

In Sight - Photography



Image: Barry Toronto, Bodyscapes series

ABOUT THIS EXHIBIT

Artists were invited to submit photographic works in response to the question “How do you convey insight with your photographs?”

juried by Shana Lopes, PhD

Assistant Curator of Photography, SFMOMA

with poetry by Suz Lipman

SHOW CREDITS

Erma Murphy, *Executive Director*

Jeremy Thornton, *Curator*

Kellan Christopher, *Program, Website support*

Thanks to the OHCA Exhibition Committee

SALES

Your purchase of works for sale supports both the Artist and O’Hanlon Center for the Arts!

Please email office@ohanloncenter.org if you would like to make a purchase. We will connect you with the artist and help make arrangements.



616 Throckmorton Ave,
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(415) 388-4331
office@ohanloncenter.org



Julie Alland
Edges Revisited 12

Gelatin silver lumen print
(solar photogram)
10 x 8 in. \$750

Utilitarian and meant to be hidden, tape joins separate pieces, mends tears or is discarded after operating as a boundary for paint. In the Edges Revisited series, masking tape designs are used as transparencies for making lumen prints: elevating this humble material from sidliner to main event.

Lumen Prints are a form of photogram printed on gelatin silver black & white photographic paper. Exposure to sunlight causes surprising color changes to the photosensitive emulsion. Resulting hues are preserved by processing with fixer and skipping the use of developer.

My studio practice involves investigating the physical properties of materials. This exploration results in work that connects process and concept.

Substantiating the invisible, paradoxes, celebrating the ordinary and intersection of the arts and sciences are examples of predominant themes in my work. Like a musician, I explore these motifs repeatedly with different instruments, styles and tonalities.

@julie.alland www.juliealland.com



Norman Aragones

Growing Up

Acrylic

16 x 20 in. \$300

The main paradigm in my photographic art revolves around the concept of depth (having some level of meaning within the photo and thus attempting to elicit a viewer's reaction through deliberate imagery). My hope is that the viewer comes away with some feeling, idea, and/or perspective from seeing my photo(s). The techniques I use in creating photographic images are not something specific. I just try to work diligently in creating something in particular (that I had envisioned previously in my mind's eye).



Norman Aragones

Cancer

Metallic

15 x 20 in. \$400

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Jacquelyn Blackstone

Dog House, Albuquerque, NM

Digital photography

16 x 20 in. \$300

We all carry millions of pictures around in our minds and are continuously bombarded by new images. Some resonate and stay with us; most just bounce off or pass through us. Some become part of us and make us who we are.

The images I make inevitably reflect things I have seen before. Some recall memories. Some evoke a time or place in the past. Sometimes I feel a jolt of recognition of a sensation, or a place - or a movie, or painting while shooting or printing.

I have been working in black and white film for 50 years, and hand color some of these prints. I have just started working in digital color.

www.jacquelynblackstonephotography.com



Jan Blythe
Curry night

Photograph
22 x 30 in. \$2200

From a body of work called "The Glasgow series"

My work conforms to the conventions of 'straight' photography: recording the scenes that I come upon by chance on my travels. Whether it be domestic clutter, detritus on a street, charity shops interiors or empty rooms I am interested in an image that implies a narrative absent of players.

janblythe.com



Mima Cataldo
Train In Spain

Photography
4 x 3.05 in. \$600

Walking through an urban landscape, I notice the colorful and the sobering. The disparities may be glaring or subtle, and I make a photograph to highlight that fleeting moment and make it everlasting.

www.MimaCataldo.com



Gideon Cohn
*Palms and Snow -
Coachella/Palms Springs*

Photograph
12 x 18 in. \$600

Winter of 2016 was unique, snow on Mount San Jacinto, just above Palm Springs, was heavier and lower than usual. From the desert floor this majestic mountain looked so contradicting with the scenery of the agricultural fields and the date palms groves near Coachella.

Gideon's paintings are colorful and utilize a full spectrum of light and line. The many layers you in his paintings can be peeled away to reveal images and narratives that defy time. The human figure is a source of inspiration to him.

His love for art and the plant world allows him to see the world through his unique personal "lens"; and that demonstrates itself in his ability to view the world through the camera lens. His photographs are unique pieces of art by themselves.

www.GideonArtist.com

Instagram: @gideonartist



Al Crane
Double Exposure:
Clouds / River's Edge

Archival Inkjet
10 x 15 in. \$250

In this series, I am using natural elements, the changing seasons, and my own image to explore connections between nature, the human condition, and the passing of time.

The images are digital, double-exposures recorded in-camera at the time the image was initially made, leaving some aspects to chance. It involves layering one image over the next, with the dark shadow areas of one exposure being filled with the lighter areas of a second exposure. The images are later computer enhanced with dodging, burning, color saturation and contrast refinements.

My goal with this process is to move from a simple record of physical reality toward a more metaphorical expression. I am combining elements from the physical world as a means of exploring impermanence and the transitory nature of life.



