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Taking In: The Best of AIB Photography 2008

AIB Students

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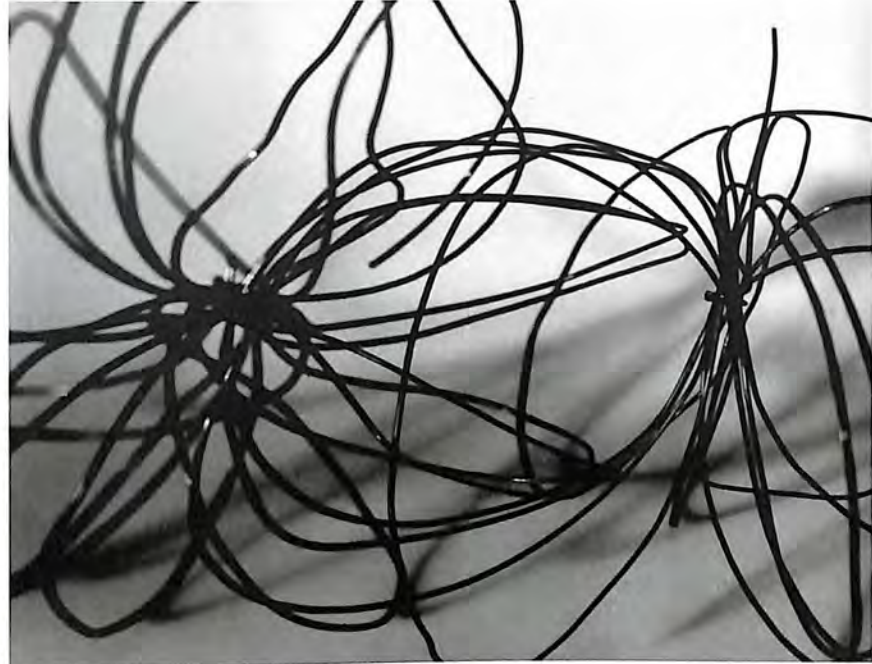
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Taking In/
The Best of AIB Photography



Shawn Dow, lovingly referred to by his friends as Griff, was a junior photography major at the Art Institute of Boston. In his work, he experimented with light and textures, as well as his handmade wire sculptures. Anyone who had the privilege of meeting Shawn can attest the he was, by far, the most open, sociable and caring person you would ever meet. Shawn will be sorely missed by his family, friends and the AIB community.

Shawn "Griff" Dow
March 6, 1986 – November 17, 2007

Thank You

Matthew Nash
Kristen Dodge
Jim Fitts
Rania Matar
Arlette Kayafas
Fred Levy
Nathan Felde
Bob Gielow
Dorothy Glenn
James Hull
Christopher James
Drew Katz
Andrew Mroczek
Josh Winer
Steven Zevitas
Brookline Liquor Mart
Tazza Caffè

Special thanks to our book designer

Nicholas Tazza

The publication in your hands is our 6th edition of *Taking In*; a collective celebration of the best photographically generated work created by the students of The Art Institute of Boston at Lesley University. This year's edition was mentored by Matthew Nash, and as in past years, the students in Matt's class were completely immersed in all facets of this yearly publishing event: obtaining funding, determining budgets and publicity, selecting the jury, editing and collaborating with graphic design student Nicholas Tazza on layout and print production. As well, they were required to arrange and produce an exhibition of the work that would be hung following the publication. *Taking In* is truly a collaboration of the images, ideas, and talents from all departments at AIB. The concept has always been a simple one; to showcase the artistic diversity and vision, of all AIB students who incorporate photography in their personal artistic expression.

This year's edition of *Taking In* promises to be an extraordinary document and thoroughly reflects the eclectic creativity, visual intelligence and abilities of an enormously talented group of young artists. In many respects it also represents an equally talented faculty of artist-teachers that I have the pleasure of working with each year. I am equally appreciative to the jury who selected the work from all of the submissions and am very grateful to the those who donated to the *Taking In* production, and to those who believe in what this collaborative enterprise means to the college.

