

JORDAN SCHNITZER **MUSEUM OF ART**



Art Shay (American, 1922 – 2018). Backyard Olympics, Chicago, 1958. Inkjet print. 21 ½ x 29 inches. On Loan from Christopher Rauschenberg

Gathering

A PHOTOGRAPHER'S COLLECTION

GALLERY GUIDE

Gathering

A PHOTOGRAPHER'S COLLECTION

July 26 - November 23, 2025

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JORDAN SCHNITZER **MUSEUM OF ART**

University of Oregon





Gathering

A PHOTOGRAPHER'S COLLECTION

Gathering: A Photographer's Collection presents a powerful exploration of humanity through the lens of photography from the remarkable personal collection of artist and collector Christopher Rauschenberg. This exhibition showcases selections from his archive of more than 5,000 photographs acquired over five decades.

At the heart of *Gathering* lies a shared subject: the human face and figure. Whether depicting intimate domestic scenes, vibrant community gatherings, solitary contemplation, or moments of protest and celebration, these photographs delve into the varied dimensions of what it means to be human. The images encompass an extraordinary range of styles, from classic portraiture to candid street photography, and embrace an array of approaches to the photographic medium, from documentary to conceptual.

More than just a visual collection, *Gathering* is a reflection on our social fabric. The photographs invite viewers to consider themes of individuality, family, and community, as well as broader social, political, religious, and spiritual questions. These works speak across boundaries, offering insights into personal identity, shared experiences, and collective struggles—all brought together through the lens of the camera and the eye and heart of a devoted collector.

As Rauschenberg observes: "Having seen the work of thousands of photographers, I've had a great many opportunities to discover new ways of seeing, as one literally sees the world through someone else's eyes, and we each have a different way of looking at the world around us."

Christopher Rauschenberg is cofounder and president of the board of Blue Sky Gallery, a nonprofit exhibition space in Portland, Oregon. Since 1975, he has cocurated more than 1,000 exhibitions featuring photographers from around the world. As an artist, he has shown his own photographic work in over 100 solo shows across eight countries, with pieces in major museum collections.

Exhibition curated by Thom Sempere, JSMA Associate Curator of Photography, in conversation with Christopher Rauschenberg.

Melissa Alcena

Shavontaye



Melissa Alcena (Bahamian, b. 1988). **Shavontaye**, 2019. Archival pigment print. 8 ½ x 11 inches

This image of Shavontaye was captured during the Bahamian Independence Day weekend in 2019. While the beach is often seen as a daily luxury in The Bahamas, the reality for many is that a large majority of Bahamians work within the tourism industry, which often limits our access to these spaces of relaxation. Through my work, I attempt to shift this perception, capturing Bahamians in their authentic moments of self-care and rejuvenation, reclaiming our own spaces outside the framework of tourism.

When photographing Bahamians, I do so not from an outsider perspective but from within our own cultural context, ensuring they are depicted with the dignity and respect they rightfully deserve. This process is one of documenting the nuanced and multifaceted nature of Bahamian life, emphasizing the diversity of skin tones, personalities, and stories that are frequently overlooked. I approach my subjects with a deep sense of empathy, ensuring that my work is not grounded in entitlement or voyeurism, but in mutual understanding and consent. Ultimately, my photography seeks to honor my culture, celebrate its complexities, and challenge the enduring stereotypes that have shaped its representation.

—Melissa Alcena

www.melissaalcena.com

Thomas Michael Alleman

AIDS Candlelight Vigil, San Francisco,
from the series, *Dancing in the Dragon's Jaws*



Thomas Michael Alleman (American, b. 1958). **AIDS Candlelight Vigil, San Francisco**, from the series, **Dancing in the Dragon's Jaws, 1985-1988**. Archival pigment print. 8 ½ x 13 inches

Thomas Michael Alleman's street-based documentary work records an important record of a community while also capturing a crisis of clashing cultures. From 1985 to 1988, while working for the *San Francisco Sentinel*, he photographed the city's gay community during the height of the AIDS crisis. His series *Dancing in the Dragon's Jaws* captures moments of grief, protest, celebration, and resilience. The photograph *AIDS Candlelight Vigil, San Francisco* reflects the communal mourning that defined the era.

Influenced by Garry Winogrand, Alleman used wide-angle lenses to create bold, immersive images. He developed prints in a makeshift darkroom and held on to the negatives for over two decades before revisiting the work. Commenting on the community at the time, Alleman hoped the photographs help show how people "found the courage and the will to celebrate the dream of life... as they danced in the dragon's jaws."

Hannah Altman

Shabbat Candles,
from the series, *Kavana*



Hannah Altman (American, b.1995). **Shabbat Candles**, from the series, **Kavana**, 2019.
Archival pigment print. 18 ½ x 14 ½ inches

Hannah Altman is a Jewish-American artist raised in New Jersey and now based in Boston, MA. She holds an MFA from Virginia Commonwealth University, and her work explores lineage, memory, and narrative. Drawing from a breadth of Yiddish literature and Jewish texts, her photographs consider how storytelling is translated and transformed through photographs by evoking the enigmatic, ritualistic, and multi-layered world of folklore.

www.hannahaltmanphoto.com

Gay Block

Maria Countess von Maltzan, Germany,
from the series, *The Rescuers*



Gay Block (American, b. 1942). **Maria Countess von Maltzan, Germany**, from the series, **The Rescuers**, 1988 (printed 2012). Archival pigment print. 12 ½ x 15 inches

In the Rescuers series, I collected portraits and stories of 105 Christians who risked their lives to protect and save Jews during the Holocaust. These are the most important series of portraits I ever made, and I was compelled to meet as many individuals as possible, traveling to eleven European countries. I took the portraits in color so people could easily identify with the subjects, for their stories teach us that even the smallest acts of courage can save the lives of others.

Furthermore, although these are stories about the past, I wanted the photographs to be contemporary, to bring viewers into the present, so that they could relate to the rescuers as people living today, whose acts of goodness and courage are timeless.

—Gay Block

Beginning in 1936, I helped any Nazi opponent hide to avoid being thrown in prison. I escorted many Jews out of Berlin. This was complicated and dangerous work. I took groups into outlying woods where they hid in furniture boxes, and then we put them on a train to Sweden—we had already bribed the conductor. The SS hunted us with guns and dogs, but we all escaped.

—Maria Countess von Maltzan

www.gayblock.com/rescuers-gallery

Anja Bruehling

Untitled, from the Series, Brick Workers, Varanasi, India



Anja Bruehling (German). **Untitled**, from the series, **Brick Workers, Varanasi, India**, 2013. Archival pigment print.
13 ½ x 20 inches

Brick building in India is a back breaking tough work compounded by issues such as bonded labor, exploitation of the poor and uneducated. Estimates show that there are over 200,000 kilns all over India with an estimated 12.5 million to 25 million people working. India's brick industry contributes around \$4 billion to the country's economy every year.

In all this hardship, there is a positive spirit—a spirit of joy, camaraderie, 'can do' and of trying to do the best they can for them and their children. This project started in 2013 and captures the indomitable spirit, the work ethic, the sheer hard labor, the family togetherness of the 'Brick Workers,' but also their suffering, their hardships, and their working conditions.

—Anja Bruehling

Claudio Cambon

Carrying Cable to Ship, Chittagong, Bangladesh,
from the series, Shipbreak



Claudio Cambon (American, b. 1967). **Carrying Cable to Ship, Chittagong, Bangladesh**, from the series, **Shipbreak**, 1998. Archival pigment print. 12 ½ x 18 ¾ inches

This photograph comes from my series Shipbreak, about the last voyage, demolition, and recycling of an American merchant ship in Chittagong, Bangladesh. I looked at how the ship became a touchstone to many different people across the globe, from the people who built the ship to those who operated it and finally those who reused its materials. I was also interested in how a ship, a symbol of life in many cultures, also became a metaphor for life itself, as it lived, died, and was reborn in new forms.

In the photograph, wire carriers carried heavy cable out to the ship which would be used to drag in a large chunk of the hull after its felling. The way they appeared as much swayed by the cable as they were moving it, almost like marionettes, spoke volumes to me about the difficulty, precariousness, and even danger of their task as they struggled with their harsh working conditions. It even became a metaphor of fate, about a struggle to assert one's will in a world that also strongly pushed back.

—Claudio Cambon

Alexander Chekmenev

Keteryna Hryshchenko, from the series, *Citizens of Kyiv*



Alexander Chekmenev (Ukrainian, b. 1969). **Keteryna Hryshchenko**, from the series, **Citizens of Kyiv**, 2022. Archival pigment print. 22 x 16 ½ inches

On February 24, 2022, Russia invaded Ukraine in a significant escalation of the Russo-Ukrainian War, leading Alexander Chekmenev to alter the focus of his creative practice. In the weeks following, he took to the streets of Kiev, documenting an embattled yet resilient community of civilians-turned medics, cooks, and armed reservists, living under siege in the city.