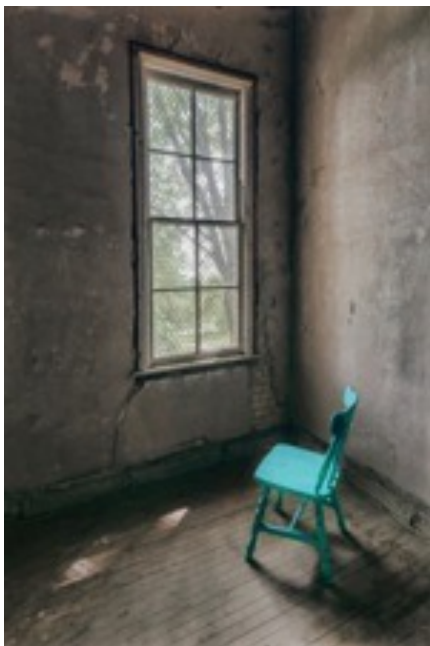
Thomas Crawford
Traces

Digital Print
on Cotton Rag 300 gsm paper
17 x 37 in. \$750

This manipulated photograph evokes what remains on a beach after the tide recedes, the wind blows, and the people leave. Close inspection reveals traces of what is left behind.

Using Photoshop to rearrange richly detailed patterns of sand, this photo carefully distinguishes between figure (three barely perceptible silhouettes) and ground (the beach on which they stand). Whereas figure-ground compositions typically emphasize sharp contrasts, the delineation between them here is subtle and delicate instead. Depending on how they are viewed, the silhouettes emerge from or disappear into the beach. As such, looking at this image engages the viewer in active ways.

th.n.crawford@gmail.com



John Diehouse
Inside Looking Out

Photograph
24 x 18 in. \$450

This scene provokes many ambiguous concrete and metaphorical questions. Is being inside limited to this room or the protagonist's general reaction to be institutionalized? Is 'the inside' a place of safety and security or one of isolation and fear? Does color add hope to a dreary existence?

I am a primarily self-taught photographer who began exhibiting my images about fifteen years ago. I seek to share images with which I have a strong and instinctive personal connection. Images may be simply documentary, invoke a sense of time and place, or resonate as an abstract blend of color, shape or form. Others provoke an indefinable question that does not readily yield answers without further study and reflection.

My creative process follows an intuitive yet patterned path, searching for the combination of elements that produces an instinctive but undeniable connection. Most often the images that provoke the strongest connection are those that do not produce an immediate reaction but provoke a response through repeated contact and consideration over time.

I exhibit widely and have received awards in local, regional, and national exhibitions. My photographs are also included in several corporate and private collections.

Part of the *San Luis Valley Series*.

I often feel there's something more to photography than visual representation. Of course, there has to be. Even a simple photograph requires a photographer, a camera, and a subject. What other parts are involved? Perception, too, is multi-part. There's our eye, the object, and the interaction between the two. But there are so many more dimensions to this inquiry. Our mind and thought process, our likes and dislikes, our alertness or dullness all influence how, when and what we photograph. Within all of that, what's most important to me in photography is the quality of disruption and interruption of our habitual perception. A photograph makes us "take a second look," which to me means, to question everything about ourselves and how we perceive, and to appreciate the creativity that's part of that process. In that sense a photograph captures the visual but represents a complex, personal, emotional and mental interaction between the artist and his or her world.

www.sashameyerowitz.com



Sasha Dorje-Meyerowitz
Haybale Wall

Photography
30 x 40 in. \$1900



Dorothy Feldman

Designs in Nature: Reflections

Photography

NFS

For almost all of my artistic life I have worked in pencil (graphite and colored), watercolors, alcohol ink and collage, balancing the discipline of portraiture with the more spontaneous nature of watercolor painting and collage making. My current passion, "abstract digital photography" is based on discovering patterns in nature and the world around me. My challenge is to observe the "ordinary" and see the artistic potential for an abstract design in the shapes, colors, patterns and shadows.



Paul Ford

Sonoma Oat Grass and Powerbox

Photograph

5 x 7 in. \$125

Concrete slab with oat grasses

During Covid, I began roaming the streets of Sonoma and the surrounding countryside on foot to discover more about the place in which I live. One block at a time, I covered over 100 miles of streets and recorded often-unnoticed visual details of the environment. The three photos I've submitted are representative of my larger body of work entitled "Sonoma Lite."

www.PaulFord-EnvironmentalArtist.com

Instagram: @SonomaFords



Norman Gabitzsch
Pine Needles in Notan

Aluminum Metal Plate Photography
14 x 11 in. \$500

This is a black and white, Notan, abstract 21st Century photograph of Pine Tree needles in Houston. The photograph was made with a 720 nm infrared converted Nikon Z6 on an overcast day. Notan refers to the harmonious relationship between Light and Dark in an image.

Photography is about reality! ...

Artists may paint or draw worlds that do not exist, but photographers capture the existing world from their point of view.

