

The Photojournalism of Steve Larese

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RSF 2006: Photo Album

Review Santa Fe 2006 was a rousing success. The reviewers came away with very positive feelings about the future of photography, as they thought, collectively, this was the best aggregate showing of photography they had ever seen. Many photographers, as well, came away with positive feelings about their future, with many of them having made concrete contacts for future publication, shows, or books.

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Tracey Hogan and Santiago Vanegas

All creativity has a beginning and seeks inspiration. The Land of Enchantment draws and holds many artists in its magical grip. That power to draw and hold is the connection that keeps photographers Tracey Hogan and Santiago Vanegas coming back to New Mexico. The couple recently spent eight months in Santa Fe while their home in San Francisco was being renovated.

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NEW! Destination at Large

Driving from Santa Fe, New Mexico to Durango, Colorado several years ago, I was especially fascinated by one particular sight. Somewhere along US 84, the two simultaneous views—through the windshield and in the rear view mirror—were an epiphany. I parked on the shoulder to savor it.

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Spotlight: Albuquerque Photographers Gallery

On arriving in Albuquerque, a traveler will likely develop a fast impression of the city—one of daily hustle on wide avenues that intersect in giant grids. A quick turn off Route 66, however, shows quite a different side to Albuquerque, one of 18th century buildings, quiet shopping pavilions and winding alleyways.

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also...

- Bits & Pieces
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PhotoJournal

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Sofia Lee Moran: An Unlikely Photographer

by Tim Anderson

Sometimes you meet the nicest people coming out of your local Wild Oats. A couple of weeks ago, just as I was leaving the store, I bent down to get a newspaper from the free racks at the exit. As I picked up abqArts, the woman next to me told me the image on the cover was hers. That was my introduction to the photography of Sofia Lee Moran, who has done covers and other work for many of the area's regional newspapers and magazines. When we met, she had recently returned from a trip to Mexico.

TA: Tell me about your trip to Mexico, why you went and what were the results?

SM: I went to Mexico to shoot for myself, to increase my portfolio of images. I took my Nikon F2, because it is lighter than my digital camera, and went to Zacatecas, it's about two hours away from Mexico City. Beautiful architecture, details, and real nice people. I got a tremendous new body of work that is very exciting

TA: How long were you there?

SM: 10 days. (We are looking at her albums from the trip). Look at the colors, aren't they beautiful?

TA: Tell me a little bit about your photographic background. What got you started, etc.

SM: I started in photography when I was 14 and in my first year of high school. During my first semester, it was the only class I passed. I had a hard time in school, and didn't want to go to any other classes. But I was very much intrigued by the printing process, it was like magic. And I still find it almost like a birth.

TA: Where did you go from there? When did you become a professional photographer?

SM: I actually let go of it for awhile, because I was very inhibited. Also, at that time, I was seeing a professional photographer who told me that I didn't even know how to hold my camera. So, that comment made me feel like I didn't even know what I was doing, that I was very good at judging myself very strongly.



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Bits & Pieces

Orphan Works Bill introduced. Congress is planning to adopt a softer version of a bill to make abandoned copyrighted works available for reuse. In this version of the Orphan Works Bill, Images are not automatically considered "orphaned" when copyright information is omitted. The proposal originated earlier this year, and has since been strongly opposed by many professional organizations, such as the American Society of Media Photographers. Changes to the language, however, have reassured the bill's objectors that photographs appearing in advertisements and on websites will remain under copyright protection. Visit asmp.org for more information.

The Sundance Resort announces a photographic workshop series designed for photographers of all abilities. Four weeklong programs have been announced, and all will take place at Sundance and Mt. Timpanogos in Utah. With only 15 students or less per class, the curriculum will cover a variety subjects, including landscape, wildlife, studio portraiture, travel, sports, and seasonal topics. Classes are slated to begin in August 2006. Visit sundanceworkshop.com for details.

The 22nd annual Infinity Awards. The International Center of Photography announced this year's Infinity Award recipients at a gala event on May 15 in New York City. The Cornell Capa Award was given to Don McCullin, a veteran photojournalist and correspondent for the London *Sunday Times Magazine*. Lee Friedlander was given ICP's Lifetime Achievement Award. Friedlander has been a pioneering figure in contemporary photography since his inclusion in the Museum of Modern Art's *New Documents* exhibition in 1967. Other winners included Thomas Ruff for art, Yuri Kozyrev for photojournalism, Steven Meisel for applied photography, and Ahmet Polat for the young photographer award. In attendance were photographers Harry Benson, James Nachtwey, and Walter Iooss; fashion photographers Sante D'Orazio and Mario Sorrenti; models Petra Nemcova and Iman; and CBS newsman Steve Kroft, who served as host for the evening.

Microsoft introduces a new photo format. The next generation of Windows will be known as Vista, and a new standard visual file format will be built into it. Windows Media Photo files (.WMP) are supposed to have better quality, than JPEG images at half the file size. The format also includes a different approach to areas such as color space and color conversion by capturing more information. Microsoft has been working on WMP format for about four years, in collaboration with a group of unnamed companies, including camera-makers. It is unclear at this point whether camera, printer or chip makers will release products supporting WMP. Find out more at microsoft.com/whdc/xps/wmphoto.mspx.

Winners announced for the 2006 Photobloggies. Now in its second year, the Photobloggies award ceremony took place in May, its judging panel consisting of editors from photography magazines such as *Bending Light*, *foto8*, *JPG Magazine*, and others. The winners were chosen after an open nomination phase. Receiving the award for Best American Photoblog was notraces.com, and Photo of the Year went to Eliot Shepard of Brooklyn, who blogs at slower.net. His professional photography site is eliotshepard.com. Other categories included, but were not limited to, Best Writing (on a blog), Best Abstract Photography, Best Landscape Photography, Best Portrait Photography and Best Photojournalism. You can view a complete list of winners at <http://2006.photobloggies.org>, as well as everything you need to know to apply next year!

Photo Journal

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COWBOYS, COCKFIGHTS, AND TRAMPOLINES: The Photojournalism of Steve Larese



by Lee Ross

Chasing stories for *New Mexico Magazine* has had Steve Larese in southern New Mexico, interviewing a woman who runs a cockfighting operation. His job has also put him in the saddle with a group of cowhands, on the trail of wild mustangs near Mount Taylor. That trip, however, took longer than Larese had expected. He began to realize that he wasn't dressed for the weather.

"There were some cowhands who were just bound and determined: 'we're going to get these horses.' And when we finally did, that just felt so rewarding, it made everything worthwhile," said Larese. "That was definitely fun."

Larese is the youngest editor ever hired by *New Mexico Magazine*, which, considering the magazine's history is no small thing. Founded about a decade after New Mexico became a state, *New Mexico Magazine* is 83 years old, the United States' oldest state magazine. Originally named the *New Mexico Highway Journal*, in the 1920s the magazine's audience was highway workers. At the time the Highway Department was one of the largest and fastest growing industries in the state. The magazine's long history seems to suit Larese.

"I love people and history, and that's a lot of the job," said Larese. "We're the oldest state magazine in the union, and you wonder, boy are we ever going to run out of stories, but there's no chance

of that. We can only get in a fraction of what we would like to."

