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Taking In

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Spring 2004

## Taking In: AIB Photography 2004

AIB Students

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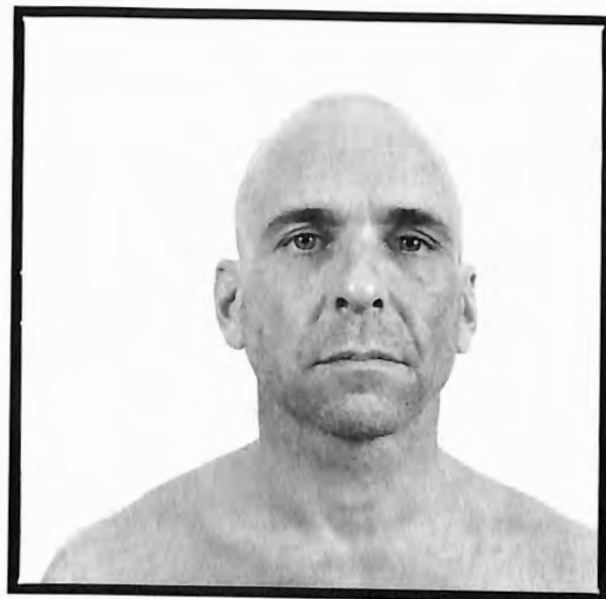
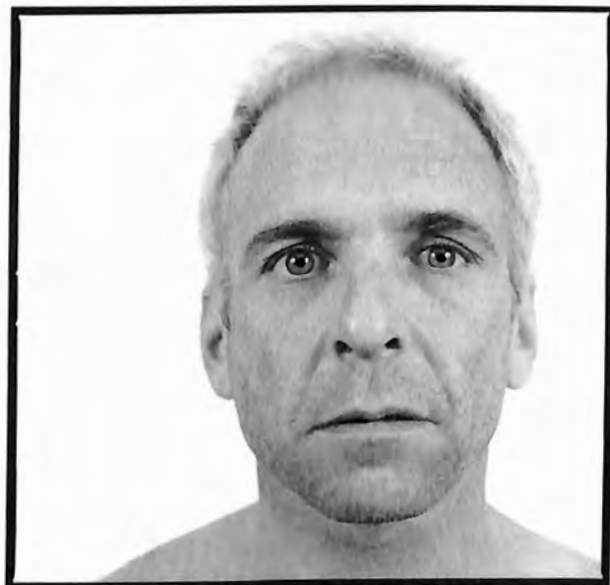
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special  
thanks

With a gracious applaud we would like to thank everyone who helped make this second year a success. The network of people that have cooperated with our problems and solutions are the reason we have a publication to print. Without pause, all of the collaborating artists should be recognized for their creativity and involvement within this group portfolio. As in any group effort, many ideas are discussed; some blossom while others are left behind. We are thankful for all the opinions and advice we received along the way from artists about the reproduction fashion they see fit for their artwork. We enjoy all of the wonderful input and encourage everyone to be involved with Taking In:

Much of our time and effort was spent in the Throne Room at The Art Institute of Boston at Lesley University, thanks to **WENDY WITHROW** who organized room and storage spaces. Our other home was the domain of **FRED LEVY**; thanks to the computer labs we had the equipment we needed. **NEIL RENNIE** was also a huge help during a very demanding point in our quest for quality. Both **CHRISTOPHER JAMES** Photography Department Chair and **GEOFFRY FRIED** Graphic Design Chair assisted with artistic logistics and group dynamics throughout our development. We inundated the halls and walls of AIB with signs, fliers and postcard racks, but not without the support of **ANGELO FERTITTA** and **LOUISE GOLDENBERG**. Our eternal gratitude is also extended to our generous sponsors, without whom we would only have a concept and the bar napkins it was first sketched upon. We would like to bid farewell to our friend and biggest supporter **BRAD WHITE**, the former Director of Admissions who has retreated to the comforts of New Hampshire and his newly finished artists' residency. Good luck. Our wonderful donors include: **JULIE STANWOOD** Assistant Dean for Administration, **MICHAEL CONWAY** Manager of the Photography Department, **DIANA ARCADIPONE** Associate Dean of the Office of Extended Programs, **ARLENE GROSSMAN** Foundation Department Chair and **BONNELL ROBINSON** Director of AIB Gallery Exhibitions. Last but certainly not least, a warm smile and huge thank you goes to **RICHARD SKINNER**, our contact at Kirkwood Printing, who helped us through the printing process and kindly accepted our many curious inquiries of how to put our ideas onto paper. Thanks Dick, and everyone at **KIRKWOOD PRINTING**.

