

**CPAC 2020 Annual Members' Show**  
**June 30 - August 8, 2020**



Robert Anderson  
NYC  
\$600

Robert Anderson's photographic efforts have been ongoing for more than 40 years. He has had the good fortune to have had his photographic images designated as 'best in show' in several national juried competitions. His photographic images have appeared in prominent national photographic publications and he has participated in many photography exhibitions. Robert Anderson has also owned and managed a photography gallery in New York City and Denver, Colorado for more than a decade.

Robert Anderson is a photographic generalist. His images are of two types: those from the day-to-day environment in which he finds himself and those comprising selected bodies of work that deal with a single subject and are developed over several years. Robert Anderson feels that his photographic pursuits have honed his observation skills and provided great pleasure from observing the creative artistry of many photographers past and present.

**NYC**

This image is a composite stitched together of several after dark images of mid-town Manhattan taken when I was living in the city. I wanted to capture the size, density, energy and 24/7 nature of the city and found that night time with the compact contrasting dark spaces and lights captured it best for me.

**Night Fog, Isle of Mon**

This image was one of those unplanned opportunities for which you are grateful having your camera nearby. I came across this scene on vacation on the lonely Isle of Mon, trying to find my accommodation late at night surrounded by dense fog. Car headlights provided the illumination.



Robert Anderson  
*Night Fog, Isle of Mon*  
\$500



Gary Beeber  
*Planetarium*  
\$750

I am always drawn to subjects I find to be incongruous, and have often been told that I see things that other people don't pay attention to. As I'm taking pictures I think a lot about the passage of time and how things evolve over the decades. What happened to the people who lived in these places and what were they experiencing? The images I capture speak to me in a variety of ways, fulfilling an insatiable curiosity about the world and everything in it.

Through the viewfinder the world is in color, but I imagine what I see as monotone. I work with color as well, but feel that black and white gives my work a gravitas that can't be achieved with color. Black and white is solid, timeless. I have studied the work of the great Parisian photographer Eugene Atget (1857-1927) and especially like his use of color (or non-color) that came from his printing process. It took me a long time to develop a similar palette, which I use with my own ideas.

As I photograph, I make adjustments with the composition and perspective. I also make changes based on how I foresee the printed image. I've used a lot of cameras over the years but have come to prefer digital because I like the quality and the immediate results. Perhaps this is because when I started getting serious about photography digital cameras didn't exist. I used computers early on but they were primitive by today's standards.

I like to come back to themes. I've been working on the "*Passages*" and "*Sylvester Manor*" series for several years. For me, it's exciting to see how places and things change over time and sometimes disappear altogether. I prefer quiet places where I can spend time thinking about each subject without interruption, but sometimes that's not possible. Some places I know about and some places I find by accident. I think I'm most successful with what I find by chance.



Brenda Biondo  
*Shadow Legacy no. 2*  
\$2500

This image is from *A Legacy of Shadows*, a new series of photographs concerned with the fracturing of nature and the poignancy of acknowledging beauty in a time of destruction. Photographed in various locations in Colorado, the images rely on the natural blueness of high-altitude shadows, the reflective properties of white paper and occasionally the subtle texture of fallen snow to create images that deconstruct the landscape, giving us glimpses of distorted beauty. The images reference our efforts to control and constrain nature, while revealing parts of the natural world we often overlook.

In sunlight's visible spectrum, blue wavelengths get scattered by atmospheric molecules more easily than the wavelengths of other colors -- which is why the sky appears blue. At high altitudes, this light scattering can be more pronounced. When a shadow is cast outdoors, direct light is blocked, but not ambient light, which is also blue. So casting a shadow onto a white surface under the right conditions results in shadows ranging from blue-grey to purple. To create images in the *Legacy of Shadows* series, I place rolled, cut and/or folded pieces of white paper on the ground and take photographs of shadows cast by trees and other plants in the landscape. The angles of the paper dictate the color and luminosity of the shadows. Each final image is a single traditional photograph with no post-production manipulation or color alteration.

