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Taking In: Photography 2009

AIB Students

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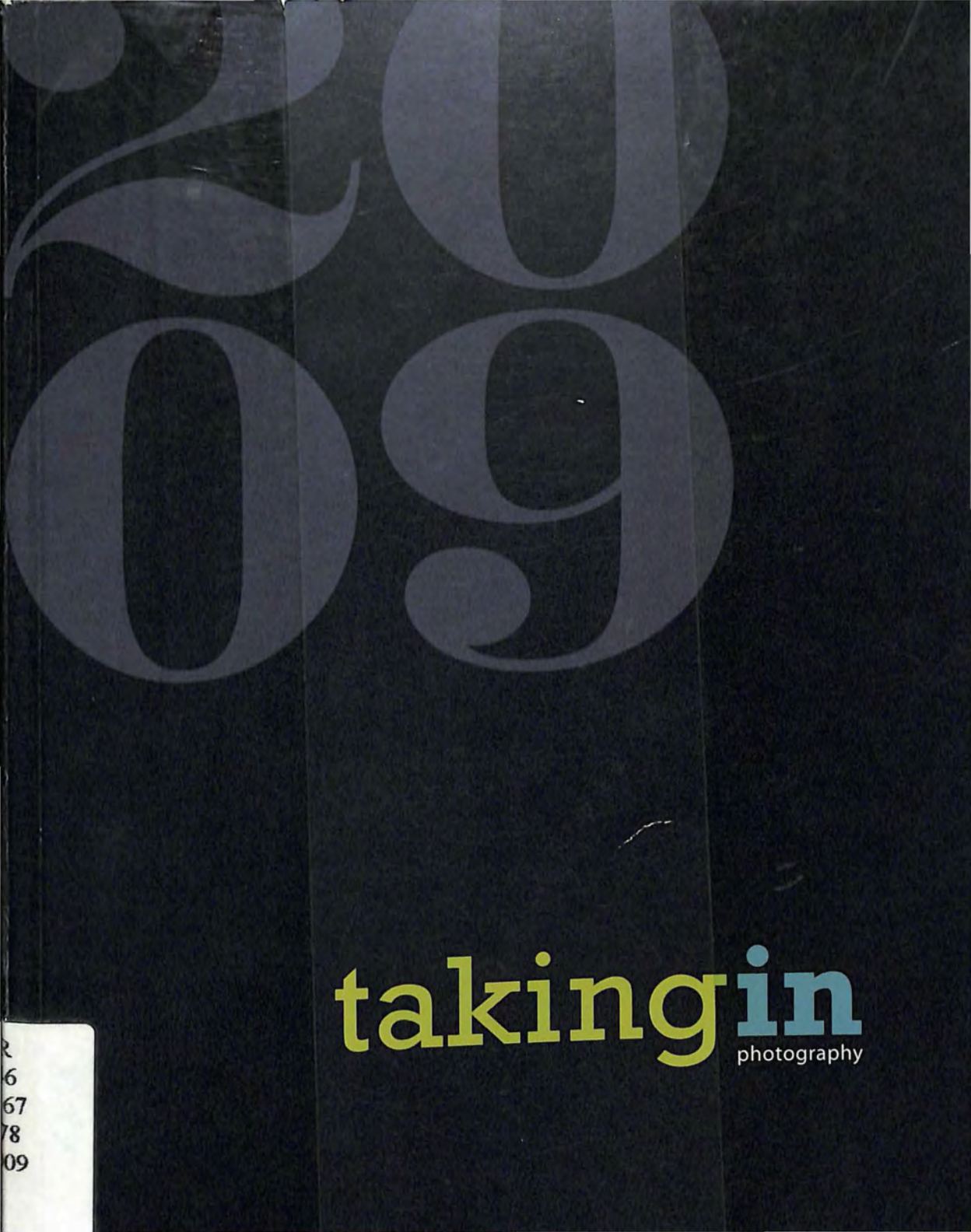