Steve Larese was born in Tulsa and was a graduate of Oklahoma State University, where he majored in journalism. Now in his early 30s, Larese has worked for *New Mexico Magazine* for almost ten years. He is associate editor, photography editor and staff photographer. Larese's award-winning writing and photography also appear in other publications such as the *National Geographic Traveler*, *National Geographic Explorer*, *Boston Globe*, *New York Times*, and *American Angler*.

Having worked in both newspapers and magazines, Larese has noticed a few important differences between imagery in the two. For newspaper photographers, the most important thing is to get a shot that tells the story. Falling somewhere behind that priority is making the image exciting. The last concern for a newspaper man is making the image artistic.

"With magazines you're able to use more photos," said Larese. His photos often accompany ar-

ticles in *New Mexico Magazine*, *AAA New Mexico Magazine* and other state and national publications. "Lots of times you rely on the artsy photos to get into the detail of the story."

One of Larese's favorite shots is of three Navajo boys jumping on a trampoline. One child is sinking into the trampoline as the others are on their way down. The image was done on a medium-format camera in Nageezi, a small town near Chaco Canyon in northern New Mexico. The image also captures a humble house, cars on cinderblocks and the expansive scenery.

"I think that's a powerful photograph. It's funny how humans enjoy looking at other humans," said Larese. "The kids are not wealthy by any means, but they're happy and all they need are their friends and a trampoline and some good weather. They're richer than many people I see in Santa Fe. I wish I could be as happy as these kids on their trampoline. A good mountain bike ride and a few beers, hanging out with friends, that's really all I need."

With a five-year-old daughter of his own, the

Iglesias y Moradas de la Frontera España en Los Montañas de Sangre de Cristo

A portfolio of sixty selected images of churches and moradas in the areas created by the Spanish Settlements along the Sangre de Cristo Mountain Range. As the Spanish moved northward into "New Spain" through what we now call New Mexico and Colorado, establishing pueblos and ranchos de ganados, the churches and moradas became important parts of the fabric binding people together with a new and sometimes hostile environment. This portfolio documents the architecture and different styles of building methods and pays tribute to the strength, dignity, and spirit of family and community of the people taking part in the great endeavor of settling the New World.



This portfolio is being offered as two limited editions. One is an edition of twenty portfolios with ten artist's proofs. These are printed with archival sepia toned inks on one hundred percent rag paper. There will also be an edition of four polymer photogravure portfolios with two artist's proofs comprised of ten selected images from the larger portfolio printed chine colle' on Chinese gampi paper mounted on german etching paper.

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photo is imbued with significance for Larese in another way. "Every shot is priceless, she's never going to be three or four again."

Another of Larese's favorites is a shot from behind the scenes at a Gallup intertribal-ceremony. Assorted tribal and state flags are behind an honor guard, which is preparing to enter the ceremony. A woman looks over her shoulder, toward the camera.

"This beautiful woman is dressed in buckskins so it's kind of a mix of power, and she's getting ready to march into this arena, so she's probably a little nervous too. It fully belongs to these Native American tribes," said Larese. "It's just a lot of diversity in one area, and it's just struck me as powerful." Larese said he likes the photo for another, more personal reason: it shows the Oklahoma and the New Mexico state flags together.

Larese said he never thought of himself as an artistic photographer. "There are so many excellent photographers and so many true photographers pursuing photography as an art form," he said. "I'm basically nuts and bolts. I'm basically not an artist."

In fact, publishing his photography began when a newspaper editor had an afterthought as Larese was on his way to cover a lesser story, "(The story was) nothing that they'd break off another photographer for," he said. "As I'd go off on a story, they'd throw me a roll of black and white and say, 'get some shots, if you can.'"

In 2003, as a tribute to his proficiency in the craft of photography, Aperture photo gallery gave Larese a one-man show called The Editorial Eye.

"It was really interesting to look at my editorial work as art...I was surprised at how well it did. 'You want to buy that and hang it in your living room? ...Okay,'" said Larese. "Photography has definitely been accepted as an art form, and I think that photojournalism is being accepted as an art form."

More of Larese's pictures can be seen at photojournalsw.com, in color where applicable.

Above: *Homestead and Raven.*
 Opposite page—
 Top: *Taos Skulls.* Color original.
 Center: *Nageezi.*
 Bottom: *Gallup Ceremonial.*
 Images are ©Steve Larese.

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So I put it away.

But then I picked it up, again, and started shooting quite a bit when I lived in Europe. I was about 23 at the time. Then I had a friend (Herb Jepson) who was one of the Chouinard Art Institute, in LA, and he was looking at my images and kept putting a couple aside, looking through others. Then he put his hands down, and looked at me and said, "You need to have a show, and you need to enlarge these pictures and have a show. These are very good images."

I thought that he didn't know what he was talking about. After all, he was 82! I put all the images in a pile and was ready to go out of the room when his wife, who was 60 suggested that I should listen to Herb.

"You know," she said. "Herb really knows what he is talking about. You really should take his advice. This could be something really important to you."

So I took those images and blew them up and had a show at Dartmouth Street Gallery. I sold some prints and I was shocked. I really didn't want my own business, but people kept asking if I did weddings or portraits. It really kind of grew, naturally, from there.

Then I went to UNM and took some photojournalism classes because I didn't want to study in the art department, itself. I felt like I was so tender-hearted that any kind of criticism would put me under. If somebody would have told me that a certain image wasn't any good, I probably would have put my camera away, again.

TA: Have you ever reviewed or been reviewed?

SM: I was teaching some children, an elementary class, where I had them take some photos: portraits or landscapes. They went and asked their families if they could take a picture of them. Once the project was done, I reviewed their work, and they were shaking. I told them I knew exactly how they felt.

I was reviewed once when I was at UNM. I wasn't the best, but I remember being very apprehensive during the process. The pictures were of sports events, of which I had absolutely had no experience. I did fine with everything else I had to shoot, and did extremely well with architectural photography.

TA: How did that work for you without any experience?

SM: I was very afraid of it because I really liked to photograph people and wondered how I was going to photograph buildings. But I did fine. What I did was I went to Chicago almost eight years ago for my midterm project over spring break. It was really cold, but I shot every day I was there. I got some very nice photographs. I exhausted myself, but when I got back I was the only one who got an "A" in the class. Kirk Gittings was the instructor. I was really afraid of the class when I first went into it because the first thing Kirk said was, "I hate teaching. Nobody gets an 'A' in my class." But, when he gave me that grade, he wrote on a piece of paper A+, A+, A+. I couldn't express how I felt in front of the class because I didn't want anyone in the class to think I was "kissing up to him."

TA: Why did you decide to go to Chicago?

SM: Because Chicago is an amazing city: The buildings and the skyline and the people. So much great architecture, and I had a place to stay.

TA: So many photographers come here (New Mexico) to shoot. Why not just do your project here, like everyone else?

SM: I am kind of jaded about adobe. I was raised here. Everything is just another shade of brown. You know, also, you just don't appreciate it until you go away. Chicago enabled me to have, virtually, a brand new set of eyes. I loved it. I like the details and angles of the buildings. But it was very cold!

TA: So, is architectural photography still in your repertoire?