During the last decade, there has been a faint noise in the background, a fear of digitally generated images devouring the hand-made and romantic print that has been such an integral part of photography for the last century. Of late, with the announcement of Polaroid's demise, the lament has become a bit louder

and a ready topic of conversation among all in the community of image-makers and those who love the medium. The reality is that photography is simply going through another transition, as it has done almost continuously since 1829. Each adopted technology, such as the transition to Eastman's flexible roll film system in 1885 from the more complicated and cumbersome wet plate process, instantly resulted in photography becoming more democratic and accessible to far larger group of practitioners. The shift to the digitally generated image is no different.

On a very optimistic level, it is becoming increasingly common for images, generated by both light and imagination, to be recorded by pixels as well as silver. This fresh syntax has opened up the language of the medium as a possibility to creative people in all disciplines, where no single form of expression is mutually exclusive of another. As technology simplifies the options and older techniques are incorporated into the new, the concept of photography / light marking will continue to evolve. I expect that *Taking In* will transform as well, and represent, not so much a collection of photographs, but instead, a collection of visual ideas, expressions, and concepts, that incorporate light and its reflection upon our imaginations.

Christopher James
Chair of Photography
March, 2008



Jim Fitts



Kristen Dodge



Rania Matar



Arlette Kayafas

Jim Fitts

Jim currently holds the position of Executive Director of the Photographic Resource Center at Boston University. He lectures widely on the subjects of photography and design and is on the faculty of the Center for Digital Imaging Arts at Boston University.

Jim has been a fine arts photographer for over thirty years and has had his images exhibited in numerous solo and group exhibitions. Recently, Jim's rock-and-roll photographs were prominently featured in Jon Baird's book, "Songs from Nowhere Near the Heart."

He has had an award-winning career in advertising, design and corporate identity. Recently, Jim held the position of Creative Director at Euro RSCG 4D in Boston. Prior to that, Jim was Creative Director for Monster.com. Jim has held the position of Interim President of the Boston Ad Club - the largest communications trade association of its kind in the country. He has served as Vice President, Creative Director for iXL/Scient, one of the world's largest e-business solutions providers. Jim was also a partner and Creative Director at Clarke Goward Fitts.

He has received numerous regional and national advertising and design awards. Including, among others, Hatch awards, Clios, One Show awards, ADDYs, and New York Art Directors Club awards. His work has been featured in both *Communication Arts Magazine* and *Art Direction* magazine. Jim is also the recipient of the William Gunn Humanitarian Award and the Morton Godine Medal.

Kristen Dodge

Kristen Dodge is Director of the judi rotenberg gallery. She graduated from Brown University in 2000 and became the Office Manager at *Cabinet Magazine*, an art and culture publication based in Brooklyn. In 2002, she moved back to Boston, where she taught art at the Boston Renaissance Charter School, and received a diploma from the School of the Museum of Fine Arts.

Dodge has served as a juror and guest speaker at institutions throughout New England, including the Attleboro Museum, The School of the Museum of Fine Arts and Montserrat College of Art. She is on the Board of Advisors at Artist for Humanity, and the planning committee for ARTcetera. Dodge has been at the judi rotenberg gallery for four years, developing an ambitious program and national exposure with Executive Director, Abigail Ross. She currently lives in South Boston with her partner and three dogs.

Rania Matar

Rania Matar was born and raised in Lebanon and moved to the U.S. in 1984. Originally trained as an architect at Cornell University, she studied photography at the New England School of Photography and at the Maine Photographic Workshops in Mexico with Magnum photographer Constantine Manos. She currently works full-time as a photographer.

Matar's work focuses on the Middle East, mainly women and children, and her recent projects—which examine the Palestinian refugee camps in Lebanon, the recent spread veil and its meanings, and the aftermath of war—intend to give a voice to people who have been forgotten or misunderstood. She lives and works in Boston, where she photographs the lives of her four children. Her work has won several awards, and has been published and exhibited widely in the U.S. and internationally. She was recently awarded an artist grant from the Massachusetts Cultural Council, the purchase prize at the New England Photographers Biennial and first prize in Women in Photography International. Her work was recently published in *B&W Magazine*, *Art New England*, *Brookline Magazine* and the *Boston Globe*.

Matar's images are part of the permanent collection of the Houston Museum of Fine Arts, the Portland Art Museum, the DeCordova Museum, the Danforth Museum of Art, the Kresge Art Museum, the Anthony and Beth Terrana Collection and numerous private collections.