By focusing on the shadows rather than on the plants themselves, the work alludes to the greatly diminished state of the natural world – a world that is essentially a shadow of its former self.



Cody Bratt  
*Father & Daughter*  
NFS



Cody Bratt  
*Daylight Faded Dream*  
NFS

My dad is one of the most skilled photoengravers in the United States. My grandfather gave me his 1952 Hasselblad when I first started making pictures. My great-grandfather photographed our family and labor movements extensively throughout his lifetime. So, when I published my first monograph last year, it felt like inheritance fulfilled.

But what else does one inherit from their family? Is it only the positive, the good stuff -- stories worth repeating? Down the same lineage, I inherited my great-grandfather's photographic archive, approximately 2000 negatives ranging from approximately 1900 to the 1960s in a variety of formats. About half of the archive is sequenced and documented; the "approved" story. My great-grandfather was working on a book when he passed in 1984. The other half was left almost maligned; randomly tossed into vintage containers -- no discernible narrative.

George Bratt, my great-grandfather and creator of these negatives, was a self-described poet, creator, and labor champion. He is largely accepted this way by the family as a true patriarch. Growing up apart from the bulk of the family, I heard both these stories and the ones which were not often told, the other stories. In short, my family grapples with a lineage of domestic abuse, substance abuse and neglect which largely traces through my great-grandfather. As I began to restore the archive itself, I wondered whether these taboo stories were visible from the narratives which emerged from the photographs and, if they are, what they might mean to me. Had I also inherited this darkness? What responsibility, if any, do I have to bear witness to this?

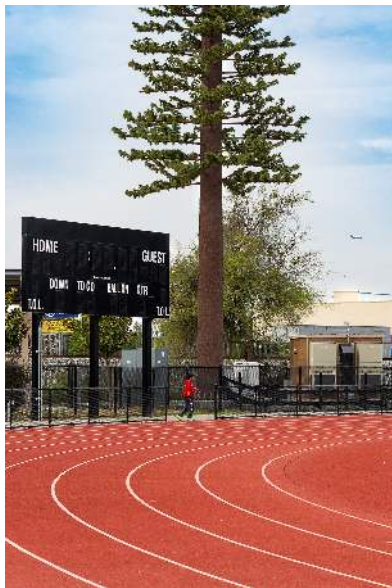
With my series tentatively titled "The Other Stories," I am exploring these questions of whether the hushed stories reveal themselves in the images and what I might take away from them. To do so, I am leveraging mixed media practices on top of the original photographs made by my great-grandfather. Utilizing tears, tape, glue and other techniques to combine and remix the photographs with ephemera from the archive itself, I'm attempting to conjure the untold events which I was not direct witness to but that may have directly or indirectly affected my life. It is as if I'm piecing together multi-generational memories that I can't quite recall. Each piece is unique, an edition 1 of 1. My goal isn't to tell the specific stories themselves -- the stories are not mine to tell -- but to open a conversation about the good and bad in families and what our individual truths as descendants may or may not be.



Derrick Burbul  
*Cedar of Northern Wisconsin  
Meets Tupelo of Southern Illinois*  
\$375

### **RE: ripped**

Striving to reduce waste associated with my creative process, I am reexamining unsuccessful silver prints I made in the 1990s when I was first starting upon my journey in photography. My goal is to remodel them through toning, ripping, cutting, and/or combining with other prints, into something successful. The reconstruction happens through drymounting them on board in a manner that re-contextualizes them to speak about the physicality of photographs—often lacking in our dominantly digital world—and the physicality what is photographed. The spaces in between the parts of the photograph(s) emphasize how we reorganize our environments and can renovate our past failures into successes. This process allows me to emphasize compositional elements that may have been too weak in the original, or reorganizing them to create a new meaning. I extend this desire to reduce waste in my creative process by creating finely crafted frames from pallet wood for the final presentation.



