



### New England's Photography Center: A Wealth of Resources

The Photographic Resource Center at Boston University (PRC) is New England's premier organization promoting new work and ideas in photography and related media. Both makers and viewers look to the PRC as a critical showcase of contemporary photography.

The PRC's goal is to serve the creative, educational, and professional needs of photographers, collectors, curators, students, and others interested in photography with our exhibitions, lectures, workshops, library, website, and this magazine.

To find out more or to join online:

[www.prcboston.org](http://www.prcboston.org)

 **Photographic Resource Center**  
at Boston University

## Center Weighted PRC 35th Anniversary Gala



L to R: Carl Chiarenza, Kim Sichel, Chris Enos, Don Perrin, Glenn Ruga, Barbara Hitchcock.

### Gala Incident Report

The most unfortunate part of the 35th Anniversary Gala Celebration on November 9 involved a fractured glass obelisk given to one of the three Lifetime Achievement Award winners. The awards were given to two PRC founders, Chris Enos and Carl Chiarenza, and to Barbara Hitchcock, long-time curator of the Polaroid Collection and a significant figure in Boston's photographic history over the past 30 years.

Somehow, as the party wound down after a very lively and well-attended dinner, with pithy and concise statements from award introducers and recipients alike, and the charming and eminently professional WBUR arts reporter Andrea Shea as emcee, one of the awards, bundled up in an armload of other materials, slipped out of its box and shattered when it hit the hard floor by the Photonics Center's ninth floor elevators.

Other than that mishap, the evening was a blast. Vicki Goldberg's remarks



PRC Board President Cathy England with Jeffrey George and Hunter O'Hanian.

(a transcript of which appears in this issue of *Loupe*) and Reid Mangan's video, viewable on our website, provided perfect perspectives on the PRC's past and present. Dinner was great, our volunteer crew was awesome. And the rumor is that the person who dropped the award (who will receive a replacement) might be able to use the carefully collected shards as elements in his art.

### Other 35th Anniversary Moments

The Gala highlighted a week of activity celebrating the PRC's 35 years of existence. The most rewarding aspect was having our principal

founder, Chris Enos, back with us. None of her fervor for this organization or for its mission within the Boston/New England photography community has dissipated despite her relocation to the Southwest. As she has a number of times since officially resigning her position, Chris restored our sense of purpose in various ways, formal and informal.

On Friday, November 12, Chris joined Carl Chiarenza, who was instrumental in connecting the PRC to BU, and Stan Trecker, former executive director of the PRC, in a discussion about the role of the PRC then and now, and how their lives



Stan Trecker and Robert Klein.



John Reuter with Arno and Sandy Minkkinen.



Chris Enos and Carl Chiarenza.

as artists intersected with their roles as organizational leaders. With passion and modesty, they stressed the central role artists play in the life of the PRC, and reminded us of the value of photographs as cultural and aesthetic expression.

Between the positive critique delivered by the panel, the video (with its admiring and eloquent commentary offered by Arno Minkkinen and PRC Lifetime Achievement Award winner Barbara Hitchcock), the gorgeous PRC portfolio prints on the wall and on tables the night of the Gala, and the work by Carl and Chris that was here in the gallery since that week, we feel very inspired as we look to the next 35 years.





### Bruce Davidson Draws 130 to Morse Auditorium

In a *Boston Globe* profile by Mark Feeney, published just days before his lecture on October 7, Bruce Davidson said "I'm like Zsa Zsa Gabor. I'm famous, but no one knows for what." Maybe that's why over 300 people came to Morse Auditorium, to hear his talk and figure out why they know his name so well.

Truth be told, at least half the audience seemed to be students, who may have been experiencing Davidson for the first time. The remainder, audience members who may have seen Davidson in one of his handful of previous engagements in Boston and at the PRC, were there precisely because they know the name and the images that have justifiably brought fame to their maker.

The lecture was occasioned by Davidson's publication *Outside Inside*, a massive, three-volume retrospective of 800 of his photographs. To speak of his career is to speak of the history of Magnum Photos and the growth of photography as a tool of communica-

tion in the latter half of the twentieth century; only as one listens to him humbly recount his career does the realization come, that this 77-year-old man is one of the great chroniclers of modern history.

### Alice Hall is Signing Out

The PRC's Aaron Siskind Library has grown to be a notable collection of books related to photography. Monographs, contemporary and historical exhibition catalogues, thematic surveys, critical overviews, and assorted other titles now number over 4,800. Local art librarians have cast admiring eyes on it while encouraging us to make it known as a photo-bibliographic resource of unique depth and breadth.

Much of this is due to the efforts of Alice W. Hall. Alice has been our volunteer librarian since the early 1990s; she is the individual who can claim the longest continuous working association with the PRC. She set her mark at almost twenty years when she announced her retirement, effective at the end of 2010.

Alice brought dedication

and scholarship to her job; besides the hours spent cataloguing books, Alice also contributed books that she bought specifically for the PRC collection. To recognize her, going forward, we will place a bookplate acknowledging her time and commitment in newly purchased acquisitions. Thank you Alice, for serving so long as the heart of our library, and for making it the enviable collection it is today.

### PRC Fall Workshops in Review



Our Fall workshops with Olivia Parker (pictured above with students in her December Photo Imagining workshop), and Arlette Kayafas were very well received. Kayafas' workshop in November addressed working

with galleries. Workshop attendee Don Feeney wrote to say, "I came away from the workshop literally inspired. I even went out last Tuesday and had one of my best days ever shooting! It's a pleasure to let you know how good the workshop was. Arlette was terrific, straightforward and very helpful. It was also a great opportunity to interact with a very interesting and diverse group of other photographers. All in all I would highly recommend this workshop to any photographer seeking quality information on approaching galleries and developing an effective presentation of their work." Now, that's feedback worth quoting.