In 2017 over 1.2 trillions photographs were taken of the existing world, and it is hard to find a place or thing that has not been photographed.

Therefore, I find myself drawn to the "Edge of Reality". I enjoy abstract and macro photograph, and I have fallen in love with infrared photography. Seeing in my mind, Light that cannot be seen with the human eye.

youpic.com/photographer/NormGabitzsch

"Appalachia" implies the simplicity and poverty of the region and also the history, complexity, and layering of the Appalachian culture.

I never begin with an idea, concept, or insight. I begin with what I see. Insight emerges naturally and organically from the subject and from my subconscious. This is how we perceive the world. And as in life, so should it be in art.

As I work with a camera, I am only vaguely aware of meaning, since I am intent on more practical concerns like lighting and composition. But my concentration on surface matters allows my subconscious to decide when I should click the shutter. Afterwards, I realize my inner self has revealed some surprises. I add to these insights the reactions of viewers, if I can, for a rich creative experience.

My model is often an important source of insight. In "Queen of Hearts," Alexandra, (also an artist) offers an expression entirely hers. I did not direct her in any way -- about the tulle or her pose. I recorded what she wanted to convey. An artistic collaboration like this is exciting, and I am always eager to acknowledge such gifts from creative models.



Malcolm Glass
Appalachia

Film color photograph
8 x 12 in. \$300



Mike Goldberg
Woman On The M2 Bus

Photography
6 x 5 in. \$500

I consider myself an opportunistic photographer in that I'm always eavesdropping with my lens. I'm on the lookout for a moment, for a feeling, for a character to reveal themselves with a certain vulnerability. Right out of college I worked in hospitals including a locked psychiatric hospital in Boston where I was a mental health counselor. A component of my job was to look for signs in people's behavior. Subtle "tells" that defined changes in their mood. And also to listen to their words and decide if those words matched their behavior. I'm drawn to those discrepancies and I realize it in my photography. For me, it's about discovering the small stories hidden from plain sight.

www.mikegoldbergart.com



Noah Gottesman
Larkspur Ferry Building

Silver Gelatin
11 x 14 in. \$400
(edition of 3, 2 remaining)

For me, photography is about the process of seeing, and trying to be rigorous and aware of my sight. There are times where a rectangle cannot contain what it is I am seeing, and even in those instances I still feel satisfied, the primary pleasure of photography for me is the seeing. Especially the little things, tiny moments that may never exist again, if not for the mechanical eye of the camera aligning with my human eye for a brief moment.

Instagram: @noahgott



Noah Gottesman

Playing, San Anselmo Creek

Silver Gelatin
16 x 16 in. \$800
(edition of 5)

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Instagram: @noahgott



Elizabeth Graham

*Woman Wearing
Grandmother's Dress*

Photography
12 x 7 in. NFS

Photograph of woman in old barn

In my many years of art making, I've enjoyed exploration and play with various media, honing in most recently on pastel figures and landscapes, and experiments with photography.

It's been a privilege to give free rein to my hunger to see, to look intently and drink in anything of intrigue or beauty that comes before my eyes, and then to discover what my thoughts, hands and media can make of it to achieve an independent and substantive artwork.

@ellyadlergraham



Grace Gubbins

Mt. LadyJoy

35 mm film
14 x 11 in. POR

My photography centers around the innocence and unprovocative nature of the female form, including its likeness to the surrounding natural environment.

I captured these images in the Bolinas lagoon, located under Mt. Tamalpais. In art and literature, Mt. Tamalpais is depicted as the "sleeping lady": a woman resting on the earth, deep in slumber as wildflowers grow around her. She and her environment quickly and seamlessly become one, without any conversation or hesitation, with great familiarity and comfort. We live in a world where the female form is often sexualized for profit, yet censored when depicted in any other context. In my photography, I align the raw beauty of nature with that of the female form, showing the female body as genuine as its surrounding landscape. My work is greatly inspired by the environment in which I live, and the pursuit of capturing the female form's incredible range of being.

Instagram @goodgriefproductions



Grace Gubbins

The Tide is my Blanket

35 mm film
24 x 18 in. POR

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Instagram @goodgriefproductions



Grace Gubbins

She, Egret

35 mm film
14 x 11 in. POR

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Instagram @goodgriefproductions.



Dave Hanson

Roadtrip

Photography
13 x 19 in. \$495

My photographs are elements of my ongoing visual autobiographical journey. They are the outcomes of the variations of my thoughts and the evidence of my presence in the places that I have been, the things I have seen and of the people I have experienced. They tell of brief moments in my life that I have been paused in my steps and have awoken from life's visual slumber.

davehansonphotography.com



Dave Hanson
The Blue Room

Photography
13 x 18 in. \$300

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davehansonphotography.com



Gregory Hom
Your Vase or Mine?

Digital Photograph
18 x 12 in. \$225

Still life of a lily

Whenever I shoot, there is a quote by Henri Cartier-Bresson in the back of my mind: "Whatever one does, there must always be a link between the eye and the heart."