Annette LeMay Burke  
*Fauxliage - High School Track,  
San Lorenzo, CA*  
\$700

### **Fauxliage – Disguised Cell Towers of the American West**

Fauxliage documents the proliferation of disguised cell phone towers in the American West. For me, the fake foliage of the trees draws more attention than camouflage. The often-farcical tower disguises belie the equipment's covert ability to collect all the phone calls and digital information passing through them, to be bought and sold by advertisers and stored by the NSA.

From the very start, cell towers were considered eyesores. Plastic leaves were attached in an attempt to hide the visual pollution. Over time, the disguises have evolved from primitive palms and evergreens into more elaborate costumes. The towers now masquerade as flagpoles, crosses, water towers, and cacti. Today, as our demand for five bars of connectivity has continued to increase, the charade still persists.

I was initially drawn to the towers' whimsical appearances. The more I photographed, the more disconcerted I felt that technology was clandestinely modifying our environment. I explore how this manufactured nature is imposing a contrived aesthetic in our neighborhoods. My photographs expose the towers' idiosyncratic disguises, highlight the variety of forms, and show how ubiquitous they are in our daily lives. Their appearance is now an inescapable part of the iconic western road trip and the eight states that I visited for this project.

As the fifth generation (5G) of cellular technology continues to roll out, the cell tower terrain will be changing. 5G utilizes smaller equipment that is easier to hide – think fat streetlight poles. Perhaps elaborately disguised "fauxliage" towers will start disappearing and be considered an anachronism of the early 21st century. The decorated towers could join drive-up photo kiosks, phone booths, newsstands, and drive-in movie theaters as architectural relics of the past.



JoAnn Carney  
*Alone*  
\$1200

Pictures are the only way that I can remember what I cannot afford to forget. When you grow up in the chaos of a big family, you spend your childhood wanting a moment of silence, a space to be alone.



Thomas Carr  
*Places In-between*  
\$800

#### **"Places In-between"**

There are places that exist in a liminal state between the real and the imagined - where human and natural environments blend, and time ebbs and flows without order. This work is an extension of my studies as archaeologist and photographer. I believe that places hold emotions and memories, and it's been my experience that if you look and listen carefully and quietly, you can see, hear, and feel them. While we are in what we call the real world, the tones, contrasts, and textures appear normal to the casual viewer. But if you look closely, you can see hidden layers of substance, texture, and tone that are normally unseen. I perceive these "in-between" places as portals that are covered in a veil, and if peeled away, you can see what is, what was, and what might be. These veiled places are subtle and frail, with decay and rebirth all around.



Diana Cheren Nygren  
*Hey Down There*  
\$1000

### **When the Trees Are Gone**

Surroundings play a dominant role in shaping our experience. I treasure the city and try to make space for quiet contemplation within it. Born out of three ongoing series - abstract compositions of urban structures, beachgoers, and dramatic skies - this series imagines city dwellers searching for moments of relief in a world shaped by climate change. It highlights the struggle to find a balance between an environment in crisis and manmade structures. The coronavirus pandemic has thrown this struggle into sharp relief, giving us a glimpse of a world less overrun by human consumption.

In these images, relaxed beachgoers find themselves amidst carefully composed urban settings in front of dramatic skies. They are searching without seeming to find what they are looking for. Once peaceful moments become tense and frustrated, and the beach becomes rising tides, threatening the foundation of the city. The clash of nature and city results in an absurd profusion of visual noise. The resulting images lay bare challenges to both my urban fantasy and to city planners, and the problematic nature of the future that lies ahead for humanity and the planet.

Marcy Cohen's photography is driven by intense curiosity and her joy in creating. She is most curious about places, culture, spiritual and emotional forces. She loves to explore and photography provides a purpose for her wanderings, wanderings that lead to the creation of visual testaments to moments that would otherwise be lost in the stream of time -- photography as a mechanism to hold onto moments and cheat the rolling of time and in a way death.