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taking**in**
photography

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TAKING IN showcases a selection of work from students attending The Art Institute of Boston. Work was collected by members of this class for presentation before a jury of distinguished artists from outside of the school. The images selected by the jury were then sequenced for the book, which is designed to be distributed throughout the artistic community. In addition, the work is displayed in a gallery exhibition and on our website. In your hands is the result of the hard work and dedication of the members of this class.



artists

- 1 Nicole DeRosa
- 2, 5 Daniel Bleckley
- 3 Roland Jackson
- 4, 12 Betsy Cameron
- 6 Liz Affa
- 7, 8 Daniel Caridi
- 9 Adrienne Bocuzzo
- 10, 29 Samantha Melfi
- 11 Travis Hocutt
- 13, 14 Tara Sellios
- 15 Shane Godfrey
- 16 Justin Kaneps
- 17, 37 Jacquelyn Dady
- 18 Buck Squibb
- 19 Rachel Prouty
- 20-21 Katrina Thorne
- 22, 40 Elizabeth Nguyen
- 23 Rich Goenne
- 24 Annie Brignolo
- 25 Molly Burger
- 26, 27 Daniel Bassett
- 28 Marcus Leitch
- 30 Daniel Aguirre
- 31, 38 Zoe Issac
- 32, 33 Carolyn Geason
- 34, 35 Sam Rosenholtz
- 36 Katie Kohnfelder
- 39 Jessi Stern
- 41 Amelia Rose Childs
- 42, 43 Lily Carlson
- 44 Adam Brochstein
- 45 Carlie Bristow
- 46 Christopher Hoodlet

forward

TAKING IN: 2009 Edition

Welcome to the 7th edition of Taking In, a collective celebration of the best photography, and photographically inspired work created by the students of The Art Institute of Boston at Lesley University. This year's publication was mentored by Matthew Nash, juried by guest artists Jörg Colberg and Kelly Yount, and produced by the students in Matt's Taking In course.

As in past years, Matt's students, from multiple departments, immersed themselves in all facets of this annual publishing event: obtaining funding, determining budgets and publicity, selecting the jury, editing, and collaborating with students in graphic design on layout and production. In addition, the students were required to arrange and produce an exhibition of the work, that will 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 photographic syntax, vision, and philosophy and in their personal artistic expression.

The world of contemporary photography has also taken on a new direction. Artists and photographers currently working are making the effort to incorporate different mediums within their work. Photography no longer solely consists of color and silver gelatin printing but instead encompasses new technologies and processes. Digital photography, film, and animation are all processes that represent the transforming world of contemporary photography. Artists like Gregory Crewdson and Jeff Wall serves as examples of creating imagery with a cinematic feel, and of adopting new and complex processes that go on behind the scenes of an image. Photography, much like the world of painting, drawing and sculpture, will continue to go through transformations that redefine its existence. There is value in adapting to change as opposed to resisting it. Change signifies new ideas and horizons, opening doors and opportunity. After years of not getting the recognition it deserves, the medium of photography has won its constant battle against the critics, and is seen as a triumphing form of fine art.

The photographer's gaze is very specific and personal to an individual. In a collection like *Taking In*, it is important to recognize the rich array of images and how they can exist to express a larger idea. By following the change of contemporary photography, the artists represented in this collection are contributing the forefront of their own medium.

Beginning as a form of documentation, photography still exists for that reason, and holds many of the same roles that it was founded with. It can document a performance or visual art, and often exists as a collaboration. However, access to the medium has expanded, making it something that almost everyone can work with. It's as easy as purchasing a digital camera and printer and posting your images to Flickr. It inspires the phrase "We're all photographers now!" which in turn prompted a show based on amateur photography at the Musee de l'Elysee in Lausanne, Switzerland. Technology also goes beyond this, by allowing the artist to manipulate photos to create an image that would not be otherwise seen in physical reality. The audience is now forced to assess and consider new images and settings that are created in a technological world. On the other end of the spectrum, there are still artists who are steadfast in using older technologies to preserve the integrity of initial photographic processes. *Taking In* provides images that represent all aspects of modern photography relevant today.