As an optometrist, I'm keenly aware of the visual world and reflect often upon the wonder of sight. In my photographic art, I place an equal emphasis on both visual acuity and emotional acuity.

My goal as a photographer is to give the viewers an opportunity to share in the appreciation of the beauty of the world around us, to scratch their heads and wonder what they are truly seeing, and to connect with objects around us and the myriad possibilities of what they represent.

Depending on the subject of the work, I want my photos to evoke one of two responses: "I wish I were at that place right now", or "What am I truly looking at here?"

Instagram: @ghomphotographysd



Don Jacobson
Rock Of Ages

Photograph -
Archival Pigment Ink Print
24 x 18 in. \$450

Barre, VT.

I see the world differently now. The camera, which narrows the field of vision, has actually expanded my vision. When I realized I was viewing reality as if it were a series of photographs, I initially questioned that perspective. Now, I know my perception is enhanced and enriched from my pursuit of photography. An already dynamic and interesting world has become more so.

I am delighted by quality of light, vibrancy of color, unexpected and often unnoticed detail. The stunning structure of an orchid, the intricate ornamentation on an older building, or dishes stacked in a dish drainer are fascinating to me. Abstractions and patterns are richer and invite investigation. My subject matter is limitless. Anything that appeals to my eye is fair game for my camera.

www.donjacobsonphoto.com



Nan Joy
Untitled 1

Digital Photograph
14 x 11 in. \$300

It's important, in my work, to create an image that generates curiosity within the viewer. I don't name my images because naming can create a feeling of closure. I want the viewer to be open to interpreting the image in a way that allows a certain freedom. However the individual interprets the picture is right, for them.

www.nanjoyphotography.com

@nanjoyart



Nan Joy
Untitled 2

Digital Photograph
14 x 11 in. \$300

It's important, in my work, to create an image that generates curiosity within the viewer. I don't name my images because naming can create a feeling of closure. I want the viewer to be open to interpreting the image in a way that allows a certain freedom. However the individual interprets the picture is right, for them.

www.nanjoyphotography.com

@nanjoyart



Ken Konchel
Arrangement

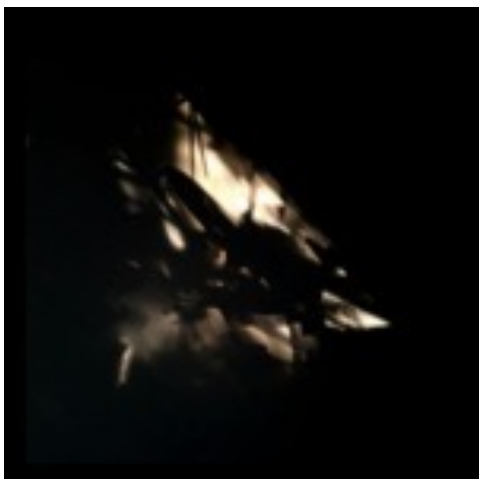
Silver Gelatin Photography
20 x 16 in. \$325

large-format silver gelatin photography

As a photographer, I am drawn to the expressive power of buildings. Provocatively capturing architecture in an abstract, graphic way keenly interests me. My intention is to make compelling photographs that remove the context and distill architecture to nothing but relationships of shape, line, pattern, form, detail, tone and/or texture. My ambition is to raise awareness of and appreciation for architecture by presenting it as engaging and dynamic geometric arrangements and interactions.

My aim is to photograph buildings in arresting ways, creating compositions that do not immediately reveal themselves as architecture. Buildings present rich opportunities for me to imaginatively explore the angle, the cube, the curve, the triangle, and the rectangle. By examining these forms individually or by grouping them into unconventional configurations, I aspire to challenge and captivate people by introducing them to architecture's intriguing visual possibilities.

www.kenkonchelphoto.com



Dan Krimm
Sun Peek - Medallion

Photograph
11 x 11 in. NFS

My photographic approach is fundamentally transformative, often using artifacts in the world to create abstract compositions that may not relate directly to the real-world source. My "sun peeks" emerge from sun projecting through tree layers onto a door, creating patterns with their own logic.

My creative practice often focuses on abstraction, proceeding from a photographic origin and decontextualizing a source to produce an "image-as-object" on its own merits, while deemphasizing representation of the real-life subject. This vision is essentially and inherently transformative, relying on an esthetic eye framed by transformative potential.

"Insight" applies to this process in seeking sources for abstract image-composition. I attend to texture, form, geometry, balance, and "found gesture" per se, as elements that can enable a composition framed from those elements without semantic reference to their actual origin.

The subjects that capture my attention are artifacts that resonate with my influences in 20th century abstract expressionist paintings, or printing processes such as lithograph or etching. In this context, "insight" embodies a realization of the transformative potential of a real-life source to create something to a significant degree independent of setting.

dankrimm.munb.com/art.html



Dan Krimm
Etched Branching

Digital Photography
11 x 8.25 in. NFS

My photographic approach is fundamentally transformative, often driven by a vision inspired by 20th century paintings, lithographs, or etchings. This piece was inspired by the texture and form of tree branches, then processed with ultra-contrast to resonate with a texture of etching or ink drawing.