Her work is a life long journey that has led to an evolving and ongoing stream of discoveries. The tangible results being a form of storytelling without words, expressing experiences and emotions in a visual way. She believes successful photographic storytelling shouldn't be purely documentary but evocative, encapsulating the emotions of a moment, including mood, a personal angle and the photographer's imprint on the subject.

Marcy's works hard and patiently to achieve photographs that are much like a haiku, revealing in a few words not just what is seen but what is felt with emotions awakened through simplicity, brevity and nuance. She succeeds by capturing the essence and feeling of a scene -- eloquently conveying meaning, imbued with the atmosphere of the moment.

Her technique centers on an intuitive approach. She rarely has a specific agenda or goal other than a wish for greater understanding and to capture something mysterious, beautiful, curious or terribly normal. She feels most free and satisfied, hitting the streets with her camera hoping to find something intriguing.



Marcy Cohen  
*Cuban Cake*  
\$300

I am a travel, documentary and portrait photographer based in Denver, Colorado.

Much of my work involves environmental portraiture – creating images of people where they live, work and play. Capturing a subject in their environment provides important cultural, social and historical context and enables us to better understand the subject's circumstances. Even a single image, if effectively framed, can reveal so much of a person's world.

I am fascinated by cultures different from our own; in this instance, Japan and its long and revered tradition of Sumo wrestling. Sumo athletes (called rikishi in Japanese) often live communally in their training facilities where they take their meals, train, engage in recreational activity and sleep. These training "houses" (heya) operate on a strict hierarchical basis with the youngest athletes and trainees often responsible for cleaning, meal preparation and service and tidying up for the more experienced athletes and the higher-profile stars of the sport. This regimentation in daily life is an integral part of the culture and long tradition of Sumo.

The two photos that comprise this diptych are part of a larger series of Sumo photographs that I made while observing both training sessions and the lifestyles of the athletes at a leading Sumo organization in Tokyo. These photographs were made following an early morning training session in which the rikishi warmed up and then engaged in strenuous wrestling drills and one-on-one matches for more than 90 minutes. Immediately following the session, the majority of the rikishi retired to their quarters for baths, massages and breakfast. The trainee pictured was left behind to sweep and tidy up the ring. He was required to complete this task to the satisfaction of his superiors before being allowed to shower and eat. Although a relatively small matter, the strictly enforced duties of the trainee give us an important perspective on the entire Sumo culture.



Ron Cooper  
*Clean Sweep*  
\$375





Norma Cordova  
5772\_11A  
\$325

Growing up a Catholic Latina, I was very aware of well defined female roles. At the time, I did not dare to question them out loud. I adhered to them naively, thinking that this was the way the world operated. I find myself photographing women to liberate myself from my past.

I explore femininity collaboratively, photographing close friends and acquaintances. We come together. There is a relationship built on trust. At times, it comes from unspoken words, a synergy between the two. There is a femininity: full, frank, and free. Throughout my work, I use moody narratives that evoke life's dark nuances of fear, anxiety, and pleasure, freed from worries about "gendered gaze" ..just a photographer, trust, and time well spent among friends.



Norma Cordova  
5775\_15A  
\$625



Leah Diament  
*Weight of the World*  
\$320

Augmented Reality is a series of cyanotype collage prints that use organic geometric patterns and vintage photographs to visualize the possible future of the world interacting with both technology and the universe in a much more direct manner.

The characters in the image are from around the world, different cultures and daily habits, all interacting with the enormity of the Universe. Each subject either finds levity within their surroundings or turns it in to a normalized scenario.

Augmented Reality explores the human experience through the multiverse, leading to the understanding that perspective is the only real influence in our lives. The historic renderings of a possible future play with time, space, and human perspective to grant an understanding of how to achieve levity in the face of the enormity of the universe.