SM: Now, I am so ready to look at buildings, whereas before I went to Chicago I wasn't tuned into that at all.

TA: When did you turn pro, when you actually thought you could make a living at photography?

SM: I think it was in my mid-twenties, when I started to have shows. I had a show at the Ralph Green Gallery. I did the "Angel" series and sold ten out of twenty prints. That series was designed to have each and every race represented by an angel, you know, their own guiding light, so to speak.

Alan Labb has been very helpful, for me, professionally as well as personally. Professionally because he gives me astute guidance whenever I ask, and personally because he enables me to be more centered toward the personal part of my life. You know, that part of life we have a tendency to forget from time to time.

TA: Besides Labb, who else would you count as mentor(s)?

SM: There is also Kirk Gittings and Miguel Gandert. They have all been my teachers and I still have a tremendous amount of respect and honor for them all.

TA: Who, in contemporary photography, do you look to today for inspiration?

SM: Well, Flor Garduño. I just love her work, it is so heart-felt. When I was teaching those children, I spoke a lot about her, because she is so close to her culture. I wanted them to see that there are people from their culture who have become famous as well as successful.

TA: How often do you have a show, here in Albuquerque?

SM: I will be part of a show at DCAC (Downtown Contemporary Art Center) in June. There are going to be some tremendous people involved. You know, Albuquerque is a funny place. There is so much potential, but it seems as though you are continually running around in circles trying to get a show. There doesn't seem to be a cohesive thread that can keep things together, photographically speaking.

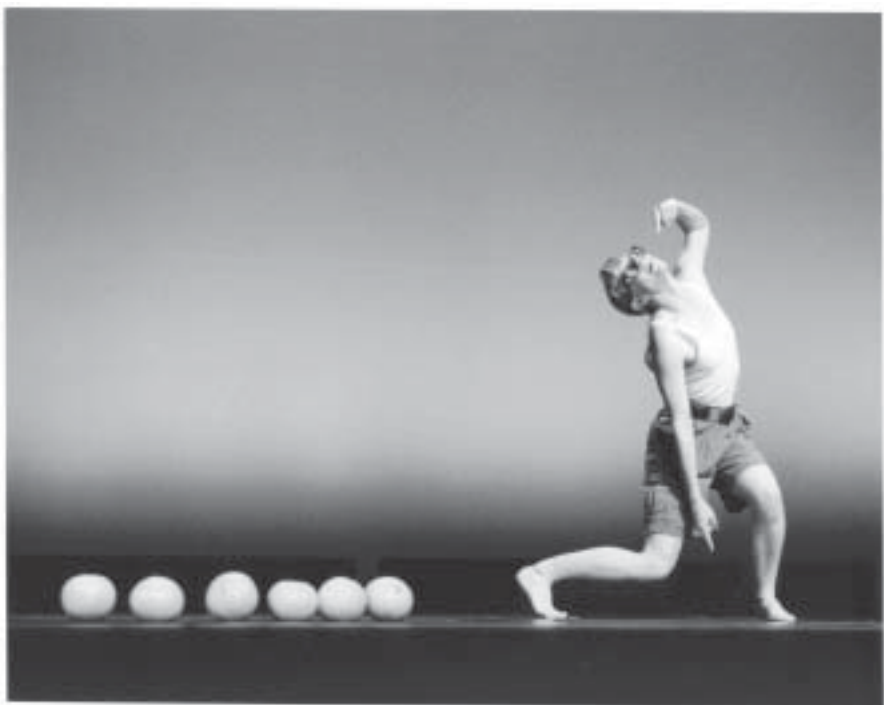
TA: What was your first professional job?

SM: It was probably a wedding I did in 1990, in Atlanta, for a friend. I was really nervous, because I was going to be using some equipment I had never used before. I took so many pictures because I was afraid they wouldn't turn out. In the end, though, they came out OK. From then on, I didn't advertise, unless it was a trade for my work.

TA: Even today, you don't advertise?

SM: Even today. Most of my work is from word of mouth. Maria, from *Prime Time*, called one time and wanted me to go to a press conference to photograph Carlos Santana. *Transmission Magazine* has also called me. They wanted me to photograph Christopher Coppola. Actually, he and I established a very good re-





relationship that led to me making a film with him, *The American Portrait*. It is about a common-day, single mother who lives in Dallas. That inspired me to go back into film work, where I am now doing some independent film projects.

TA: Doesn't working with movies take time away from your photography?

SM: My new movie project is a truly great one that I can't talk about right now. It gives me a lot of energy to do something that's different and that is also a little dark, dark humor. It's just another aspect of photography.

TA: So now, in your own photography, do you shoot mostly digital?

SM: No, not really. The images I did in Mexico were done with film. But most of my commercial work is digital. Many times at weddings, still, people want classic black and white.

TA: What kind of digital equipment do you use?


SM: I use a Canon 10D, with a variety of lenses: 80-200mm, 2.8 zoom; a fisheye, and a 28mm wide-angle. I photographed Coppola with the fisheye and *Transmission* put that one on the cover.

TA: What do you want to be when you grow up?

SM: Just a healthy, simple, and humble portrait photographer. I think I don't know how to believe in myself, but I'm getting there. Maybe that's what I want to do when I grow up... I want to believe in myself. I'm not kidding.

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Review Santa Fe Photo Album: Portfolio Sharing 2006!

Review Santa Fe 2006 was a rousing success. The reviewers came away with very positive feelings about the future of photography, as they thought, collectively, this was the best aggregate showing of photography they had ever seen. Many photographers, as well, came away with positive feelings about their future, with many of them having made concrete contacts for future publication, shows, or books.

For the first time this year, the Santa Fe Center for Photography held an open portfolio sharing exhibition (right) during Review Santa Fe, an annual three-day conference for photographers. With approximately 400 people in attendance, the event was an opportunity for the public to see the work of today's most promising photographers. The bustling room was a testament to an active arts community and the broad appeal of photography.

Another important component of this conference was the full-day seminar titled "The Business Of Being An Artist," designed to help photographers create, manage and maintain a successful career. If you missed these events this year be sure to mark your calendar for May 2007! For more information, visit sfcp.org.



The Santa Fe Center for Photography would like to thank Hotel Santa Fe for hosting this year's event. All Photographs by Marq Sutherland and Matt Suhre.

Tracey Hogan and Santiago Vanegas:

Common Grounds, Different Expressions

by Karen McCullough

All creativity has a beginning and seeks inspiration. The Land of Enchantment draws and holds many artists in its magical grip. That power to draw and hold is the connection that keeps photographers Tracey Hogan and Santiago Vanegas coming back to New Mexico. The couple recently spent eight months in Santa Fe while their home in San Francisco was being renovated. Even though their house is finished, they return frequently to New Mexico to feed their creative drives.

Hogan and Vanegas are married, but their work differs vastly. Hogan's images are soft and dreamy while Vanegas' are full of a sharp clarity that tells a different story. Both are dedicated to the art of photography, as well as each other and their young son Calder. Their story reads like a fairy tale of good fortune and happiness, with imagination and the mingling of art and life along the way.