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dankrimm.munb.com/art.html



JJ L'Heureux
Canal Fence

Photograph
18 x 24 in. \$1000

Venice Beach is a neighborhood in West Los Angeles. Despite my daily preoccupations, worries and fears there is always a sight that makes me forget everything and smile, Venice Beach is my daily changing treasure chest.

Venice Beach is a neighborhood in West Los Angeles that is especially rich in images jammed together almost wherever one looks. While on a simple walk to the post office, grocery store or the famous Venice Canals one blends with that location. My walk of a few feet can carry me through a variety of extreme environments.

My photographic portraits of these short walks each reminds me that there could be 1,000 additional images one behind the other or blending together, unfolding with a few more steps. My mind and eye seem only to focus on the foremost image until those few seconds have passed and I find the place occupied with another surprise. Despite my daily preoccupations, worries and fears there is always a sight that makes me forget everything and smile, Venice Beach is my daily changing treasure chest.

jjLHeureux.com



Suz Lipman
Launderette

Photography
16 x 20 in. \$325

A San Francisco, CA, launderette in late afternoon.

I am a San Francisco Bay Area photographer and writer. I'm most interested in capturing social and visual culture—built environments and the people who inhabit them; signs and streets, subcultures and storefronts.

Public spaces are especially dynamic places to photograph. On the best days, multiple stories unfold before the camera, in unpredictable and life-affirming ways. As a writer, I've worked in journalism and poetry. Photography offers an opportunity to combine both sensibilities in a visual medium. My style might be described as Expressive, or Lyric Documentary.

My influences include Fred Herzog, Stephen Shore, Robert Frank, Helen Levitt and Walker Evans. Like them, I try to photograph with a blend of humanity and objectivity that aims to be aesthetically pleasing, while capturing the feeling of life's temporal nature and doing justice to its colorful and messy glory.

www.suzlipman.photoshelter.com

Instagram: @suzlipman



Margo MacArthur

Kobe Bento

Photograph

NFS

As a Street Photographer, I am always looking for strong light and shadows to play against the interesting subjects I find in the city. I was drawn to the carefree young people balanced by the older man in shadow going on with his work day.

Margo MacArthur is a San Francisco Bay Area photographer. Her street photography practice has been influenced by a search for identity and discovery arising from various life transitions. She is drawn to themes of introspection, detachment, alienation, and quirk. Order is conferred via light, shadow, lines, and shapes thus lending structure to the unsettling and often melancholic feelings that arise from these themes.

Instagram: @margomacphoto



Margo MacArthur

Saloon

Photograph

NFS

I was behind this man and his dog walking down the street and wanted to get a photo capturing this contrast, however, it just wasn't working. Giving up, I peeled off to an alley around the corner that I knew had great light and shadow. To my delight, they eventually walked into frame.

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Instagram: @margomacphoto



Zach Pardos

Apartments in Hong Kong

Archival photographic paper
12.5 x 18.5 in. \$500

Housing in the South Horizons East constituency of Hong Kong

My multiethnic background has led me to constantly seek harmonic resonance between seemingly competing ideas. I welcome viewers to grapple with the same as they consider these images.

www.zacharyap.com



Julia Paul

Leaf Skeleton

C-print on Fuji Deep Matte paper
20 x 16 in. \$1200

From the series "Photosynthesis," this photograph of a leaf is made with an alternative digital technique without filters, lighting, or photoshop, which results in questions about perception, impermanence, and the role photography as documentation.

These photographs are from the series "Photosynthesis" which uses a camera technique that I developed using an iphone in front facing mode with off-balance handling. The in-camera process causes the pictorial space to decompose, and undermines the camera's usual framework of clear focus, color, and perspective. This calls attention to the camera's electronic process and raises questions about how we understanding images.

I work in both painting and photography, and am interested in perception, impermanence, and the role of the photograph as documentation. I look for new kinds of imagery that ultimately raise questions about how we see and how that creates meaning. I use blur and reflection to highlight the camera's own process in order to find multiple simultaneous perspectives that fundamentally refers to ideas of connection and aging; space and time. I often use the subjects of the forest and rural landscape of Virginia as a vehicle to examine these themes.

juliapaul.com

@juliapaulart



Joseph Podlesnik
Milwaukee 2019

Archival Pigment Print
17 x 25 in. \$500

For me, the camera lens depicts depth and perspective too easily, which is why I sometimes frustrate this through reflections, bringing the viewer's eye stubbornly back to the surface of the image, so the mind is not allowed to linger in readable/ navigable space too long. Overall, my work is guided by the idea that photographs are not only windows through which to see and document familiar images of the world, but photographs can act as a 'veil' of sorts --- stunting/blocking, commenting on or reenacting the seeing process itself. If there is a "program" to my photographic work, it is to use this media as an instrument of visual discovery, to make the familiar unfamiliar.

www.josephpodlesnik.com



Ellen Roebuck
DWP Beauty

Digital, giclée photo print
on 100 cotton rag paper
12 x 12 in. \$250

An architectural wonder with a moat in the heart of downtown Los Angeles. Street photography series using the iPhone polaroid app – Shake It.

