A JURIED SELECTION OF PHOTOGRAPHY

TAKING IN 2012

PAUL STRAND
Taking In is a student run project featuring a selection of work created by students attending the Art Institute of Boston. The project focuses on the business of promoting works of art created by AIB students and culminates each year with a juried exhibition, publication, and a website. The selected pieces were chosen anonymously by a jury of distinguished members of the Boston art community. The book in your hands is the result of a collective effort by the members of the class.

The 2012 Taking In class: Natalie Buscemi, Claire D'Anna, Robert Gallegos, Samantha George, Zoe Isaac, Madeleine Lawson, Samantha Melfi, Liana Mestas, Katie Searles & teaching assistant Jay Bishop.
It's a pleasure to welcome you to the 10th edition of Taking In, a juried collection of the best photography and photo-integrated work that is created by the undergraduate students of The Art Institute of Boston at Lesley University. This year's publication, once again mentored by Matthew Nash, was produced by his Taking In class, and juried by arts entrepreneur Camillo Alvarez, public space sculptor Mags Harries, and painter Scott Listfield, a distinguished jury that ensured an eclectic and solid selection of work.

As in previous editions, Matt's students immersed themselves in every facet of this annual department elective and publishing event. Their responsibilities included the realities of raising funds for the production and printing, selecting and hosting the jury, determining budgets and publicity, performing a complicated and collective edit, and collaborating on design, layout, and production. In addition, the Taking In students were charged with producing
an exhibition of the book following publication. Taking In is a “real-world” publishing experience that provides a unique learning occasion, a demanding and complex set of expectations, a tangible end product that represents the student’s peers, themselves, and AIB at the highest professional level. It is truly a collaborative endeavor, and an annual success.

The critical and visual level of conversation surrounding Taking In has changed over the past decade. The process of creating and selecting work for it represents several of the medium’s new realities; that it plays an increasingly active role in our culture’s day-to-day existence, from social-networking, to its integration as a primary tool in every single artistic and communicative discipline. Recently, I heard that half of all the photographs made since photography’s inception in 1835 were taken in the last year!

Photography is no longer a single entity sequestered in the technical section of the Library of Congress or a quiet corner of a bookstore amongst the “art” books. The medium is unique among the arts in its ability to successfully merge new technologies in harmony with traditional and contemporary media and artistic practice. The pairings of the images in this edition are an example of the new way in which we experience the photograph, not as solo iconic images, but related visual invitations to a contemplative dialogue that demands an experience more complicated than an image subjective identification and reaction. The medium is so exciting now and in persistent flux. Within this kinetic and aesthetic oscillation, the affection for the well-crafted and personal image has never been stronger.

At its very core, photography is the name of the desire to make pictures. From the beginning, as Louis Daguerre wrote in a letter to Nicephore Niépce, in 1829, “I am burning with desire to see your experiments from nature.” Nothing has changed since that sentence but the way in which that desire is satiated.

For the last 183 years, photography has occupied a critical space in our communicative cultural vocabulary that is as vital as the written word. The language of photography is a formidable and compelling creative force, capable of transforming society through the power of its imagery. It is, more than any other form of visual expression, a nexus of art and culture, and one that requires change in order to remain relevant. A glance at the BFA, and MFA, Photography degree requirements over the past several years will verify that fact. In this constantly evolving medium, it is the young photographic artists and students of the arts that work with the discipline who are cognitively defining the future of photography. This edition of Taking In is a small preview of some of what is to come.

A LETTER 2012

CHRISTOPHER JAMES CHAIR OF PHOTOGRAPHY
Camilo Alvarez was born in 1976 in New York City and currently resides in Boston, MA. He was born to Dominican parents and lived in Santo Domingo for 7 years. He received a B.A. from Skidmore College and is currently studying to receive a Masters in Museum Studies from Harvard University. He has worked, among other places, at Exit Art, Socrates Sculpture Park, MIT’s List Visual Art Center and the Skowhegan School of Painting & Sculpture. He is currently the Owner and Director and Preparator at Samson formerly Samson Projects, founded in 2004. Samson’s programs and exhibitions have been reviewed by, among others, ArtForum, the Boston Globe and Flash Art.

