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Taking In: A Selection of Undergraduate Photography 2013

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THE ART INSTITUTE OF BOSTON
PRESENTS:



TAKING IN

2013

A SELECTION OF
UNDERGRADUATE PHOTOGRAPHY



▶ **WHY WE EXIST**

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 art and culminates each year with a juried exhibition, publication and a website all designed to promote selected works of AIB artists. The selected pieces were chosen anonymously by a jury of distinguished members of the Boston art community to represent the best of AIB Photography in 2013. The book in your hands is the end result of a collective effort by those in the class.



AN INTRODUCTION: JOSH WINER

Josh Winer is the acting chair of the Photography department at the Art Institute of Boston.

The word "photograph" appears to have entered our consciousness in 1839 when Sir John Herschel is credited with coining the term. The very word itself is a collaboration of sorts, an invention really, in this case of the preexisting roots photo from the Greek phos meaning light and graphe meaning to inscribe or write. In its moment of birth, this thing we call Photography, with a capital P, was instantly and forever tied to history, language, perception and recording; a gathering. The distillation of our gathering sits in your hands now. Taking In - The best of AIB Photography and for the first time, motion based work that has been put under the heading of Video.

The photography department at AIB could not be more proud of this project and the class who attended to every detail necessary to get it to press. Taking In is a year long, class-run project, as opposed to a club; because we feel that the tremendous amount of work these students put in to produce this book is worthy of credit. This year, just to make it interesting, the class professor, Matthew Nash, was on sabbatical during the fall semester and we needed a student to shepherd the project. We found a mighty steward in Samantha Dell'Aquila, whom I believe we can all agree has super-human powers.

There are many other people to thank here: everyone within our school and the broader university who contributed time, money or expertise; Christopher James for seeing the value in establishing this course within our curriculum; the jurors who selected the work and the students who submitted it. We certainly thank you.

The work you'll see here is diverse and represents, in my mind, the breadth and depth of work being generated by our students. It covers a multitude of styles, intentions, historical references and techniques. One question that I often get asked by people inquiring about AIB is, "What type of work do your students make?" I am constantly trying to find the right answer. I have found that it is much easier to show them, and Taking In serves as proof that we nurture and support many different kinds of artists.

The class has "final say" on every decision made to bring this project along, so I'll close by saying that I am both flattered and honored that they asked me to write a brief introduction to this book. I take this vote of confidence with heartfelt gratitude and to each of you I offer my congratulations on a job well done. From our house to yours, we bring you Taking In 2013.



FIRSTHAND: PHOTOGRAPHY IN FLUX: SAMANTHA CAREY

Samantha Carey is currently a Senior at the Art Institute of Boston and has video work showcased in our 2013 DVD.

person sees hundred, perhaps thousands, per day. Every day, 200 million Facebook photos are uploaded. People are becoming increasingly desensitized to the photograph. We, as photographers, are battling with a constant flow of images and fighting to find a way to stand out. Because of this, photography as a medium is constantly evolving to meet the photographer's needs and the public's demand.

The first photograph was taken in 1826. Since then, photography has shifted drastically. Originally, photography was not considered art. The camera was thought of exclusively as a recording device, and therefore photography could tell only the truth. These misconceptions have been shattered. Long before the invention of Photoshop, photographers fabricated images through layering negatives — but even without any form of post-manipulation, the camera cannot portray the truth. The camera is a subjective tool; the photographer chooses what to include and exclude from the frame. Ansel Adams once said, "Photography is more than a medium for factual communication of ideas. It is a creative art."

As we track the changes that have occurred, it becomes obvious that technology inherently controls photography. As our society becomes more driven by technology, and as that technology continues to advance, photography must shift — or risk getting left behind. In a culture that values speed, daguerreotypes were replaced by 35mm, which was replaced by the digital image.

In an interview, Fred Levy, AIB photo lab manager, explained the history of digital photography at AIB. Fifteen years ago, before our school began establishing what would one day become our photo-printing lab, there was only one standard computer lab.

The acceptance of technology was a hard fought battle. The photo program at AIB only owned point-and-shoot cameras until it bought its first professional digital SLRs six years ago. The emerging digital side of photography was widely ignored and underutilized, as black and white photography and dark room printing were thought to be superior to what could be accomplished digitally. The conversations had about digital prints and silver prints were noticeably different. When digital prints were hung

on the wall for critique, the conversation was mostly about the technical aspects of the prints. On the other hand, with silver prints, the conversation would usually be about the content within the photographs rather than the prints themselves. Fred concluded by saying, today, darkroom vs. digital is more about preference than an issue of superiority. It used to be that darkroom photography was the defining marker of a photographer, but now it has become a specialty niche.

In spring 2013, of the senior photography majors who will be graduating in May, six students are shooting film; three are printing in the darkroom, and three are scanning their negatives and making digital prints. Five students are shooting digitally and printing digitally, and nine students are shooting video. Because of the number of students who are currently doing video at AIB, Taking In has decided to create a separate submission for video and include a DVD for the first time.