Ellen is an award-winning designer and art director who has guided brands in the arts, entertainment, retail and corporate worlds. She also uses her creative talents and graphic style to create photography and digital art. Working for many years on a photography series using the polaroid iPhone app Shake-It – the audio of the app mimics the old polaroid cameras and the right shake of the phone develops and darkens the image just like the real thing.

Prints are available in 9x9" square format and larger custom sizes as well as original polaroid format: 3.5 x 4.25" with full polaroid frame.

www.emroebuck.com



Brian Row

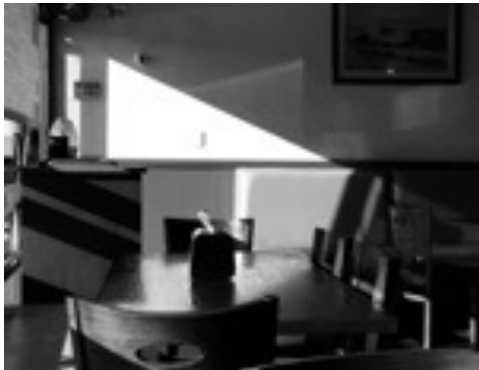
Survival

Digital Photo on glossy paper

9.25 x 7 in. \$500

The will to survive takes many forms

Art is a visual experience and its meaning is contained in the experience. Art is mute. It does not tell you anything but it shows you everything.



Karina Safer

Coffee Shop

Photography
10.8 x 14 in. \$550

This is part of interior light series.

Karen Safer is a photographer, writer and poet. As a native Angelino, she was given a camera and crayons at 3 and exposed to dominant California motifs: light, palm trees, the ocean, music and vernacular architecture that helped define and influence her left-handed aesthetic. Fortunate to begin a life of travel as a pre-teen, it shaped her love of the exotic paired with an eye for the formal, accidental and unusual and the "beautiful" that jiggled the lens/frame of her eye; subsequently she has traveled and photographed in over 230 countries.

She received a master's degree in art and worked in design and architecture firms; she is principle of ArtFocus International. She began painting and studying of art history before fully embracing photography. She's had 10 solo shows, over 160 juried/group international exhibits, in private collections and received 140+ awards. She is a self-described "romantic soul" with intellectual cravings, currently residing in Playa del Rey, CA.

artfocusin.com

@kjsafer2



Karina Safer
Street Art Saipan: Al's Store

Photography
12 x 16 in. \$900

This is part of Street Art series highlighting facades of storefronts.

Karen Safer is a photographer, writer and poet. As a native Angelino, she was given a camera and crayons at 3 and exposed to dominant California motifs: light, palm trees, the ocean, music and vernacular architecture that helped define and influence her left-handed aesthetic. Fortunate to begin a life of travel as a pre-teen, it shaped her love of the exotic paired with an eye for the formal, accidental and unusual and the "beautiful" that jiggled the lens/frame of her eye; subsequently she has traveled and photographed in over 230 countries.

She received a master's degree in art and worked in design and architecture firms; she is principle of ArtFocus International. She began painting and studying of art history before fully embracing photography. She's had 10 solo shows, over 160 juried/group international exhibits, in private collections and received 140+ awards. She is a self-described "romantic soul" with intellectual cravings, currently residing in Playa del Rey, CA.

artfocusin.com

@kjsafer2



Mara Schantz
Summertime

Photograph
11 x 14 in. \$1000

This is a limited edition (only 100 total across all sizes will be made) silver gelatin photograph. It was hand printed in a wet darkroom and is signed by the artist.

My vision for my art is based upon what evokes wonderment and emotion in myself. I am drawn to people and animals for my subjects because of the energy and life that they emit. I want the images I create to make the viewer think about what they are seeing and have a strong emotional reaction, whether it is happiness, sadness, curiosity, peacefulness, or satisfaction. That is my goal in creation.

www.mbsgallery.com



Morgan Seeley
Linger Longer

Photograph
13 x 19 in. POR

Image of abandoned truck on Linger Longer Road in Quilcene, Washington.

I'm a retired writer and glassblower living on the Olympic Peninsula in Washington State. I began making photographs with a Kodak Brownie in the early 1950's and have kept at it off and on ever since.

Much of my work in the past few years has centered on the area where I live. If you wanted to generalize, it might be fair to say that I look for the unexpected in familiar things.

I work almost exclusively in Black and White.



Morgan Seeley
Bathtub, Sol Duc River

Photograph
13 x 19 in. POR

Bathtub at a cabin near the Sol Duc River.

