

# PHOTOLUCIDA'S NORTHWEST SUMMER REVIEWS

JULY 26 & 27, 2008

complete reviewer information



**Tim Anderson**

Publisher and Editor, CameraArts magazine, Albuquerque, NM

[www.cameraarts.com](http://www.cameraarts.com)

Tim Anderson is the publisher and editor of CameraArts magazine, a bimonthly publication dedicated to small and medium format fine-art photography. Each issue features portfolios and interviews with, among others, John Paul Caponigro, Bruce Davidson, Barbara Jaffe, Elizabeth Opalenik, André Naggar, Lynn Goldsmith, Dan Burkholder, Ralph Gibson, Lucien Clergue, Joan Myers and Brigitte Carnochan. He teaches workshops, and has been published as a writer and photographer in numerous publications. Anderson has also been a gallery owner and artist manager.

He is interested in a wide variety of material, and believes that “an image has to stand on its own to make it into the pages of CameraArts.”

## Tim Anderson

Generally speaking: I am looking for images that are immediately compelling, no matter the format or genre.

### Subject Matter of Photograph (All)

Street Photography  
Social Landscape and Urbanscape  
Weston/Ansel Landscape  
Nature/Wildlife  
Urbanscape  
Portraiture  
Self-portraiture  
Nudes  
Still Life

### Intent of Photograph (All)

Diaristic  
Humanistic  
Conceptual  
Formalist  
Sociological

### Medium (All)

Any and all  
B+W  
Color  
Alternative Process  
Installation  
Video  
Digital – Image manipulation  
Digital – Output

### Do you want to see:

Pre-packaged shows? [Yes](#)  
Book dummies? [Yes](#)

### Why are you coming to Photolucida?

To purchase work.

To curate shows.

>To find work for commercial use (i.e. bookcovers)

>I'm looking for artists to represent (in gallery setting, private dealership etc).

>I can provide critical input, connect artist with others.

I rarely buy, exhibition potential slim, looking at all work to give/take perspective with artist, new ways of looking at work.

### Curators/Publishers:

Are you interested in specific types of imagery? [No](#)

What are your current projects? NA

What are your past projects? NA

### Collectors:

What are your collecting areas?

I do NOT want to see \_\_\_\_\_

**Jen Bekman**

Founding Director, Jen Bekman Gallery, 20x200, New York City, NY

[www.jenbekman.com](http://www.jenbekman.com)

[www.20x200.com](http://www.20x200.com)

Jen Bekman owns an eponymous gallery, writes a blog called *Personism* and is the founder of the international photo competition, *Hey, Hot Shot!*. Her latest endeavor is *20x200*, a place to buy editioned prints and photos at ridiculously affordable prices.

Jen Bekman Projects, the gallery, its exhibitions and Jen herself have been featured in dozens of publications including *The New York Times*, *Harper's*, *Art in America*, *Foam*, *Businessweek*, *Dwell*, *Der Spiegel* and *Le Monde*. Jen has been a guest lecturer at The School of Visual Arts and the Photographic Resource Center at Boston University, served as a reviewer at Center's Review Santa Fe and was named an Innovator of the Year by *American Photo*. This year she's juried the Singular Image Prize for Center and was honored with the Rising Star Award from the Griffin Museum. Her writing has appeared in *GOOD Magazine* and *photo-eye Booklist*.

**Chris Bennett**

Executive Director, Newspace Center for Photography, Portland, OR

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

Originally from Lafayette, Indiana, Chris graduated with a BFA in Photography and minor in Art History from Indiana University and has lived in Rochester, NY, Chicago and Santa Fe, NM before landing himself in Portland in 2001.

His work experience includes the George Eastman House, the Santa Fe Photographic Workshops, Photo-eye Books & Gallery and working for various commercial photographers in Chicago, Santa Fe and Portland. Chris is the founder and current Executive Director of Newspace Center for Photography.

## Chris Bennett

### Generally speaking:

#### Subject Matter of Photograph

Street Photography Y  
Social Landscape and Urbanscape Y  
Weston/Ansel Landscape M  
Nature/Wildlife N  
Urbanscape Y  
Portraiture Y  
Self-portraiture M  
Nudes N  
Still Life N

#### Intent of Photograph

Diaristic Y  
Humanistic Y  
Conceptual Y  
Formalist Y  
Sociological Y

#### Medium

Any and all Y  
B+W  
Color  
Alternative Process  
Installation  
Video  
Digital - Image manipulation  
Digital - Output

#### Do you want to see:

Pre-packaged shows? Y  
Book dummies? Y

#### Why are you coming to Photolucida?

To purchase work. N  
To curate shows. Y  
To find work for commercial use (i.e. bookcovers) N  
I'm looking for artists to represent (in gallery setting, private dealership etc). Y  
I can provide critical input, connect artist with others. Y  
I rarely buy, exhibition potential slim, looking at all work to give/take perspective with artist, new ways of looking at work. N

#### Curators/Publishers:

Are you interested in specific types of imagery? (please give a quick description)  
I am most interested in talking to those with bodies of work that are in progress or completed that can fall into the categories I marked with a Y above.

What are your current projects?

I am currently looking for artists to exhibit in 2009 and beyond at Newspace.

What are your past projects?

Newspace Gallery.

#### Collectors:

What are your collecting areas?

**I do NOT want to see:** Nudes or imagery that is heavily manipulated in Photoshop.

**Crista Dix**

Founding Director, wallspace, Seattle, WA

[www.wallspaceseattle.com](http://www.wallspaceseattle.com)

Crista Dix established wallspace in 2004 to provide opportunities for artists looking to expand their creative vision. Starting out as a photographer, Ms. Dix surveyed the landscape of the Pacific Northwest photographic community and understood that with her extensive career in managing businesses, she was destined to create and build a space for artists. The gallery promotes new and emerging artists including Tom Chambers, Douglas Ethridge, Doug Landreth and Aline Smithson, and looks forward to new works by yet unseen artists. Crista looks to promote photography that crosses the lines of traditional work, looking at new ways of incorporating photography into a larger creative vision.

## Crista Dix

### Generally speaking:

#### Subject Matter of Photograph *(sure I'll look at all of them)*

Street Photography  
Social Landscape and Urbanscape  
Weston/Ansel Landscape  
Nature/Wildlife  
Urbanscape  
Portraiture  
Self-portraiture  
Nudes  
Still Life

#### Intent of Photograph

Diaristic Y  
Humanistic Y  
Conceptual Y  
Formalist Y  
Sociological Y

#### Medium

Any and all  
B+W Y  
Color Y  
Alternative Process Y  
Installation N  
Video N  
Digital – Image manipulation Y  
Digital – Output Y

#### Do you want to see:

Pre-packaged shows?  
Book dummies?

#### Why are you coming to Photolucida?

To purchase work.

To curate shows. Y

To find work for commercial use (i.e. bookcovers)

I'm looking for artists to represent (in gallery setting, private dealership etc).

I can provide critical input, connect artist with others. Y

I rarely buy, exhibition potential slim, looking at all work to give/take perspective with artist, new ways of looking at work.

#### Curators/Publishers:

Are you interested in specific types of imagery? (please give a quick description)

What are your current projects?

What are your past projects?

#### Collectors:

What are your collecting areas?

I do NOT want to see: Commercial work, stock photography.

## **Roy Flukinger**

Senior Research Curator, Harry Ransom Center, The University of Texas at Austin

[www.hrc.utexas.edu](http://www.hrc.utexas.edu)

Roy Flukinger has published and lectured extensively in the field of contemporary photography, and has produced or participated in nearly eighty exhibitions -- including: the careers of David Douglas Duncan, George Platt Lynes, and Russell Lee; a Lewis Carroll centenary show; contemporary Russian/Eurasian photography; the cinematic photography of Jack Harris; and the career of the Texas panoramist E.O. Goldbeck. He has organized exhibitions including "Go Out and Look: The Photography of Russell Lee", "A Lewis Carroll Centenary" and "Visiones de Tejanos/Visions of Texans", as well as such traveling shows as "Eve Arnold: In Retrospect" and "The Formative Decades: Photography in Great Britain, 1839-1920". Among his later publications are: "To Help the World to See: The Photographic Career of Eliot Elisofon;" "David Douglas Duncan: One Life, A Photographic Odyssey;" "Windows of Light;" and "Photography: The First 150 Years."