"Photography as a medium is constantly evolving to meet the photographer's needs and the public's demand."

Historically, photography and video have been considered separate entities, but as society demands for even more rapid delivery of information, the two have become more closely related, both in and out of the art world. Lens Culture, a magazine that is self-described as a "contemporary photography magazine," chose to include multimedia pieces alongside photographs in their 2012 International Exposure Awards.

I have witnessed this meshing of mediums firsthand. In 2010, I went on an interview for a photography internship. I was completely baffled by one of their questions: "do you have any experience with video and final cut?" As I answered no, I thought to myself, isn't this a photography internship? It was in this moment that I realized two

- ▶ important things: first, photography and video were much more closely tied than I thought, and secondly, if I want to make sure I am truly marketable, I had better learn something about video.

Since then, video has become much more to me than a tool; it has become my prime means of expressing my creative process. But if I am working primarily in video, am I still a photographer? Some say no; some say yes. The controversy might never be resolved, but as Taking In's Professor, Matthew Nash, it put simply, "I am a photographer, I just take more photos; 60 per second to be exact."

The history of photography will never become irrelevant. The roots of the medium provide us with insight into it's future. As much as photography has changed since 1826, it is not done changing. Photography will always be in a state of flux.





JURY

Each year Taking In welcomes a jury of distinguished members of the Boston art community to our school. Their goal: to select a comprehensive selection of AIB undergraduate photography.



NORITAKA MINAMI

ELIZABETH DEVLIN

GEORGE FIFIELD



► GEORGE FIFIELD

George Fifield is a new media curator, a writer about art and technology and teacher. He is the founding director of Boston Cyberarts Inc., a nonprofit arts organization, which has a number of projects in the Boston area including the Boston Cyberarts Gallery and Art on the Marquee, which puts media art on the 80 foot video marquee in front of the Boston Convention Center. He is also an independent curator of New Media with numerous projects here and abroad. His most recent exhibitions were Drawing with Code: Works from the collection of Anne and Michael Spalter at the DeCordova Sculpture Park and Museum in January 2011 and Act React: Interactive Installation Art at the Milwaukee Art Museum in October 2008. For thirteen years until 2006, Fifield was Curator of New Media at the DeCordova Sculpture Park and Museum in Lincoln, MA. He is adjunct faculty at Rhode Island of Design's Digital + Media graduate program and teaches at Massachusetts College of Art. He was executive co-producer for The Electronic Canvas, an hour-long documentary on the history of the media arts that aired on PBS in 2000. Fifield writes on a variety of media, technology and art topics for numerous publications. In 2006, Fifield was honored with the First Annual Special Award for Distinguished Contribution to the Boston Arts Community by the International Association of Art Critics (AIICA) Boston Chapter. In 2007, Boston Cyberarts was honored with the Commonwealth Award by the Commonwealth of Massachusetts in the category of Creative Economy.

► ELIZABETH DEVLIN

Elizabeth Devlin is an independent curator, art consultant, and founder of FLUX Boston, an online resource for artists and art enthusiasts in the Boston area and beyond. Through weekly event coverage, artist interviews, and educational posts, Elizabeth enables FLUX readers to feel informed, engaged in, and connected to the pulse of Boston Arts. As a trusted resource and friend to the Arts community, a certified BRA artist and curator of several critically acclaimed exhibitions, Elizabeth strives to make the art world more accessible and to champion the endeavors of Boston's creative community.

► NORITAKA MINAMI

Noritaka Minami is a visual artist based in Boston and Tokyo. He received a BA in Art Practice from the University of California, Berkeley in 2004 and a MFA in Studio Art from the University of California, Irvine in 2011. A solo exhibition of his works was recently held at the UCLA Department of Architecture and Urban Design. He has taught photography at both UC Berkeley and UC Irvine. He is currently a Teaching Assistant in Photography at the Department of Visual and Environmental Studies at Harvard University.



**TAKING IN
2013 CLASS:**



SARAH BARGES

TYLER WILLETTE

LINDSAY CAREY



NATALIE SCHAEFER

ZAK ROSE

JACQUELYN DECAREAU



IVY MAIORINO

SARA PLUM

LEAH CIRKER-STARK

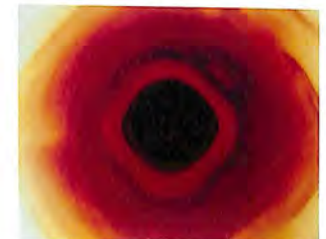


SAMANTHA DELL'AQUILA*

SAMANTHA CAREY

* Editor and Teaching Assistant.