A sous chef and server at a Pizza Sushi 33 restaurant until late February, Kateryna Hryshchenko, 23, was also a champion bodybuilder and former basketball point guard. She reported to a military recruitment center a little more than 12 hours after Russia invaded. By 10 p.m., she was a soldier in the Territorial Defense Forces. "In the first days, my duties were the same as the guys' duties," she said. "I dug trenches and carried sandbags." Three weeks into the war, Hryshchenko had told few people of her athletic background. "The majority of the boys do not know about my past," she said. She expected the next months to be an ordeal. "I don't know what will happen. The circle is closing, and our people and cities are gradually dying."

www.alexanderchekmenev.com/projects/citizens/

Jamila Clarke

A Circle of Words, Part 2



Jamila Clarke (American, b. 1984) **A Circle of Words, Part 2**, 2014. Archival pigment print. 10 $\frac{3}{4}$ x 13 $\frac{3}{4}$ inches

"A Circle of Words" is part of a diptych exploring the power in books. A young woman seeks escape and protection and finds this when surrounded with the words and knowledge found in books. Whether it's magic or knowledge, words have an ability to empower anyone who uses them.

Short stories and folktales heavily inspire my work. These stories are brief, open-ended and yet they can weave complex tales by using the viewer to fill in the pieces—inviting them to provide their own answers. As a photographer with a background in psychology and theatre, I find myself drawn to these compelling stories; how they allow the viewer to explore the world of the character—putting themselves into their shoes.

Some of these stories are fictional and some are inspired by real occurrences, emotions, and thoughts, altered and exaggerated to become something far more surreal or hyperreal. I use my camera to bring these stories to life, combining the seen and unseen through digital post-processing to stretch the truth to explore things that are experienced internally and usually unseen.

—Jamila Clarke

Vernoll Coleman

The Rev. Dr. Martin Luther King Jr. with a Letter Opener
Lodged Near his Heart After Being Attacked in 1958



Vernoll Coleman (American). **The Rev. Dr. Martin Luther King Jr. with a Letter Opener Lodged Near his Heart After Being Attacked in 1958, 1958.** Vintage gelatin silver print. 13 ½ x 10 ¼ inches

On a Saturday afternoon in 1958, I was autographing copies of Stride Toward Freedom, my book about the Montgomery bus boycott. And while sitting there, a demented black woman came up. The only question I heard from her was, "Are you Martin Luther King?" I said "Yes." And the next minute, before I knew it, I had been stabbed with a letter opener by a woman who would later be judged insane, Mrs. Izola Ware Curry.

Rushed to Harlem Hospital, X-rays revealed that the tip of the blade was on the edge of my aorta, the main artery. And once that's punctured, you are drowned in your own blood—that's the end of you. It came out in the New York Times the next morning, that if I had merely sneezed, I would have died....

If I had sneezed, I wouldn't have been around here in 1961, when we decided to take a ride for freedom and ended segregation in inter-state travel. If I had sneezed, I wouldn't have been here in 1963, when the black people of Birmingham, Alabama, aroused the conscience of this nation, and brought into being the Civil Rights Bill. If I had sneezed, I wouldn't have been down in Selma, Alabama, to see the great Movement there.

I'm so happy that I didn't sneeze.

—From the *Autobiography of Martin Luther King Jr.*

<http://bit.ly/4l0je5c>

Steve Davis

Summer on the Skokomish



Steve Davis (American, b. 1957). **Summer on the Skokomish**, 2010. Archival pigment print. 16 x 20 inches

In the summer of 2010, I bought a used Mamiya camera with a Leaf digital back on eBay.

I took it out for a “test drive,” just to play and find out if I really got a bargain or not. Driving down the Olympic Peninsula in Washington State, I saw some smoke, turned off the highway to a road that I hoped might get me closer, and came across a spectacular scene.

There were people luxuriating on the banks of the Skokomish River next to a raging fire and I couldn’t believe my eyes. They didn’t seem to care. It was one of just a handful of hot days that summer, and a little fire wasn’t going to get in their way.

—Steve Davis

<https://davis.photo/projects/landscapes/the-western-lands/>

Carl De Keyzer

Engelberg, Switzerland



Carl De Keyzer (Belgian, b. 1958). **Engelberg, Switzerland**, 2014. Archival pigment print. 10 ¼ x 14 inches

*In *Moments Before the Flood*, Carl De Keyzer portrayed a Europe on the cusp of drowning, flooded due to climate change. In *Higher Ground*, the flood has already passed. His images show people that have fled to the high mountains, depicting a fictional world of tomorrow. A large portion of the work is irony, but it bears an uncomfortably close semblance to scientific predictions of the future.

In 2006, when De Keyzer first began working on *Moments Before the Flood*, there were a lot of doubts about the extent of global warming. Since then, however, the effects of this inconvenient truth have increased by an alarming degree. Where it was once presumed that the sea level would rise fourteen and-a-half inches by 2050, now scientists estimate that there will be a nine to thirteen foot raise. *Higher Ground* explores what the world might look like if this happens (and more), encouraging us to think about the impact of climate change. The images were taken in Austria, Switzerland, Germany, France, and Spain.

*Caudel, Philippe. (2017). *Higher Ground*. Carl De Keyzer - Photography.
<https://www.carldekeyzer.com/higher-ground>

www.carldekeyzer.com/higher-ground

Deanna Dikeman

Cake and Ice Cream, from the series, Relative Moments



Deanna Dikeman (American, b. 1954). **Cake and Ice Cream**, from the series, **Relative Moments**, 2004. Archival pigment print. 10 ½ x 8 inches

This photograph is from my series about my family called “Relative Moments.” We are having a picnic in my Aunt Margee’s back yard in Sioux City, Iowa. Mom is on the right; her sister is on the left.

I am interested in the significance of the commonplace routine of their lives—the personal moments that define for each of us a sense of home, security, and belonging.

It was a personal documentary effort, starting when my parents sold the house we lived in when I was a child. Although the project started out as nostalgia and documentation, I discovered that the pictures comment on more: a glimpse into an intimate detail of an everyday world that otherwise might go unnoticed. This project captures a visual history of one family’s life, yet I feel there is an ongoing narrative embedded in these photographs that conveys larger, more universal truths about American culture, familiarity, and the endless source of everyday wonder that surrounds us.

—Deanna Dikeman

<https://deannadikeman.com/relative-moments>

Natan Dvir

Police Evicting Israeli Settlers from Amona, an Unauthorized Israeli Outpost in the Central West Bank, from the series, *Belief*



Natan Dvir (Israeli, b. 1972). **Police Evicting Israeli Settlers from Amona, an Unauthorized Israeli Outpost in the Central West Bank**, from the series, *Belief*, 2006. Archival pigment print. 19 ¼ x 29 ¼ inches

This photograph is the signature work in my first series “Belief”, in which I explore the power of belief and the various aspects of pursuing one’s beliefs. The image was photographed during the evacuation of the West Bank settlement of Amona on February 1, 2006.

Over 200 border policemen and young Jewish settlers were injured on that day before nine illegal buildings were destroyed, following a ruling by the Israeli Supreme Court that the settlers should be removed.

—Natan Dvir

<https://natandvir.com/gallery/belief/#slide=1>

Kristen Joy Emack

Mother's Day



Kristen Joy Emack (American). **Mother's Day**, from the series, **Appaloosa**, 2014. Archival pigment print. 11 ¾ x 17 ¾ inches

Mother's Day is a signature image from my "Appaloosa Series" which is a collection of images created over a seven-year period.

The project grew out of the reality of constraint. Parenting alone, I am restricted from taking on other projects because I am limited by money, time, and access. So, I turned my lens on my daughter, Appaloosa, out of necessity at first, and because I decided to work within my constraints instead of fighting against them. I soon realized that photographing what I love best was the most intuitive way to tell the stories I need to tell. Having 24-hour access to her allows me to capture her moments of imagination, playfulness, boredom, and feminine providence as they unfold.

I began photographing my daughter when she was young. I have approached the work with the intimacy of a single mother, and the urgency of middle-age, as my relationship with either the passage of time or the inevitability of loss is more pronounced. She is older now, and the work is more of a collaboration between us. This project is ongoing.