He has served on professional boards including the Texas Photographic Society, the Texas Humanities Resource Center, the Houston Fotofest, Photolucida, the Getty Art & Architecture Thesaurus, and the Houston Center of Photography. He is currently working on publications on the history of Helmut & Alison Gernsheim and the photographer Fritz Henle, as well as presentations on photographic history, collection management, and contemporary and Texas photography. He consults on the operation of photographic institutions and also assists in finding and developing acquisitions for the Photography Department of the Ransom Center. He is interested in all forms of contemporary photography from black & white to color and digital, with an additional interest in modern work employing historical, alternative processes.

## Roy Flukinger

### Interested in Reviewing portfolios with the following subject matter:

- Y Street Photography
- Y Social Landscape and Urbanscape
- Y Weston/Ansel Landscape
- Y Nature/Wildlife
- Y Urbanscape
- Y Portraiture
- Y Self-portraiture
- Y Nudes
- Y Still Life
  
- Y Diaristic
- Y Humanistic
- Y Conceptual
- Y Formalist
- Y Sociological

### Medium

- Y Any and all
- Y B+W
- Y Color
- Y Alternative Process
- Y Installation
- M Video
- Y Digital – Image manipulation
- Y Digital – Output
- M Pre-packaged shows
- M Book dummies

### Why are you coming to Photolucida?

- M To purchase work
- M To curate shows.
- N To find work for commercial use (i.e. bookcovers)
- N I'm looking for artists to represent (in gallery setting, private dealership etc).
- Y I can provide critical input, connect artist with others.
- Y I rarely buy, exhibition potential slim, looking at all work to give/take perspective with artist, new ways of looking at work.

### Generally Speaking:

- Y I want to see everything, and might show/collect etc. anything.
- Y I want to see everything regardless of what I might be curating/collecting.

I do NOT want to see amateur work.

**Marita Holdaway**

Founding Director, Benham Gallery, Seattle, WA

[www.benhamgallery.com](http://www.benhamgallery.com)

Marita Holdaway has owned and operated Benham Gallery in Seattle since 1987. Dedicated to emerging and mid-career fine art photographers, she reviews over 1,000 portfolios annually. Holdaway has presented workshops for artists nationally and internationally helping them further their careers by developing their professional tools for finding and successfully approaching appropriate venues. As an invited reviewer and speaker, she has attended over a dozen photo festivals in the USA, Latin America and Europe. She has served on the boards of Photo Center Northwest, Youth in Focus and Blue Earth Alliance. She is on the national advisory board of Photolucida.

Ms. Holdaway is happy to look at anything to advise. In her gallery she exhibits bodies of work that reflect originality, beauty and are made with exceptional quality, often times containing contemporary, social ideas.

## Marita Holdaway

**Generally speaking:** Benham has a curatorial interest in bodies of work that have strong emotional content and/or quirky messages

### Subject Matter of Photograph

- Street Photography
- Y Social Landscape and Urbanscape
- Weston/Ansel Landscape
- Nature/Wildlife
- Y Urbanscape
- Y Portraiture
- Self-portraiture
- Nudes
- Y Still Life

### Intent of Photograph

- Y Diaristic
- Y Humanistic
- Y Conceptual
- Y Formalist
- Y Sociological

### Medium

- Y Any and all
- B+W
- Color
- Alternative Process
- Installation
- Video
- Digital – Image manipulation
- Digital – Output

### Do you want to see:

- Pre-packaged shows?
- Book dummies?

### Why are you coming to Photolucida?

- To purchase work.
- Y To curate shows.
- To find work for commercial use (i.e. bookcovers)
- Y I'm looking for artists to represent (in gallery setting, private dealership etc).
- Y I can provide critical input, connect artist with others.
- Y I rarely buy, exhibition potential slim, looking at all work to give/take perspective with artist, new ways of looking at work.

### Curators/Publishers:

- Are you interested in specific types of imagery? (please give a quick description)
- What are your current projects?
- What are your past projects?

### Collectors:

- What are your collecting areas?

**I do NOT want to see:** Images of anorexic looking people or images devoid of emotion.

**Jen Jenkins**

Giant Artists, Los Angeles, CA

[www.giantartists.com](http://www.giantartists.com)

Jen Jenkins started Giant Artists, a full-service agency for artists by artists, in March 2006. We currently represent photographers, illustrators, designers, filmmakers, and one stylist. Giant Artists helps create, nurture, and maintain lasting careers for its artists by curating quality archives and cultural events including public exhibitions and published works. While some of our artists are just beginning their careers, others are award-winning and widely recognized for their excellence and contributions to their fields.

We are connected in the spirit of creating art, working with a supportive and innovative community of artists and clients, helping others fulfill their vision, and, simply, making a living doing what we love. We are inspired by our heroes and fellow risk-takers. Most importantly, we are inspired by each other.

## Jen Jenkins

**Generally speaking:** Honestly, anything is fine by me. My experience and interest leans more toward commercial work (advertising, editorial, music, fashion, etc.) – so I think I'll be most valuable to artists looking to do commercial work (though I'm always interested in their personal work, too). I have a bit of experience with some of my artists who've crossed over to fine art work and exhibits, and I've produced a few fine art photo books (Elliott Smith, and am now working on a book with Devendra Banhart & friends). I think my strengths are more toward helping artists create a well-rounded portfolio of work, whether personal, commissioned, or a combination. B&W, color, digital, or film – all works for me.

**Subject Matter of Photograph:** All sound good, except not sure that I would be the best for Wildlife/Nature. But am happy just to see good work. If nudes, probably more in the vein of beauty, skin, or fashion work. Am happy to look at portraits, still life, landscape, social/street photography.....

Street Photography  
Social Landscape and Urbanscape  
Weston/Ansel Landscape  
Nature/Wildlife  
Urbanscape  
Portraiture  
Self-portraiture  
Nudes  
Still Life

**Intent of Photograph: Anything.**

Diaristic  
Humanistic  
Conceptual  
Formalist  
Sociological

**Medium: Any and all**

Any and all  
B+W  
Color  
Alternative Process  
Installation  
Video  
Digital – Image manipulation  
Digital – Output

**Do you want to see: Anything. Portfolios, book dummies....**

Pre-packaged shows?  
Book dummies?

**Why are you coming to Photolucida? To see new art/artists more on the commercial tip (though I'm always interested in their personal work).**

To purchase work.  
To curate shows.

To find work for commercial use (i.e. bookcovers)  
I'm looking for artists to represent (in gallery setting, private dealership etc).  
I can provide critical input, connect artist with others.

I rarely buy, exhibition potential slim, looking at all work to give/take perspective with artist, new ways of looking at work.

**Brooks Jensen**

Editor and Publisher, LensWork Publishing, Anacortes, WA

[www.lenswork.com](http://www.lenswork.com)

Brooks Jensen is a fine-art photographer, publisher, workshop teacher, and writer. In his personal work, he specializes in small prints as well as hand-made artist's books. He and his wife (Maureen Gallagher) are the owners, co-founders, editors, and publishers of the award winning *LensWork*, one of today's most respected and important periodicals in fine art photography. With subscribers in 62 countries, Brooks' impact on fine art photography is truly world-wide. His podcasts on art and photography are heard over the Internet by thousands every day. LensWork Publishing is also at the leading edge in multimedia and digital media publishing with *LensWork Extended* – a PDF based, media-rich expanded version of the magazine. Brooks is the author of the best selling *Letting Go of the Camera: Essays on Photography and the Creative Life* and *Single Exposures: Random Observations on Art, Photography and Creativity*.