A Louisiana native, Hogan began her career in photography while working for the Preservation Resource Center of New Orleans, restoring historic architecture. "Part of my job was to photograph abandoned buildings in such a way as to entice potential homeowners to buy them and renovate them," said Hogan. From this exposure, she decided to pursue photography full time.

While growing up, from the age of five, Hogan spent many summers in Santa Fe. Her mother eventually moved there so it has been Hogan's second home for a long time. "I love living in San Francisco, but I look forward to a month or two every summer in New Mexico," said Hogan.

After completing his BA in Advertising in Bogota, Columbia, Vanegas began shooting extensively for magazines. He quickly realized that advertising was not what he was interested in and started his career change with

an MFA from the Academy of Art University in San Francisco. In November of 2004, Vanegas attended a workshop with John Paul Caponigro, who he claims is one of his heroes.

Vanegas said he was inspired from childhood: "My mother was an artist and my father owned a very cool Pentax Spotmatic which he used to photograph my entire birth." Along with an extensive collection of Time-Life photography books, the influence was there. Today, you can see in his work that he knows what he's doing with his images. The style of his compositions conveys thought-provoking mystery.

The two married artists are like yin and yang. Hogan's dreamy, ethereal work lends itself beautifully to a Wisner Traditional Field Camera, a variety of pinhole cameras like the Holga, and darkroom experimentation. Vanegas uses film for capture but after that everything goes digital in scanning, imaging, printing and archiving.

Hogan and Vanegas speak of each others work with tremendous admiration and respect, even though their methods and images are vastly different. Both speak of the other and their son as being beautiful, inspiring souls. "The wonder with the world of my one year old son can be so infectious," Hogan said.

While their styles differ, their beginning methods of work are similar. Both carry a notebook or journal in which

they jot down ideas or reminders of things that interest them. Vanegas' notebook serves as a starting point where the idea begins to develop. "I'm documenting my imagination," he said. Hogan also uses a journal to track her thoughts, but more as a reminder of ideas and locations for when she is ready to start a new project.

Hogan is working with Polaroids right now, using color film with a pinhole camera. "The images are very dreamy and melancholy, the mood in keeping with my past work." It is her first color work.

Vanegas' current project is about humankind's technological adolescence. It involves the juxtaposition of man-made spaces and large machines. "It displays ideas about scale, past and future, society's unawareness (to these themes), and magic realism."

As for influences, "Santiago and I both are obsessed with photography books. The question is always where to put them all."

Hogan's favorites include Sally Mann and Sarah Moon. Vanegas' list of influences includes not just photographers but musicians, film makers, and artists in all forms. Among them are John Paul Caponigro, Andreas Gursky, Richard Misrach and Storm Thorgerson, the album cover designer, his greatest influence. Vanegas speaks of these artists as having "a very interesting relationship with reality and human perception, which is a lot of what my own work is about."

Hogan describes her work in a similar fashion, speaking of "nostalgia for things that haven't been experienced or a deep longing for something past that I never really knew." As vastly different as the couples' images are, they are incredibly similar in origin. They are both dreamlike while expressing themselves in the solid structures of



Tree and Brick Wall. ©Tracey Hogan.



Taco Bell. Color original. ©Santiago Vanegas.



Shed. ©Tracey Hogan.



Loop Da Loop. ©Santiago Vanegas.

everyday life.

The reality side of their relationship finds them sharing child care duties so that each has time to work on photography. Vanegas states: "Creating a loving and happy family can only make our art grow and evolve to newer heights. It really opens your eyes."

Cropping up repeatedly in their conversation were the words passionate, inspiration, relationship and humbling. They possess a unique relationship when it comes to their art and their life. The language of the day, as it shifts and reveals itself, shows us the true nature of the artist. As the New Mexico clouds shift and turn, so to do the lives of Vanegas and Hogan and their young son, Calder. The outcome, a hidden language uncovered and the seasons of the imagination revealed.

Their work can be viewed at:
photobistro.com/SantiagoVanegas
photobistro.com/TraceyHogan

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by
Bryan
Dahlberg

Destination at Large

Four Corners, Colorado

Driving from Santa Fe, New Mexico to Durango, Colorado several years ago, I was especially fascinated by one particular sight. Somewhere along US 84, the two simultaneous views—through the windshield and in the rear view mirror—were an epiphany. I parked on the shoulder to savor it.

Behind me was the cactus and piñon desert of the deep Southwest, and in front of me were the limitless pine forests of the Rocky Mountains. The dividing line was physical, tangible, and utterly surreal. I vowed to return on a serious photographic expedition.

Indeed, the drive north to the Four Corners area of Colorado is rewarding from any perspective. Durango is the largest city, but it has somehow

retained a friendly, small-town atmosphere despite recent waves of suburban development. It serves as the focus for many active photographers.

On Main Avenue, Jim and Eileen Baumgardt operate their Image Counts Gallery and Frame Shop, concentrating on scenics and landscapes. In addition to their own work, they show many local photographers, including Branson Reynolds, Larry Carver, Darel Crawford, and Cindy Lancaster.

Down the street and around the corner, photographer Margy Dudley established her Open Shutter Gallery in 2001. Her emphasis is black-and-white fine art by both local and international photographers, but she also hosts workshops on a variety of photographic subjects. Her current show "Forsaken Places" by Lou Swenson from nearby Dolores runs through July 5. It is indicative of the high quality work of some of the local artists. Swenson hails from nearby Dolores, has 50 years of photographic experience, and has obviously mastered every aspect of his craft and art.

"Over the years I have been an amateur, a commercial photographer and a gallery owner," Swenson says. "Now, in my retirement, I enjoy the luxury of being a nomad with a camera... These are images I find when traveling the back roads of the rural West. I am drawn to the graphic simplicity of open spaces and lonely places."

These melancholy but strangely comforting photographs will haunt the viewer's memory for a long time.

After you've seen some of the photographic work being done by others, take your own gear out for some exercise.

When you're in Durango, it's impossible *not* to see the railroad. If you missed the Cumbres and Toltec on your drive past Chama, here's another chance to indulge in the seductive sounds, smells, and images of steam power. The Durango & Silverton Narrow Gauge Railroad is an end in itself for many photographers. The main challenge will be to shoot something new and original. But with 45 miles of track on its run between Durango and Silverton, the opportunities abound for the adventurous. And remember that the train waits in the middle of Silverton's 12th Street for about two hours before returning to Durango. (A tip from the School of Experience: If you get up close, be sure to have a filter of some kind on your lens to protect against the steam and cinders.)

This is the perfect opportunity to visit Mesa Verde National Park. On June 29 the park celebrates its 100th anniversary. See their website for a listing of special events; there is even a special page for photographers. This is especially useful because angles of sunlight are critical for the illumination of the cliff dwellings. Check this before you arrive and you'll save huge amounts of time and effort in your photography.

The Weminuche Wilderness lies to the east of Route 550 and the D&SNG Railroad mainline. This



huge area (almost half a million acres) is called Little Switzerland for obvious reasons—the peaks you see here are the most rugged in the Colorado Rockies. Included within the wilderness boundaries are about 80 miles of the Continental Divide Trail and 21 miles of the Colorado Trail. Total hiking trail mileage is about 475.

