Spring 2003

taking in: the best of aib photography

AIB Students

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taking in:
the best of aib photography
We would like to thank all of those who contributed to Taking IN's commencement and premiere publication. A great thanks goes out to all the artists who submitted work for this collective, and we hope that you will participate again in the future. Thanks to the many generous departments at the Art Institute of Boston: Admissions, Administration, Student Services, and Continuing & Professional Education, for their support and encouragement. Thanks to Dick Skinner at Kirkwood Printing for his assistance and patience. Thanks to Diana Arcadipone, Christopher James, Louise Goldenberg and Laura Blacklow for all their advice and criticism along the way. Thanks and much respect to our jury for donating their time and fresh criticism to AIB; Thanks to Arno Minkkinen for bringing the wise professor, thanks to the sophisticated curator in Terrence Morash, and thanks to James Hull for his excitement and modern reference to the greater art community. Thanks to Mike Conway for the use of the dungeon for storage space. Thanks to Fred Levy for the use of the computer lab. We couldn’t have done this without all the wonderful equipment provided. And last but not left behind, we would like to thank ‘Developed Images’ at Emerson College for being the inspiration for this publication.
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Welcome to the first edition of Taking In: the best of AIB photography. During this first year Taking In has gone through many twists and turns in order to publish a professional portfolio representing the quality work produced by students at the Art Institute of Boston at Lesley University. Along with the portfolio there will be a gallery opening this Fall presenting all of the published pieces in a professional setting. Our intention is to bridge the gap between student creations and the greater art community through publication.

The number of entries for our first publication were more than generous. We would like to thank the 61 artists that contributed to Taking In and acknowledge the 98 unique bodies of work. This overwhelming response then enabled us to organize diversity rather than concentrate on finding the quality we had already obtained. Regardless of the ample interest this year, we are excited about the possibility of a growing interest in the future of Taking In.

Entry limitations were kept at a minimum in order to promote photography in all its forms: B&W, Color, Digital, 3D, Large Format, Alternative, Experimental, Documentary, Commercial, Still life, Portrait, and even Photographic Painting. Anyone attending AIB full-time or taking an AIB photography class was eligible for entry as long as a photograph from the past year, in one form or another, was entered. The expanding horizons of photography as an art form and historical reference are exhibited among the many variations compiled here in the 2003 premiere of Taking In.

Thanks again to everyone who submitted artwork, every teacher who encouraged students to create and submit, and the supportive family here at the Art Institute of Boston, who smile at new ideas and ambitions. We welcome and invite any variety of photographers to join us again next year as submitting artists and as jurors. As photographers and artists we have enjoyed this opportunity to collect the many visions from our surrounding artists and friends. Any feedback, comments and questions can be directed to takingin@graffiti.net. The sights and scenes created and collected here, present to you the expressions of photography's passionate eyes. We hope that you too will take in this vision we expel, just as we have taken in what surrounds us.

Editor,

Gretjen Helene Hargesheimer

takingin@graffiti.net
Several months ago Gretjen walked into my office at AiB and proposed her newest grand inspiration... a publication of the best images and ideas that had been, or would be, created in the photography department during the academic year. She envisioned total department involvement, a prestigious jury, black & white and color, and a perfect reflection of the talent and artistic energy that define our photography program and college. From the looks of the first layout I am convinced that she and her co-editors have created something extraordinary and refined and I am immensely impressed with the dedication and care that they invested in their first collaborative adventure in publishing.

As well, and this comes as no surprise to me, the work submitted by our students, and the nearly 100 images that were finally selected by the guest jury, are an accurate reflection of the intelligence, vision, and promise of an enormously talented group of students ... who are mentored and taught by an equally talented group of artist faculty. I come to work each day thinking how fortunate I am to be surrounded by such talent.

This first edition of Taking In will hopefully serve as a very high bar for the next group of student editors to aspire to, and like the editor, I want to extend my thanks to the staff of Taking In for representing our program so well, to the faculty and jury who were guides, and to the benefactors who believed in the project and contributed to its publication.

Christopher James
What remains in our mind, weeks or months after seeing an artwork, may be its most telling yet ineffable quality. Put another way, if a piece has truly affected us, what we see in our mind’s eye after experiencing a work must ultimately be a good chunk of the piece itself. Think here of your first Baldus, Bravo or Balthus.

Often such recollections can also serve to remind us of ineffective, poor quality art. And surely some jurors only remember the bad work, how sad. But we are speaking here of good work, intrepid work, work that still shimmers on the memory screen when it gets projected there all of sudden, lambent as its features and contours may be, but tingling all the same.