after  
thoughts

A little over a year ago, Gretjen Helene Hargesheimer, armed with her habitual exuberance and enthusiasm, walked into my office and proposed her latest and greatest inspiration... a professionally produced publication of the best photographic images & ideas that had been created during the academic year. She envisioned a college-wide involvement in the making and production of the magazine, a prestigious jury, and images that ran the gamut of black & white, color, digital, inter-disciplinary, and alternative processes. In Gretjen's vision, the publication would be the perfect vehicle to showcase the photographic talent, diversity, and artistic energy of our amazing student artists. Last fall, the concept became reality with the first volume of Taking In: the best of AIB photography. The publication that you are holding, the second volume of Taking In:, is equally extraordinary and once again I am immensely impressed with the dedication and care of this year's editorial staff and their second collaborative adventure in publishing. The work submitted by our students, and selected by the guest jury, is a perfect reflection of the intelligence, vision, and promise of an enormously talented group of students ... who are mentored and educated by an equally talented group of artist- teachers. I come to work each day thinking how fortunate I am to be surrounded by such talent and commitment. The first edition of Taking In: set a very "high bar" and beautifully represented our program and institution throughout the country. It is a terrific collection and I want to extend my thanks to the editors and staff of Taking In:, to our faculty, the jurors who made the difficult choices, and to the benefactors who believed in the project and contributed to its publication.

CHRISTOPHER JAMES : Chair / Photography 2004

There is always more than you plan for. Success happens when you find opportunity and grow from broken plans. These last nine months of development have led us through one trial after another, ranging from lost glasses to broken hearts and hard drives. Regardless, we jumped into unknown depths to improve. The process almost seemed brand new this year because of our request for digital submissions. In this attempt to make the reproduction quality closer to artists' standards, many unexpected problems arose that have now developed into requirements for next year. In the end, the publication benefited from group cooperation and our dedication to a plan that created a successful team. Thanks to everyone who participated and applied themselves, and to those who plan on pushing through again next year. - GHM

**LUCY HUFFMAN** : assistant editor

**JEREMIAH JOHNSON** : founder / ambassador

**ALLISON CARROLL** : communication liason

**RUSHA SOPARIWALA** : graphic designer

**KATI MENNETT** : development agent

**ABBY GRENON** : ink slinger

**RACHEL PERSON** : submission promotion designer

**RICHARD QUAY** : web designer

ANKAH HAGAKORE : staff ally





the  
jurors

DARRELL MATSUMOTO:

is the Photography Department Chair at Chester College of New England. During his career as an artist, Matsumoto has created a diverse body of artwork in photography, film, painting and printmaking. Matsumoto's work asks for participation from the audience, making them more than just a viewer; his work is intended to educate. In 1980 Matsumoto received his BFA from the University of Hawaii at Mano in Photography and Graphic Design and went on to obtain his MFA in Photography from the Rhode Island School of Design in 1982. His achievements include winning the En Foco New Works Photography award, the Kodak Award of Excellence and the Diverse Forms Artist Project Grant. Matsumoto's work is part of collections across the country including the Museum of Art at RISD and the Franklin Furnace Archive at the Museum of Modern Art. He has served on several jury panels for various exhibitions and publications, held gallery lectures at the Photographic Resource Center and the Newport Art Museum and was a guest lecturer at the University of Connecticut. Matsumoto currently lives in Rhode Island.

MARY JEAN VIANO CROWE:

is currently an Assistant Professor of Art at Stonehill College. After receiving her BS in Art Education from Massachusetts College of Art, Crowe has held teaching positions at the Rhode Island School of Design and Mt. Ida College. She received her MFA in Photography from RISD in 1981. In addition to her work in photography, artists books and alternative processes, Crowe produced a video entitled "White Lies and Prayers Revisited" which was shown at the McGauvan Gallery at UMass Lowell in 2000. She is the recipient of a National Endowment for the Arts Grant as well as an award from the Massachusetts Cultural Council. Crowe's work has been featured in Rockport Publishers' "Altered Images", "Surface" design magazine and "American Style" magazine. Exhibitions include shows at the Westbeth Gallery in New York City and the Clark Gallery in Lincoln, Ma. Crowe has also been a participant in invitational auctions for the DeCordova Museum and the Photographic Resource Center. Her work has become a part of collections across the United States as well as in Lithuania and France. Crowe currently lives and works in Rhode Island.