This corner of the Four Corners is one of the most scenically diverse and visually rich parts of our country. Give it as much time and as many exposures as possible and you won't be disappointed.

Bryan Dahlberg grew up in Germany and Switzerland, and has been a photographer and graphic designer for 40 years. He does photography and videography for the Department of Homeland Security, creates multi-color gum bichromate prints for exhibition and builds panoramic pinhole cameras of decorative hardwoods (photonbox.com). In 2004 he published a collection of his travel writings at bentpenny.com.

Your Local Resource Guide

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artsperspective.com

Durango & Silverton Narrow Gauge Railroad

479 Main Ave, Durango
970.247.2733 • durangotrain.com
and durangosilvertonrailroad.com

Image Counts Gallery & Frame Shop

835 Main Avenue, Suite 108
Durango, CO 81301
970.382.0055 • ImageCounts.com

Mesa Verde National Park

35 miles west of Durango on US Highway 160
970.629.4465 • nps.gov/meve/park_info/
activities_recreation/7photography.htm

Open Shutter Gallery

755 E. Second Ave.
Durango, Colorado 81301
970.382.8355 • openshuttergallery.com

Weminuche Wilderness Area

coloradowilderness.com/wildpages/
weminuche.html

For more info about photography in the area, visit
photo-artiste.com.

Clockwise from top right:
The Power of Steam.
©Bryan Dahlberg; *Winter
Apple Trees.* ©Eileen
Baumgardt, image
Counts Gallery; *Aban-
doned Farm.* ©Lou
Swenson, *Open Shutter
Gallery.* Color original;
Cliff Palace, Mesa Verde.
Color original. ©Paul
Pennington

A New Month in Old Town

On arriving in Albuquerque, a traveler will likely develop a fast impression of the city—one of daily hustle on wide avenues that intersect in giant grids. A quick turn off Route 66, however, shows quite a different side to Albuquerque, one of 18th century buildings, quiet shopping pavilions and winding alleyways. Old Town's calm atmosphere combines with New Mexico's beautiful weather to make the area an inspiration for artists and a haven for galleries. In 2003, Marilyn Hunter decided to contribute to the scene by opening Albuquerque Photographer's Gallery.

Along with Old Town, Albuquerque's photographic scene would be changed. Upon Marilyn's arrival in Albuquerque, there were no galleries devoted to photography in Albuquerque. Marilyn started Albuquerque Photographer's Gallery as a co-op space, where there is still no commission—the gallery charges only for wall space rental.

The gallery's artists concentrate their work on the Southwest, but include images from around the world as well. Marilyn Hunter features her own photography, along with Urey Lemen, Robert Medina Cook, Darrell McCombs, and others. There are currently ten photographers exhibiting in all. There is



also an extra space for a special exhibition every month.

In June, Urey Lemen will present his nature and landscape photography in "Leaf and Stone." After traveling around much of the world, Lemen fell in love with the Southwest and the Rocky Mountains. His fascination for the light and color of the West is clear in his autumn-themed images. The series will feature the San Juan Mountains of Colorado, Moab in Utah, and the Bosque in Albuquerque and Bernalillo, where golden cottonwood trees stand in natural balance against the Sandia Mountains.

With a beautiful location, and new exhibitions every month, Albuquerque Photographer's Gallery is a unique destination for photography. There is no shortage of excellent photography, or the beauty that inspires it, on its walls.

Reception for "Leaf and Stone" will be on Jun 17 from 1-5 pm. The gallery is located in Old Town at 328 San Felipe SW in the Poco a Poco Patio. Call 505.244.9195 or check the gallery's website at abqphotographersgallery.com for more exhibition information and a complete list of photographers.



Clockwise from top right: *Cottonwood Vista*. ©Urey Lemen; *Kiva*. ©Robert Medina Cook; *Together*. ©Darell McCombs; *Window Rock*. ©Marilyn Hunter; *The Planet Bisti*. ©Darell McCombs



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Organization Watch

The Digital Fine Art Society: Buying Digital Art



by teej

Last month, I discussed evaluating the quality of art—especially digital art. I said there are many things to consider when evaluating a work, including the ink, paper, and matting material. I also said many digital artists now use digital images as components in their projects, combining them with traditional forms of art to create one-of-kind artwork. Let's take a look at pricing this month.

Digital art, like all other mediums, has a wide range of prices. To determine the price of a piece, an artist considers many things. For instance, I know an artist who sells works based upon how much it cost to create the piece, divided by an hourly rate. Others check local galleries for comparison and base their prices accordingly. Sometimes artists simply charge by size. As a result, I can't tell you what a piece of art *should* cost. I can, however, tell you common expenses artists incur when selling art. These expenses can affect the final cost:

- **Commission:** most showing spaces and galleries charge a commission. This can be as high as 50% per piece sold. Even restaurants with showing space tend to charge artists a commission fee.

- **Room rental:** most places charge a flat rental fee for allowing the artist to exhibit in the space. There are very few places in the Albuquerque area that charge less than \$200 for room rental. Some of the higher end galleries charge thousands of dollars in rental fees.

- **Commission and room rental:** some places charge both a rental fee and a commission.

- **Hanging fee:** depends on the venue.

- **Invitations:** usually cost at least \$100 per show.

- **Ad space:** prices run from approximately \$25 to over \$100 per publication.

- **Classified ads and calendars of events:** usually cheap or free.

- **Reception:** most artists have a reception. They sometimes cost as low as \$100 for simple food, drinks, and utensils. More elaborate receptions with food and live entertainment cost hundreds of dollars.

- **Framing fee:** varies. Assume an artist invested \$70 in framing an 18"x24" final product. If the artist cuts her own mats and buys material in bulk, she can reduce these costs. Just the same, the artist can choose specialty mats and custom frames that can push the price well above \$200.

- **Tools:** for a digital artist, tools cost thousands of dollars: I'd say the average member of the DFAS-NM has \$3,000 to \$10,000 of tools in his/her working space. We typically use high-end computers (we need the speed and memory), large monitors, high-end printers, drawing tablets, high-end inks, costly software and expensive, specialty papers.

- **Education:** we usually take classes to help us use specialty software. We also take other art and business classes.

Taking care of your investment:

When you purchase a piece of art, you are making an investment; therefore you should shelter and protect it:

- Keep it out of the sun by hanging it in a place that gets little direct sunlight. You can also further protect your investment by using a glass that protects against ultra violet rays or by using Plexiglas as opposed to standard glass.

- If you buy it unframed, frame it using acid-free museum quality matting.

- Use an acid-free backing.

- Wash your hands immediately before handling a piece of unframed art so your hands are free of oils and dirt that could possibly hurt the piece.

- Most importantly, enjoy your art.

Until next time: You are welcome to visit a DFAS-NM meeting or attend one of our shows. We are scheduled to meet the first Saturday of every month, 1-3 pm, at Manzano Mesa Multigenerational Center, Room #1, 501 Elizabeth SE in Albuquerque.

teej is the President of the Digital Fine Art Society of New Mexico (DFAS-NM). The group was founded in May 2002 by five digital artists who wanted to: share ideas and knowledge, educate, mount group exhibitions, and promote the advancement of Digital Fine Art and digital fine artists in the state of New Mexico. You can visit their website at dfasnm.org.