—Kristen Joy Emack

Terra Fondriest

Untitled, from the series, Ozark Life



Terra Fondriest (American, b.1983). **Untitled**, from the series, **Ozark Life**. Archival pigment print. 12 ½ x 18 ½ inches

This image is part of my long-term project Ozark Life, which is a collection of moments from everyday life. My daughter was helping change a flat tire on a dirt road near our home in the rural Ozarks of Arkansas. Ozark Life weaves together the story of my family with the lives of people in our community. It's a long-term documentary project begun in 2016 that examines our connection to this land and the roots we have on it, which grow deeper with every generation. Rancher Will Norton can point to the earth under his feet and say his granddad's dad farmed the same soil where he now raises his family and his cattle. My family is the first generation to live here, but it already feels as though the trees around our home have begun to know our children's names.

This project has been a way for me to embrace the slow and quiet beauty that I've always been drawn to—those small moments unfolding all around us on any given day. I've come to understand the steady underlying rhythm of life here as the heartbeat of the hills. It's something a person who calls this place home comes to feel, and Ozark Life is my heart's attempt at capturing that in photographs.

—Terra Fondriest

<https://terrafondriest.com/ozarklifeproject>

April M. Frazier

My Grandmother's Family Portraits Were Sewn Together
by Hand with String, from the series, Passage [pas-ij]



April M. Frazier (American, b. 1980). **My Grandmother's Family Portraits Were Sewn Together by Hand with String**, from the series, **Passage [pas-ij]**, 2018.
Archival inkjet print. 11 ¾ x 11 ½ inches

Passage [pas-ij]: an act or instance of passing from one place or condition to another; an opening or entrance into, through or out of something; the route or course by which a person passes; the permission, right, or freedom to pass; a voyage by water from one point to another; a lapse or passing, as of time transference transition.

Almost 15 years of research led me on a journey of discovery, six generations back on my mother's side, to a small town in rural Texas. A place where the population was never more than 200 people who farmed and crafted sandstone from the bountiful supply in the area. To a road that led to where my family lived, worked, and died. The images are a blend of the collection of photographs my grandmother had of her family with new photographs made by me in the same area where my family resided. With a current population of approximately 35 people, I tried to capture what life was still there, while reflecting on the past life of the town. Some remnants of a community post-slavery still remain, but mostly what exists from then to now are just the trees.

—April M. Frazier

Mary Frey

Man Fastening Pearls, from the series, Domestic Rituals



Mary Frey (American, b. 1948). **Man Fastening Pearls**, from the series, **Domestic Rituals**, 1979. Archival pigment print. 15 ¾ x 19 ¾ inches

The photograph, Man Fastening Pearls, is from the Domestic Rituals series, 1979-83. This project grew out of my fascination with the snapshot as a vessel for, and shaper of memory, and my abiding interest in the straight photograph as a seemingly truthful—yet imprecise—record of an event. In 2017, this photograph became part of the narrative in my book, Reading Raymond Carver (Peperoni Books, DE), which contemplates the choices one considers as life enfolds.

—Mary Frey

Patricia Galagan

Odalisque, Havana Cuba , from the series, Objects of Desire



Patricia Galagan (American, b. 1954). **Odalisque, Havana Cuba**, from the series, **Objects of Desire**, 2011. Gelatin silver print. 13 ¾ x 17 ½ inches

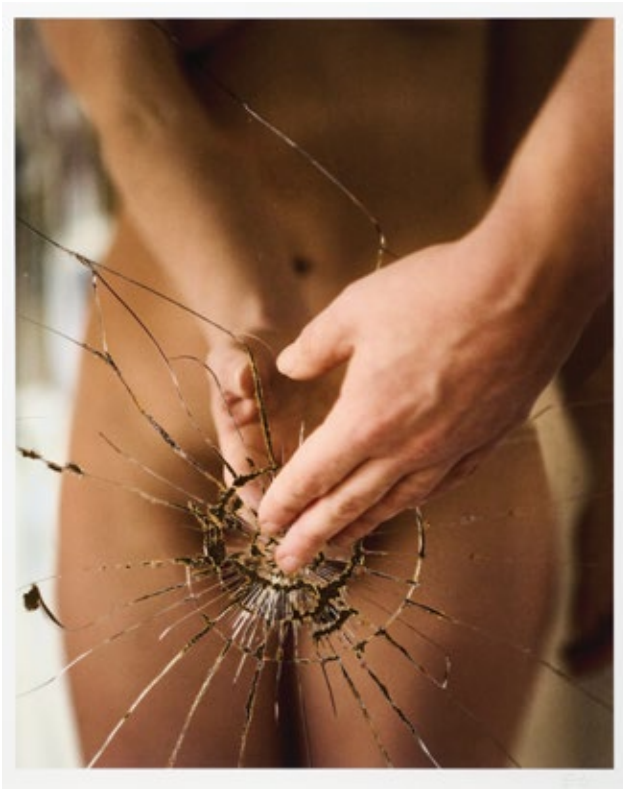
The photograph, Odalisque, is from my series Objects of Desire, part of a portrait project I did in Havana of Cubans in their homes sharing personal objects.

Many of the items that people cherish today in Havana are from a past way of life. Their survival gives them a poignant importance to their owners and for an observer, makes them metaphors for endurance. In America, many people define themselves by their possessions. In Cuba, the opposite is true: people define themselves in ways that only rarely include objects of desire.

—Patricia Galagan

Ebenezer Galluzzo

How the Light Gets In, from the series, As I Am



Ebenezer Galluzzo (American, b. 1980. **How the Light Gets In**, from the series, **As I Am**, 2019. Archival pigment print with gold leaf. 12 ½ x 16 inches

The photographic series, “As I Am,” evolved out of my process of coming out as a trans man. These self-portraits and the process of creating them became a refuge from words that felt limiting and acted as a place to listen to the wisdom of my body.

Historically, photography is a medium that has been associated with capturing reality/truth. Not everyone has been written into the stories of our history. As trans existence and experiences are continually scrutinized, questioned, erased, our cultural reality can disappear...with my photograph of myself I make the multitude of my experiences visible and validated. Self-portraiture and time are the means with which I can look at myself and tease apart truth from an imposed binary gender system in dominant culture that seeks to tell me my existence is unnatural.

—Ebenezer Galluzzo

www.ebenzergalluzzo.com/#/portfolio

Vance Gellert

Untitled, from the series, CarlVision



Vance Gellert (American, b. 1944). **Untitled**, from the series, **CarlVision**, ca. 1985.
Chromogenic color print. 15 ½ x 15 ½ inches

The CarlVision series came about with the birth of my son Carl. Mom Sally was in medical school, I was in an MFA photography program, so it was a no-brainer who was staying home with the kid... but I must get a project done! In desperation I turned the camera on us. I let the emotions flow; the creativity followed—what a sweet journey!

Strange ideas came to me at the time like picturing Carl as a renewable resource when the first Gulf War flared up. That issue goes back long, long before that war to the Old Testament story of Abraham and Isaac ... I had a son now and there's no god I'm willing to sacrifice him for.

CarlVision was made before the advent of digital capture and Photoshop. I did everything in the camera and none of it in Photoshop. That way I spent my time with my subject matter, i.e. Carl, and zero time on the computer. Once that extraordinary inspiration subsided, it was out of the house to other story-telling projects that define my subsequent work. I still miss working the way I did with Carl who's 43 now!

—Vance Gellert

www.aprilonline.org/carlvision-a-father-and-son-photographic-remembrance/

Ingeborg Gerdes

Carol's Place, Ovando, Montana



Ingeborg Gerdes (German American, 1938 –2020). **Carol's Place, Ovando, Montana**, 1996.
Archival inkjet print. 14 x 14 inches

From the very beginning my approach to picture making was rather intuitive. I responded to what I saw and felt at a particular moment and used the camera to record my impression. A state of intensive awareness is the pivotal aspect in this process.

—Ingeborg Gerdes

Born and raised in Germany, Gerdes immigrated to the United States in 1965, first to Philadelphia, then to San Francisco, where she received her Master of Fine Arts from the San Francisco Art Institute in 1970. Over the years, Gerdes explored a wide range of subjects. Making photographs corresponded with her passion for travel, which took her to Europe, Mexico, and Asia.

Her fascination with the American West began with a road trip to Nevada in 1982 and became a decade-long project, and her German upbringing allowed for a curious yet critical outsider's outlook of America. Throughout her life, she maintained close ties to Europe, which is evident in much of her work, and she frequently traveled between her home in the San Francisco Bay Area and Berlin, Germany.

www.blueskygallery.org/exhibitions/archives/2021/7/14/ingeborg-gerdes

Joshua Dudley Greer

Barstow, California, from the series, *Somewhere Along the Line*



Joshua Dudley Greer (American, b. 1980). **Barstow, California**, from the series, ***Somewhere Along the Line***, 2017.
Archival pigment print. 18 ¾ x 23 ¾ inches

From 2011 to 2017, Joshua Dudley Greer traveled over 100,000 miles by car, focusing his camera on the massive network of superhighways that has become ubiquitous throughout the United States. Rather than moving quickly through these spaces he made the decision to dwell within them slowly and deliberately, looking at the road as a stage where narratives play out and opposing forces often intersect.