Arlette Kayafas

In April, 2003, Arlette Kayafas opened Gallery Kayafas in Boston's historic South End. The gallery, part of the SOWA art district, is located at 450 Harrison Avenue, Suite 61. Gallery Kayafas shows the photographs of the established and emerging artists from the 19th - the 21st centuries. "Boston is an area rich in photography. The schools in the area do an excellent job and the artists who graduate add an excitement to the growing photographic scene." - AK

Arlette's interest in art, primarily photography, was shaped by the collection she and her husband began more than 39 years ago. After college, her first formative work experience was at an art and antiques gallery in Cambridge, Bernheimer's Antique Arts. She and her husband, Gus, founded and ran one of the area's first photography galleries in the early 1970's.

Arlette has been an Overseer at the DeCordova Museum in Lincoln for more than a decade, during which she developed and produced a very popular and highly successful annual artist's fashion and style event for ten years. She has recently been elected to the Photographic Resource Center's Board of Trustees.

Her interest in art and artists has always been a focus of her curiosity and effort; realizing that art and artists and the enrichment of the community had been a constant and revitalizing thread throughout her adult life, the next step, Gallery Kayafas, was a clear choice. Its recognized success and impact on the community of artists and collectors seems like evolution. Arlette and her husband continue to actively collect contemporary art with a concentration on photography.

Contributing Artists

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Front Cover:

Sam Rosenholtz

"Grandpa"

