A little over two years ago, student, Gretjen Hargesheimer, never at a loss for an extravagant idea; walked into my office and proposed an inspiring idea... a professionally produced publication celebrating the best photographic images and ideas that had been created by the students of The Art Institute of Boston during the academic year. She envisioned a collaboration between all departments in the production of the book, a prestigious guest jury, and a collection of images that spanned traditional black & white, alternative process, color, digital & new media, conceptual, and inter-disciplinary. The concept was simple, to showcase the talent, diversity, and artistic energy of our amazing students at The Art Institute.

The book that you are holding is the third volume in the Taking In: series. Gretjen is now on my faculty and has become the primary instructor of Taking In:, an inter-disciplinary course offered to all students in the college. Guided by the editorial hand of Lucy Huffman, and her student editorial board, Taking In: has quickly become an AIB tradition and is utilized promotionally throughout the year by the University. As was the case in Taking In: I and II, the work, dedication, detail, and graphic design is extraordinary and impressive. The work submitted by our students, and selected by our distinguished guest jury, reflects the eclectic vision, visual intelligence, perception, and promise of an enormously talented student body... who are mentored and taught by an equally talented faculty of artist/teachers. I come to work each, and everyday thinking how fortunate I am to be surrounded by such talent and commitment. The first and second editions of Taking In: set a very “high bar” and beautifully represented our programs and institution throughout the country. I believe this year’s collection is the best yet and want to extend my sincere thanks to Gretjen, the editor, the totally professional student graphic design team, and the staff of Taking In:. I also want to express my gratitude, and appreciation, to our amazing faculty, the guest jurors who made the difficult editorial choices, and to those benefactors who believed in the importance of this publication and who contributed to its publication.

CHRISTOPHER JAMES : aib photography chair

During this first year as a class, Taking In: worked through twice as many submissions than the previous years in half the amount of time. The stable class structure allowed a dependable process to support creativity and enabled us, as artists, to harness our vision. The collective excitement weighed heavy at times when there were more chairs around the table than table space, but with quality as our control we lingered long enough in a collaborative atmosphere to present the best. We hope you enjoy the creative photography flourishing from The Art Institute of Boston and that it inspires you toward your best.

GRETJEN HELENE HARGESHEIMER : aib photography faculty
SPECIAL THANKS

We want to thank the entire AIB community for their consistent dedication and involvement with our evolving publication. There has been enormous support from everyone for the many changes with Taking In: 2005. The donations have given us tools to see our vision of a community network publication flourish. The artists have this voice because of your support. Thanks!

FRED LEVY: computer lab
MATT NASH: digital printing lab
CHRISTOPHER JAMES: photography department
SIG HARVEY: photography department
ARLENE GROSSMAN: foundation department
KRISTINA LAMOUR: design department
LORENA HOWARD: design department
LOUISE GOLDENBERG: student services
ALAN VAN REED: admissions
JULIE STANWOOD: assistant dean for administration
SAM LACOMBE: director of student exhibitions
BONNIE ROBINSON: gallery advisor
COLIN RHYS: the rhys gallery
AMANDA GLUIBIZZI: head librarian
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DIANA ARCADIPONE: associate dean
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RICHARD SKINNER: kirkwood printing
WENDIE SCHOFIELD: catering
PIZZERIA UNO: fundraiser host
ENTIRE AIB COMMUNITY: best minds ever
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GRETFJEN HELENE HARGESHEIMER
professor
OUR TEAM

Everyone has put so much time and effort into this publication; and this year we came together as a class for the first time, and handled twice the amount of submissions in half the time. There were many challenges and as the person overseeing the production I can tell you there’s more than just amazing photography in this publication. There are late nights, early mornings, excuses, frustrations, dedication and a collaborative effort to make something we’re all proud of...and I am so proud to be a part of it.

LUCY HUFFMAN : editor
JOHN GOODMAN’s work can be found in the permanent collections of The San Francisco Museum of Modern Art, The Museum of Fine Arts, Boston, and The Art Institute of Chicago. His editorial works have appeared in the New York Times Magazine, Boston Magazine, Outside, Audobon, Vanity Fair, Time and Self, to name a few. John has also worked on advertising campaigns with Reebok, Levi, Dockers, Zima, The Gap, Wrangler, Gucci, Puma and Louis/Boston. He has taught classes at The Art Institute of Boston, Maine Photographic workshops, and Toscana Photo Workshops. John received his BA from the University of Wisconsin in 1969, and studied with Minor White at MIT from 1972-74.

KAREN HAAS has been the Curator of the Lane Collection at the Museum of Fine Arts, Boston, since 2001. She graduated from Connecticut College with a BA in Art History, and received both her MA and PhD in the History of Photography from Boston University. Karen has taught the History of Photography at both Boston University and Boston College, and has held curatorial positions at the Isabella Stewart Gardner Museum, the Addison Gallery of American Art, and the Boston University Art Gallery. Her most recent publications are The Photography of Charles Sheeler: American Modernist (2002); Ansel Adams: The Lane Collection (forthcoming, 2005), and with Anne Havinga, Highlights of the Photography Collection, Museum of Fine Arts, Boston (forthcoming, 2005).

HENRY HORENSTEIN is a photographer, author, and educator who has published over 30 books for children and adults including classic texts (Black and White Photography: A Basic Manual) and monographs (Creatures, Canines, Aquatics). Henry’s work has been displayed at venues such as Robert Klein Gallery, Boston; Sarah Morthland Gallery, New York City; Kathleen Ewing Gallery, Washington D.C.; and Edward Carter Galley, New York City. His photographs can be found in many private and public collections including Fidelity Investments, Boston; Fogg Museum of Art, Cambridge, MA; High Museum of Art, Atlanta; Library of Congress, Washington D.C.; and Polaroid Collection, Cambridge, MA. Henry is also a professor at the Rhode Island School of Design.
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FEATURED ARTISTS

:2005
I started on my 18th birthday. I used a razor I keep in my wallet that I hadn’t used in months. I thought “maybe one more time” and the first one was because I was curious and the rest were because I didn’t feel anything. Cutting totally causes brain chemistry to alter and that is what I’m addicted to.

I chose to do it on the inside of my right ankle because I sit with my right leg resting on my knee a lot and I wanted to be able to see it when I’m bored. It’s not the pain I like it’s the cut on my skin.

when you meet someone else that does it you can almost tell before you know they do it. I love talking about how.

For some reason it feels very very wrong to feel good about yourself. Cutting is a way to try to improve yourself.

Cutting, I know, feels like a drug, it makes you high, it makes everything slow down and become a little more clear, the most obvious thing about the feeling after is that it becomes much easier to breathe.

Sean

I usually used an exacto knife when I was alone in my room.

Sometimes I didn’t realize what I had done until I saw blood. You zone out and the red wakes you up I guess.

I think of my piercing and tattoos as a form of self mutilation as well not the same way but, a form of it.

It was depression mostly, sometimes because I was trying to deal with a relationship problem or a crush.

My foster sister found out and told my foster mom she didn’t really know what to do. My sister told me it was gross.

I try not to anymore but sometimes I need it. I need the feeling it gives me. I try to talk myself out of it but sometimes that’s not enough. I haven’t in a long time.

Natasha