The boundaries that line these roadways, whether real or imagined, are examined by looking at the separations between public and private space, privilege and need, the individual and the collective, and the countervailing ideas of home and escape.

The resulting compilation of photographs depicts the state of America's infrastructure as a physical manifestation of its economic, social, and environmental circumstances in unforeseen moments of humor, pathos, and humanity.

Jon Henry

Untitled #48, Inglewood, CA, from the series, Stranger Fruit



Jon Henry (American, b. 1982). **Untitled #48, Inglewood, CA**, from the series, **Stranger Fruit**, 2019. Archival pigment print. 30 x 24 inches

Stranger Fruit was created in response to the senseless murders of black men across the nation by police violence. Who is next? Me? My brother? My friends? How do we protect these men?

Lost in the furor of media coverage, lawsuits and protests is the plight of the mother who, regardless of the legal outcome, must carry on without her child.

I set out to photograph mothers with their sons in their environment, reenacting what it must feel like to endure this pain. The mothers in the photographs have not lost their sons but understand the reality that this could happen to their family.

The title of the project is a reference to the song Strange Fruit. Instead of black bodies hanging from the Poplar Tree, these fruits of our families, our communities, are being killed in the street.

—Jon Henry

www.jonhenryphotography.com

Geoffrey Hiller

Hà Tiên, Mekong Delta, Vietnam



Geoffrey Hiller (American). **Hà Tiên, Mekong Delta, Vietnam**, 2019. Archival pigment print. 11 ¾ x 17 ½ inches

The town of Hà Tiên in the Mekong Delta is located on the border with Cambodia. Since 1995, I have made seven trips to Vietnam. Of all my images from there, this one is perhaps the most surrealistic. During the late afternoon, while walking through the outskirts of town, I passed what looked like an abandoned house with a couple of kids playing inside.

When I approached the entry-way I saw a young boy covered in fabric sitting on a bed frame. I've seen countless interesting sites during my travels in Vietnam but none as surreal as what I encountered on that occasion in Hà Tiên.

—Geoffrey Hiller

Cherie Hiser

Krystyne II



Cherie Hiser (American, 1939–2018). **Krystyne II**, 1982. Gelatin silver print. 17 ½ x 21 inches

Cherie Hiser was a photographer and educator whose work centered on people whose lives were rarely represented in mainstream photography. Trained in both psychology and photography, Hiser brought these disciplines together in her documentary projects. Her series, *Odyssey of the Invisible*, included portraits of people with tattoos, patients in psychiatric care, aging friends, and members of the gay community in the 1970s. “I’m making visible the invisible; making ordinary the unordinary,” she said of her approach.

The tattooed figure pictured here is one of several subjects in a section of the series titled *Letters to Pepper*, in which Hiser photographed individuals both clothed and nude to explore contrasts between outward appearance and inner life. At a time when tattoos often carried stigma, she challenged viewers to reconsider assumptions about identity, expression, and belonging.

Hiser played an important role in photographic education and community building. She founded the Center of the Eye workshop program in Aspen in 1968 and later PhotoWorks NorthWest in Portland. Throughout her career, Hiser combined image-making with teaching and mental health work, emphasizing photography’s role in revealing personal and social complexity.

<https://bit.ly/4oaCTCg>

Birney Imes III

Mattie Bee and Emmaline, Lowndes County, Mississippi



Birney Imes III (American, b. 1951). **Mattie Bee and Emmaline, Lowndes County, Mississippi**, 1988. Gelatin silver print. 14 x 11 inches

Although Birney Imes's photographs have made their way into the Museum of Modern Art in New York and the Bibliothèque Nationale de France in Paris, he is happiest walking the streets of his hometown, Columbus, Mississippi, where his family has run the *Columbus Commercial Dispatch* newspaper for three generations.

For over 40 years, Imes has documented the people, places, and culture of Mississippi. Working in both black and white and color, his photographs take us inside juke joints on rural roads and onto the porches of his neighbors.

Like many of my images this photograph is a result of my wanderings down country roads in the area of Mississippi where I live. During one such "rideabout" I happened upon two children and the two Black women who took care of them on the front porch of a Greek Revival home.

Thinking the scene offered potential for a compelling photograph, I stopped and engaged with the group.

I knew the parents of the children. The children's father—and several generations of his family before him—had lived in the house, Oakland Plantation, since an ancestor built it in the late 19th century. The woman, Mattie Bee, lived in a cabin on the property and had taken care of this little girl's father and his sister when they were children.

—Birney Imes

https://en.wikipedia.org/wiki/Birney_Imes

Olga Ingurazova

Commended Entry, Abkhazia, Georgia from the project
Scars of Independence



Olga Ingurazova (Russian, b. 1985). **Commended Entry, Abkhazia, Georgia**, from the project, **Scars of Independence**, 2014-2016. Archival pigment print. 7 ¾ x 11 ¾ inches

Olga Ingurazova is a Russian freelance documentary photographer exploring post-conflict societies, national identity, and the personal cost of political change. Her long-term project, *Scars of Independence*, examines the aftermath of separatist movements in former Soviet republics, including Abkhazia—a breakaway region of Georgia that declared independence following a violent war in the early 1990s.

Ingurazova's approach combines photojournalism with a deeply humanistic lens. Her work has been recognized by international organizations and featured in global exhibitions, attesting to her commitment to long-form storytelling and the complexities of post-Soviet realities.

In this photograph, Ingurazova documents the lasting impact of the conflict through quiet, everyday scenes that reveal the emotional and physical scars carried by individuals and landscapes alike. With sensitivity and restraint, her images avoid sensationalism, instead offering a nuanced perspective on contested histories and unresolved trauma.

I've been photographing in the region for over two years now. This series interlaces the stories of the people and their homeland that are separate from each other yet remain within one mutual world of seclusion. The project aims to uncover the meaning of deprivation within the context of the turmoil experienced by the republic.

—Olga Ingurazova

www.ingurazia.com/scars

Graciela Iturbide

Angel Woman, Sonora Desert, Mexico



Graciela Iturbide (Mexican, b. 1942). **Angel Woman, Sonora Desert, Mexico**, 1980. Gelatin Silver Print. 14 x 19 inches

Graciela Iturbide is a leading figure in contemporary Latin American photography, celebrated for her images that explore Mexican cultural life through a deeply personal and poetic lens. Born in Mexico City in 1942, she studied at the Centro Universitario de Estudios Cinematográficos and later assisted Manuel Álvarez Bravo, whose influence is evident in her attention to symbolism and everyday ritual. Her work frequently examines Indigenous traditions, death, and the interplay of modern and ancestral customs.

Angel Woman was taken during Iturbide's 1979 visit to the Seri community in Punta Chueca, Sonora. The photograph shows a Seri woman walking through the desert, carrying a boom box in her right hand, with feathers tucked into her hair.

The image has become iconic, evoking spiritual ambiguity and cultural hybridity. Both grounded and ethereal, the figure appears as a modern-day apparition—linking myth, resistance, and contemporary Mexican identity.

She was carrying the stereo as if it were a sacred object. I didn't ask her to pose—she simply appeared that way, and I made the photograph.... They are solitary people who live in the desert and want to be left alone. I didn't want to invade their privacy. I only tried to capture the silence of their lives.

—Graciela Iturbide

https://en.wikipedia.org/wiki/Graciela_Iturbide

Cassandra C. Jones

Yeti Stunt



Cassandra C. Jones (American, b. 1975). **Yeti Stunt**, 2013.
Archival pigment print. 13 ½ x 10 ½ inches

Cassandra C. Jones is a remix artist and storyteller living and working in Ojai, CA. She uses digital photography to create collage, installation, and video works that spin narratives and present a prismatic reflection of our self-involved, technology-based, snap-happy contemporary lifestyles. She does this to offer a space of possibility, growth, and discovery, and within that space, aims to create experiences that are magical and transformative.

In *Yeti Stunt*, Jones composes the silhouette of a leaping figure, reminiscent of a mythological creature mid-stride, using dozens of photographs of cheerleaders captured at the apex of their jumps. From a distance, the image appears seamless, but closer inspection reveals its composite structure.