The Enchanted Lens Camera



by Steve Bonner

The month of May brings the last regular monthly competition for 2005-2006 for the Enchanted Lens Camera Club, before the annual end-of-year dinner and photo of the year competition in June.

The Enchanted Lens Camera Club (ELCC) of Albuquerque made major changes this year to its web page, enchantedlens.org. The site is managed by our Web Committee chairperson JP de Jager, and has received accolades from across the country and is easily accessed by searching for "camera clubs Albuquerque." Members of the ELCC, consisting of serious amateur and professional photographers, have posted stunning photos in the member's online gallery.

The Enchanted Lens Camera Club is run by committees. Amy Newton, chairperson of our Program Committee, provided exceptional monthly programs this year. Programs were wide-ranging, from talks by museum curators to youth arts development programs. The programs held the members' attention and multiple questions kept the guest speakers active long after the programs were concluded.

A field trip to Canyon de Chelly at Chinle, Arizona concluded this year's state wide trips. Larry Robinson chaired the Field Trip Committee this year and worked hard to provide monthly trips for photo opportunities in both New Mexico and surrounding states. A ton of organization goes into this job and Larry met the challenge.

The most tasking ELCC position is our Exhibition Committee, this year handled extremely well by the husband-and-wife team of John and Jerry Santanillo. Extensive knowledge of the ELCC competition rules and detailed logging into our data base keep the committee at full speed every month, as well as communicating club rules and requirements with the non-member judge for each month.

Our education committee, that conducts education classes prior to every club meeting, is run by Tye Hardison, Individual mentoring is provided as requested. From membership through publicity, many hard working individuals make this one of the most successful and educational camera clubs in North America.

The ELCC's rules of competition were revised this year to speed up monthly judging and merit towards year-end awards. These revisions to club year 2006-2007 will be posted online during our summer hiatus.

We welcome members of all ages and ability. Our growth is our future, and diversity in our membership refines our photographic ability and thought process. We are moving away from the standard tourist mentality of photography to a more refined art and thought mentality. We provide a venue for all categories of photography. For the individual photographer, it has not always been an easy transition to each new level of photography but The Enchanted lens Camera Club provides space for all image makers.

Our next club year will begin again at 7 p.m., the first Thursday of September, 2006. New members will be welcome to attend or come as guests to see what goes on at most club meetings.

Steve Bonner has been President of the Enchanted Lens Camera Club for one year. Bonner graduated from The Academy of Arts College in its Digital Photography program. The Enchanted Lens Camera Club formed in 1954 with the purpose of providing fellowship, education, and competition for members in all formats of photography.

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Calls for Entry

Madison National 2006 Juried Exhibition at The Madison-Morgan Cultural Center, exhibiting Aug 8-Nov 1, 2006. Open to any artist living in the U.S. age 18 and up. Artwork of any medium will be considered. Entry fee is \$30; limit is three entries for every artist in any medium. Awards: three \$1000 Merit Awards & four Purchase Awards. \$30 entry fee. Juried by George Adams. Download prospectus at madisonmorgancultural.org. Deadline: Jun 8.

Photomedia Center 2006 Open Juried Exhibition. Open to all artists working in any photographic media. Juried by Gary Cardot. International entries are accepted, as well as any subject matter. Entry fee is \$5 per image for up to 10 digital entries (no slides or prints). Entry fees are waived entirely for Photomedia Center members. For prospectus, visit photomediacenter.org. Deadline: Jun 10.

Honickman First Book Prize in Photography. The Center for Documentary Studies at Duke University and the Honickman Foundation present a competition open to any American photographer who has never been published in a book. Entry fee is \$35. Awards include a \$3,000 grant, publication in a book of photography, and inclusion in a traveling exhibition. This year's judge, Robert Frank, will write the introduction for the book. It will be published by Duke University Press in association with CDS Books of the Center for Documentary Studies. For prospectus, visit <http://cds.aas.duke.edu/bp/index.html>. Entries accepted Jun 10-Sept 12.

The Gertrude Herbert Institute of Art: A Sense of Place 2006. Entries are being accepted for the 26th annual juried fine art competition. Open to all US artists ages 18 and older working in the following media: drawing, painting, printmaking, photography, ceramics, sculpture, and mixed media. Entry fee is \$25 for up to five works on slides or CD. Cash awards available. Juried by Sherry Leedy, Director, Sherry Leedy Contemporary Art, Kansas City, MO. Juried exhibition runs Sept 15-Oct 20, 2006. For prospectus, visit ghia.org. Deadline: Jun 16.

The Camera Club of New York: 2006 National Photography Competition. Contest is open to all US residents except Camera Club members. For first place: a solo exhibition at the Camera Club's Alfred Lowenherz Gallery in Sept. 2006 and a \$300 cash prize. Second and third place winners receive gift certificates from Bergger Products, Inc. All winners and honorable mentions will be exhibited in a group show at the Camera Club of New York in October 2006. Entry fee is \$35 for six slides or jpeg images on CD. Visit cameraclubofnewyork.org for specific guidelines and entry form. Deadline: Jun 20.

The Body of Work Competition, provided through Positive Focus, Inc. Entries should be 8-12 original photographic images that reflect a single style, storyline, or subject. Winners will be featured in a "Top 50" juried digital slideshow exhibition in the fall, and on a Positive Focus DVD for viewing by gallerists, stock agencies and editors. Entry fee: \$25 for Positive Focus Members, and \$40 for non-members. For details, visit <http://positivefocus.org>. Deadline: Jul 15.

The W. Eugene Smith Grant in Humanistic Photography is presented annually through the W. Eugene Smith Memorial Fund. Applications should consist of no more than 40 images each, and must include a written project proposal. Digital images will only be considered if submitted in low-resolution, jpeg format. There are no entry fees. Visit smithfund.org for more information. Deadline: Jul 15.

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.5 Gallery & Studios • 508.5 Central Ave SE • 505.264.4060 • Fri-Sat 1-5 pm, and by appt.

10th & Coal Studio • 928 Coal Ave SW • 505.242.6883

Albuquerque Photographer's Gallery • 328 C San Felipe NW in Poco a Poco Plaza, Old Town • 505.244.9195 • abqphotographersgallery.com

Dartmouth Street Gallery • 510 14th St SW • 505.266.7751 • dsq-art.com ´ by appt. only

Downtown Contemporary Art Center (DCAC) • 105 4th St SW • 505.242.1983

Donkey Gallery • 1414 4th St SW • 505.242.7504 • donkeygallery.org

Fisher Gallery • 1620 Central Ave SE • 505.247.1529

Harwood Art Center • 1114 7th St NW • 505.242.6367 ´ harwoodartcenter.org

Kimo Theater Art Gallery • 423 Central Ave NW • 505.768.3522 ´ cabq.gov/kimo/artschedule.html

Peter Eller Gallery • 06 Dartmouth NE • 505.268.7437

Richard Levy Gallery • 514 Central Ave SW • 505.766.988 • levygallery.com

SolArts Gallery & Performance Space • 712 Central SE, 1 1/2 blocks west of I-25 • 505.244.0049 • solarts.org

The Factory • 1715 5th St NW (North of Aspen Street) • Regular gallery hours by appointment only • 505.463.5824 • factoryon5.com