### Nights at the PRC



One of our most successful new programs has been the series of "nights" we have held here in the PRC Gallery. Each month we announce a theme and a date, and invite individuals to come and share in a discussion about pictures. Some people bring work, others bring their curiosity, and the result has been a delightful and provocative sequence of gatherings. Photographers of all ages and abilities have shown work, and the atmosphere has been overwhelmingly supportive. Thus far we have had nights dedicated to documentary, portraiture, landscape; look for memory/autobiography, large format, "summer," and an "open" nights in the months to come.

## MASSACHUSETTS COLLEGE OF ART AND DESIGN PHOTOGRAPHY 2011 Spring Lectures



Lectures are free and open to the public. For information on MFA and Post-Baccalaureate Programs: 617.879.7166 or email [gradinfo@massart.edu](mailto:gradinfo@massart.edu)

Public transportation: Green Line "E" to Longwood, or bus #39.

**AN-MY LÊ**  
Feb 8, 2pm

**STEPHEN SHORE**  
Feb 23, 6pm\*

**ALUMNI PANEL**  
Mar 1, 2pm

**MIKE MANDEL  
& CHANTAL ZAKARI**  
Mar 22, 2pm

**VICTORIA SAMBUNARIS**  
Apr 5, 2pm

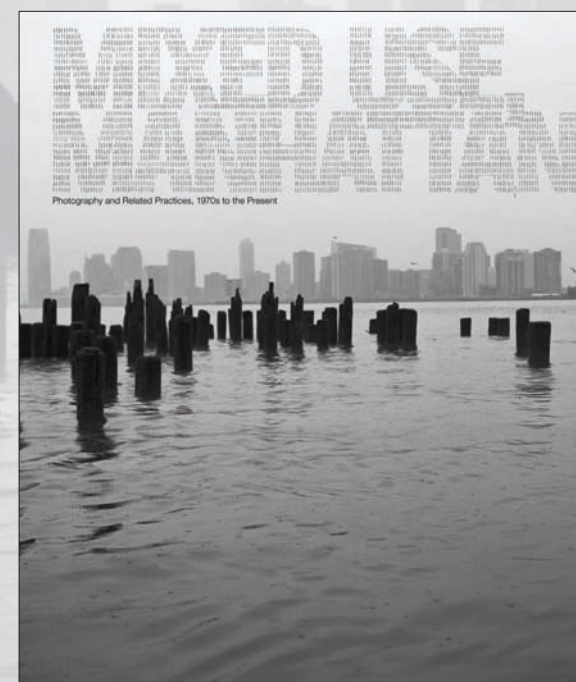
**SUSAN KISMARIC**  
Apr 12, 2pm

**HANK WILLIS THOMAS**  
Apr 26, 2pm

Unless otherwise indicated all lectures are held in the Tower Auditorium, 621 Huntington Avenue, Boston MA

\*Pozen Center, 16 Tetlow Street, Boston MA

## The MIT Press



### MIXED USE, MANHATTAN

Photography and Related Practices, 1970s to the Present

edited by **Lynne Cooke and Douglas Crimp**  
with Kristin Poor

How New York artists have made use of the city's run-down lofts, neglected piers, vacant lots, and deserted streets.

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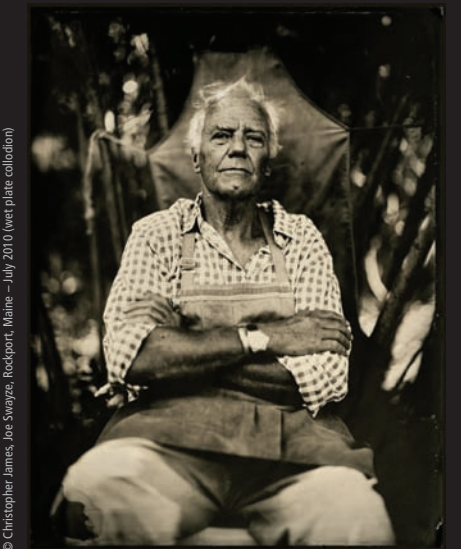
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# MFA in Photography



© Christopher James, Rebecca & Wisteria, 9-1-10 (wet plate collodion)



© Christopher James, Joe Swayze, Rockport, Maine - July 2010 (wet plate collodion)



© Christopher James, Nelske Elzer, Rockport, Maine - 7-28-10 (wet plate collodion)

The Art Institute of Boston (AIB) is pleased to announce the newly established **MFA in Photography** program led by artist and photographer Christopher James, a strong and talented core faculty, and a major collaborative Visiting Artists component including such artists / scholars as, Sally Mann, Luis González Palma, Vicki Goldberg, Dan Estabrook, and Lyle Rexer.

The MFA program was created to emphasize craft and concept driven photography and is built upon photographic history, and the fluid integration of contemporary media and technologies with traditional, and alternative, photographic practice.

Applications for the inaugural Fall 2011 class will be accepted through March 1, 2011.

Learn more at: [www.aiboston.edu/mfa/photo](http://www.aiboston.edu/mfa/photo)

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Houston Center for Photography announces our 29th Annual Juried Membership Call for Entries.

### DEADLINES / CALENDAR:

Applicant Submission Deadline: **MARCH 18, 2011**

Applicant Notifications Sent: **MAY 6, 2011**

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Submission forms online at:  
[www.hcponline.org](http://www.hcponline.org)

IMAGE:  
Beau Comeaux (Albany, NY)  
Base, 2009  
Chromogenic print  
Courtesy of the artist

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The Photographic Resource Center (PRC) at Boston University is an independent, 501(c)(3) accredited non-profit organization that serves as a vital forum for the exploration and interpretation of new work, ideas, and methods in photography and related media.

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