## Brooks Jensen

Generally speaking:

**Subject Matter of Photograph** – This is the type of work I personally do.

~~Street Photography~~

~~Social Landscape and Urbanscape~~

**Weston/Ansel Landscape**

~~Nature/Wildlife~~

~~Urbanscape~~

**Portraiture**

~~Self-portraiture~~

~~Nudes~~

**Still Life**

**Abstract**

**Documentary**

**Story-telling**

**Portfolios**

**Medium**

~~Any and all~~

**B+W**

~~Color~~

~~Alternative Process~~

~~Installation~~

**Video**

**Digital – Image manipulation**

**Digital – Output**

**Do you want to see:**

~~Pre-packaged shows?~~ **Sure**

~~Book dummies?~~ **Sure**

**Why are you coming to Photolucida?**

~~To purchase work.~~

~~To curate shows.~~

~~To find work for commercial use (i.e. bookcovers)~~

~~I'm looking for artists to represent (in gallery setting, private dealership etc).~~

**I can provide critical input, connect artist with others.**

**Looking for work that might of candidates for *LensWork* and *LensWork Extended***

~~I rarely buy, exhibition potential slim, looking at all work to give/take perspective with artist, new ways of looking at work.~~

**Curators/Publishers:**

Are you interested in specific types of imagery? (please give a quick description)

**Bodies of work, rather than “greatest hits”.**

What are your current projects?

**LensWork and LensWork Extended – every 60 days!**

What are your past projects?

**Same – and others too many to mention.**

**Whitney C. Johnson**

Associate Picture Editor, *The New Yorker*, New York, NY

[www.newyorker.com](http://www.newyorker.com)

Whitney Johnson is a picture editor at *The New Yorker* where she is responsible for producing shoots and researching photographs for political, social, and international stories. Prior to joining the magazine, Whitney worked at the Open Society Institute & Soros Foundation's Network for over five years, researching and commissioning photographs for publications, and coordinating a documentary photography exhibition and international grant competition.

She holds a BA from Barnard College, and is pursuing a MA in American Studies, with a focus on photography and social change, at Columbia University.

# Whitney Johnson

## Generally speaking:

### Subject Matter of Photograph

Street Photography Y  
Social Landscape and Urbanscape Y  
Weston/Ansel Landscape M  
Nature/Wildlife M  
Urbanscape Y  
Portraiture Y  
Self-portraiture M  
Nudes N  
Still Life N

### Intent of Photograph

Diaristic N  
Humanistic Y  
Conceptual M  
Formalist Y  
Sociological Y

### Medium

Any and all  
B+W Y  
Color Y  
Alternative Process Y  
Installation M  
Video M  
Digital – Image manipulation M  
Digital – Output M

## Do you want to see:

Pre-packaged shows? Y  
Book dummies? Y

## Why are you coming to Photolucida?

To purchase work. N  
To curate shows. M  
To find work for commercial use (i.e. bookcovers) Y (The New Yorker)  
I'm looking for artists to represent (in gallery setting, private dealership etc). N  
I can provide critical input, connect artist with others. M  
I rarely buy, exhibition potential slim, looking at all work to give/take perspective with artist, new ways of looking at work. M

## Curators/Publishers:

Are you interested in specific types of imagery? (please give a quick description) PORTRAITS, JOURNALISM

What are your current projects? Currently at *The New Yorker* magazine, where we are looking for photographers on the West Coast who can shoot environmental portraits. Also, always looking for strong documentary/photojournalistic work with an advocacy bent, as I can connect photographers to grantmakers in that world.

What are your past projects? Formerly at the Open Society Institute, where I helped to curate exhibits, run grant program to documentary photographers, and research and commission photographs for publications.

I do NOT want to see: NUDES

**Michelle Dunn Marsh**

Director, Aperture West, Seattle, WA

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

Michelle Dunn Marsh holds a B.A. from Bard College and an M.S. in publishing from Pace University. She has worked with Aperture since 1996, and presently serves as associate publisher for Aperture magazine and as the director of Aperture West, a regional program of the Foundation.

An educator and advocate for photography and design, Dunn lectures nationally on the history of Aperture and on art book design. She is an award-winning book designer and has collaborated on over 30 Aperture publications; she continues to design art books for museums, publishers, and non-profits nationally. She serves on the advisory board to the Masters in Publishing program at Pace University in NYC, and on the Board of Governors for Bard College.

## Michelle Dunn Marsh

### Interested in Reviewing portfolios with the following subject matter:

- Y Street Photography
- Y Social Landscape and Urbanscape
- N Weston/Ansel Landscape
- N Nature/Wildlife
- Y Urbanscape
- Y Portraiture
- M Self-portraiture
- N Nudes
- M Still Life
  
- Y Diaristic
- Y Humanistic
- Y Conceptual
- Y Formalist
- Y Sociological

### Medium

- Y Any and all
- Y B+W
- N Digital – Image manipulation
- N Digital – Output
- M Pre-packaged shows
- M Book dummies

### Why are you coming to Photolucida?

- N To purchase work
- N To curate shows.
- N To find work for commercial use (i.e. bookcovers).
- N I'm looking for artists to represent (in gallery setting, private dealership etc).
- Y I can provide critical input, connect artist with others.
- Y I rarely buy, exhibition potential slim, looking at all work to give/take perspective with artist, new ways of looking at work.

### Generally Speaking:

- M I want to see everything, and might show/collect etc. anything
- Y I want to see everything regardless of what I might be curating/collecting
- Y I want to see work as marked above (but will look at anything)  
Interested in work from artists based West of the Mississippi.

**Carol McCusker**

Curator, Museum of Photographic Arts, San Diego, CA

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

Carol McCusker is Curator of Photography at the Museum of Photographic Arts (MoPA), San Diego. She received her Ph.D. in art history with an emphasis on the history of photography and film history at the University of New Mexico (UNM), Albuquerque. She has curated over 35 exhibitions at MoPA and UNM, and worked with Manfred Heiting on "Paul Outerbridge" (Taschen, 1999); Michael Gray and Lacock Abbey on "First Photographs: William Henry Fox Talbot and The Birth of Photography" (powerHouse, 2002); and the respective photographers in "James Fee: The Peleliu Project" (Seraphin, 2002), "Phil Stern: A Life's Work" (powerHouse, 2003), and "Terry Falke: Observations in an Occupied Wilderness" (Chronicle, 2006). Her most recent exhibition and catalogue, "Breaking the Frame: Pioneering Women in Photojournalism" (MoPA, 2006) explores women working in the mass media before and during WWII.

McCusker is currently interested in women landscape photographers who use large format cameras.

## Carol McCusker

### Interested in Reviewing portfolios with the following subject matter:

- Y Street Photography
- Y Social Landscape and Urbanscape
- M Weston/Ansel Landscape
- M Nature/Wildlife
- Y Urbanscape
- M Portraiture
- N Self-portraiture
- M Nudes- except aging bodies or men photographing nude men
- Y Still Life
- N Diaristic
- Y Humanistic
- M Conceptual
- M Formalist
- Y Sociological

### Medium

- Y B+W
- Y Color
- Y Alternative Process
- M Installation
- Y Video
- M Digital – Image manipulation
- M Digital – Output
- N Pre-packaged shows
- Y Book dummies

### Why are you coming to Photolucida?

- N To purchase work
- Y To curate shows.
- N To find work for commercial use (i.e. bookcovers).
- N I'm looking for artists to represent (in gallery setting, private dealership etc).
- Y I can provide critical input, connect artist with others.
- Y I rarely buy, exhibition potential slim, looking at all work to give/take perspective with artist, new ways of looking at work.

### Generally Speaking:

- Y I want to see work as marked above.

I appreciate photographers who know the history of their medium and occasionally evoke or quote it in their work.

I do NOT want to see nude women photographed by men, disaffected young people staring into space, greeting card images of animals or nature.