What remains then in a juror’s eye some four or five weeks after seeing some one hundred works as we did in jurying the Best of AIB Photography surely includes many such images and works that did not receive a consensus of our hurrahs. Instead, I am sure they found a place in our individual memory banks and are still visibly shimmering in that light. That’s something every aspiring artist as much as lens-worn imagemaker needs to remember when their work does not fit on the trophy shelf.

-Arno Rafael Minkkinen
Amo Rafael Minkkinen

Amo Rafael Minkkinen is a Finnish-American photographer and Professor of Art at the University of Massachusetts Lowell. He is also a visiting professor at the University of Art & Design Helsinki, the École d'Arts Appliques in Vevey, Switzerland, and serves as guest faculty in the Rockport College MFA program in Rockport, Maine. Minkkinen began making nude self-portraits in the landscape in 1971 at Apeliron Workshops in Millerton, New York. He received his MFA from the Rhode Island School of Design, studying with Harry Callahan and Aaron Siskind. Published and exhibited worldwide, his work is in the collections of the Museum of Fine Arts Boston, the Musée d'art moderne in Paris, the Musée d'Élysée in Lausanne, the Tokyo Metropolitan Museum of Photography, among many others. His book Waterline (Aperture, 1994) was voted Book of the Year at the 25th Rencontres d'Arles. His self-portraits can also be seen in Frostbite (Morgan & Morgan, 1978) and Body Land (Smithsonian Institution Press, 1999).

James Hull

James Hull is an artist and independent curator. After moving from Atlanta, Georgia in 1996 he founded the artist-run, non-profit, Gallery @ Green Street in Jamaica Plain, Boston in January of 1998. Hull has worked as art handler and installer at the DeCordova Museum and Sculpture Park, The List Visual Art Center at MIT, The Institute of Contemporary Art (ICA), and founded and ran the Boston Drawing Project at the Bernard Toale Gallery, which features works on paper by over 200 artists. Hull has written critical articles and art reviews for Nexus Contemporary Art Center, Art Papers Magazine and Arts Media, and teaches at Boston University, The Art Institute of Boston, and the Rhode Island School of Design. He has lectured at The Museum of Fine Arts, The ICA, The List Visual Art Center at MIT, The High Museum of Art, MassArt, and juried many regional exhibitions. James was born in 1960 in Atlanta, Georgia. In 1984 he graduated from the University of Georgia, in Athens with an interdisciplinary BA degree in Biomedical Illustration. James later received an MFA in sculpture from the Graduate School at Georgia State University.

Terrence Morash

Terrence Morash is the Executive Director of the Photographic Resource Center, a Boston-based non-profit organization that offers photography exhibition and education programming. Born and raised in southeast Massachusetts, Morash joined the PRC in 2000, and assumed his current position in 2001. An artist by training, Morash received a BFA in Photography and Computer Arts from the University of Massachusetts at Amherst, and an MFA in Visual Arts Administration from New York University. Morash's related past experience includes serving as the Development Associate of Thread Waxing Space (New York, NY), and Director of NYU's Rosenberg Gallery.
The Truth Comes Out
by Christina Taylor
giclee print
Why Do You See Right Through Me?
by Margaret Lamb
silver gelatin print
Untitled
by Tria Roddy
digital print

Where I fell for him
Untitled Series 1
by Cate Schappert
silver gelatin print
No Yesterday, No Tomorrow, No Today
by Constantine Pantazopoulos
piezographic print 13x36
www.disjunctive.com
Self Portrait in Medicine Cabinet
by Jeremiah Johnson
Van Dyke prints, blood, hair, teeth, spit, fingernails, glass bottles, syringe, and medicine cabinet

Internull
by Jeremiah Johnson
zitatype
Untitled
by Elaine Hargrove
c-print

I still function
by Arthur Ebeun
c-print
Untitled
by Lisa O'Shaughnessy
o-prints
Venus Factor
by Gretjen Hargesheimer
double exposed chromes
digitally mastered
Kun Opera Workshops
St. George's Church
Queens, New York
by Sophia Wang
(c) prints
Her Story
by Amy Diamond
digital image on vinyl
The Bedroom Series:
starting from opposite page
Marge,
Vanessa,
Kevin,
Jane and Gussie
by Andrea Legnini
c-prints
Countrey
by Kelly Kleinschrodt
c-print

Latrice
by Kelly Kleinschrodt
c-print
The Masses
by Vanessa Venti
c-print

In The Moment
by Vanessa Venti
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Baghdad
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oil paint on canvas
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