PROFESSOR:
MATTHEW NASH

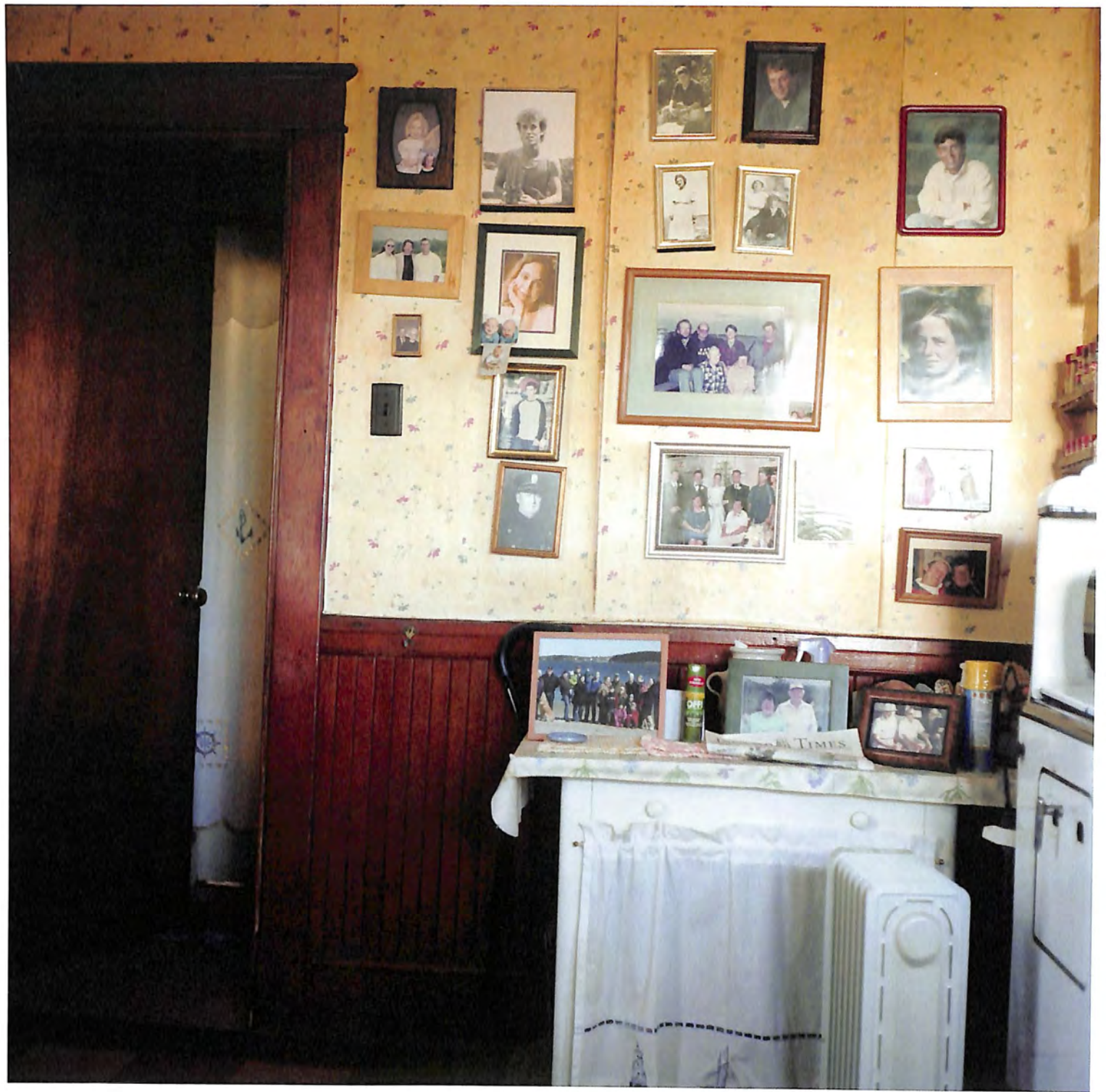


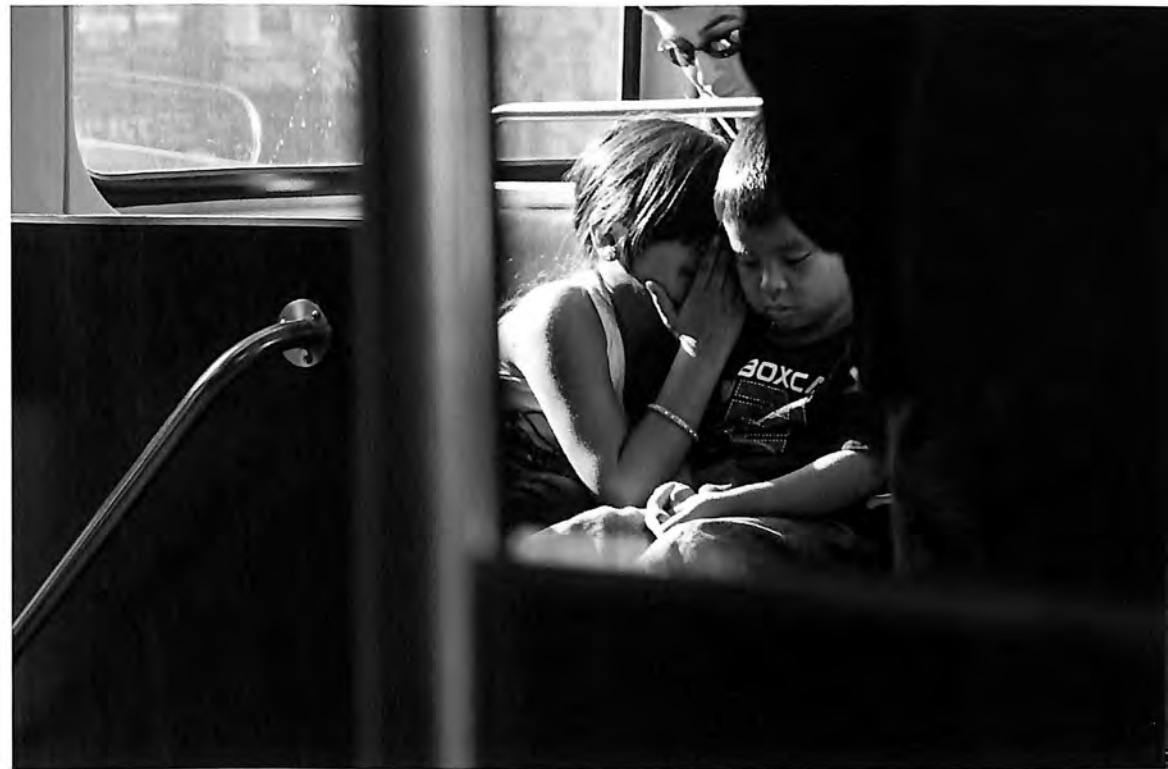
COVER: JACQUELYN DECAREAU













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**ZAK
ROSE**

Left: *Untitled*
Right: *Untitled*



**KATIE
JOHNSON**