**Nion McEvoy**

Chief Editor, Chronicle Books LLC, San Francisco, CA

[www.chroniclebooks.com](http://www.chroniclebooks.com)

Nion McEvoy is the Chairman and CEO of Chronicle Books LLC and of the McEvoy Group LLC. Chronicle Books, based in San Francisco, is known for its excellence in design and production, and the strong popular appeal of its titles. In addition, Chronicle Books creates notecards, calendars, and stationery. Mr. McEvoy joined Chronicle Books in 1986, and served as Editor-in-Chief of the adult trade division until he acquired the company through The McEvoy Group in February 2000. The McEvoy Group has since acquired becker&mayer! LLC, a dynamic book packager in Bellevue, Washington, and New York-based *Spin* magazine. The McEvoy Group is also a majority partner in San Francisco's Hartle Media, publishers of *7x7* magazine and *California Home & Design* magazine.

Mr. McEvoy worked previously in the business affairs departments of the William Morris Agency in Beverly Hills and of Wescom Productions. He is a graduate of the University of California at Santa Cruz and Hastings College of the Law. He currently serves on the boards of SFJAZZ, the UCSC Foundation, the *Tricycle* Foundation, and the Photography Accessions Subcommittee of SF MOMA.

**Raymond Meeks**

Photographer

[www.raymondmeeks.net](http://www.raymondmeeks.net)

Raymond Meeks was born 1963 and raised in central Ohio. His regard for song and short story, especially those centered around impermanence or loss, are at the center of his work. In 2004, Nazraeli Press published his first monograph titled *Sound of Summer Running* with text by Forrest Gander and Rick Bass.

He continues to be inspired by collaboration with writers of poetry and short fiction and the merging of visual and word narratives. Nazraeli has recently published a second monograph titled *a Clearing*.

He currently lives in the Bitterroot Valley of Montana with his wife, two children and a German Shepherd.

# Raymond Meeks

## Generally speaking:

### Subject Matter of Photograph

Y Street Photography  
Y Social Landscape and Urbanscape  
N Weston/Ansel Landscape  
M Nature/Wildlife  
Y Urbanscape  
Y Portraiture  
Y Self-portraiture  
Y Nudes  
Y Still Life

### Intent of Photograph

Y Diaristic  
Y Humanistic  
Y Conceptual  
Y Formalist  
Y Sociological

### Medium

Any and all  
Y B+W  
Y Color  
M Alternative Process  
M Installation  
Y Video  
N Digital – Image manipulation  
Y Digital – Output

### Do you want to see:

M Pre-packaged shows?  
Y Book dummies?

### Why are you coming to Photolucida?

To purchase work.  
To curate shows.

To find work for commercial use (i.e. bookcovers)

I'm looking for artists to represent (in gallery setting, private dealership etc).

Y I can provide critical input, connect artist with others.

I rarely buy, exhibition potential slim, looking at all work to give/take perspective with artist, new ways of looking at work.

### Curators/Publishers:

Are you interested in specific types of imagery? (please give a quick description)

– Photo essays or bodies of work that are formed (or forming) as a narrative. I'm a little less interested in singular pictures that are not somehow connected to a larger body of work.

What are your current projects?

– I'm personally taking a little time away from my own photography in order to study layout and graphic design.

What are your past projects?

– I'm finishing a "one-picture" book for Nazraeli Press titled "doctrine of an axe." Prior to this book, is a Nazraeli monograph titled "a Clearing" and "Sound of Summer Running."

### Collectors:

What are your collecting areas?

I do NOT want to see \_\_\_\_\_

**Chuck Mobley**

Curator, SF Camerawork, San Francisco, CA

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

Chuck Mobley is curator for San Francisco Camerawork, serves as editor of *Camerawork: A Journal of Photographic Arts*, and leads Camerawork's Curatorial Council that includes Allan deSouza, Britta Erickson, Larry Rinder, and Konrad Steiner. He was recently awarded his third NEA Grant for the group exhibition *Make Me: Performing the medium* that opens at Camerawork in September 2008.

He has worked with many emerging and mid-career artists such as Marco Breuer, Mike Brodie, Ann Hamilton, Katsushige Nakahashi, Tim Sullivan, Jenny Vogel, Kota Ezawa, Jem Cohen, Melanie Willhide, Dinh Q. Lê, and Guillermo Gómez-Peña. His writing has appeared in *Contemporary*, *Sculpture*, *Spot*, and other publications.

## Chuck Mobley

### Interested in Reviewing portfolios with the following subject matter:

- M Street Photography
- M Social Landscape and Urbanscape
- M Weston/Ansel Landscape
- M Nature/Wildlife
- M Urbanscape
- M Portraiture
- M Self-portraiture
- M Nudes
- M Still Life
- M Diaristic
- M Humanistic
- M Conceptual
- M Formalist
- M Sociological

### Medium

- M Any and all
- M B+W
- M Color
- M Alternative Process
- M Installation
- M Video
- M Digital – Image manipulation
- M Digital – Output
- N Pre-packaged shows
- M Book dummies

### Why are you coming to Photolucida?

- N To purchase work
- Y To curate shows.
- N To find work for commercial use (i.e. bookcovers).
- N I'm looking for artists to represent (in gallery setting, private dealership etc).
- Y I can provide critical input, connect artist with others.
- N I rarely buy, exhibition potential slim, looking at all work to give/take perspective with artist, new ways of looking at work.

### Generally Speaking:

- N I want to see everything, and might show/collect etc. anything.
- Y I want to see everything, regardless of what I might be curating/collecting.

I do NOT want to see commercial work.

**Julianne Newton, PhD.**

Professor of Visual Communication, University of Oregon, Eugene, OR

Photographer, editor and scholar Julianne H. Newton scouts work for *VisualCommunication Quarterly* Portfolio, University of Oregon Special Collections, UT Austin Harry Ransom Humanities Research Center Photography Collections, and Stephen L. Clark Gallery in Austin. Newton is professor of visual communication, UO School of Journalism and Communication. Her publications on photography and visual ethics span scholarly and public forums, and her documentary photographs have been shown in more than 50 exhibitions and numerous publications. She is author of *The Burden of Visual Truth: The Role of Photojournalism in Mediating Reality* and co-author, with Rick Williams, of *Visual Communication: Integrating Media, Art and Science*. Newton is interested in reviewing work from all genres of photography.

## Julianne Newton

### Generally speaking:

#### Subject Matter of Photograph

- Y Street Photography
- Y Social Landscape and Urbanscape
- Y Weston/Ansel Landscape
- Y Nature/Wildlife
- Y Urbanscape
- Y Portraiture
- Y Self-portraiture
- Y Nudes
- Y Still Life

#### Intent of Photograph

- Y Diaristic
- Y Humanistic
- Y Conceptual
- Y Formalist
- Y Sociological

#### Medium

- Y Any and all
- B+W
- Color
- Alternative Process
- Installation
- Video
- Digital – Image manipulation
- Digital – Output

### Do you want to see:

- Pre-packaged shows?
- Book dummies?

### Why are you coming to Photolucida?

- To purchase work.
- To curate shows.
- To find work for commercial use (i.e. bookcovers)
- I'm looking for artists to represent (in gallery setting, private dealership etc).
- Y I can provide critical input, connect artist with others.
- I rarely buy, exhibition potential slim, looking at all work to give/take perspective with artist, new ways of looking at work.

### Curators/Publishers:

- Are you interested in specific types of imagery? (please give a quick description)
- What are your current projects?
- What are your past projects?

### Collectors:

- What are your collecting areas?

