special thanks

With a gracious applause 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.  - GHH

GRETJEN HELENE HARGESHEIMER  : founder / editor-in-chief
LUCY HUFFMAN  : assistant editor
JEREMIAH JOHNSON  : founder / ambassador
ALLISON CARROLL  : communication liason
RUSHA SOPARWAL  : graphic designer
KATI MENNERT  : development agent
ABBY GRENON  : ink slinger
RACHEL PERSON  : submission promotion designer
RICHARD QUAY  : web designer
ANKA 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 Hilo 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 McGuigan Gallery at UMass Lowell in 2003. 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 resides in West Roxbury, Boston.

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-’98) 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

There's my mom, always thinking of something else rather than what's going on. My father, who when has not zoned out, is concerned about what's happening. Then there's me in the middle of it all.
AND WHEN THE DAY ARRIVES
I'LL BECOME THE SKY
AND I'LL BECOME THE SEA
AND THE SEA WILL COME TO KISS
FOR I AM GOING HOME

MARGARET LAMB: dissection of the soul silver gelatin prints
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 are perhaps none to it a sort of kindred with that great solitary man. Nevertheless, the poems are not yet anything in their own right, and the setting is perhaps one of the last and the least. Is this not so?

We ask ourselves these questions and about these matters. What do we want? What are the goals we wish to achieve? What does this all mean? What is the purpose of our lives? What is the meaning of existence? What is the meaning of death? What is the meaning of life? What is the meaning of love? What is the meaning of beauty? What is the meaning of truth? What is the meaning of justice? What is the meaning of goodness? What is the meaning of mercy? What is the meaning of forgiveness? What is the meaning of sacrifice? What is the meaning of victory? What is the meaning of peace?
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.
JOHN TOBIN: Johnnie Tobin's broken heart – from the imaginary girlfriend series

Polaroid collage, taking in a b photography taking in a b photo
taking in...alb photography