James Diekmann  
*Mesa Verde Ruin*  
\$250

I have pursued my interests in B&W photography since I was a very young man when I was introduced to the photography of Ansel Adams, John Sexton, Edward Weston and others when I was living in Northern California. Although it has been a life-long interest, I've always practiced photography as a personal, creative enterprise. I'm older now and the requirements of career, family, etc. have diminished so that I've had more opportunity to reflect on my photographic development. I have come to understand that the pleasure I derive in the making photographic art comes both from the final image but also from the act of "making". I have progressed from a "silver" darkroom photographer to an archival inkjet photographer, and now I do both because I really relish the tactile aspects of "silver" darkroom work. As to the subjects of my work I have engaged the wild and natural world. Since my early time in California's Sierras to my longer time in the Colorado Rockies I've always been inspired by the grandeur and power of mountain and wild landscapes. Retrospectively, I find that much of my work focuses on the abstract and near abstract aspects of the natural world; slot canyons, cloud forms, rocks, trees and water. I suppose I want my viewer to feel respect and awe for the wild and natural world.



Nicholas Fedak II  
*Dissolving Dreamgirl*  
\$3000

My work is about memory and how a simple, everyday object like an old photograph can conjure up images and feelings of the intangible past.

Starting with old family daguerreotypes, ambrotypes, tintypes, cabinet cards, and snapshots, I re-photograph them, and with the new negative, develop them onto positive kodak transparencies. The original images were taken to document a specific time, event, and/or place. I am using that same information, but in a very different way.

After running out of personal family images, I began to acquire similar images from swap meets, flea markets, and antique stores.

The images are anonymous, unfamiliar strangers who appear even stranger to us because they exist from a memory that include layers and layers of time, dust, scratches, and forgotten dreams.

My work is transparent and fleeting, as is memory and the intangible, evanescent past.

With my body of work, the past is yet to come!



Joe Fretz  
*Colorado River Morning*  
\$425

The majority of my visual images portray the structures and settings of mankind as the inescapable focus. I have explained at length my motivations for photographing and painting the city on my website, where there are numerous examples of such work: [www.joefretz.com](http://www.joefretz.com).

By contrast, the artifacts of human civilization are almost completely absent from my photographs of the natural world. They are views of unspoiled nature in its many forms, perhaps depicting the world envisioned by environmental activist Howard Zahniser when he, along with other wilderness protection advocates, wrote one of the most important pieces of American legislature enacted during the 20th century, the Wilderness Act of 1964, which protects over nine million acres of US wild lands from the ravages of development and other human activity.

In spite of protections provided by this historic legislation, and ongoing efforts to strengthen these and other protections of our environment, the growth and impact of the human population on the natural world is encroaching steadily, even in protected wilderness areas, as the impacts of pollution and climate change have no respect for boundaries and designations. I capture my impressions of the unspoiled natural world—in part, at least—as a way to preserve its beauty and power in the one way over which I have control: photographically.

I approach the selection and processing of all of my photographs, whether urban or nature, with a singular focus. My comments above notwithstanding, I work somewhat dispassionately in creating a visual image that conforms to my sense of design and composition as an artist. My passion for the natural world inspires me to select and photograph certain subjects, but the practice of composing a finished photograph is a visual, design-based process, in which I employ whatever photographic and digital tools I have in order to reveal the underlying abstract qualities of my subject.

The image featured in the current exhibit, *Colorado River Morning*, was taken early in the morning on the cliffs above the river in western Colorado, after it had rained most of the night. As the resulting water vapor formed over the river it then began dissipating under the energy of the emerging sun, gradually revealing glimpses into the depths of the containing canyon. I was struck by the visual effect thus created. Even though the fog was lifting it had the appearance from above of funneling its way down into the gorge and draining into the river, as if it were an “aerial tributary.” That effect is what I attempted to capture.

I would add, on a philosophical note, that there is a troubling sentiment that continues to surface in contemporary art and critical circles. It insists that important art should make a political or social statement, that it should inspire people to action or elicit a strong reaction. While art can serve this function, I am saddened by what this mentality has spawned: an inattention to craftsmanship, precision, and understanding of the principles of good visual design that I see in much contemporary photography today. Art doesn't need to legitimize itself by lending itself to a “higher” cause, especially if such selling out sacrifices its true value. Art is, and has always been, primarily about seeing and communicating beauty. It is a celebration of aesthetics and creativity—and the resulting elevation of our spirit—that has lasting value, entirely separate from any cause it is required to represent, notwithstanding the worthiness of the cause. Given the state of our modern world, I would assert that this value is even more crucial now.