I do NOT want to see \_\_\_\_\_

**K.C. Potter de Haan**

G. Gibson Gallery, Seattle, WA

[www.ggibsongallery.com](http://www.ggibsongallery.com)

K.C. Potter de Haan studied Fine Art and Art History at the University of Pennsylvania with a concentration in Fine Art Photography. During her collegiate career, she interned at the Joseph Bellows Gallery in La Jolla, CA. From Philadelphia, she moved to Seattle to enter the non-profit sector. From 2000–2005 K.C. worked with an organization called Youth in Focus, teaching darkroom photography to at-risk youth, and chairing the live auction committee for their annual fundraiser. In 2003, she was hired on as the Program Director at Youth in Focus, where her duties varied from interviewing potential students, managing wet darkrooms and a digital lab, overseeing the volunteer mentor program, and mounting exhibits of student work in venues throughout Seattle, including the Seattle Art Museum, The Henry Art Gallery, and Benham Gallery.

Upon relocating to Seattle, K.C. introduced herself to Gail Gibson & Claudia Vernia at the G. Gibson Gallery. In 2002, she started working part time at the gallery, and moved into a full time position in 2005. Her duties include working with the variety of artists and estates that the gallery represents, client relations & sales, installation & framing, managing website content, and yes, even dishes! The gallery specializes in contemporary and mid-twentieth century photography, and for the last three years G. Gibson Gallery has been exhibiting more painting and mixed media works, often pairing a photographer with an artist who works in other media.

In addition to her work in the gallery sector, K.C. is a member of the board of directors of Seattle Center for Book Arts ([www.seattlebookarts.org](http://www.seattlebookarts.org)), where she is the acting Chair of Development. Her background and appreciation of the arts ventures beyond photography, as she continues to explore other means of printmaking (letterpress & etching) at the Pratt Fine Arts Center.

K.C. resides in Seattle, with her husband, dog and cat.

## K.C. Potter de Haan

### Generally speaking:

#### Subject Matter of Photograph

Y Street Photography  
Y Social Landscape and Urbanscape  
Y Weston/Ansel Landscape  
Y Nature/Wildlife  
Y Urbanscape  
Y Portraiture  
Y Self-portraiture  
M Nudes  
Y Still Life

#### Intent of Photograph

Y Diaristic  
Y Humanistic  
Y Conceptual  
Y Formalist  
Y Sociological

#### Medium

Y/M Any and all  
Y B+W  
Y Color  
Y Alternative Process  
M Installation  
M Video  
M Digital – Image manipulation  
Y Digital – Output

#### Do you want to see:

M Pre-packaged shows?  
M Book dummies?

#### Why are you coming to Photolucida?

I can provide critical input, connect artist with others.

#### Curators/Publishers:

Are you interested in specific types of imagery?

Traditional & Alternative Processes, Mixed Media, Found Photographs, Vernacular

What are your current projects?

2008 Photo Exhibits: Doug Keyes, Berenice Abbott, Laura McPhee, Nealy Blau, Jim Riswold, Julie Blackmon, Michael Kenna

What are your past projects?

2007 Photo Exhibits: Walker Evans, Eirik Johnson, John Divola, Heidi Kirkpatrick, JoAnn Verburg, Keith Carter, Eva Skold Westerlind, Beverly Rayner, Heidi Kirkpatrick, Ron van Dongen

#### Collectors:

What are your collecting areas? Photography (color / b&w / alternative process), Painting, Drawing, Outsider Art

**I do NOT want to see:** Overt digital manipulation.

**Christopher Rauschenberg**

Blue Sky Gallery Exhibition Committee, Blue Sky Gallery, Portland, OR

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

Christopher Rauschenberg and a team of curators from the Blue Sky Exhibition Committee will be reviewing at the Blue Sky Gallery table.

Blue Sky Gallery is a non-profit artist space that will soon be producing 36 (up from present 24) shows a year, monthly lectures, and yearbook. We have produced 567 solo exhibitions by 433 different artists in our 32 year history. Blue Sky does not tend to exhibit classic traditional nudes, portraits or landscapes. The landscapes that are shown are usually sociological or documentary rather than scenic or abstract.

## Christopher Rauschenberg/Blue Sky Exhibition Committee

### Interested in Reviewing portfolios with the following subject matter:

- Y Street Photography
- Y Social Landscape and Urbanscape
- M Weston/Ansel Landscape
- N Nature/Wildlife
- Y Urbanscape
- M Portraiture
- M Self-portraiture
- N Nudes
- N Still Life
  
- Y Diaristic
- Y Humanistic
- Y Conceptual
- Y Formalist
- Y Sociological

### Medium

- N Any and all
- Y B+W
- Y Color
- Y Alternative Process
- Y Installation
- M Video
- Y Digital – Image manipulation
- Y Digital – Output
- N Pre-packaged shows
- Y Book dummies

### Why are you coming to Photolucida?

- Y To purchase work
- Y To curate shows.
- Y To find work for commercial use (i.e. bookcovers).
- N I'm looking for artists to represent (in gallery setting, private dealership, etc.
- Y I can provide critical input, connect artist with others.
- N I rarely buy, exhibition potential slim, looking at all work to give/take perspective with artist, new ways of looking at work.

### Generally Speaking:

- Y I want to see everything, and might show/collect etc. anything.
- Y I want to see everything regardless of what I might be curating/collecting.
- Y I want to see work as marked above.

**Kirsten Rian**

Independent Curator, Portland, OR

[www.kirstenrian.com](http://www.kirstenrian.com)

Kirsten Rian is an independent curator working with some of the world's best photographers, and is active in the international photography community. She has coordinated more than 375 exhibitions, and 65 books and catalogues. She served as Executive Director of Blue Sky Gallery for 16 years, and is an educator and writer in the photography field, photo editor, and most recently was the juror for the ASMP exhibition at the Center for Fine Art Photography.

My photo interests are varied. I appreciate narrative and cohesive projects, whether they be fine art or photojournalistic. Strong work transcends genre.

## Kirsten Rian

### Generally speaking:

#### Subject Matter of Photograph

Street Photography YES  
Social Landscape and Urbanscape YES  
Weston/Ansel Landscape YES  
Nature/Wildlife  
Urbanscape YES  
Portraiture YES  
Self-portraiture  
Nudes  
Still Life YES

#### Intent of Photograph

Diaristic YES  
Humanistic YES  
Conceptual YES  
Formalist YES  
Sociological YES

#### Medium

Any and all YES  
B+W  
Color  
Alternative Process  
Installation  
Video  
Digital – Image manipulation  
Digital – Output

#### Do you want to see:

Pre-packaged shows? SORT OF  
Book dummies? YES

#### Why are you coming to Photolucida?

To purchase work.

To curate shows. YES

To find work for commercial use (i.e. bookcovers) YES

I'm looking for artists to represent (in gallery setting, private dealership etc).

I can provide critical input, connect artist with others YES

I rarely buy, exhibition potential slim, looking at all work to give/take perspective with artist, new ways of looking at work.

#### Curators/Publishers:

Are you interested in specific types of imagery? (please give a quick description)

What are your current projects? MULTIPLE BOOK AND EXHIBITION PROJECTS IN THE WORKS...

What are your past projects?

#### Collectors:

What are your collecting areas?

I do NOT want to see \_\_\_\_\_

**Laura Russell**

Founding Director, 23 Sandy Gallery, Portland, OR

[www.23sandy.com](http://www.23sandy.com)

[www.laurarussell.net](http://www.laurarussell.net)

Laura Russell is the owner of 23 Sandy Gallery, a new gallery in Portland exhibiting photography, artist books and other graphic arts. The gallery has a special interest in documentary photography, conceptual photography, urban landscapes and mixed media photography. Laura is also a photographer and book artist who creates handmade artist books that incorporate her own urban landscape photography. Her books are collected by many museums and university libraries, including the University of California, Berkeley, the Museum of Modern Art in New York and the Tate Collection in London.

## **Laura Russell**

### **Generally speaking:**

#### **Subject Matter of Photograph**

Street Photography  
Social Landscape and Urbanscape  
Urbanscape  
Portraiture  
Self-portraiture  
Still Life

#### **Intent of Photograph**

Diaristic  
Conceptual  
Humanistic  
Sociological

#### **Medium**

Any and all

#### **Do you want to see:**

Pre-packaged shows? Sure  
Book dummies? Sure

#### **Why are you coming to Photolucida?**

To curate shows.  
I'm looking for artists to represent (in gallery setting, private dealership etc).