The bar is constantly being raised for artists in our modern times. Things like new technology and social forces are thrusting fine art into the future, waiting for the rest of society to follow behind. Artists and photographers exist as interpreters of the outside world into visual means. The artists represented in *Taking In* are striving to reach and surpass the bar by pioneering the future of photography.

Carolyn Hedlund

jury

Dr. Jörg M. Colberg was born in Germany in 1968. He studied physics/astrophysics at the universities of Bonn and Munich, before moving to the US in early 2000. Jörg is the editor of the blog 'Conscientious', one of the most widely read and popular blogs dedicated to contemporary fine-art photography.

Kelly Yount was born in Georgia in 1978. She is an artist whose photographic and sculptural work deals with memory and dream, ephemerality, the beautiful, and the macabre. Sometimes huge in scale, sometimes slight, her works come with an invitation to corporeal response as an avenue towards conceptual exploration. Ms. Yount holds an MFA in studio practice from the San Francisco Art Institute and BFA degrees in Photography and Ceramics from the Lamar Doddteries and art spaces, and has been balancing her artmaking and curatorial interests ever since.

After her successful campaign at Lumas Photographic Gallery, Kelly is now developing an alternative, nonprofit space in Boston. Y.A. Projects is hoping to offer emerging artists a space to develop new ideas in an open, critical, and supportive environment. Kelly lives and works in Jamaica Plain, MA.

Jörg Colberg



Kelly Yount



Having seen the selected work, this year's edition of *Taking In* promises to be a terrific document and thoroughly reflects the eclectic, and creative, visual intelligence of an enormously talented group of young artists. It also represents an equally gifted faculty of artist/teachers that I have the pleasure of working with throughout the year. As well, I am grateful to those who have generously donated to the production of *Taking In* and to those who believe in what this annual collaborative enterprise means to AIB and the University.

In last years introduction I wrote a short piece about the rapid changes that have been taking place in the photographic medium. Since these transformations to the medium are relentless, it is appropriate, I think, to repeat those thoughts.

During the last decade, there has been a faint noise in the background...a fear of digitally generated images devouring the hand-made and classical 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 traditions of the medium. The reality is that photography is simply going through another evolution, 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 groups of practitioners and potential artists. 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, the marks light makes, and their reflection upon our imaginations.

Christopher James

Chair of Photography

April 2009

essay

The 7th edition of Taking In took place as a collaboration between the students and faculty of the Art Institute of Boston at Lesley University. It showcases the growing and impressive talents of the Art Institute of Boston's photography department. Students and faculty both claim an important role in the implementation and publication of Taking In, and it should be a recognized achievement by the whole Art Institute of Boston and Lesley University community.

As a student of the Art Institute of Boston and Lesley University, I witnessed first hand the new direction of Taking In. It seemed as though I could not ignore the submission posters and other mediums calling AIB students to submit. This year something was different; it didn't seem that Taking In was meant for only the photography department. There was a strong effort to encourage students of different concentrations, not only just photographers, to participate. Taking In was successfully transformed into a school-wide publication, something that the institution can be collectively proud of. Submissions came from a wide range of students and backgrounds, all contributing an individual gaze through which to view the world. Not only did they strive to accept new mediums encourage others, but these new variations increased the artistic integrity of Taking In, showing that the Art Institute of Boston is following closely in a changing art world.