Christopher Frost  
*On the Knife's Edge*  
\$150

As hard as the steel of the tools they carry and as tough as the leather of the boots that carry them, life as a wildland fire fighter is one of extremes. Working 16-hour days for weeks on end, far from home and family, in the harshest terrain and at the mercy of the elements, life is rarely glamorous. It's exhausting, backbreaking, dangerous and full of sacrifice. But there is beauty in sacrifice. My hope is to capture it and provide a window into their lives, beyond the familiar shots of burning hillsides and the practiced somber expressions of TV news anchors.

In this photograph, Tatanka Hotshots, an elite U.S. Forest Service wildland firefighting crew based out of the Black Hills of South Dakota conducts firing operations on a ridge top while engaging the Hirz Fire in Northern California in 2018.

Firing operations add a buffer to control lines by burning the adjacent vegetation. When the main, uncontrolled fire reaches the already burnt buffer it no longer has any fuel to consume and stops, literally fighting fire with fire. If successful, firing operations are one of the most effective ways to contain a wildfire; though adding more fire to the ground comes with risks. In order to conduct this operation, the crew spent days preparing by cutting a 60ft wide by 2-mile-long swath through a sea of brush, 8-10 feet tall, with chainsaws and man power, digging a control line with hand tools and laying miles of hose. The operation was a success.



Lawrence Hass  
*Sojourn in the Sand*  
\$350

In my 20's I was given a Zuiko 50mm lens and a complete home darkroom setup by the father of a friend. I hadn't given much thought to photography up to that point. Having a lens with no camera body to attach it to just didn't seem practical, so I went to the camera store and bought myself an Olympus OM-1. I've been photographing ever since. I think of myself mainly as a landscape photographer, but I enjoy portraits, macro and abstract forms as well. I aim to make photographs that express the excitement I felt when viewing a scene, planning the shot and completing the processing, whether in the conventional darkroom or digitally.



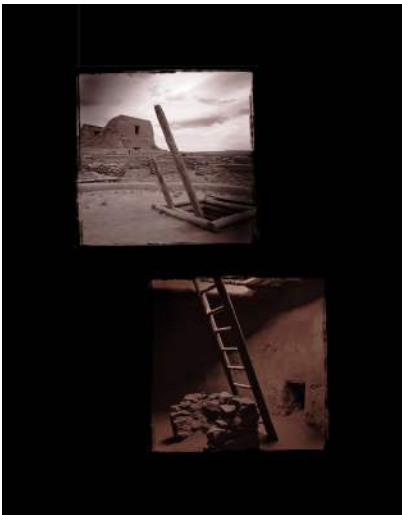
Paul Malinowski  
*Lessons Learned*  
\$225

Stop. See. Interpret.

Whenever I take a photograph, my goal is to visually interpret the present moment, no matter what the subject is. Photography allows me to intersect space, time and light as "seen" from multiple points of view. I strive to discover the unique point of view, whether that be a story, composition or play of light, and then turn that into my photograph. Many of my photographs project an air of mystery – what is the subject? what is the story? I use post-processing to enhance the vision I have of the final image. That may render the image a painterly, dreamlike quality or it may produce a gritty reality, whatever my vision calls for.

Within the last five years my photographs have been selected in over 40 juried competition art shows from San Francisco to New York, Chicago to Houston, Oregon to the Carolinas and, of course, my home state of Colorado.

I am fortunate to live in beautiful Colorado but I believe in seeing a potentially interesting image in any place or any time. That's why the tag line of my website is "Visually interpreting the present moment".