Left: *Marshall*
Right: *Dawn's Wall*

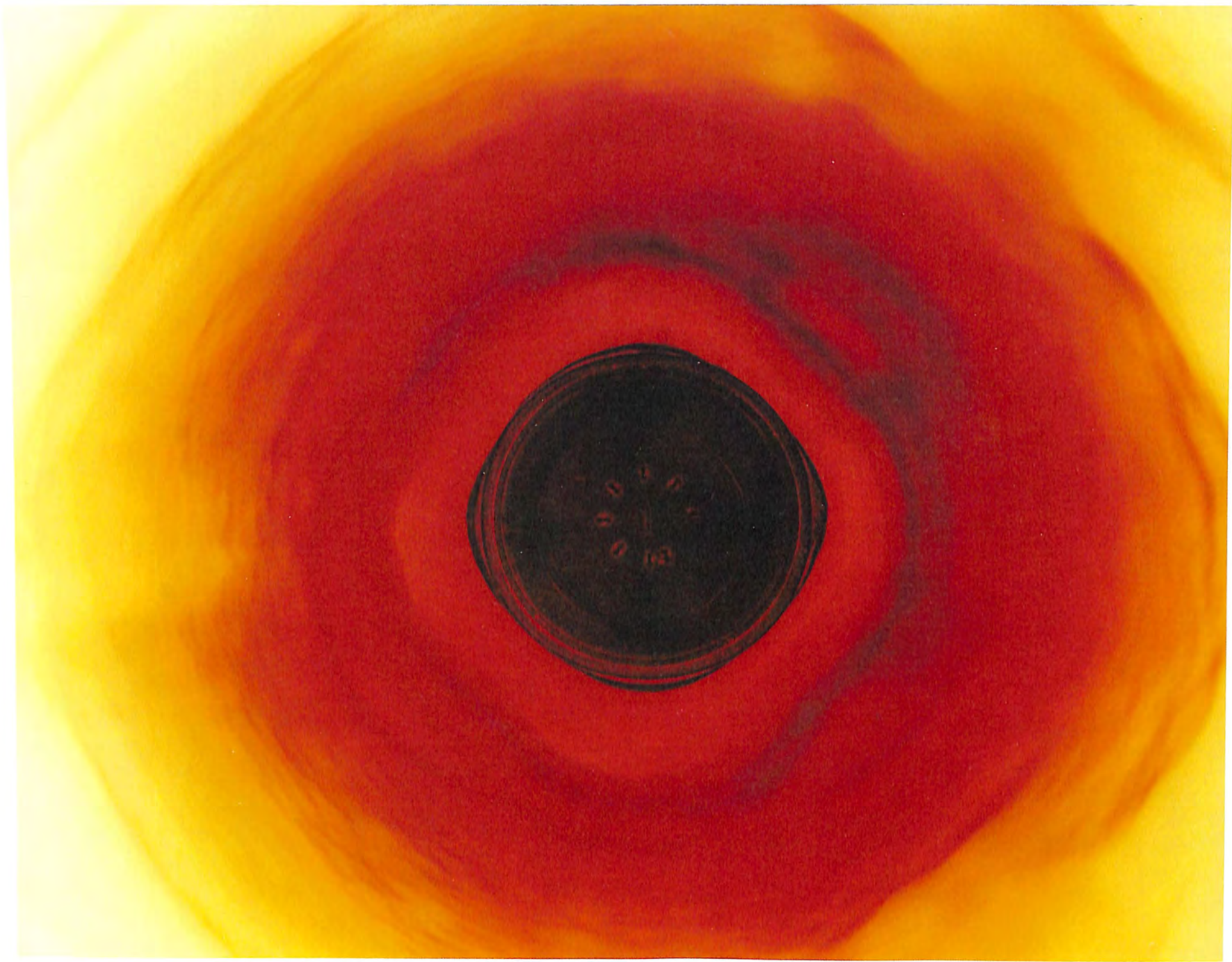


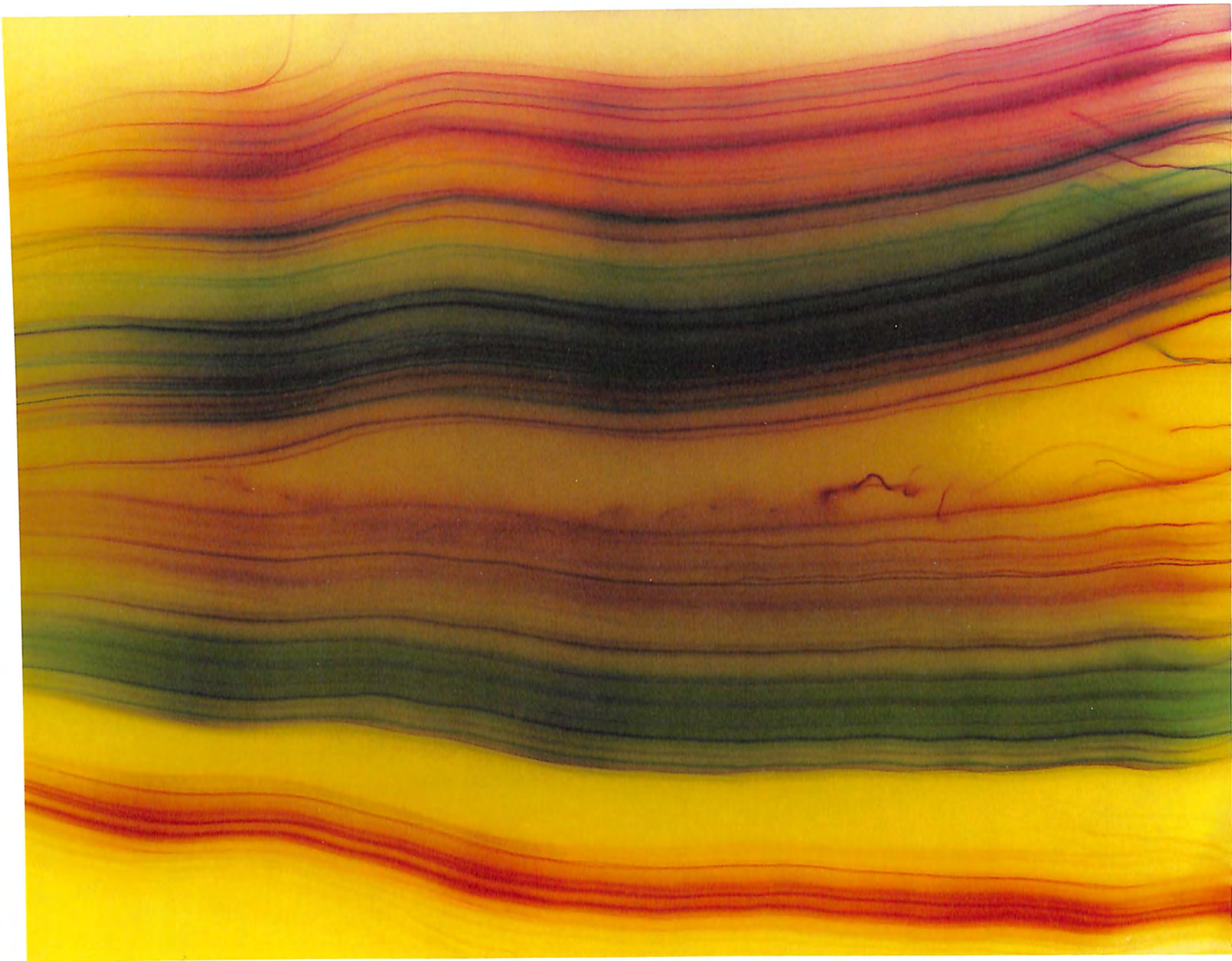


Left: *Untitled*
Center: *Untitled*
Right: *Untitled*



Left: *Untitled*
Right: *Untitled*

















**JACQUELYN
DECAREAU**