**I do NOT want to see** nudes, rocks, trees, flowers, formal or traditional landscapes.

**Marisa Sánchez**

Assistant Curator of Modern and Contemporary Art, Seattle Art Museum,  
WA

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

Beginning in late April 2007, Marisa C. Sánchez joined Seattle Art Museum's curatorial staff as Assistant Curator of Modern and Contemporary Art. Currently, she is working with three contemporary artists, including Corin Hewitt, on individual projects that are scheduled to open at the Museum next Spring and Summer 2009. Most recently, she curated "Smoke and Mirrors", an exhibit of works from the permanent collection at the museum that examines illusion and photographic veracity.

Prior to this position, Sánchez had been at the Museum of Fine Arts, Houston for four years as curatorial assistant in the photography department. In this position she curated *Two Women Look West* and *The Target Collection of American Photography: A Century in Pictures*. Sánchez has also written criticism for publications, and had served on the Board of Houston's Lawndale Art Center where she co-organized a symposium on alternative art practices. Marisa holds a Masters in Art History, Theory, and Criticism from The School of the Art Institute of Chicago.

## Marisa C. Sánchez

### Generally speaking:

#### Subject Matter of Photograph

- Y Street Photography
- Y Social Landscape and Urbanscape
- N Weston/Ansel Landscape
- N Nature/Wildlife
- Y Urbanscape
- Y Portraiture
- Y Self-portraiture
- N Nudes
- M Still Life

#### Intent of Photograph

- Y Diaristic
- Y Humanistic
- Y Conceptual
- Y Formalist
- Y Sociological

#### Medium

- Y Any and all
- Y B+W
- Y Color
- Y Alternative Process
- Y Installation
- Y Video
- Y Digital – Image manipulation
- Y Digital – Output

### Do you want to see:

- M Pre-packaged shows?
- M Book dummies?

### Why are you coming to Photolucida?

- N To purchase work
- Y To curate shows
- N To find work for commercial use (i.e. bookcovers)
- N I'm looking for artists to represent (in gallery setting, private dealership etc)
- Y I can provide critical input, connect artist with others.
- Y I rarely buy, exhibition potential slim, looking at all work to give/take perspective with artist, new ways of looking at work.

### Curators/Publishers:

Are you interested in specific types of imagery? (please give a quick description)  
I am most interested in conceptually-oriented work by emerging and mid-career artists. I prefer reviewing coherent and focused bodies of work rather than viewing work that is traditional and only in its very, early stages of development. I think it's important for an artist's portfolio to have a sense of clarity of direction and purpose. I'm open to a wide range of subject matter, but would like to see work that challenges, critiques, or advances the medium. I'm interested in viewing video, installations, digital, and traditional formats.

**Erik Schneider**

Founding Director, Quality Pictures, Portland, OR

[www.qpca.com](http://www.qpca.com)

Erik is the owner of Quality Pictures, a contemporary art gallery located in the Pearl district in Portland, OR. Before moving to Portland in 2006, Schneider maintained a successful CPA practice in Atlanta, Georgia where he was deeply involved in the art community there as a collector, curator and lecturer.

Schneider's gallery shows works in all media with an emphasis on contemporary photography. Quality Pictures mission is to exhibit works by nationally and internationally acclaimed artists while introducing the best the Northwest has to offer to a wider audience. The gallery offers complete services to collectors and institutions to assist them in acquiring and maintaining art collections that are both personally enriching and will grow in value and importance over time.

Exhibiting artists include Roger Ballen, David Hilliard, Chris Verene, Jason Fulford, Elizabeth Huey, Eric White and others.

## Erik Schneider

Generally speaking: **My interests generally lie in formally accomplished works with psychological or socio-political themes.**

### Subject Matter of Photograph

Street Photography yes  
Social Landscape and Urbanscape yes  
Weston/Ansel Landscape no  
Nature/Wildlife no  
Urbanscape yes  
Portraiture yes in the proper context  
Self-portraiture yes in the proper context  
Nudes not so much  
Still Life not so much

### Intent of Photograph

Diaristic no  
Humanistic yes  
Conceptual yes  
Formalist yes  
Sociological yes

### Medium

Any and all yes  
B+W yes  
Color yes  
Alternative Process maybe  
Installation yes  
Video yes  
Digital – Image manipulation depends on the context  
Digital – Output yes

### Do you want to see:

Pre-packaged shows? yes  
Book dummies? yes

### Why are you coming to Photolucida?

To purchase work. yes  
To curate shows. yes  
To find work for commercial use (i.e. bookcovers)  
I'm looking for artists to represent (in gallery setting, private dealership etc).  
yes  
I can provide critical input, connect artist with others. yes  
I rarely buy, exhibition potential slim, looking at all work to give/take  
perspective with artist, new ways of looking at work.

### Curators/Publishers:

Are you interested in specific types of imagery? (please give a quick description)  
What are your current projects?  
What are your past projects?

### Collectors:

What are your collecting areas?

I do NOT want to see \_\_\_\_\_

**Jennifer Stoots**

Owner, STOOTs Fine Photography, Portland, OR

[www.photostoots.com](http://www.photostoots.com)

Jennifer L. Stoots is a private dealer and appraiser of photographs. Ms. Stoots has a Bachelor of Arts degree in Art History from the University of Oregon. She has been working in the museum and gallery industry since 1995, and in the photography market since 1998. She is an Associate Member of the Appraisers Association of America. Her credentials for appraising were acquired from New York University's Appraisal Studies Program for Fine & Decorative Arts in 2002. She is currently on the board of the Photography Council of the Portland Art Museum and is active with Newspace Center for Photography as an advisor, instructor and portfolio reviewer.

STOOTs Fine Photography specializes in the appraisal of fine photographs and the sale of modern prints by 20th century masters and contemporary photographers.

## Jennifer Stoots

### Generally speaking:

#### Subject Matter of Photograph

- Y Street Photography
- Y Social Landscape and Urbanscape
- M Weston/Ansel Landscape
- M Nature/Wildlife
- Y Urbanscape
- M Portraiture
- M Self-portraiture
- M Nudes
- Y Still Life

#### Intent of Photograph

- M Diaristic
- Y Humanistic
- Y Conceptual
- Y Formalist
- Y Sociological

#### Medium

- Y Any and all
- B+W
- Color
- Alternative Process
- Installation
- Video
- Digital – Image manipulation
- Digital – Output

#### Do you want to see:

- Y Pre-packaged shows?
- N Book dummies?

#### Why are you coming to Photolucida?

- N To purchase work.
- N To curate shows.
- N To find work for commercial use (i.e. bookcovers)
- M I'm looking for artists to represent (in gallery setting, private dealership etc).
- Y I can provide critical input, connect artist with others.  
I rarely buy, exhibition potential slim, looking at all work to give/take perspective with artist, new ways of looking at work.

#### Curators/Publishers:

Are you interested in specific types of imagery? (please give a quick description)

What are your current projects?

What are your past projects?

#### Collectors:

What are your collecting areas?

I do NOT want to see \_\_\_\_\_

**Lisa Sutcliffe**

Assistant Curator, San Francisco Museum of Modern Art, CA

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

Lisa Sutcliffe is an assistant curator in the department of photography at the San Francisco Museum of Modern Art. Ms. Sutcliffe works on photography acquisitions and exhibitions and her area of focus is contemporary. Most recently she organized an exhibition on the theme of topographic pictures from the collection and assisted on *Friedlander, Gabriele Basilico: From San Francisco to Silicon Valley*, and *Jeff Wall*. Prior to this she was the Koch Curatorial Fellow at the DeCordova Museum and Sculpture Park in Lincoln, Massachusetts, where she co-curated group exhibitions of contemporary art and photography from New England. She holds an MA in art history from Boston University with a specialization in photography, and a BA from Wellesley College.