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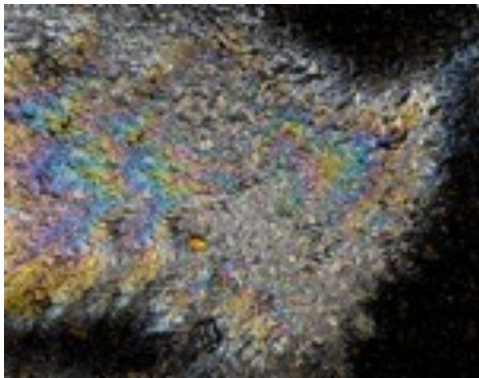


Katie Shapiro
Open Clearing

Archival Inkjet Print
40 x 40 in. \$2500

My interests as an artist lie within invisible forces in the universe, and my hope is to arrive at evocative, multi-layered works that speak to the complexity of our human experience in its myriad personal, historic, and cosmic dimensions. I'm working at pushing my photographic practice to encompass sculptural elements that create more experiential works that blur the lines of what a photographic image can do, and to play with form and image. My recent interests have been in earthly metaphors, specifically energy vortices, impact craters, and high mountain elevations which speak to our human experience by looking at marks on the earth, as well as phenomenon's that are outside of our range of perceptions. My continued exploration in my practice is to create immersive works that use photography to push our understanding of the medium and bring it into a new place.

www.katieshapiro.com
[@katieshapirostudio](https://www.instagram.com/katieshapirostudio)



Candace Swimmer
Colors on the Street

Photography 11 x 14 in. \$250

A spot of oil after the rain and the unseen colors are now seen.

Photography has been in my life since my teens. I spent my working life as a scientist, which demanded logical, analytical thinking. This background led me to approach creative projects with a similar focus. In recent years, I have been driven to expand my imaginative endeavors and have increasingly engaged the right-side of my brain. The camera allows me to use technical methods to portray the beauty in the chaos around us. I seek to capture that beauty, whether my subjects are landscapes, wildlife, or common objects. Close and careful examination allows one to find the splendor.

My recent work is focused on abstract representations. I capture objects, flora, and fauna in their natural states. I also photograph many objects in the studio.

My goal is to express the intrinsic qualities of light, texture, and geometry of these subjects that often surprise and intrigue me, and I hope that some of my delight can be shared with others as they view my photographs.

candaceswimmerphotography.com



Beatrice Thornton

Lemon Balm Shadow Oakland, 2023

Gelatin Silver Print, Developed with
Foraged Lemon Balm
8 x 10 in. \$250

This frame from my shadows of healing and pain series, features a shadow created by late-afternoon sun on a walk through Oakland. I developed the film with foraged lemon balm--known for its calming effects--from the Oakland Hills using my sustainable developer recipe.

Beatrice Thornton is an Oakland-based artist working in black and white film photography through the lens of bioregionalism. Since returning to her home state from New York in 2018, she has been building an art practice centered around sustainable analog photographic processes.

Beatrice develops film and prints in her home darkroom, creating developer recipes and using ingredients that include foraged plants, rainwater, and low toxicity household ingredients in place of traditional darkroom chemicals. Her evolving photographic style mainly depicts her local landscape, often through in-camera double exposures. She pairs developers with plants that grow within the landscape pictured.

Beatrice sees developing with plants as a circular process where the art she produces is as much about process as it is the final objects. Her work is a continual practice of learning about photography and about native and invasive plants in her home bioregion and beyond.

beatricevictoria.com

Instagram @beathornton



John Tronsor

Limen (157)

Archival inkjet print
52 x 30 in. \$1100

I am an artist living and working in Pittsburgh, PA in the United States.

My art practice is a way of thinking through some thing. It is a mode of making sense of an experience, a concept, an intuition, an affect. It is a form of processing these encounters. The particular mode of expression is not given in advance, it develops alongside this process. My work then finds its solution and realization through a singular or aggregate of media - video, sound, music, objects, writing, drawing, photography, etc.

johntronsor.com



Rusty Weston
Valley/Burn

Digital photography
16 x 24 in. \$750

This image from my series the Unnatural World explores the clash of scenic beauty and the human expressions that simultaneously enhance, impede, deface, and obscure our environment. The images employ optical layering to express a visual allegory of the disharmony between nature/humans.

What drives some people to adorn built or natural environments with graffiti, murals, rocks, broken glass, or carvings? Sometimes these expressions add breathtaking beauty or poignancy to an otherwise dull structure such as a train car or a bus. Yet, frequently, they deface rather than improve urban or rural neighborhoods or parks.

The Unnatural World series explores the clash of scenic beauty and the human expressions that simultaneously impede, deface, degrade, and obscure our environment. The series, featuring landscape images shot in Iceland, Death Valley, Yosemite, the Sierras, Big Sur, and San Francisco, evokes a hybrid and surreal visual field where nihilistic expressions of disillusionment offset beauty – both real and imagined.