C-print

2007

Junior



















Lily Carlson "Tyler about to wake up" C-print 2007 Junior

























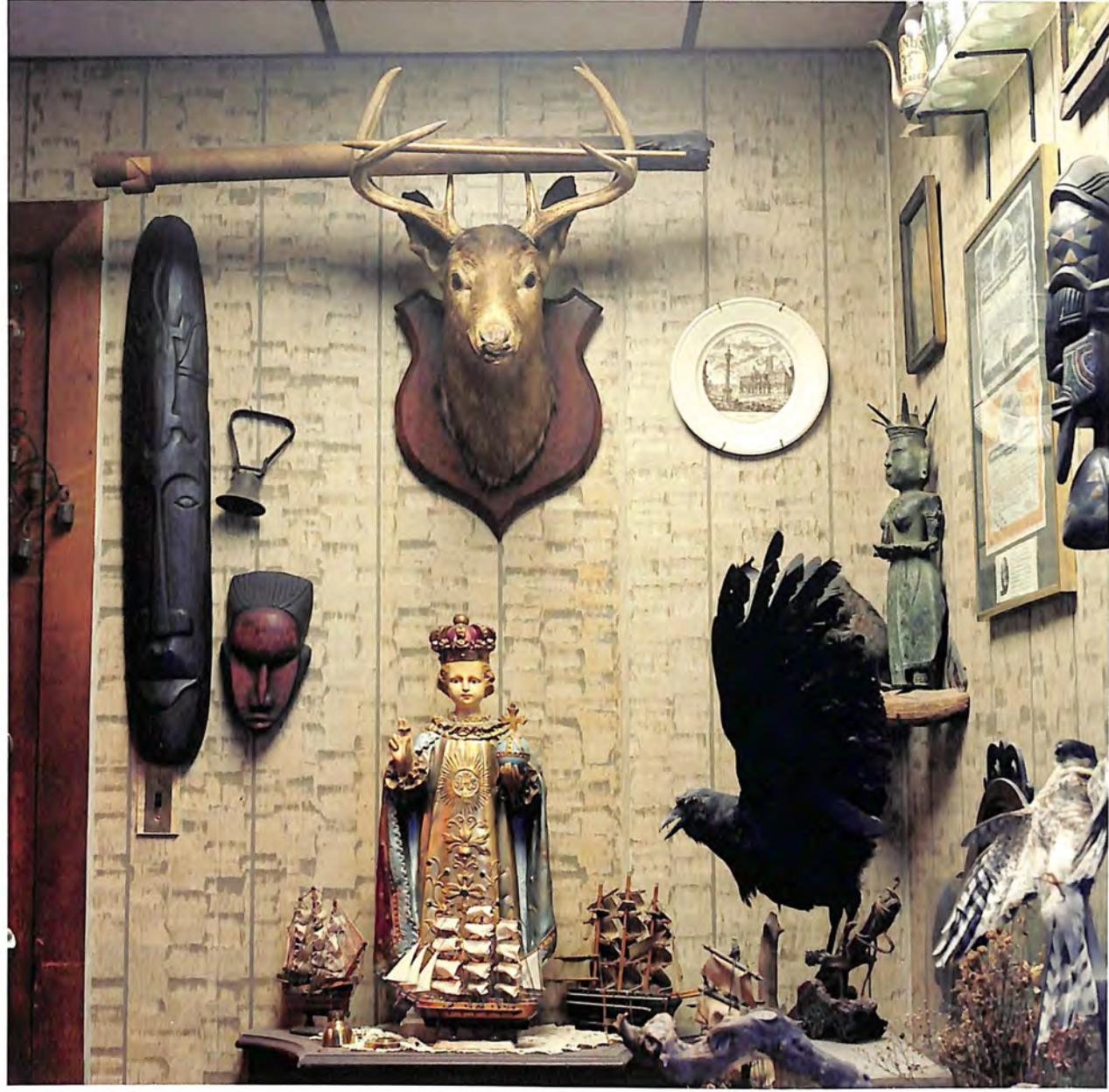