pat walkovich

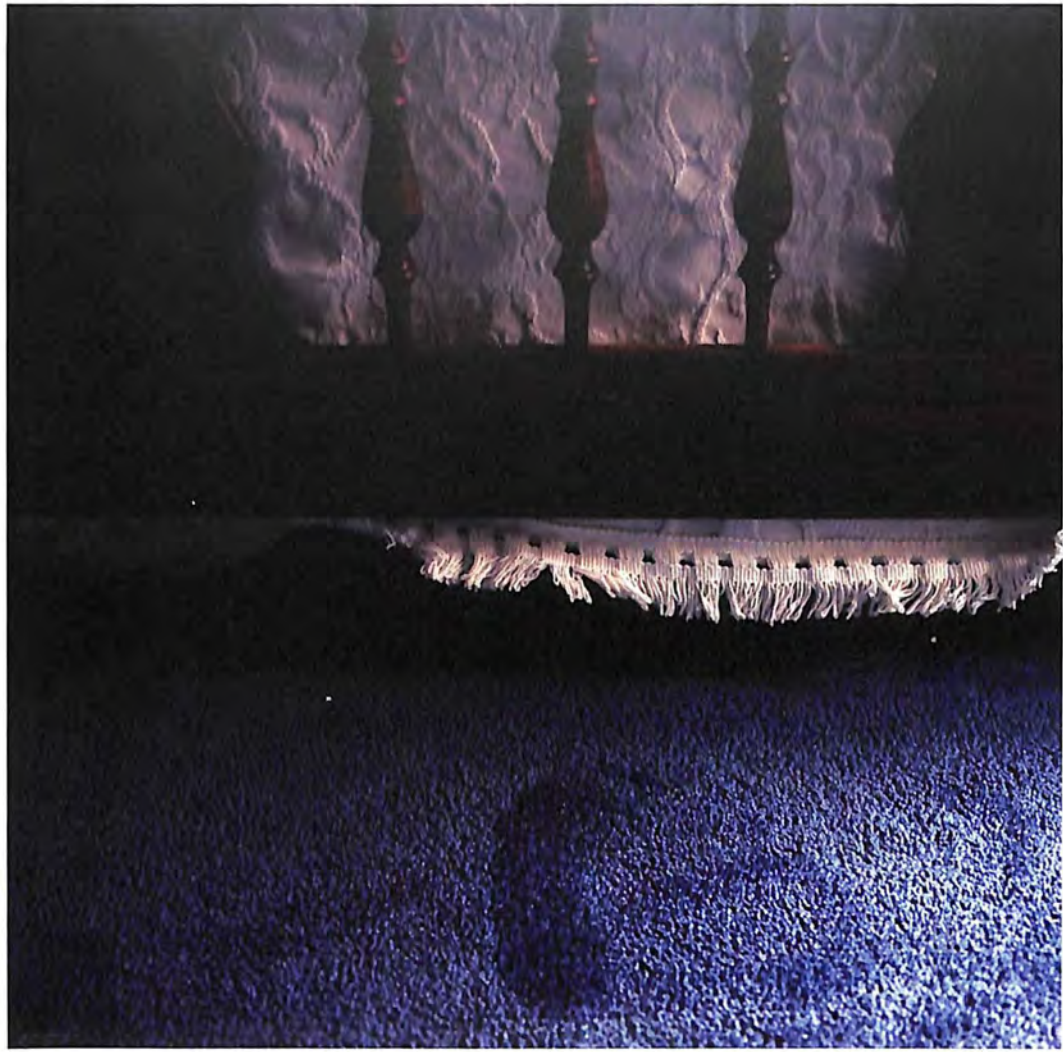
1989 - 2008

"The place is familiar to me and I feel calm and collected, while during my early work I was scattered and lost. The work of the orchard holds meaning to me because it is a place that I care about."

Pat was an incredible person that we all miss terribly. His passion for photography never ceased; even during his bad weeks he was consistently excited about the pieces he was bringing in. We all hope to continue to make our own work with the same inspiration. Pat will always be remembered and honored in our community and beyond.

Pat always tried to live by his own words "say what you mean", we should all strive to do the same.