BONNIE DONOHUE :

is a video and photographic artist who works in installation exhibition and book format. Her work, which often focuses on the effects of political dominance on individuals' lives, has been exhibited internationally. She is currently working on a documentary project in Vieques, Puerto Rico: "Vieques: Four Views and One Gaze." Prior video work includes installation projects about Northern Ireland, South Africa, and the summer Olympics, in addition to ongoing personal documentary work. She has taught at the School of the Museum of Fine Arts, Boston, since 1980, with previous teaching positions at University of Colorado at Boulder, Mass College of Art, RISD, Alfred University, and Chicago Art Institute. She has held a variety of faculty leadership positions, including Dean of Faculty at SMFA ('93-'96) fellowships and grants from: LEF Foundation, Artists Foundation, Olympic Arts Committee, American Film Institute, Mass Council on the Arts, New England Regional Film/ Video Fellowships, SMFA, and others. She currently resides in West Roxbury, Boston.



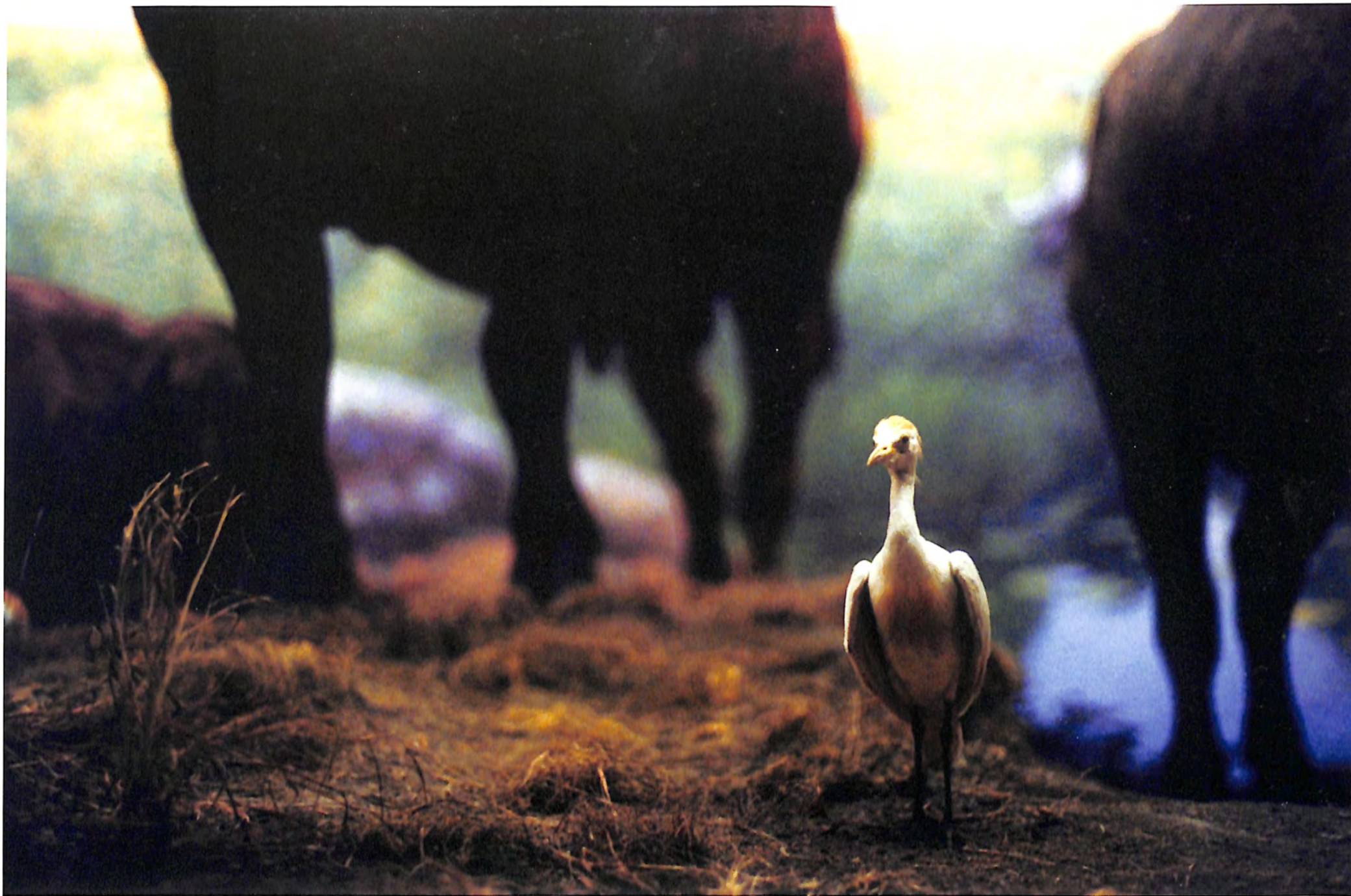
featured  
artists

: **ESTEBAN ALADRO** michele with one 'L' – from the *theta XI* documentary : **ELIZABETH ANDRE** pam & kurt : **MARIA ARABBO** past demons, present  
 turmoil : **JOE BUDD** : **KATHERINE CUMMINGS** bird with buffalo – from the *birds* series : **JESSIKA DAVIS** everyday fashions : library, basketball player,  
 camera : **AMY DIAMOND** : **VANESSA EARL** untitled – from *letters to rilke* : **JOHN GREENE** apa pool league : portraits : **HAGAKORE** memories of playing  