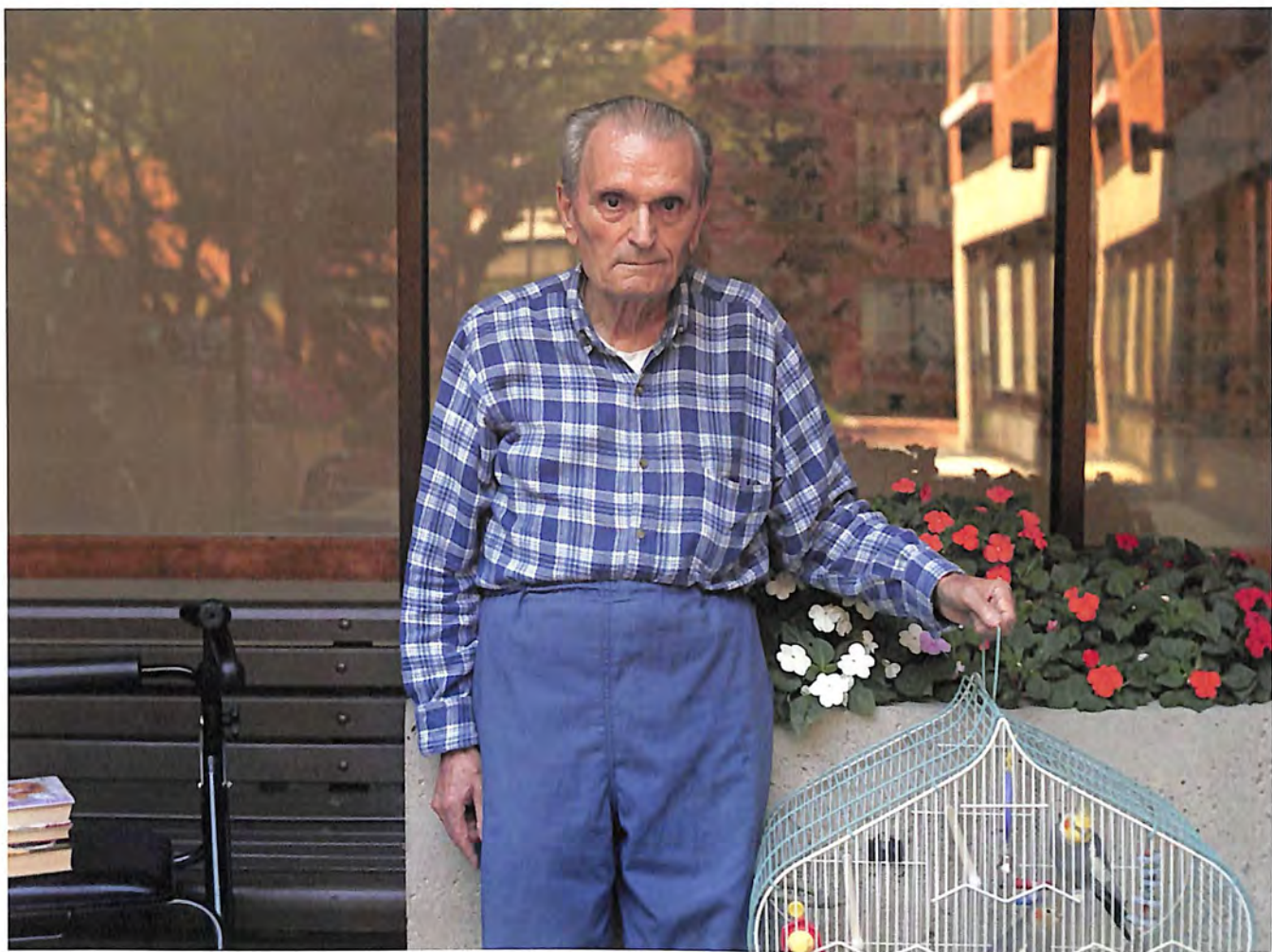








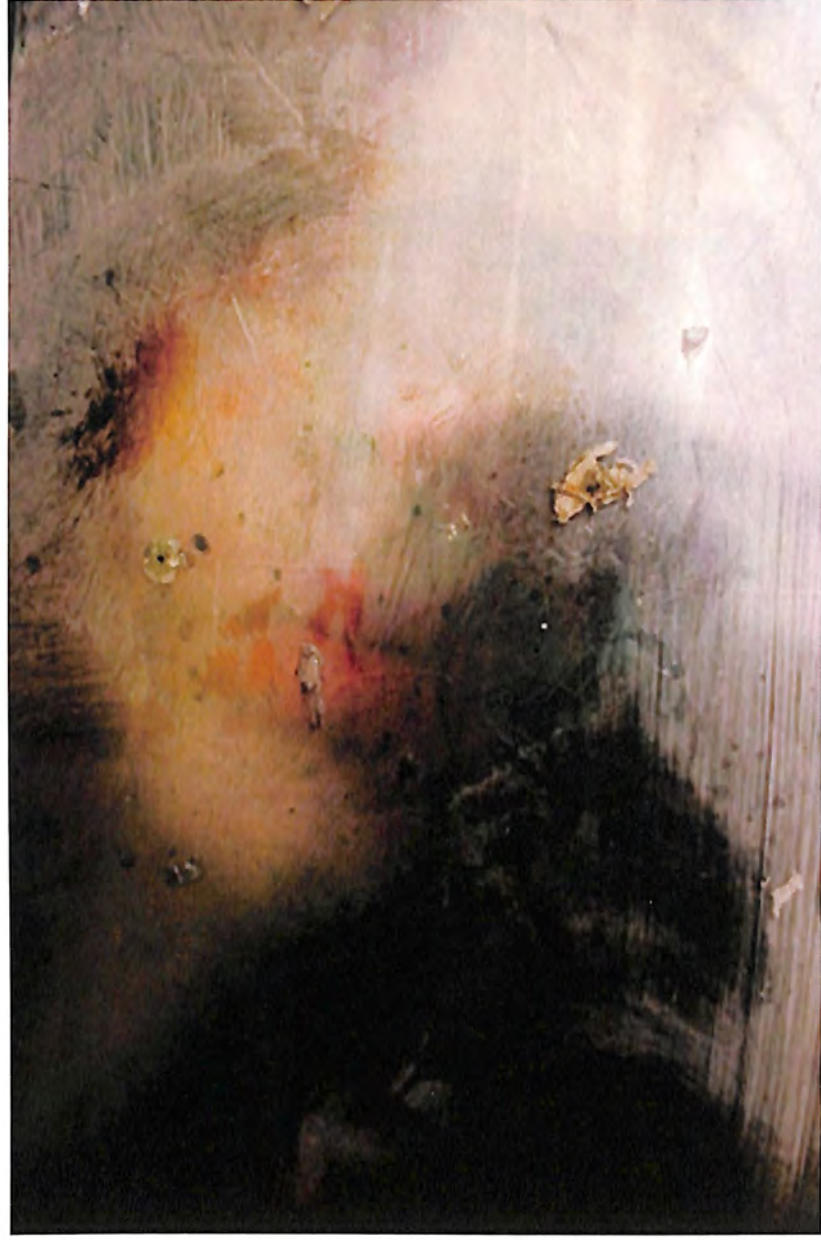














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The Art Institute of Boston