Jones has said, "It's about taking the ordinary and reconfiguring it into something extraordinary." In reference to *Yeti Stunt*, she noted, "These are moments of peak performance, frozen midair, reassembled into a fictional being—part cultural icon, part folklore.... I chose to recreate a photograph that we are all familiar with," the Yeti walking out of the woods.

Ed Kashi

Children Play Around an Impromptu Bonfire in The Fountain,
a Loyalist Housing Estate in Londonderry, Northern Ireland



Ed Kashi (American, b. 1957). **Children Play Around an Impromptu Bonfire in The Fountain, a Loyalist Housing Estate in Londonderry, Northern Ireland**, 1989. Archival pigment print. 20 ½ x 29 ½ inches

Ed Kashi is a distinguished American documentary photographer and filmmaker whose forty-year career has explored conflict, identity, and social justice across the globe. A member of VII Photo Agency, Kashi tells visual stories blending intimate portraiture with larger geopolitical narratives—whether in the Protestant communities of Northern Ireland, the Kurdish regions of the Middle East, or the oil-rich landscapes of the Niger Delta

This photograph was taken in the Loyalist Fountain Estate in Londonderry during Eleventh Night, an annual Protestant celebration. The bonfire, a traditional symbol of Unionist identity, becomes a backdrop for a boy mid-air, leaping over the flames. With its stark contrast and kinetic energy, the image captures the convergence of youthful play and sectarian ritual.

Rather than isolate the political from the personal, Kashi presents them as inseparable. His visual storytelling reveals how conflict is embedded in the rhythms of daily life. “I take on issues that stir my passions about the state of humanity and our world,” he has said, “and I deeply believe in the power of still images to change people’s minds.” This photograph testifies to his belief—offering a visceral, unsentimental record of life in a divided city.

André Kertész

Satiric Dancer, Paris



André Kertész (Hungarian, American 1894–1955).
Satiric Dancer, Paris, 1926. Gelatin silver print. 13 ½ x 10 ½ inches

A pioneering figure in photographic modernism, André Kertész brought a lyrical, spontaneous style to visual art. Born in Budapest, he began photographing in the 1910s, served in World War I, and moved to Paris in 1925, joining an avant-garde community that included Piet Mondrian and Constantin Brancusi.

Satiric Dancer was made in the studio of Kertész's friend, sculptor István Beöthy. Hungarian cabaret performer Magda Förstner posed beside one of Beöthy's sculptures, reclining across a divan in a theatrical, exaggerated gesture. Kertész later recalled: "I said to her, 'Do something with the spirit of the studio corner,' and she started to move on the sofa. She just made a movement. I took only two photographs.... People in motion are wonderful to photograph.... It means catching the right moment. The moment when something changes into something else."

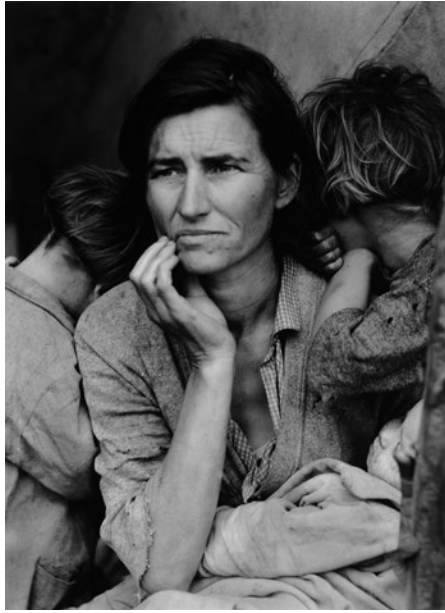
This image reflects Kertész's sensitivity to rhythm, form, and human presence. Förstner's spontaneous pose, shaped by light and framed by geometry, embodies his modernist interest in the harmony between abstraction and personality.

John Szarkowski, longtime Director of Photography at The Museum of Modern Art, observed that in addition to Kertész's "splendid and original quality of formal invention," his photographs possess "a sense of the sweetness of life, a free and childlike pleasure in the beauty of the world and the preciousness of sight."

https://en.wikipedia.org/wiki/André_Kertész

Dorothea Lange

Migrant Mother, Nipomo, California



Dorothea Lange (1895–1965). **Migrant Mother, Nipomo, California**, 1936. (printed later via The Library of Congress). Archival pigment print. 15 x 11 inches

Dorothea Lange was a key figure in American documentary photography. Trained in New York, she opened a portrait studio in San Francisco in 1919 and later turned her lens toward the economic hardship of the Great Depression. Though loosely connected to the West Coast Group f/64, Lange prioritized social conditions over formalist concerns. Hired by Roy Stryker for the Farm Security Administration (FSA), she traveled the country documenting displaced families and migrant laborers.

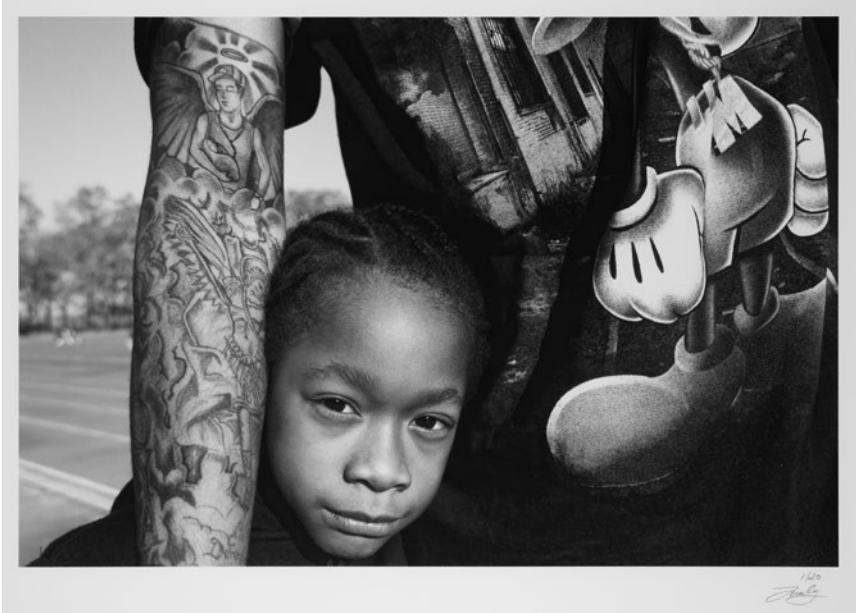
Her most iconic image, *Migrant Mother* (1936), depicts Florence Owens Thompson, a 32-year-old mother of seven, in a temporary pea-pickers' camp in Nipomo, California. Lange recalled: "I was following instinct, not reason; I drove into that wet and soggy camp and parked my car like a homing pigeon. I saw and approached the hungry and desperate mother, as if drawn by a magnet." She made five exposures, gradually moving closer. The best-known frame shows Thompson's steady gaze with two of her children turned away—an image that became emblematic of the era.

Lange's work helped draw national attention to rural poverty and shape support for federal relief programs. Yet she remained cautious about how photographs are read, stating, "You don't put into a photograph what you don't already know." Of *Migrant Mother*, she emphasized: "This woman had dignity. That's what I wanted the photograph to show."

www.moma.org/collection/works/50989

Zun Lee

Jerell Willis, from the series, *Father Figure*



Zun Lee (Canadian, b. 1969). **Jerell Willis**, from the series, **Father Figure**, 2012. Archival pigment print. 18 ½ x 26 inches

From 2011 to 2018, photographer Zun Lee created an extended visual project centered on Black fatherhood in the United States and Canada. Moving beyond conventional portraiture, Lee built deep, trusting relationships with the families he photographed, allowing for moments of genuine intimacy and complexity to emerge. Rather than staging scenes, he observed fathers navigating daily life—as caregivers, role models, and Black men facing a society that often misrepresents them.

Set against the wider backdrop of racial profiling and heightened surveillance of Black bodies, the project addressed the broader invisibility and hypervisibility imposed on Black men. Through this lens, Lee presents a more nuanced and humanizing view of fatherhood—reshaping how we understand family, masculinity, and presence in Black communities. His images stand as both a personal testimony and a collective portrait.

Fidel leans into his father's embrace, with a gaze that is as tender as it is resolute. On Jerell's arm, a tattoo depicts him as a guardian angel, etched into his skin after he gained full custody of Fidel. It's a symbol of Jerell's vow to protect his son—a promise made permanent, a stand against a narrative that he fought hard to overcome.

—Zun Lee

Helen Levitt

New York (girls with bubbles)



Helen Levitt (American, 1913–2009). **New York (girls with bubbles)**, ca. 1945. Vintage gelatin silver print. 7 ¼ x 10 ½ inches

Known for her quiet yet profound observations of everyday life, Helen Levitt captured the streets of New York City with a poetic sensitivity that set her apart from her contemporaries. Working primarily in the 1930s through the 1980s, she photographed the spontaneous theater of children playing, neighbors gossiping, and fleeting gestures of urban life. Eschewing overt social commentary, Levitt's work nevertheless reveals the cultural rhythms and visual texture of working-class neighborhoods, especially in Harlem and the Lower East Side.