The San Francisco Museum of Modern Art is a dynamic center for modern and contemporary art. SFMOMA began exhibiting and collecting photographs in 1935, the same year it opened. Today its collection spans the entire history of the medium, with strength in modernist and contemporary genres while also representing historic and vernacular forms of photographic practice. International in scope, while reflecting the distinctive character of our region, the Museum explores compelling expressions of visual culture.

## Lisa Sutcliffe

### Subject Matter of Photograph

Y Street Photography  
Y Social Landscape and Urbanscape  
N Weston/Ansel Landscape  
M Nature/Wildlife  
Y Urbanscape  
Y Portraiture  
Y Self-portraiture  
N Nudes  
Y Still Life

### Intent of Photograph

Y Diaristic  
Y Humanistic  
Y Conceptual  
N Formalist  
Y Sociological

### Medium

Y Any and all  
Y B+W  
Y Color  
Y Alternative Process  
Y Installation  
Y Video  
M Digital – Image manipulation  
Y Digital – Output

### Do you want to see:

N Pre-packaged shows?  
M Book dummies?

### Why are you coming to Photolucida?

N To purchase work.  
M To curate shows.  
N To find work for commercial use (i.e. bookcovers)  
N I'm looking for artists to represent (in gallery setting, private dealership etc).  
Y I can provide critical input, connect artist with others.  
Y I rarely buy, exhibition potential slim, looking at all work to give/take perspective with artist, new ways of looking at work.

### Curators/Publishers:

Are you interested in specific types of imagery? (please give a quick description)  
I am interested in contemporary photography, especially cohesive bodies of idea-driven work that are insightful and creative.  
What are your current projects?  
What are your past projects?

### Collectors:

What are your collecting areas?

I do NOT want to see commercial work, photographs that are strictly formalist, nor those which rely on serious digital manipulation.

**Mary Virginia Swanson**

Marketing Consultant, M.V. Swanson & Associates, Tucson, AZ

[www.mvswanson.com](http://www.mvswanson.com)

Mary Virginia Swanson aspires to help photographers find the strengths in their work and identify appreciative audiences for their imagery and creativity. Swanson has a diverse professional background, coordinating educational, publication and exhibition programs for a wide range of institutions and businesses in the field of photography, and is considered an expert in the area of marketing and licensing fine art. In 1991, she founded *Swanstock*, an innovative agency managing licensing rights for fine art photographers. Her lectures on opportunities in emerging multiple markets have proven of great value to photographers in reaching a broader audience. Today Swanson lectures at educational and public institutions, and consults privately with photographers.

## Mary Virginia Swanson

### Generally speaking:

#### Subject Matter of Photograph = I WILL LOOK AT ANY SUBJECT MATTER

Street Photography  
Social Landscape and Urbanscape  
Weston/Ansel Landscape  
Nature/Wildlife  
Urbanscape  
Portraiture  
Self-portraiture  
Nudes  
Still Life

#### Intent of Photograph - I WILL LOOK AT ALL

Diaristic  
Humanistic  
Conceptual  
Formalist  
Sociological

#### Medium - I WILL LOOK AT ALL

Any and all  
B+W  
Color  
Alternative Process  
Installation  
Video  
Digital - Image manipulation  
Digital - Output

#### Do you want to see: - I WILL LOOK AT ALL

Pre-packaged shows?  
Book dummies?

#### Why are you coming to Photolucida?

To purchase work.  
To curate shows.  
To find work for commercial use (i.e. bookcovers)  
I'm looking for artists to represent (in gallery setting, private dealership etc).  
I can provide critical input, connect artist with others.  
I rarely buy, exhibition potential slim, looking at all work to give/take perspective with artist, new ways of looking at work.

#### OTHER:

I AM COMING TO HELP PHOTOGRAPHERS FIND THE STRENGTHS IN THEIR WORK, POLISH THEIR PRESENTATION AND BRAINSTORM ABOUT THEIR AUDIENCE

#### Curators/Publishers:

Are you interested in specific types of imagery? (please give a quick description)  
What are your current projects?  
What are your past projects?

#### Collectors:

What are your collecting areas?

I do NOT want to see \_\_\_\_\_

**Terry Toedtemeier**

Curator of Photography, Portland Art Museum, Portland, OR

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

Terry has served as Curator of Photography at the Portland Art Museum since 1986, and from 1980 to 1993 he was Associate Professor of Art and History at the Pacific Northwest College of Art where he taught History of Photography and various studio classes. Terry began actively exhibiting his own work in 1975 and in the same year was a co-founder of Blue Sky Gallery. He has been a National Endowment for the Arts grant to research and organize exhibitions of early photography of the Columbia River Gorge. Major exhibitions of this material were presented at the Portland Art Museum, the Oregon Historical Society, and the Seattle Art Museum.

As Curator of Photography at the Portland Art Museum, Terry has assembled a collection of over 5,000 images that chronicle the history of photography with an emphasis on American photography and photography in the Pacific Northwest. A rotating selection of works from the collection is permanently on view in Museum's dedicated photography galleries located in the Jubitz Center for Modern and Contemporary Art. He is presently working on is a major book and exhibition of the same name: *Wild Beauty - Photographs of the Columbia River Gorge, 1867-1957*.

**Annie Van Avery**

Executive Director, PCNW, Seattle, WA

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

Annie Van Avery is the Executive Director of the Photographic Center Northwest in Seattle. She has recently joined PCNW having relocated from New York City with an extensive background in the photographic arts. She holds a Master of Fine Arts from Maryland Institute College of Art. Her leadership experience includes the founding of the Center for Photographic Studies where she served as the Executive Director in addition to working as an Education Director for an arts council and Associate Director of Admission for one of the nation's top ranked arts colleges. She has connections with a number of artistic communities nationwide where she has been an active exhibiting photographer, educator, and arts administrator.

# Annie Van Avery

## Generally speaking:

### Subject Matter of Photograph

Y Street Photography  
Y Social Landscape and Urbanscape  
N Weston/Ansel Landscape  
N Nature/Wildlife  
Y Urbanscape  
Y Portraiture  
Y Self-portraiture  
M Nudes  
N Still Life

### Intent of Photograph

Y Diaristic  
Y Humanistic  
Y Conceptual  
M Formalist  
Y Sociological

### Medium

Y Any and all  
Y B+W  
Y Color  
Y Alternative Process  
Y Installation  
Y Video  
Y Digital – Image manipulation  
M Digital – Output

### Do you want to see:

Y Pre-packaged shows?  
Y Book dummies?

### Why are you coming to Photolucida?

M To purchase work.  
Y To curate shows.  
N To find work for commercial use (i.e. bookcovers)  
M I'm looking for artists to represent (in gallery setting, private dealership etc).  
Y I can provide critical input, connect artist with others.  
M I rarely buy, exhibition potential slim, looking at all work to give/take perspective with artist, new ways of looking at work.

### Curators/Publishers:

Are you interested in specific types of imagery? (please give a quick description)  
-Y, Emerging and established fine-art photography.

What are your current projects? [See pcnw.org](http://pcnw.org)

What are your past projects? [See pcnw.org](http://pcnw.org)

### Collectors:

What are your collecting areas?

I do NOT want to see \_\_\_\_\_

**Scott Wallin**

Director of Exhibitions, Whatcom Museum of History & Art, Bellingham, WA

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

Mr. Wallin has been a member of the museum staff for ten years. In addition to organizing and designing exhibitions that satisfy the museum's mission and the community's interests, he has a personal goal of presenting and promoting contemporary photography.

Northwest work is the subject of a biannual series of exhibitions curated by Mr. Wallin. A comprehensive review of the most recent exhibition, "Contrasting Objectives: Fifteen Pacific Northwest Photographers", which closed in September 2006, can be seen at the museum's website.

For the museum's audience, Mr. Wallin is interested in seeing a wide variety of work that is accomplished, challenging and thought-provoking. His personal collection of photography includes male nudes, automobiles, Northwest landscapes, and works employing hybrid techniques and media.