1 **Nicole DeRosa** *The Blue Room*, 2008 C-Print 15"x 15"





















11 Travis Hocutt *Untitled* Silver Gelatin Print 11"x14"









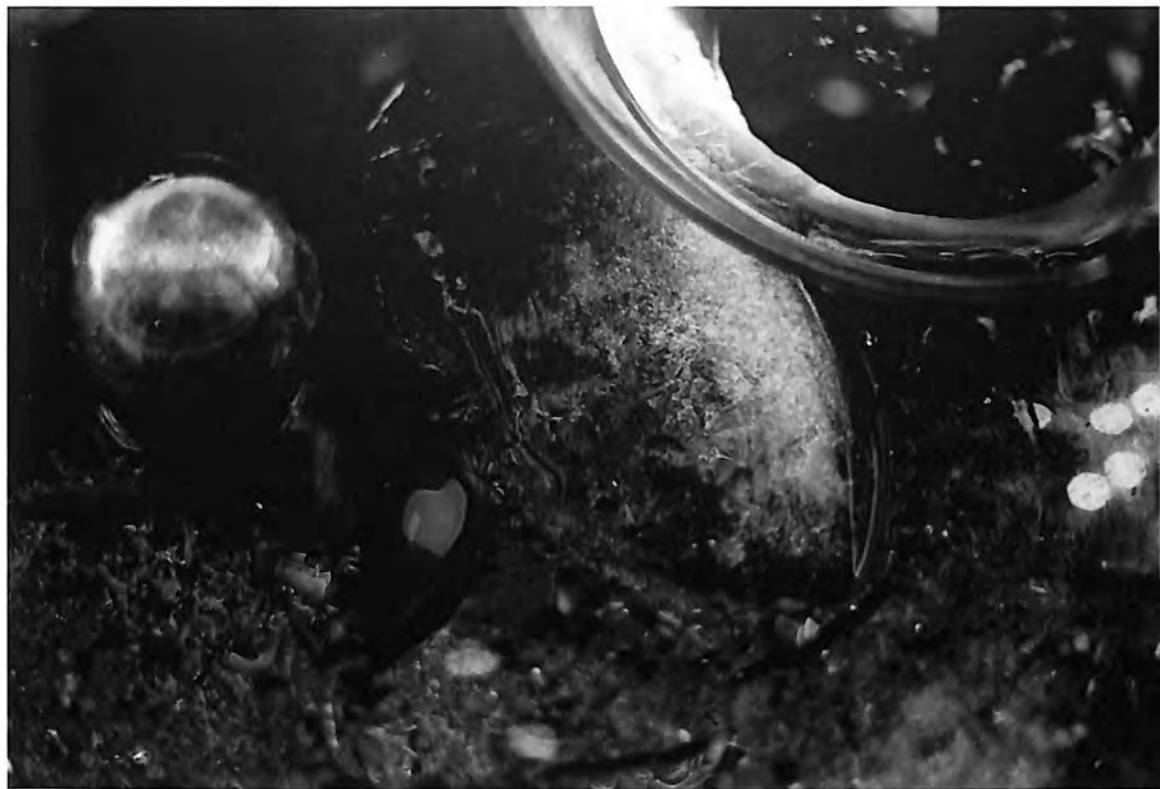
Shane Godfrey Sled Dogs- Laconia, New Hampshire **Lightjet Print 20"x24"**





Jacquelyn Dady *Nancy y la Paloma* Archival Inkjet Print 11"x17"













Rich Goenne *From the series: Masks and Mannequins* Silver Gelatin Print 11"x14"





Molly Burger *Untitled Silver Gelatin Print 11"x14"*





Daniel Bassett Boxing Office C-Print 15.5"x19.5"





Samantha Melfi *Untitled* Silver Gelatin Print 8"x10"