In *New York (girls with bubbles)*, Levitt frames a moment of ephemeral wonder as two girls chase floating bubbles across a city sidewalk. The photograph is animated by motion and light, with the soap bubbles acting as delicate interruptions in the geometry of the urban environment. Her lens grants dignity and attention to a seemingly inconsequential moment, transforming it into a universal image of childhood imagination and joy.

A deeply intuitive photographer, Levitt described her street photography as “a kind of dance.” She once reflected, “I go where there’s action. The secret of photography is...being there at the right moment.” On her method, she simply noted, “I never had a system. I just went out and looked.” Her enduring images suggest that looking—closely and patiently—was more than enough.

https://en.wikipedia.org/wiki/Helen_Levitt

Jim Lommasson

Arturo Franco, U.S. Army, from the series,
Exit Wounds: Soldiers' Stories, Life After Iraq and Afghanistan



Jim Lommasson (American, b. 1950). **Arturo Franco, U.S. Army**, from the series, **Exit Wounds: Soldiers' Stories, Life After Iraq and Afghanistan**, 2008. Archival pigment print. 17 x 22 inches

Exit Wounds: Soldiers' Stories, deals with the effects of the United States' wars in Iraq and Afghanistan by focusing—in photographs and interviews—on returning American soldiers as they reintegrate into civilian life. It is an ongoing collaborative effort, documenting in images and words the personal experiences and stories of these veterans. The soldiers need to tell their stories, and we need to hear them.

—Jim Lommasson

What will haunt me for the rest of my life is when we took POWs. I had so much hatred for them. I didn't care if they lived or died. I will not go into details on what was done for fear of the law, but things still haunt me. I remember pulling guard on an insurgent that was about to be turned over to the local warlords. He was flex cuffed and shaking so bad, I gave him a smoke and started small talk. At one point I did a little hand gesture to tell him that he was about to get his head cut off, then I took the smoke from him and said something hateful. Things like that still bother me.... I did not like fighting in Iraq, I did not believe in why we were there. I went because I felt like I owed my friends that were killed over there. They had everything to live for, family, wife, kids. I had none of that, so why didn't God take me?

—Arturo Franco reflecting on his experiences in the military from *Exit Wounds*

www.lommassonpictures.com

Holly Lynton

Les, Amber and Honeybees, New Mexico,
from the series, Bare Handed



Holly Lynton (American, b. 1972). **Les, Amber and Honeybees, New Mexico**, from the series, **Bare Handed**, 2008. Chromogenic color print. 14 ½ x 19 inches

Holly Lynton is an artist working in photography with a multidisciplinary, research-based practice that includes writing, historical research, and collaborative works in other media. Her work explores the intersection of faith, labor, history, and the land, in rural communities with a focus on contemporary rituals and traditions rooted in history. By incorporating recognizable symbols and allusions, Lynton highlights how cultural visual memory influences what we see in photographs.

At times, Les opened a hive, and if he sensed the bees were not in the mood to be disturbed, he closed it back up. He was gentle with them and spoke to them in Spanish, calling each bee: "mamacita." This photo was made when he asked his apprentice to remove the queen bee from his shirt pocket. I watched the bees create a hive joining them together. It was inspiring, and photographing with Les changed the focus of Bare Handed—it moved it away from fear and danger to mediation and spiritual practice.

—Holly Lynton

Danny Lyon

Midway, Texas



Danny Lyon (American, b.1942), **Midway, Texas**, 1968 (printed 1982). Gelatin silver print. 9 1/4 x 13 inches

Danny Lyon is a documentary photographer and filmmaker known for immersive, socially engaged work. Beginning in the 1960s as a staff photographer for the Student Nonviolent Coordinating Committee (SNCC), he rejected neutral observation in favor of what he called “subjective journalism.” “You put a camera in my hand,” Lyon said, “I want to get close to people—emotionally, physically, all of it.” His photographs foreground the humanity of marginalized communities and often confront systems of institutional power.

In his 1971 book *Conversations with the Dead*, Lyon documented life inside six Texas prisons. He spent over a year photographing and interviewing inmates, many of them Black men serving long sentences under harsh conditions. “I wanted to show what it was like inside,” he explained, “what it felt like. What kind of men were there.”

Midway, Texas is among the most reproduced images from the series, showing a line of incarcerated men working in visual unison. Critic Max Kozloff described it as a “choreography of submission.” Reflecting years later, Lyon wrote: “If, back in 1968, I thought I could bring down the mighty walls of the Texas prison system by publishing *Conversations with the Dead*, then those years of work are among the greatest failures of my life.... Prison is part and parcel of America. It’s like a cancer inside us.”

www.magnumphotos.com/theory-and-practice/danny-lyon-life-dissent/

Robert Lyons

Young Girl Outside Manhiya Palace, Kumasi, Ghana



Robert Lyons (American, b. 1955), **Young Girl Outside Manhiya Palace, Kumasi, Ghana**, 1997. Archival pigment print.
19 ¼ x 28 ¾ inches

Robert Lyons is a photographer whose long-term projects explore identity, memory, and the aftermath of conflict in post-colonial Africa. Following the 1994 genocide in Rwanda, he returned to the country over several years to create *Intimate Enemy* (2006), a project that includes portraits of both survivors and perpetrators, paired with their own testimonies. Lyons photographed people in everyday spaces emphasizing presence, not spectacle, and ethical engagement. The portraits are calm and direct, offering room for reflection rather than judgment. Through this work, he expands the role of documentary photography beyond bearing witness to atrocity. Instead, he centers human dignity, encouraging viewers to consider the ongoing process of reckoning, healing, and remembering in the wake of trauma.

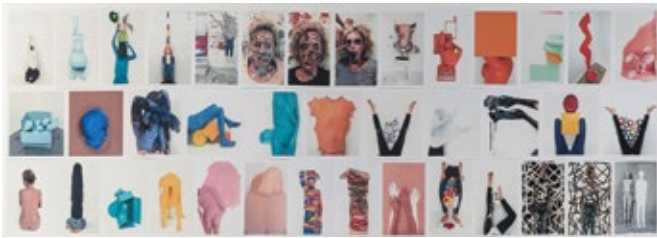
The image shown here was made in Kumasi, Ghana, showing a young girl on her way to her first confirmation. Lyons comments, "Her face contained the collected wisdom of her family history (an 'old' soul) though she was a young girl. She was incredibly present in the moment and generous to allow me to make her image."

Lyons's work is rooted in careful observation and sustained collaboration with the people he photographs.

In *Another Africa*, where this photograph first appeared, Lyons partnered with Nigerian poet and writer, Chinua Achebe, who commended Lyons for engaging "from within, not from an outsider's perspective."

Lee Materazzi

House Paint



Lee Materazzi (American, b. 1982). **House Paint**, 2019. Chromogenic color print. 24 ½ x 18 ¼ inches

Lee Materazzi (American, b. 1982). **A Selection of 39 Artist Studies, 2019-2025**. Chromogenic color prints. Various sizes

Lee Materazzi combines photography, sculpture, and performance to explore how the body interacts with everyday spaces. In her vivid self-portraits, she uses her own form as both subject and surface, applying paint in improvised gestures that are later captured in precisely composed photographs. These works play with the tension between impulse and control, spontaneity and structure.

As writer and curator Luiza Lukova notes, Materazzi “situates the body as a site of expansion,” creating images where “limbs and objects intertwine with their surroundings” and “malleability” becomes both material and metaphor. Her works invite viewers to consider how the body can perform, disrupt, and merge with its environment.

Materazzi’s photographs are not straightforward documents of performance but constructed images shaped by her sculptural instincts. The act of painting becomes inseparable from the final photograph, where traces of movement and play are stilled and recontextualized. Through this layered process, she invites reflection on identity, authorship, and transformation, using her own painted body as a dynamic, shifting site of inquiry. She then documents what she creates with medium format photography to preserve it.

Susan Meiselas

Traditional Indian Mask Adopted by Nicaraguan Rebels
to Conceal Identity During their fight Against Somoza



Susan Meiselas (American, b. 1948). **Traditional Indian Mask Adopted by Nicaraguan Rebels to Conceal Identity During their fight Against Somoza**, 1978.
Archival pigment print. 12 ½ x 8 ¼ inches

Susan Meiselas is a pioneering documentary photographer whose long-form projects explore conflict, cultural identity, and the ethics of representation. A member of Magnum Photos since 1976, she is best known for her firsthand documentation of the Nicaraguan revolution.