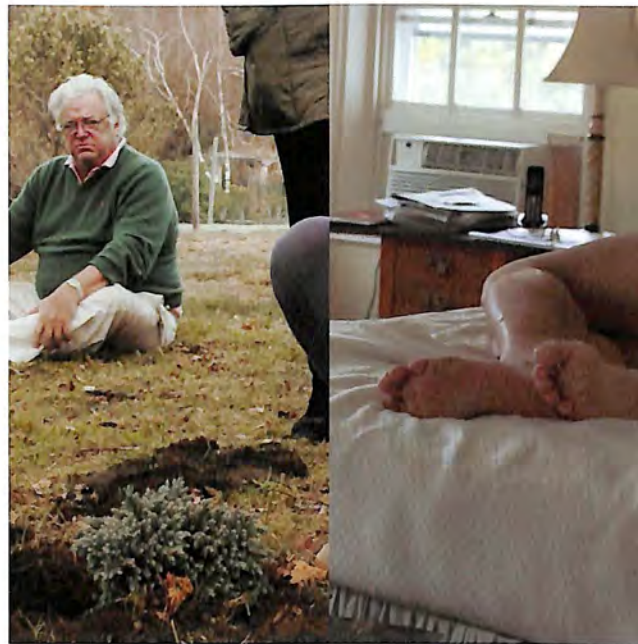
This work is a collaboration of evolving and dying mediums. Various LED light sources are exposed directly onto color sensitive paper and developed through the color process machine, which is soon to be a dying medium. The process is a combination of darkroom mistakes and intentional painting with light. The movements of light are deliberate, but the outcome happens by chance. The product is unpredictable and the original image can never be recreated to be identical to one another.