 house : **MELISSA HAMMESFAHR** geriatric diner 2003 : **ELAINE HARGROVE** bon appetit : **KRISTEN HATGI** bella : **GRETJEN HELENE HARGESHEIMER**  
 mary magnavox, mr. new bedford – from the documentary *still in new bedford, ma.* : pages 28/29 – from the book *portraits by themselves* : **ERIC HAYNES**  
 tuxedo, liquor land : **CJ HEYLIGER** hartsel : **JEREMIAH JOHNSON** husk : **MARGARET LAMB** untitled : dissection of the soul : **SONG YI LEE** obsession  
 : **RACHEL LEFKOWITZ** from the *cinderella series* : **ANDREA LEGNINI** ray & steph, anna, lisa, kayla, kevin & ann-marie – from the *medicine cabinets* series  
 : **LARISA MANEWAL** make way, the new myth : **ALLEN MEIER** single tree : **KATI MENNETT** look twice : **MARGARET MURPHY** untitled #1 : **TONI**  
**NIEDERMAN** a moment of reflection : **LISA OCASIO** shaving natalie, shaving bill : **PAM PRITZKER** prom queen : **MARIEL REED** tini's in the mist : **TRIA**  
**RODDY** untitled : **NATSUKO SAKAI** untitled 1/3, untitled 2/3, untitled 3/3 : untitled – from the series *a school girl project* : **CHRISTINE SCATKO** untitled :  
**CAMERON SMITH** palmolive christ : **ERIN THOMPSON** untitled : **JOHN TOBIN** johnnie tobin's broken heart – from the *imaginary girlfriend* series : **KURT**  
**WAHLSTROM** momdadkuretschimmy video stills : **SOPHIA WANG** a doll's house :



⌘ www.takingin.net ⌘







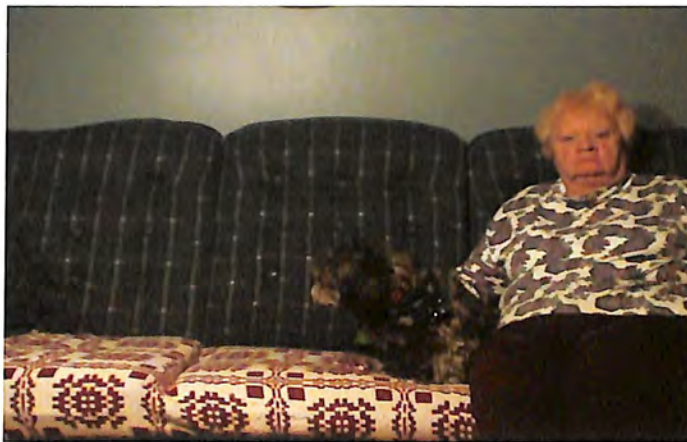


































There's my mom who's always thinking of something  
 else rather than what's going on. My father who when he's not zoned  
 out is concerned about what's happening. Then there's me the one  
 in the middle of it all.