The Patio Gallery • 206 1/2 San Felipe NW • Patio Market, Old Town • gallery hours 11 am-6 pm daily • 505.243.0176 • studioestevane.com

Trevor Lucero Gallery • 500 2nd St SE (2nd & Coal) • trevorlucerostudio@yahoo.com

Working Classroom • 212 Gold Ave SW • SW corner 2nd & Gold • 505.242.9267 • workingclassroom.org

Yale Art Center • 1001 Yale Blvd SE • Mon-Fri 3-6 pm • 505.242.1669

UNM Art Museum • University of New Mexico • 505.277.2868 ´ unmartmuseum.unm.edu

SANTA FE

Addison Arts • 209 Galisteo St • 505.992.0704 • addisonarts.com

Anahita Gallery • Inc 312 Sandoval St • 505.820.2323 • info@anahitagallery.com ´ anahitagallery.com

Andrew Smith Gallery • 203 W San Francisco St ´ 505.984.1234 • andrewsmithgallery.com

Artistas de Santa Fe • 228 Old Santa Fe Trail • 505.982.1320 • artistasdesantafe.com

August Gallery Fine Photography • 418 Cerrillos Rd, inside The Design Center, upstairs #11-12 • 505.982.6342 • augustgallery.com

Center for Contemporary Arts • 1050 Old Pecos Trail • 505.982.1338 • ccasantafe.org

Chiaroscuro Contemporary Art—Canyon Road location • 708 Canyon Rd at Gypsy Alley • 505.986.9197 • gypsygallery@chiaroscurosantafe.com

Eclectic Image Gallery • 233 Canyon Rd • 505.989.7025 • eclecticimage.com

Evo Gallery • 725 Canyon Rd • 505.982.4610 • evogallery.org

Ford Robbins Open Studio • 7 Monte Alto Court, Eldorado • 505.466.7665 • fordrobbs.com

Galleria el Jardin • US 84/285, 10 miles north of Santa Fe • 505.455.3576

Gerald Peters Gallery • 1011 Paseo de Peralta • 505.954.5700 • gpgallery.com

Jezebel Gallery • 236 Delgado St • 505.986.1342 • whittegallery.com

Justin Robert Galleries • 307B Johnson St • 505.982.5000 • justinrobertgalleries.com

Linda Durham Contemporary • 1101 Paseo de Peralta • 505.466.6600 • lindadurham.com

LewAllen Contemporary • 129 W. Palace Ave • 505.988.8997 • lewallencontemporary.com

Marigold Arts • 424 Canyon Road • 505.982.4142 • marigoldarts.com

Marion Center for Photographic Arts • Atrium Gallery, Visual Arts Center at the College of Santa Fe 600 St. Michael's Dr • 505.473.6341

Monroe Gallery of Photography • 112 Don Gaspar • 505.992.0800 • info@monroegallery.com • monroegallery.com

Museum of Fine Arts • 107 W Palace Avenue • St. Francis Auditorium • 505.476.5118 • mfasantafe.org

PhotoEye Gallery • 370 Garcia St • 800.227.6941 • photoeye.com/gallery

Photogenesis Gallery • 100 E San Francisco St • 505.989.9540 • photogenesisgallery.com

Read-Johnson Contemporary Arts • 1807 2nd St, Unit 34 • 505.820.0229 • read-johnson.com

Santa Fe Art Institute • 1600 St. Michaels Drive • 505.424.5050 • sfai.org

Santa Fe Workshops • Mt Carmel Rd • 505.983.1400 • sfworkshop.com

Scheinbaum & Russek Ltd. • 369 Montezuma #345 • 505.988.5116 • photographydealers.com

SoulScapes Sanctuary • 418 Cerrillos Rd, inside The Design Center #28 • 800.452.4818

Three Ravens Fine Art • 211 Old Santa Fe Trail, Inside the Inn and Spa at Loretto • 505.989.7077 • threeravensfineart.com

Turner Carroll Gallery • 725 Canyon Road • 505.986.9800 • turnercarrollgallery.com

Verve Fine Arts • 219 East Marcy St • 505.982.5009 • vervefinearts.com

Zino Contemporary • 203 East Palace Avenue • 505.982.5598 • zinocontemporary.com

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Cichon Fine Art Photography Gallery ´ 133 Bent St, Taos ´ 505.715.4657

Henningsen Fine Art ´ 235 Morada Ln, Taos ´ 505.758.1434

Main Street Gallery ´ 311 N Downtown Mall, Las Cruces • 505.647.0508

Nash Gallery ´ 1701 Calle de Mercado, Las Cruces ´ 505.523.2311

NMSU: University Art Gallery ´ DW Williams Art Center, University Ave, Las Cruces ´ 505.646.2545

Oasis 7 ´ 1119 1Ú2 W. Picacho Ave, Las Cruces ´ 505.528.0777

Roswell Museum and Art Center ´ 100 W 11th St, Roswell, NM ´ 505.624.6744

UPEX • 107 Central Park Square, Los Alamos ´ 505.662.3119

White Raven Studios & Art Gallery ´ 425 W Griggs Ave, Las Cruces ´ 505.525.9543

NATIONAL GALLERIES

30th Anniversary Exhibition • Kathleen Ewing Galery, 1609 Connecticut Ave NW, Washington, DC • June 2 to July 22 • 202.328.0955 • kathleenewinggallery.com

Agitated Images: John Heartfield and German Photomontage, 1920-1938 • 1200 Getty Center Dr, Los Angeles, CA • Through Jun 25 • 310.440.7300 • getty.edu

Andrea Baldeck: Heart of Haiti • James A Michener Art Museum, 138 S Pine St, Doylestown, PA • Through Jul 9 • 215.340.9800 • michenermuseum.org

Architecture of Absence: Candida Höfer • Institute of Contemporary Art, University of Pennsylvania, 118 S 36th St, Philadelphia, PA • Through Jul 30 • 215.898.5911 • icaphila.org

Barbara Cole: Underworld and **Beth Dow: English Gardens** • The Iris Gallery of Fine Art Images, 47 Railroad St, Great Barrington, MA • 413.644.0045 • IrisGallery.net

Bringing Shadows to Light: Contemporary Argentine Photography • The Museum of Fine Arts, 1001 Bissonet, Houston, TX • Through Jul 23 • 713.639.7540 • mfah.org

Charles Sheeler: Across Media • National Gallery of Art, Constitution Ave NW, Washington, DC • Through Aug 27 • 202.737.4215 • nga.gov

Diane Burko • Locks Gallery, 600 Washington Square S, Philadelphia, PA • Through Jun 30 • 215.629.1000

Elegant Earth: Photographs by Johsel Namkung • Seattle Asian Art Museum, 1400 E Prospect St, Volunteer Park, Seattle, WA • Through Aug 6 • 206.654.3100 • seattleartmuseum.org

Graciela Iturbide: Images of the Spirit • Throckmorton Fine Art, 145 E 57th St, 3rd Floor, NYC • Through Jun 17 • 212.23.1059 • throckmorton-nyc.com