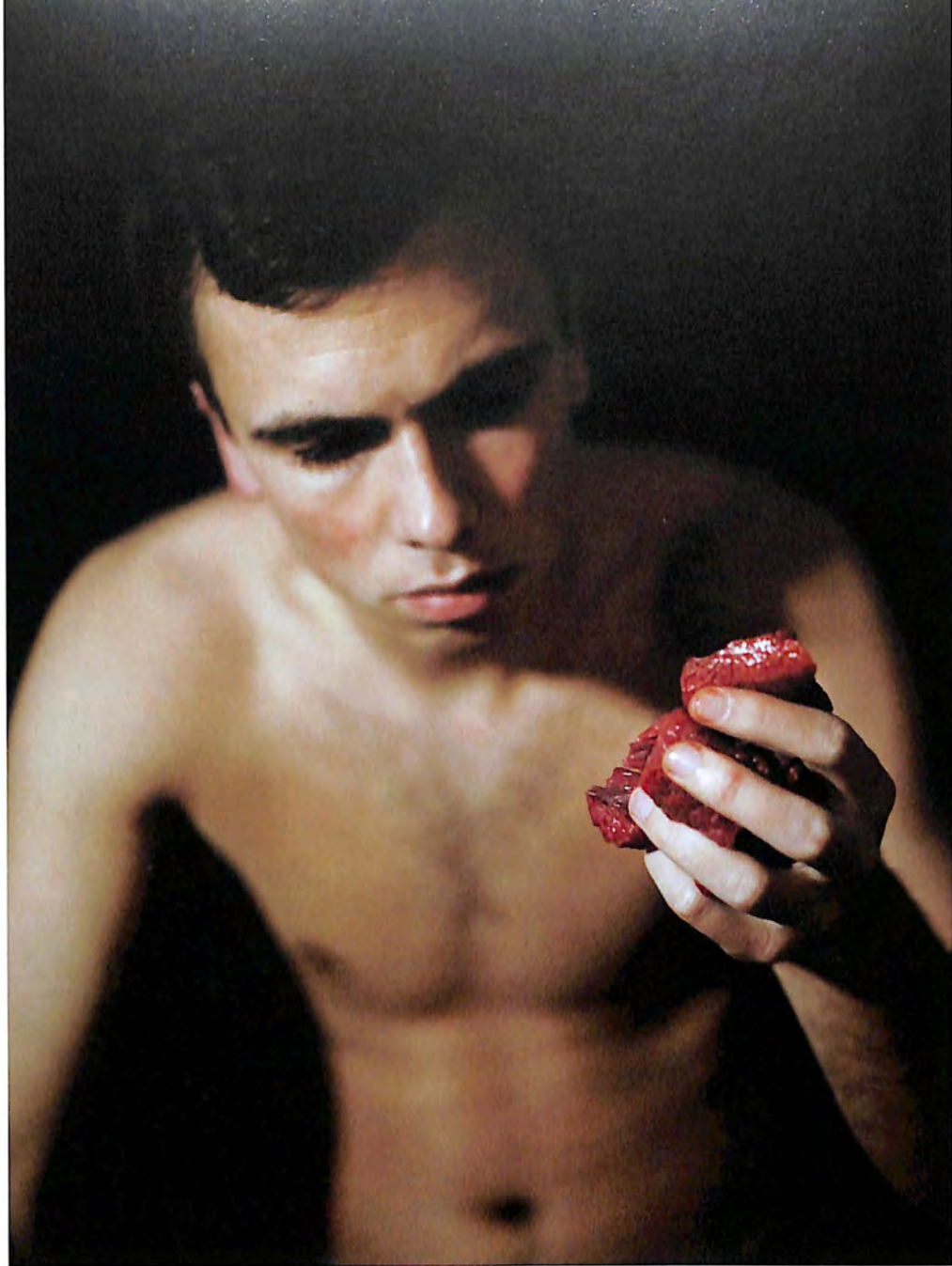
31 Zoe Isaac *Untitled (Self Portrait)* Silver Gelatin Print 11"x14"













Jacquelyn Dady *Untitled #2* from the Tartan Series Archival Inkjet Print 16"x24"

















Carlie Bristow *Pincushion* C-Print 16"x20"



TAKING IN would like to thank all of the people who have helped put together this year's publication. The support of the students, faculty, and staff of the AIB Lesley community made this book possible.

Members of the 2009 Taking In class

Betsy Cameron
Jena Duncan
Tim Gregor
Kim Jordan
Sam Matsumoto
Lauren Peate
Rachel Prouty
Julie Schiller
Megan Shanahan
Katrina Thorne
Kim Varney
Jennifer Webster

Kelly Burgess, our lovely TA

Matthew Nash, Professor

thanks

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Student Government Association
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For more information on the artists visit

www.takingin.com