Inspired by circular design principles, the images employ optical layering to infuse landscapes with images representing the disharmony between nature/humans.

rustyweston.com

@rusty.weston

Streetside parking still life Mill Valley CA

I gather and make objects - a humble lump of driftwood, a machined board, a hand-beaten ovoid clay blob – and then create compositions: happy cohabitations between the natural and human-made world. Handmade connections and details are simple and specifically made for each unique “happening” to exist. An angry burst of energy or a momentary calm draws the disparate elements into a conversation. Various iterations could simmer for days, and then a combination clicks. A seemingly effortless byproduct of the moment. Not overworked. Not labored. The moment of concept and creation is fused.

A lollypop tree sculpture or monotype landscape print reveals the embossed shadow of a handmade doily as it irreverently debuts in a new medium. A bent wire suspends a pendant tree from an off-center spot to align with its center of gravity.

Why am I viscerally obsessed with finding the perfect piece of driftwood? Can a time worn shape hold

www.sherrywilliamson.com

instagram: sherrywilliamsondesign



Sherry Williamson
Here to Stay

Photography
10.5 x 14 in. \$500



Sherry Williamson
Takes Time

Photography
12 x 12 in. \$500

San Francisco Landscape Still Life

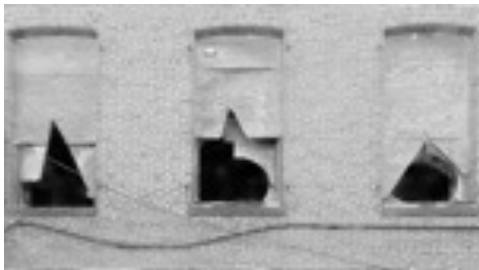
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www.sherrywilliamson.com

instagram: sherrywilliamsondesign



Andrew Wohl
ABC

Digital photograph printed on
archival luster photo paper
18 x 32 in. \$600

Photograph of building in the process of being renovated

While walking through an alley in Baltimore, searching for interesting architectural images to capture, I noticed a particularly unusual feature in the windows of this demolished building. The randomly cut plywood sheets covering the windows vaguely resembled the first three letters of the alphabet. I was, at first, attracted to the deep shadows but only after careful looking did I see this intriguing feature.

fineartamerica.com/profiles/andrew-wohl

@Andrew.wohl.12



Wilbur Wong

Lilies & Clouds

Photograph
20 x 28 in. \$850

An intimate portrait of Nuphar polysepala taken at a high elevation lake in Yellowstone National Park. This image is from a series taken over a decade of visits. These portraits have settings or reflections which are as important as the plant itself.

I am a visitor and traveler on my life journey. An important part of this journey is experiencing the space around me. The emotion that I feel and want to share can sometimes be expressed by words, or in my case, the visual language of photography. Finding and refining the emotion that I want to share can sometimes be a spontaneous photograph or it can take years of visiting a subject very familiar to me. Capturing a special moment transcends the immediate scene into a form that satisfies my inner being and hopefully offers the viewer an insight into what I feel when I take a photograph.

www.wilburwonglandscapes.com



Huahan Zhang

Bind-ACT3

Photography
12 x 18 in. \$50

Act 3 delves into the relationship between artistic expression and personal agency, drawing from childhood experiences. My mother's strict piano practice stifled creativity and musical connection. My art emphasizes individual agency and autonomy, challenging norms that suppress self-expression.

"In Sight" reimagines perception beyond mere vision, delving into understanding, intuition, and experience. Act 5 highlights the Communist Party's influence in China, where Young Pioneers are selected in elementary school. This series unveils the impact of political ideology on our lives and identity. Act 3 explores artistic expression and personal agency, examining how external pressures limit our connection to art. Act 4 investigates adult entertainment culture's effect on a child's psyche, revealing how cultural forces shape identity. Through "In Sight," I aim to contribute to the dialogue on perception, sharing my story and creating thought-provoking art to foster a deeper understanding of our world.

Instagram: hzzzh404

ABOUT THE JUROR

Shana Lopes, PhD

Shana Lopes, PhD, is an Assistant Curator of Photography at the [San Francisco Museum of Modern Art](#). She has organized exhibitions on cyanotypes, the 1906 earthquake, Atget, Wright Morris, and Eikoh Hosoe. She is the co-curator of Constellations: Photographs in Dialogue, which pairs recent acquisitions with existing work from the collection, and A Living for Us All: Artists and the WPA. Most recently, she organized [Sightlines: Photographs from the Collection](#), on view now.

Over the past fifteen years, she has gained curatorial experience at the [Center for Creative Photography](#) in Tucson, Arizona, and the [Metropolitan Museum of Art](#) in New York.

[@lopesshana](#)

To me, a good photograph is something that is visually arresting, technically strong, and grounded in or motivated by a clear idea. A powerful photograph makes me think twice; I return to it again and again think about what the artist is trying to say. Originality and thoughtfulness of approach is especially important to me.

- Shana Lopes

Program v3 updated 5/15/2023