Left: *Jar with Water and Light*
Right: *Fiber Optic Light #2*



**CAMILLA
JEROME**

Left: *Untitled*
Right: *Untitled*





**MORGAN
LASCASSE**

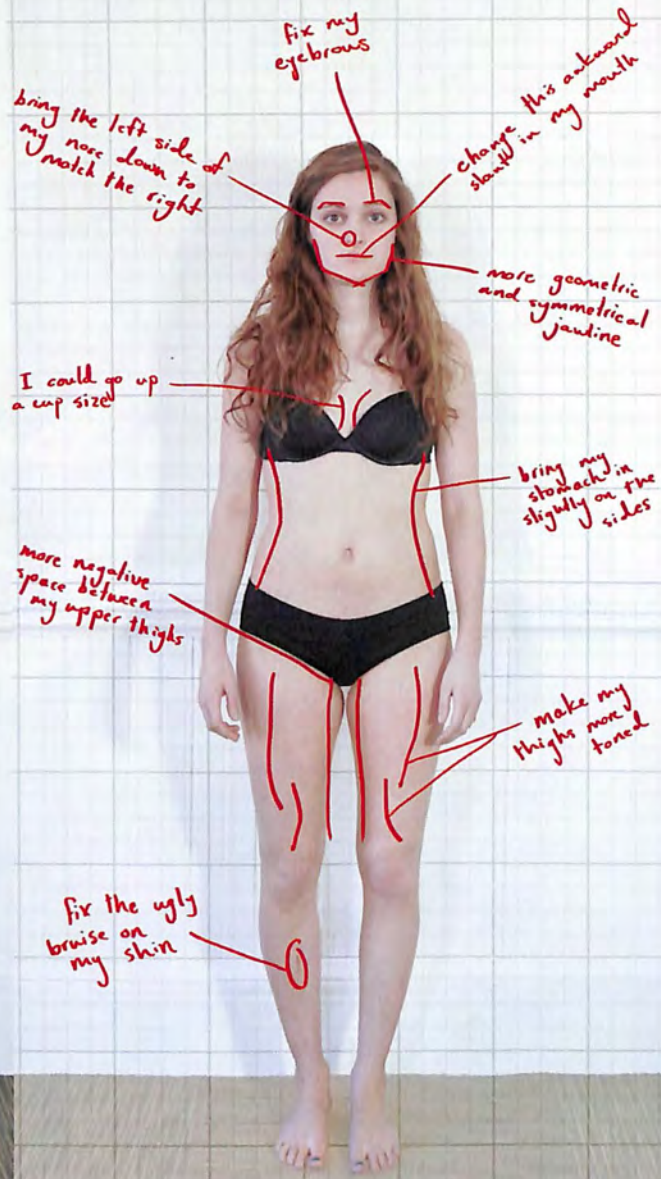
Left: *Untitled*
Right: *Untitled*



**ANTHONY
DEGRAZIA**

Left: *Staring Contest*
Center: *Big Brother*
Right: *The Gold Egg*









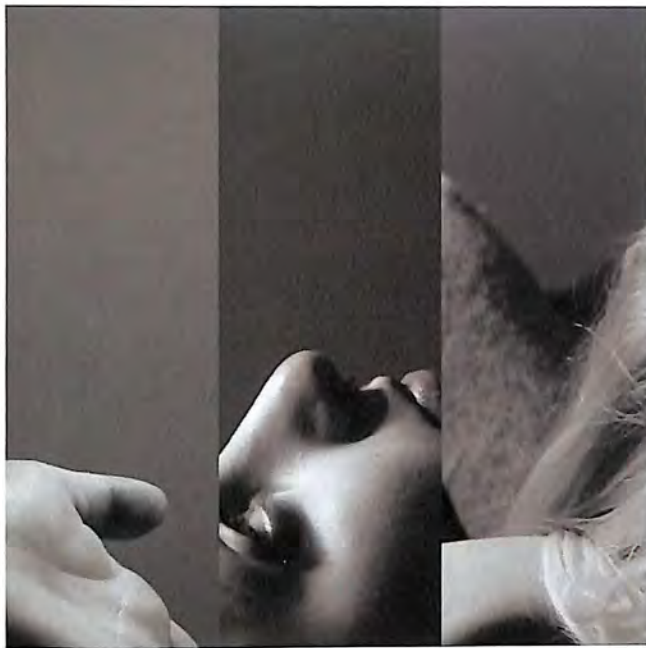








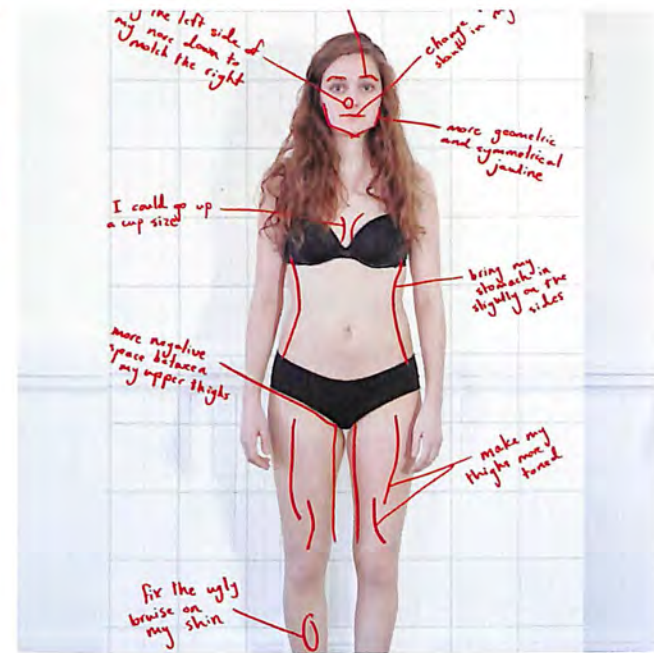
MERCY BANKS



Left: Untitled
Center: Untitled
Right: Untitled

NATALIE ANN SCHAEFER

Center: Jessica



change shape in
more geometric and symmetrical jawline
bring my stomach in slightly on the sides
make my thighs more toned
fix the ugly bruise on my shin
more negative space between my upper thighs
I could go up a cup size
I've left side of my nose down to match the right

NATHAN VEILLEUX

Left: Untitled
Right: Untitled





**EMILY
CHADWICK**

Since my departure from my family home, I am confronted with changing aspects that expose strangeness and unfamiliarity when I return. Though this is common with many families, I am photographing the specific transition of what has become of my family now that all of the children have started leaving. New tensions have grown between family members in what used to be a home full of life, a place that will increasingly lose familiarity and fade into something entirely different.