Hector Acebes: Portraits in Africa • The Sol Mednick Gallery, University of the Arts, The Terra Building, 211 S Broad St, 15th floor, Philadelphia, PA • Jun 2-Aug 11 • 212.717.6300 • uarts.edu

Huntington Witherill • The Ansel Adams Gallery, Village Mall, Yosemite, CA • Jun 14-Jul 24 • 800.568.7398 • anseladams.com

Infected Landscape: Misty Keasler, Atta Kim, Shai Kremer, Anthony Haughey • Julie Saul Gallery, 535 W 22nd St, 6th Floor • Through Jun 30 • 212.627.2410 • saulgallery.com

Jeff Burton • Casey Kaplan Gallery, 416 W 14th St, NYC • Through Jun 24 • 212.645.7335 • caseykaplangallery.com

Joan Kaufman: Sure Sign • The Red Head Gallery, 401 Richmond St W, Suite 115, Toronto, ON, Canada • Through Jun 17 • 416.504.5654. redheadgallery.org

Jill Greenberg: End Times • Paul Kopeikin Gallery, 6150 Wilshire Blvd, Los Angeles, CA • Through Jul 8 • 323.937.0765 • paulkopeikingallery.com

Laura McPhee: River of No Return • Museum of Fine Arts, 465 Huntington Ave, Boston, MA • Through Sept 17 • 617-267-9300 • mfa.org

La Vida Brinca/Life Jumps: Photographs by Bill Witliff • Witliff Gallery of Southwestern and Mexican Photography, Texas State University, San Marcos, TX • Through Sept 6 • library.txstate.edu/swwc/wg/

Lili Almog: Perfect Intimacy • Andrea Meislin Gallery, 526 W 26th St, Suite 214, NYC • Through Jun 30 • 212.627.2552 • andreameislin.com

Loretta Lux • The Yossi Milo Gallery, 525 W 25th St, NYC • Through Jun 17 • 212.414.0370 • yossimilogallery.com

Lorna Simpson • The Museum of Contemporary Art, Los Angeles, 250 S Grand Ave, Los Angeles, CA • Through Jul 10 • 323.626.6222 • moca.org

Louis Stettner/Jonathan Lewis • Bonni Benrubi Gallery, 41 E 57th St, NYC • Jun 1-Jul 29 • 212.888.6007 • bonnibenrubi.com

Lynn Geesaman • Yancey Richardson Gallery, 535 W 22nd St, NYC • Through Jun 30 • 646.230.9610 • yanceyrichardson.com

Michelle Keim: Iron Beauties • Catherine Edelman Gallery, 300 W Superior St, Chicago, IL • Jun 2-Jul 8 • 312.266.2350 • edelmangallery.com

Nature Photographs: Jin Lee and other Chicago Artists • Chicago Cultural Center, Michigan Avenue Galleries, 78 E Washington St, Chicago, IL • 312.744.6630 • chicagoculturalcenter.org

New Works by Gallery Artists • Wall Space Gallery, 600 1st ave, Suite 322, Seattle, WA • Through Jun 17 • 206.330.9137 • wallspaceseattle.com

Nicholas Prior • Robert Koch Gallery, 49 Geary St, San Francisco, CA • Through Jul 1 • 415.421.0122 • kochgallery.com

Noble Processes, in a Digital Age • John Stevenson Gallery, 338 W 23rd St, NYC • Through Jun 24 • 212.352.0070 • johnstevenson-gallery.com

Overland: Landscape Photographs by Dave Anderson and Andy Ryan • The Alice Austen House Museum, 2 Hylan Blvd, Staten Island, NY • Through July 16 • 718.816.4506 • aliceausten.org

Paris: Eugène Atget and Christopher Rauschenberg; Atta Kim: On Air; Unknown Weegee • International Center of Photography, 1133 Ave of the Americas at 43rd St, NYC • Jun 9-Aug 27 • 212.857.0090 • icp.org

Photographs by Michael Fain • The Camera Obscura Gallery, 1309 Bannock St, Denver, CO • Jun 9-Jul 23 • 303.623.4059 • cameraobscuragallery.com

Recreation: Amit Epstein and The Valley: Larry Sultan • 3115 E Shadowlawn, Atlanta, GA • Through Jul 1 • 404.233.3739 • jacksonfineart.com

reGeneration: 50 Photographers of Tomorrow • Aperture Gallery, 547 W 27th St, 4th floor, NYC • Through Jun 22 • 212.505.5555 • aperture.org

Retrospective: Jay Maisel • Hallmark Museum of Contemporary Photography, 85 Ave A, Turners Falls, MA • Through Jun 18 • 413.863.0009 • hmcp.org

Richard Newman: A 12-Year Diary in Photographs • Gallery 1401, The university of the Arts, 211 S Broad St, 14th floor, Philadelphia, PA • Jun 2-Aug 11 • 215.717.6300

Risaku Suzuki: Cherry Blossoms • Yoshii Gallery, 17 E 76th St, NYC • Through Jun 10 • 212.744.5550 • yoshiigallery.com

Rita Bernstein: Past Perfect • The Felicity Bebe R Benoliel Gallery, The Center for Emerging Visual Artists, 237 S 18th St, Suite 3A, Philadelphia, PA • Through Jun 28 • 215.546.7775 • cfeva.org

Sharon Lockhart • Blum & Poe Gallery, 2594 S La Cienega Blvd, Los Angeles, CA • Through Jun 24 • 310.836.2062 • blumandpoe.com

Taken for looks: Imaging Food in Contemporary Photography • Southeast Museum of Photography, Daytona Beach Campus, 1200 International Speedway Blvd, Daytona Beach, FL • 386.506.4475 • smponline.org

The Concerned Photographer • The Art Institute of Chicago, 111 S Michigan Ave, Chicago, IL • Through Jun 11 • 312.443.3600 • artic.edu

Victor Cartagena—Anatomy of Mentira: Red Noses • Stephen Cohen Gallery, 7358 Beverly Boulevard, Los Angeles, CA • Through Jul 1 • 323.937.5525 • stephencohengallery.com

Voices from the South of the Clouds • American Museum of Natural History, Central Park West at 79th St, NYC • Through Jul 23 • 212.769.5000 • amnh.org

Wolfgang Tillmans • Museum of Contemporary Art, 220 E Chicago Ave, Chicago, IL • Through Aug 13 • 312.397.4006 • mcchicago.org

Yuichi Hibi: Imprint • Gallery 339, 339 S 21st St, Philadelphia, PA • Through July 8 • 215.731.1530 • gallery339.com

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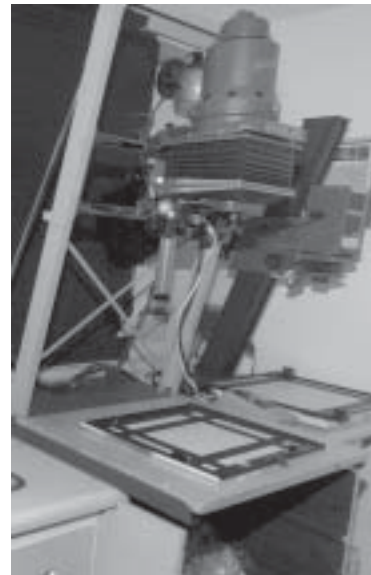
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