This photograph shows a traditional Indian mask—once used in folkloric dance—reclaimed by rebels in 1978 to shield their identities during resistance to the Somoza regime. Meiselas wrote: “A mask, not to hide but to disguise, to draw on a past to create a future...once to bring down a dictatorship, now used to face a new fight.”

By focusing on the mask, the image reflects how cultural symbols are mobilized in the pursuit of political change. Art historian Abigail Solomon-Godeau has called Meiselas “a benchmark for engaged photography,” while curator Kristen Lubben described her as “a crucial figure in rethinking the role of the documentary photographer.”

Rather than imposing a single narrative, Meiselas often layers photographs with oral histories and archival material, enabling subjects to speak for themselves. Her work continues to shape contemporary debates about authorship, visibility, and the social responsibility of image-making.

Eri Morita

Saya's Little Feet



Eri Morita (Japanese American, b. 1985). **Saya's Little Feet**, 2011. Archival pigment print. 14 ¼ x 19 inches

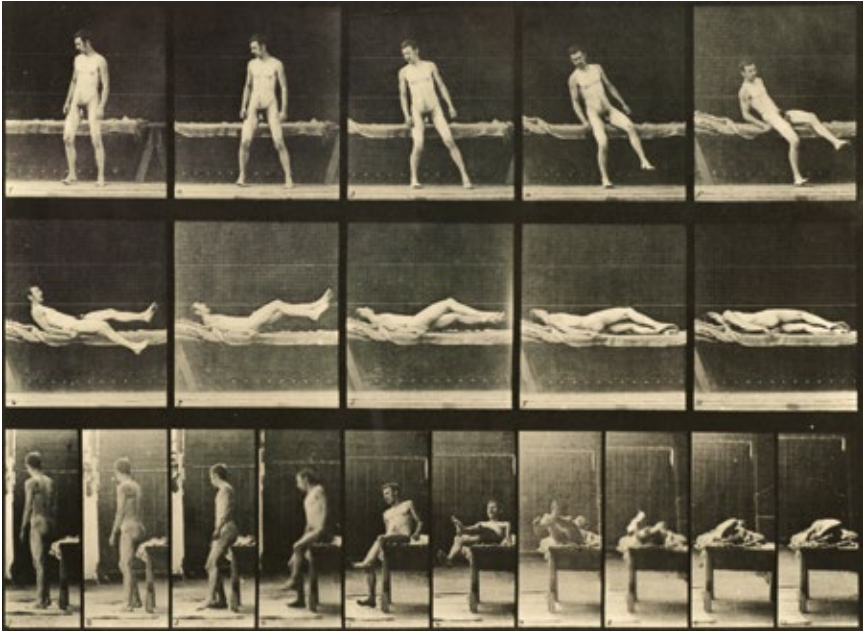
Eri Morita is a Japanese American photographer whose work addresses themes of love, impermanence, and memory. Trained in both visual art and classical music, she often integrates personal narrative with formal restraint. Her photographs have been exhibited internationally and are recognized for their emotional clarity and quiet depth.

Saya's Little Feet captures a profoundly intimate moment: the artist's hand gently touching her newborn daughter Saya's feet beneath a soft, hand-knitted blanket. Morita writes, "In the hospital, I knitted a gown and hat as a small welcome for Saya, knowing our time together would be brief. This photograph captures the only night I spent with her—a quiet moment of farewell."

While the specific circumstances of this separation are not detailed, the image is shaped by the awareness of limited time and a desire to hold space for presence, tenderness, and closure. Rather than illustrating grief directly, the photograph invites reflection on the act of saying goodbye—personal yet open to anyone who has experienced parting that arrives too soon.

Eadweard Muybridge

Locomotion: Lying on a Couch and Turning Over on Side,



Eadweard Muybridge (American, born England, 1830-1904). **Locomotion: Lying on a Couch and Turning Over on Side**, 1887. Collotype. 13 ½ x 19 inches

Eadweard Muybridge was a 19th-century photographer whose work spanned landscape, city panoramas, portraiture, and motion studies. He gained early acclaim for his dramatic views of Yosemite and Alaska, and in 1878, created a 13-panel panorama of San Francisco.

In 1872, California industrialist and racehorse enthusiast Leland Stanford hired Muybridge to help resolve a debated question: do all four of a horse's hooves leave the ground at once during a gallop? Muybridge developed a system of mechanically triggered cameras aligned along a track to photograph the horse at regular intervals. This innovation became the foundation for his later work.

Throughout the 1870s and 1880s, he refined the technique to study human and animal movement. The resulting multi-frame plates, published in *Animal Locomotion*, broke down actions—walking, sitting, lying down—into observable and hence analyzable units.

Though he did not invent motion pictures, Muybridge's work helped shift photography toward scientific observation. His use of fixed camera positions and grid layouts minimized ambiguity, presenting the body as data. These studies paralleled broader 19th-century efforts to categorize and organize information and marked a turning point in photography's evolution—from visual representation to systematic documentation.

https://en.wikipedia.org/wiki/Eadweard_Muybridge

NASA (Robert L. Gibson)

Views of the extravehicular activity during STS 41-B, 02-14-84



NASA; (Robert L. Gibson) (American, b. 1946). **Views of the extravehicular activity during STS 41-B, 02-14-84**, 1984. Archival pigment print. 9.75 x 9.75 inches

This image, often credited solely to NASA, was taken by astronaut Robert “Hoot” Gibson aboard the Space Shuttle *Challenger* during mission STS-41-B. It captures astronaut Bruce McCandless floating untethered above Earth, using the Manned Maneuvering Unit (MMU) for the first time. His extravehicular activity (EVA) on February 7, 1984, lasted six hours and 17 minutes, marking a major milestone in U.S. spaceflight.

Though made in the service of scientific observation and mission documentation, the photograph has entered the visual lexicon as an emblem of solitude, exploration, and human presence in the cosmos. Its stark composition—one figure suspended against black space above the curve of Earth—offers a visual language more often associated with art than data.

Gibson’s authorship, often omitted in reproduction, reminds us that even in institutional or technical contexts, images are often made by individuals. Recognizing his role underscores the act of seeing: this is not only a record of a scientific feat, but also a photograph composed by one astronaut of another, capturing a historic moment with both precision and visual clarity.

https://en.wikipedia.org/wiki/Robert_L._Gibson

Suzanne Opton

Soldier Birkholz: 353 Days in Iraq, 205 Days in Afghanistan



Suzanne Opton (American, 1945-2024). **Soldier Birkholz: 353 Days in Iraq, 205 Days in Afghanistan**, from the series, **Soldier**, 2004 Archival pigment print, 11 x 14 ¼ inches

Suzanne Opton's *Soldier* series redefines military portraiture by removing uniforms, weapons, and overt symbolism, presenting soldiers during moments of stillness and vulnerability. Photographed at Fort Drum, New York, the portraits show service members resting their heads on a surface, facing the camera sideways, exposed yet unreadable.

As she comments, "The Soldier portraits were made with the cooperation of the military at Fort Drum army base. The soldiers I met were between tours of duty.... In making these portraits, I hoped to photograph the invisible. I thought that by looking in the face of a young person who had witnessed something unforgettable we might imagine what he had seen or done, or not done."

She described the process as a form of performance: holding the subject in an awkward pose to create space for a different kind of encounter. "Some of them look serene and some of them look shell-shocked.... They're all terribly vulnerable."

Soldier Birkholz encourages viewers to reflect not on combat itself, but on its imprint—emotional, unseen, and enduring. Through proximity and restraint, Opton's work challenges traditional expectations of how war is represented and remembered.

Adeolu Osibodu

Flock of Thoughts



Adeolu Osibodu (Nigerian, British, b. 1997). **Flock of Thoughts**, 2022.
Archival pigment print. 16 ¼ x 13 ¼ inches

A new generation of African photographers is reshaping the purpose of photography—turning the lens inward to explore emotion, memory, and personal myth. They are often responding to the legacy of colonial representation and the desire to define identity on their own terms.

Adeolu Osibodu's work shares this impulse, offering quiet, introspective images that reflect a more personal way of seeing. Born as a child of ministers in Lagos, Osibodu moved at around the age of 10 to Redemption Camp, a Pentecostal Evangelical mega church in Mowe, Nigeria. It was here that he developed a sense of spirituality outside of religion and expanded his imagination while roaming the campground's many fields and open areas.