Scott Listfield was born in 1976 in Boston. He is known for his paintings featuring a lone exploratory astronaut lost in a landscape cluttered with pop culture icons, corporate logos, and tongue-in-cheek science fiction references. Scott studied art at Dartmouth College, for which his parents have finally forgiven him. After some time spent abroad, Scott returned to America where, a little bit before the year 2001, he began painting astronauts and, sometimes, dinosaurs. He has been profiled in Wired Magazine, the Boston Globe, and on WBZ-TV Boston. His work has also appeared in New American Paintings and Surface Magazine. In 2010 he was named a Massachusetts Cultural Council Grant finalist, and was the official artist of 2011 Boston First Night. He has exhibited his work in Los Angeles, New York, Boston, and a smattering of other nice places. To learn more about Scott and his work, visit his website at astronautdinosaur.com
Through objects, drawings, photographs, installations, and performances, Mags Harries celebrates and transforms the humble object, the unnoticed, and the left-behind. Her work asks people to look at something familiar in a new way, creating interaction and engagement between the viewer, the artwork, and life. Harries has exhibited across the country and internationally, including at The Institute of Contemporary Art, the Boston Museum of Fine Arts, and a retrospective of her work at the Decordova Museum. Her awards include the AICA Award, a Massachusetts Cultural Council Fellowship in Sculpture/Installation, a Massachusetts Governor’s Design Award, a Design Excellence Award for Public Art in Transportation, and The Grand Bostonian. Currently, Harries teaches courses on sculpture, installation, and public art at the School of the Museum of Fine Arts in Boston.

ALL OF THE PHOTOGRAPHS SELECTED FOR TAKING IN ARE CHOSEN BY A PROFESSIONAL JURY OF ARTISTS AND CURATORS. THE JURORS FOR TAKING IN: 2012 WERE CAMILO ALVAREZ, MAGS HARRIES AND SCOTT LISTFIELD.
Anthony Degrazia

"John's Lunch" 16x20 archival inkjet print

"Jean Jacket" 16x20 archival inkjet print
Elizabeth Shear

"Untitled 1" 24×30 digital C-print

"Untitled 2" 24×30 digital C-print
Timothy O'Connell

“Camden” 11x17 archival inkjet print

“Pigs” 11x17 archival inkjet print
Nathan Veilleux

“Untitled” 16x20 archival inkjet print

“Untitled” 16x20 archival inkjet print
Natalie Schaefer

“Belt” 14x17 archival inkjet print

“Towel” 14x17 archival inkjet print
Alina Donato

“If You Could Be Anyone 3” 8x10 archival inkjet print

“If You Could Be Anyone 5” 8x10 archival inkjet print
Jay Bishop

From the series “Orphans of the American Dream” 10x16 archival inkjet print

From the series “Orphans of the American Dream” 10x16 archival inkjet print
Camilla Jerome

"Caught in the Headlights" 13x20 archival inkjet print

"You Caught Me" 13x20 archival inkjet print
Niklas Wiekert

“Occupy the Media” 12x16 archival inkjet print

“Occupy the Students” 12x16 archival inkjet print
Bryan Donovan  

“Blue Heron” 2.3x17 archival inkjet print

“First House on the Left” 2.7x17 archival inkjet print
Akiyo Nishimiya

“Untitled 2” 10x10 archival inkjet print

“Untitled 3” 10x10 archival inkjet print
Andrea Brignolo

“2” 16x20 C-print

“3” 16x20 C-print
Katie Searles

“Loretta” 16x20 C-print

“Untitled” 16x20 C-print
Emily Holzknecht

“Untitled” 8x10 C-print

“Woman” 8x10 C-print
Natalie Kennedy

"Untitled" 20x30 archival inkjet print

"Untitled" 20x30 archival inkjet print
Justin Kaneps
“Bill Starch Walking His Dog, Swansea, MA” 24x30 C-print
“Cayce’s Living Room, Athens, OH” 24x30 C-print
Robert Gallegos

“Me (Being Lazy)” 24x30 digital C-print

“Me (Picking Fruit)” 24x30 digital C-print
Samantha George

“1” 16x20 archival inkjet print

“2” 16x20 archival inkjet print
"It's not a secret, it's not a major topic of conversation, but it's certainly not something they give me a hard time about anymore... If I'm dating anybody, they don't need to know until it's somebody serious."

"Sometimes it makes people fit into boxes that they wouldn't otherwise fit into. It's common vernacular these days. If you were to look at the broad spectrum, you'd find more people that didn't fit into these boxes than I did."

"They just closed that book, and thought I should close that book and have no emotion about it what so ever and I should just move on. Marriage is not a topic of conversation, ever. To be with somebody for that long, and just have everyone dismiss it, that's hard."

"I think that if you are true to your feelings and true to your emotion and true to who you are as a person, that's what I wish for you to always be, regardless of how other people ever see you, including your family."

Samantha Carey  "Hidden Identity"  Video, running time 13:44
Ian Barry  "Untitled"  20x30 C-print

“Untitled”  20x30 C-print