Nancy Myer  
*Legacy of Contending Faiths*  
\$95

From conception to this image took about 30 years. Initially, I tried to capture the concept with a single image but the products didn't quite satisfy me. Then I moved away from New Mexico and lacked easy access to the site. Finally, a few years ago, I revisited the site and almost "stumbled onto" a satisfying way to represent the concept I had in mind: ie. by combining two images adjacent to one another, linked by the slanted ladder. For me, this symbolizes the age-old, essential struggle between the traditional faith of the original native inhabitants of Pecos Pueblo and the introduced faith of the Spanish missionaries who accompanied the conquering Spaniards.



Mark Overgaard  
*Ngature*  
\$675

Reverence is a feeling of deep respect, tinged with awe.

Growing up in Southeast Asia within missionary communities, I was infused with reverence and with empathy for cultures and communities not my own. By the time I graduated from high school, I had attended fifteen different schools in five countries.

During my retirement years, I have resumed traveling the world, most recently visiting a remote village in southern Ethiopia's Omo Valley. While there, I developed a deep respect – even awe – for the proud people of the Suri tribe and their exquisite adornments based on local natural materials. With these images, I hope to celebrate the beauty and strength of these people and affirm our shared humanity.

The Suri paint their bodies in intricate patterns, using natural pigments ground from local rocks and mixed with water to create a paste, which they apply with fingers or a stick as a brush, or a piece of reed as a stamp. Beyond providing opportunities for play and creativity, this and other Suri body arts fulfill other social functions, such as attracting a partner. These longstanding traditions, still practiced with whimsy and freedom, are an integral part of Suri life.

This small tribe faces significant stresses, including externally from encroaching development and aggressive tribal neighbors. With these challenges, income from visiting tourists can be crucial. During the pandemic, tourists are absent, with serious negative implications for the Suri. I am inspired by the resilience and grace I found in these proud people and will be sharing the proceeds from this work with Suri support groups.



Michael Quinn  
*Antarctica Obscura III*  
\$1200

I get lost to find myself. In these far away places, where the land is large and the people are scarce, I contemplate what's most important in life. Where have I been? Where am I? Who have I been? Who am I now? Records of my experiences, the images I keep are the ones that are filled with deep emotion, both in the moment and long after it has passed. Then I begin to see a true vision of my future. Dreams come true. I share these images to inspire others to chase their dreams and discover themselves along the way.



Eleonora Ronconi  
*Tarde de Verano*  
\$700

I have lived in California since 1998, but Buenos Aires remains my home – it anchors and feeds my soul.

I've always believed that we are three-dimensional beings, constantly living in the context of place. Everything we experience, everything we recall is intractably embedded in a specific node of time and space. In my quest to adapt to living in the United States – in a place that is not mine, I began to lose my connection to myself, my identity and my grounding.

On one of my trips to Buenos Aires in 2013 with my camera in hand, I decided to revisit the place I knew so well and start at the beginning. I photographed things that have been a very important part of my life – family photographs, my first communion dress, my aunt's house, places I'd visited with my father who passed away when I was a teenager. Like a jigsaw puzzle, the pieces started coming together, re-creating my history and journey, reconstructing a life that had begun to feel no longer in sharp focus.

Just as I started this reconstruction of time and place, my aunt was diagnosed with Alzheimer's. When I told her about my project, she told me how much she enjoyed photography when she was young and with tears in her eyes, she said "I am so happy you decided to photograph your home and collect your memories, because I am losing mine... so go out there, see for me, remember for me, you shall be my eyes".

I am her eyes now, but also mine. As she slowly forgets who she is, I remember who I am. This journey has allowed me to rediscover the universal quest of self, collecting the pieces that had been left behind and occupying the spaces that had been left vacant.



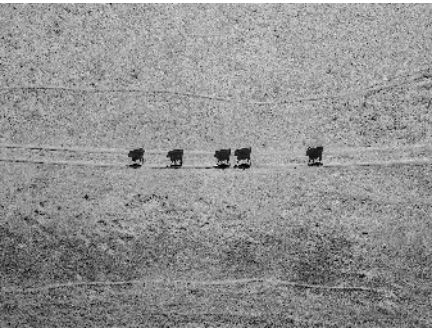


Lynn Roth  
*Another World Just for Two*  
\$350

### **Another World Just for Two**

On the sandy edge of the cool stream below the bridge, is another world for just two, escaping the sounds and smells of the busy streets above. Filled with the sweet smells and sounds at the edge of the cool stream, is another world...just for two.