## Scott Wallin

### Interested in Reviewing portfolios with the following subject matter:

- Y Street Photography
- Y Social Landscape and Urbanscape
- N Weston/Ansel Landscape
- N Nature/Wildlife
- Y Urbanscape
- M Portraiture
- N Self-portraiture
- Y Nudes
- Y Still Life
  
- N Diaristic
- M Humanistic
- Y Conceptual
- Y Formalist
- Y Sociological

### Medium

- Y Any and all (no large format)
- Y B+W
- Y Color
- Y Alternative Process
- Y Installation
- Y Video
- Y Digital – Image manipulation
- Y Digital – Output
- Y Pre-packaged shows
- Y Book dummies

### Why are you coming to Photolucida?

- M To purchase work
- Y To curate shows.
- N To find work for commercial use (i.e. bookcovers).
- N I'm looking for artists to represent (in gallery setting, private dealership etc).
- Y I can provide critical input, connect artist with others.
- N I rarely buy, exhibition potential slim, looking at all work to give/take perspective with artist, new ways of looking at work.

### Generally Speaking:

- N I want to see everything regardless of what I might be curating/collecting.

I do NOT want to see anything that cannot be presented or represented on the reviewing table.

## **Carla Williams**

Writer, Photographer, Editor, *exposure* San Francisco, CA

Carla Williams is an independent writer, editor, and photographer. Williams is editor of *exposure*, the journal of the Society for Photographic Education. She is author of numerous essays and articles about photography and is co-author of two histories of photography: *The Black Female Body: A Photographic History* with Deborah Willis and *Photography from 1839 to Today, George Eastman House, Rochester New York*. Her photographic work has been widely published and exhibited. Williams is creator of the artist's resource website [carlagirl.net](http://carlagirl.net), and is co-founder with Deirdre Visser of the cadre &10 art grant for visual artists (<http://cadreart.org>). She received her MFA from the University of New Mexico at Albuquerque and her BA from Princeton University.

## Carla Williams

### Generally speaking:

#### Subject Matter of Photograph

Y Street Photography

Y Social Landscape and Urbanscape

N Weston/Ansel Landscape

N Nature/Wildlife

Y Urbanscape

Y Portraiture

Y Self-portraiture

N Nudes

N Still Life

#### Intent of Photograph

Y Diaristic

Y Humanistic

Y Conceptual

N Formalist

Y Sociological

#### Medium

Y Any and all

B+W

Color

Alternative Process

Installation

Video

Digital – Image manipulation

Digital – Output

#### Do you want to see: -- no preference

Pre-packaged shows?

Book dummies?

#### Why are you coming to Photolucida?

N To purchase work.

N To curate shows.

N To find work for commercial use (i.e. bookcovers)

N I'm looking for artists to represent (in gallery setting, private dealership etc).

Y I can provide critical input, connect artist with others.

Y I rarely buy, exhibition potential slim, looking at all work to give/take perspective with artist, new ways of looking at work.

Also, potentially, to publish (I am an editor).

#### Curators/Publishers:

Are you interested in specific types of imagery? (please give a quick description)

What are your current projects?

What are your past projects?

#### Collectors:

What are your collecting areas?

I do NOT want to see \_\_\_\_\_

**Rick Williams**

Dean, Division of the Arts, Lane Community College, Eugene, OR

Rick Williams is an award-winning scholar in visual communication research and an internationally recognized documentary photographer. Currently Dean of the Division of the Arts at Lane Community College in Eugene, Oregon, he previously taught visual and media studies and photography at the University of Texas and the University of Oregon. His research and photographic work are widely published in scholarly journals and books and his photographs are part of the permanent collections of major museums and university archives. He is a curatorial advisor to the Director of the University of Oregon Library Special Collections.

Through his research and teaching of visual and media studies, Mr. Williams has developed and published theories of visual communication that explore and advance understanding of the cognitive aspects of visualization and the effects of media imagery on human behavior and culture. In current research, he integrates his visual theories with applications of integrated arts learning to help develop and implement a new pedagogical model that promises to enhance learning, creativity, intelligence and productivity in education and life skills. His work has brought him note as an author, lecturer, and teacher. In 2000 he published a twenty-year photographic/ethnographic study of Texas culture, *Working Hands*, and his most recent book, co-authored with Dr. Julianne H. Newton, *Visual Communication: Integrating Media, Art, and Science Across the Disciplines* introduces his newest research.

## Rick Williams

### Interested in Reviewing portfolios with the following subject matter:

- Y Street Photography
- Y Social Landscape and Urbanscape
- Y Weston/Ansel Landscape
- Y Nature/Wildlife
- Y Urbanscape
- Y Portraiture
- Y Self-portraiture
- Y Nudes
- Y Still Life
  
- Y Diaristic
- Y Humanistic
- Y Conceptual
- Y Formalist
- Y Sociological

### Medium

- Y Any and all
- Y B+W
- Y Color
- Y Alternative Process
- Y Installation
- Y Video
- Y Digital – Image manipulation
- Y Digital – Output
- Y Pre-packaged shows
- Y Book dummies

### Why are you coming to Photolucida?

- Y To purchase work
- N To curate shows.
- Y To find work for commercial use (i.e. bookcovers).
- N I'm looking for artists to represent (in gallery setting, private dealership etc).
- Y I can provide critical input, connect artist with others.
- N I rarely buy, exhibition potential slim, looking at all work to give/take perspective with artist, new ways of looking at work.

### Generally Speaking:

- Y I want to see work as marked above.

**Bryan Yedinak**

Co-owner, Modernbook Gallery, Palo Alto, CA

[www.modernbook.com](http://www.modernbook.com)

Bryan Yedinak is the co-founder, publisher and co-owner of Modernbook Gallery (since 1999) and Modernbook Editions (since 2005). He has curated over one hundred gallery exhibitions and spearheaded a publishing company, Modernbook Editions. He has published five art book publications: *Bella Figura* by Brigitte Carnochan; *Hong Kong Yesterday* by Fan Ho; *Solutions Beginning with A* by Lola Haskins and Maggie Taylor; *Callas* by Roger M. Eberhard; and *Searching for True North* by Geir Jordahl. In addition, he has been a co-instructor for 'Creating a Photography Exhibition: From Concept to Opening' with Stanford Continuing Studies since 2005 and guest lecturer with Foothill College photography department on 'Creating a Good Relationship with Galleries'. He received a Bachelor of Fine Art from California State University, Long Beach.

His interest in photography varies: beauty, figurative, color, digital, and black & white.

# Bryan Yedinak

## Generally speaking:

### Subject Matter of Photograph

M Street Photography  
M Social Landscape and Urbanscape  
Y Weston/Ansel Landscape  
M Nature/Wildlife  
M Urbanscape  
M Portraiture  
M Self-portraiture  
Y Nudes  
Y Still Life

### Intent of Photograph

M Diaristic  
Y Humanistic  
Y Conceptual  
Y Formalist  
M Sociological

### Medium

Y Any and all  
B+W  
Color  
Alternative Process  
Installation  
Video  
Digital – Image manipulation  
Digital – Output

### Do you want to see:

M Pre-packaged shows?  
M Book dummies?

### Why are you coming to Photolucida?

M To purchase work.  
M To curate shows.  
N To find work for commercial use (i.e. bookcovers)  
M I'm looking for artists to represent (in gallery setting, private dealership etc).  
M I can provide critical input, connect artist with others.  
N I rarely buy, exhibition potential slim, looking at all work to give/take perspective with artist, new ways of looking at work.

### Curators/Publishers:

Are you interested in specific types of imagery? (please give a quick description)  
–Beautiful images: floral, figure, still life.

What are your current projects? publishing books / curating gallery exhibits.

What are your past projects?

### Collectors:

What are your collecting areas? nudes, floral, still life, platinum, small...

I do NOT want to see \_\_\_\_\_