Left: *Untitled*
Right: *Untitled*



**IVY
MAIORINO**

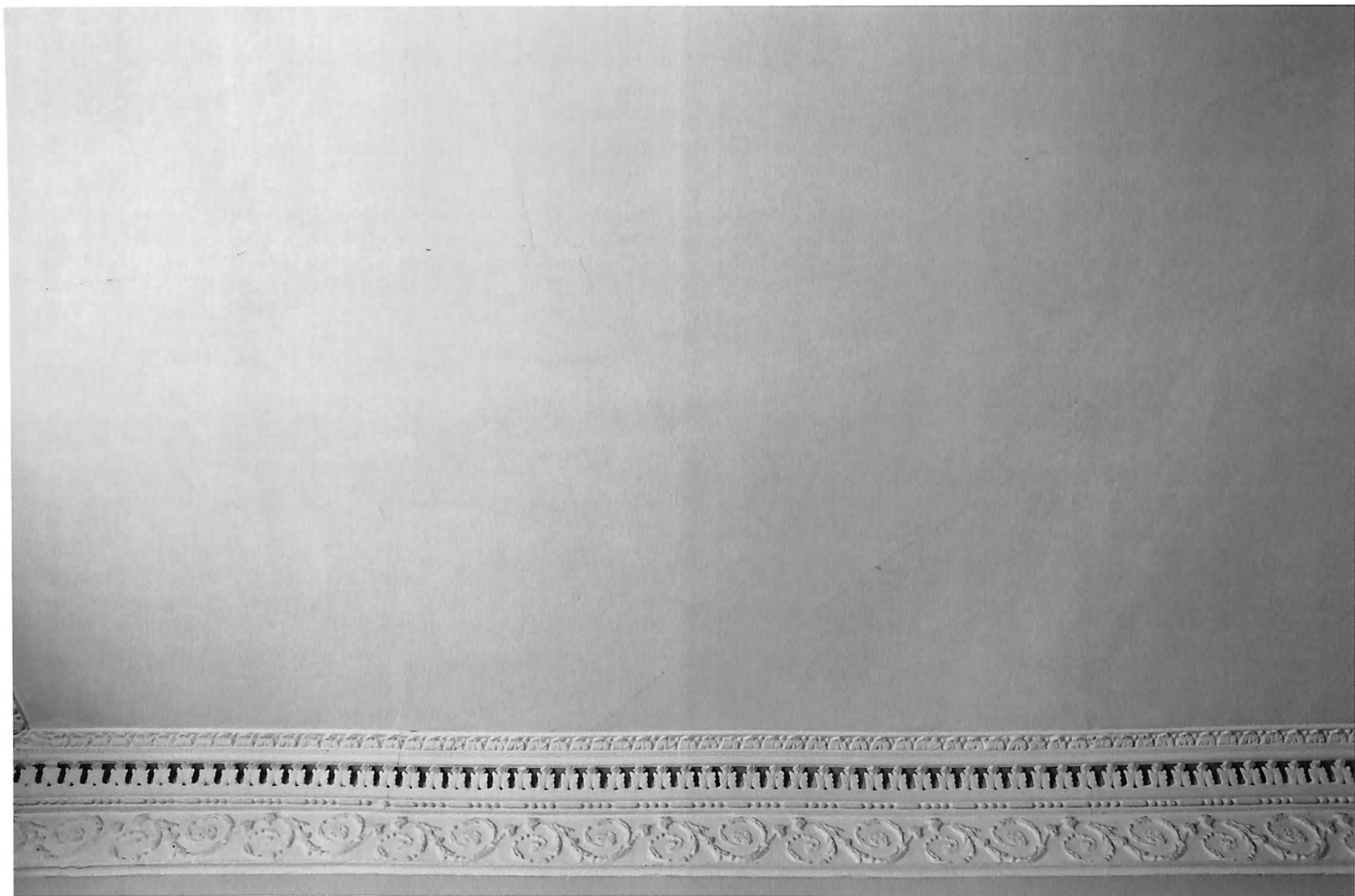
I am drawn to the world of Lolitas because of the elaborate wardrobes, the attention to detail, and the extreme femininity. Many of these girls are in limbo between an ultra feminine idea of beauty and the direct engagement with the real world. There also seems to be a real tension in this subculture between the empowerment of getting attention and being admired, but also the constant awareness of and desire for the approval of others.

Center: *Untitled*



**SARAH
SHERMAN**

Left: *What We Covet*
Right: *Judgement*











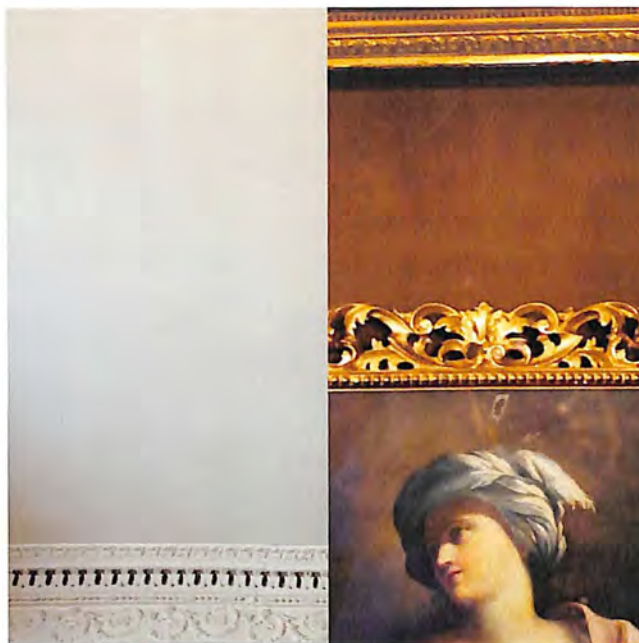






**ALEX
FRIEDLANDER**

Left: *Untitled*
Right: *Untitled*



**HAWLEY
SHEA**

Left: *Jim Brzvdé Backstage*
Right: *Governor Deval Patrick 2013*





**TYNAN
BYRNE**

Left: *The Game*
Right: *Thanksgiving Morning*



**RACHEL
CHABOT**

Left: *Untitled*
Right: *Untitled*

Taking In 2013 is the first book to
include a DVD of selected video work.

VIDEO ARTISTS:

SANTIAGO SEMINO
SAMANTHA CAREY
TYLER FORTIER
ALICIA TURBITT
NIKLAS WEIKERT
CARLIN FRANCIS
SAMANTHA MELFI
BEN SWOKLA