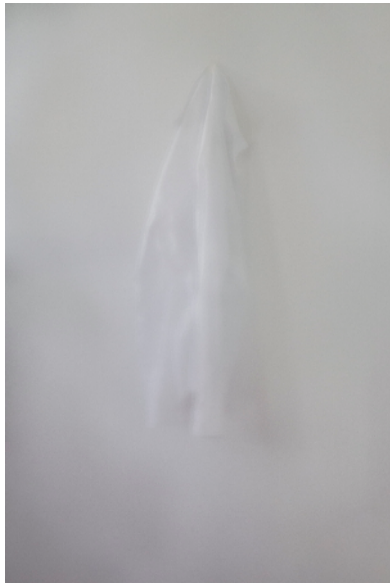
2009 Puerto Vallarta, MX



Rand Smith  
*Shadow Cattle*  
\$375

I can trace my desire to capture moments on camera back to when I was a child playing with my Matchbox cars and I'd line them up and do photoshoots with them. I think the real significance of photography came when I saw my first dolphin at Sea World. As a kid growing up in New Mexico I had a fascination with dolphins. Snapping that photo of the first dolphin I'd ever seen in person and coming home and printing it and framing it to have it on my wall as a reminder of that experience made the camera a very special tool for me early on.

However, my true love for photography didn't surface until fairly recently while watching friends taking photos on a trip where their perspectives made me look at things differently. I'm a self-taught photographer and over the past few years my passion and eye for photography has grown and evolved. I'm thankful for photography because it helps me express myself creatively and increases my desire to get out and explore the world.



JP Terlizzi is a New York City visual artist whose practice explores themes of memory, relationship, and identity. His images are rooted in the personal and heavily influenced around the notion of home, legacy, and family. He is curious how the past relates and intersects with the present and how that impacts and shapes one's identity.

Born and raised in the farmlands of Central New Jersey, JP earned a BFA in Communication Design at Kutztown University of PA with a background in graphic design and advertising. He has studied photography at both the International Center of Photography in New York and Maine Media College in Rockport, ME.

JP Terlizzi  
*The Hanging Shirt*  
\$1000



Michael Trupiano  
*Untitled, 2018 (4729)*  
\$500

Michael is interested in how light, both manmade, sunlight, and moonlight -- individually or in combination -- change the nature of the object being photographed. He is also interested in how the viewer's memory of a place affects their feelings about his images. As a result his images evoke a feeling of both something known and something unfamiliar. More and more the objects are reduced to not what they are but how they affect the light around them. And as a result how we perceive the world around us.

The work is not complete until a master print is created. While viewing images on line represent that overwhelming majority of how images are consumed today Michael feels strongly in the physical print either through a book, a portfolio, or framed on a wall. In order to complete the work started in camera through post-production Michael now works in platinum/palladium, gum over platinum/palladium, carbon transfer, polymer gravure, and pigment ink printing.



Michael Trupiano  
*Untitled, 2019 (2692-4)*  
\$750



Preston Utley  
*Juno and Preston*  
\$500

I adopted Juno as a puppy on Mother's Day 2008 and documented our relationship until her untimely death in June 2019. I photographed our daily walks, our long distance road trips, and our lazy days around the house. She was a best friend and a soulmate. From her I learned what unconditional love looked like, how to go with the flow, and how well her fur reflected light. While I miss her daily I hold to this quote by a random six year old that I found when doing a google search on why dogs die before humans: 'People are born so that they can learn how to live a good Life - - like loving everybody all the time and being nice, right?' The Six-year-old continued, 'Well, dogs already know how to do that, so they don't have to stay as long.'