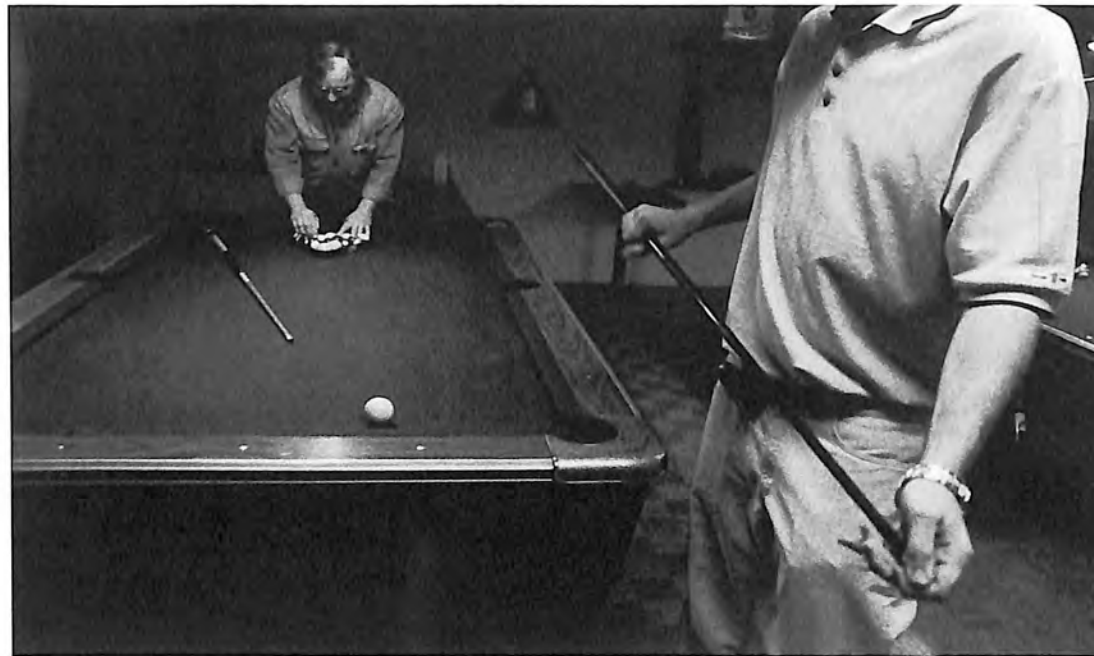




























When night fell and she wanted to leave, the Prince was more desirous than ever to accompany her, but she darted from him so quickly that he could not keep up with her. As the maiden sprang down the steps, her left slipper remained there.

























there does perhaps grow up a sort of kinship  
with that great solitary man. Nevertheless the  
poems are not yet anything on their own ac-  
count, nothing independent, even the last and

account  
to me  
ing y  
partic  
Y  
ask m  
them  
other  
editor  
allow  
all th  
all y  
and  
way  
hills

cut its roots to the deepest places of your heart,  
acknowledge to yourself whether you would  
have to die if it were denied you to write. This  
above all ask yourself in the stillest hour of your  
night: must I write? Delve into yourself for a

16



deep answer. And if this should be affirmative,  
if you may meet this earnest question with a  
strong and simple "I must," then build your life  
according to this necessity: your life even into  
most indifferent and slightest hour must be a  
part of this urge and a testimony to it. Then  
draw near to Nature. Then try to be a first human  
being, to say what you see and experience and  
love and lose. Do not write love-poems, avoid at  
least those forms that are too hackneyed and  
unoriginal; they are the most difficult, but it  
takes a great, fully matured power to give some-  
thing of your own where good and even excellent  
advice can come to mind in quantity. Therefore  
save yourself from these general theories and  
seek those which your own everyday life offers  
you: describe your sorrows and desires, passing  
sorrow and the belief in some sort of beauty—  
describe all these with loving, quiet, humble an-  
guish and use, to express yourself, the things in  
your environment, the pictures from your dream,  
and the subjects of your memory. If your daily  
life is too poor, do not blame it; blame yourself,  
tell yourself that you are not poor enough to call  
forth its riches; for to the creative there is no poor-

17











Torvald: "My dear darling Nora, you are dancing as if your life depends upon it."  
 Nora: "So it does."



In America, like everywhere else, freedom is not a daily life condition. It is a goal that one has to strive for with earnest persistence.































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