He approaches photography as a meditative process, saying it is "an unspeakable language but a relatable one." His images—marked by soft light, layered figures, and natural settings—offer space for stillness and contemplation. In *Flock of Thoughts*, identical figures appear in a misted scene, evoking solitude, and the complexity of self. "I wanted to create a new world with photography...to channel my thoughts into the craft." Rather than documenting external events, Osibodu constructs spaces for emotional resonance. His work invites us to experience photography not just as a record of what's seen, but as a reflection of what's felt.

www.adeoluosibodu.com

Mikael Owunna

Go Sa (Sister of the Dance), from the series, Infinite Essence



Mikael Owunna (Nigerian American, b. 1990). **Go Sa (Sister of the Dance)**, from the series, **Infinite Essence**, 2019.
Archival pigment print. 23 ½ x 15 ½ inches

“Go Sa (Sister of the Dance)” is an image from my photography series, Infinite Essence. This collection began with my exploration of indigenous African knowledge systems, and I set out to create a visual style that would uniquely capture their cosmic grandeur, dense symbolism, and presentation of Blackness as the divine, cosmic source from which everything emerges.

For this work, I leveraged my training as an engineer to build a camera flash that only transmits ultraviolet light, hand-painted the bodies of nude Black models with fluorescent paints that only glow under ultraviolet light and photographed them in total darkness. For the fraction of a second that the shutter snapped, a transfiguration happened: these bodies were illuminated as the starry universe itself, and scenes inspired by the archive of African diasporic myth sprang to life.

The predominant influences here are creation narratives from African cosmological traditions, and in Go Sa (Sister of the Dance) we have an illustration of a Malian (Dogon) cosmological narrative. These sacred sciences are poetically rendered systems of spiritual and empirical principles organized around the goal of divinizing human consciousness. Drawing on their influence, this work similarly fuses art, science, myth, and technology to provide a vehicle for Black transfiguration.

—Mikael Owunna

www.mikaelowunna.com

Toni Pepe

Untitled, from the series, *Second Moment II*



Toni Pepe (American, b. 1981). **Untitled**, from the series, **Second Moment II**. Archival pigment print.
10 x 11 ¼ inches

Toni Pepe is a Boston-based photographer whose work examines the cultural narratives surrounding motherhood, identity, and memory. Her series, *Second Moment II*, began shortly after the birth of her first son and challenges the enduring archetype of the self-erasing, unconditionally loving mother. “Historically,” she writes, “motherhood has been seen more as a role than a relationship...leaving behind their former selves to become a silent figure.”

In this photograph, a mother’s body fills the frame, turned away from the viewer, cradling one child while the other clings at her side. The older child’s gaze—curious, expectant—emphasizes the emotional complexity of care, dependence, and selfhood. “This was one of the first images that felt like it captured what I was experiencing,” Pepe notes. “The imbalance, the intimacy, the claustrophobia, the love.”

The image references the myth of Roman Charity while resisting sentimental portrayals. With theatrical lighting and precise staging, Pepe transforms the domestic interior into a site of psychological and cultural inquiry. *Second Moment II* reclaims maternal experience from abstraction, portraying motherhood as layered, embodied, and often contradictory—both burden and bond, concealment, and exposure.

www.tonipepe.com/second-moment-2

Melissa Ann Pinney

Fantastic Beasts, Bell School, from the series, In Their Own Light:
Photographs from Chicago Public Schools



Melissa Ann Pinney (American, b.1953). **Fantastic Beasts, Bell School**, from the series, **In Their Own Light: Photographs from Chicago Public Schools**, 2018. Archival pigment print. 15 ½ x 19 ½ inches

"In Their Own Light: Photographs from Chicago Public Schools" documents how young people explore identity through friendship, school traditions, and daily rituals. The project began in 2018 at Bell School—a well-resourced, mostly White elementary school—and expanded into predominantly Black and Latinx high schools during a time shaped by Black Lives Matter, #MeToo, and debates around gender and equity.

What started under the Artists in Public Schools program grew into a multi-year effort through a pandemic, rising violence, and deepening inequality. At Bell, students played freely without phones; their energy taught me to watch what's often missed, to look beyond the spotlight.

When invited to document the newly merged Ogden-Jenner School, I entered unaware of its complex history. As a White photographer in majority-Black spaces, I had to earn trust over time. I returned weekly, forming relationships that continued through high school. The work, rooted in earlier projects about my own daughter, demanded a new way of seeing.

Over the years, students began to request photos of birthdays, performances, and daily life. "They might have seemed like regular days," one student said, "but it's good to look back on those moments." Their trust continues to shape the work.

—Melissa Ann Pinney

Greta Pratt

Lincoln Two, from the series, Nineteen Lincolns



Greta Pratt (American, b. 1955). **Lincoln Two**, from the series, **Nineteen Lincolns**, 2020. Archival pigment print. 5 x 7 inches

Greta Pratt's Nineteen Lincolns...consists of portraits of nineteen members of The Association of Lincoln Presenters, each of whom Pratt situated against a similar background and asked to "present his idea of Lincoln for the camera." The men each come to Lincoln for different reasons—they bear a resemblance, they are history teachers, they like to act, etc...but by associating with Lincoln they all undergo a common transformation: they strive to be better people and citizens. As "Lincoln Six" puts it succinctly, "Lincoln brings out the best in me."

—Seth Feman

When I was a kid our family vacations consisted of loading up the station wagon and hitting the open road. We would stop at all the historical markers along the way to read the plaques that record what had happened on that spot. As I got older, I started to wonder who had written the words etched into these historical memorials. Whose truth did they describe? My art practice centers on the appropriation of history and the production and consumption of myth. I address issues of memory, identity, patriotism, colonialism, and climate change.

—Greta Pratt

www.gretapratt.com/projects/new-portfolio-item

Kelly Price

Untitled from Here is New York a Democracy of Photographs,
September 11, 2001



Kelly Price (American) **Untitled from *here is new york a democracy of photographs, September 11, 2001***, 2001. Archival pigment print.
11 ¾ x 16 ½ inches This photograph taken by Kelly Price was included
in the exhibition and book project, *here is new york*.

Launched on September 25, 2001—just two weeks after the terrorist attacks on the World Trade Center—*here is new york* was a groundbreaking photography exhibition and public archive. Organized by Michael Shulan, Gilles Peress, Alice Rose George, and Charles Traub in a vacant SoHo storefront, the project invited anyone—professional or amateur—to submit images of the events and their aftermath.

Over 5,000 photographs from more than 3,000 contributors were printed identically and displayed without attribution, pricing, or curatorial hierarchy. The result was a radically democratic memorial that transformed private acts of documentation into a shared public testimony. Images were sold for \$25 each, with proceeds benefiting the Children's Aid Society.

By removing individual authorship and presenting all images anonymously, the exhibition challenged the traditional art-world emphasis on the singular photographer as “maker” or originator. In place of named visionaries, *here is new york* elevated collective witness as the primary authority. This shift disrupted established models of photographic value based on reputation, rarity, or artistic intent. Instead, it positioned photography as a social act—communal, immediate, and inclusive.

https://en.wikipedia.org/wiki/September_11_attacks

Ernesto Pujol

Baptism (Catechumen)



Ernesto Pujol (American (b. Cuba, 1957)). **Baptism (Catechumen)**, 2009. Archival pigment print. 6 ½ x 18 ¾ inches

As a contemporary visual artist, I feel that the structure of my innermost existence was imperceptibly formed by countless familiar stories, invaluable narratives, which are now my most formative heritage. My creative process originates from the accumulation of these stories, which my grandmother and her sister, my great-aunt, told me repeatedly throughout my childhood and adolescence. Consequently, my artistic work has as its source the oral history of my family according to the feminine and domestic viewpoint of its older women.

—Ernesto Pujol

Ernesto Pujol is a site-specific performance artist, social choreographer, and educator with an interdisciplinary practice. Pujol was born in 1957 in Havana, Cuba and spent time in San Juan, Puerto Rico, and in Madrid and Barcelona, Spain, before moving to the United States in 1979.

Since 1983, he has lived in New York. His work in painting, prints, installations, and photography constantly alludes to subjects such as exile, objects and memory, the concept of freedom, and gender issues.

www.mapr.org/en/museum/cede/artist/pujol-ernesto

Cai Quirk

Woven Within, from the series, Transcendence: Queer Restoryation



Cai Quirk (American, b. 1997). **Woven Within**, from the series, **Transcendence: Queer Restoryation**.
Archival pigment print. 7 ¾ x 9 ¾ inches

Woven Within comes from the series *Transcendence: Queer Restoryation*, a book of photos and written stories that weave together gender, queerness, new mythologies, spirituality, and nature. In a society that tries to erase the presence of queer, transgender, and non-binary folks, it is vital that we share our stories, whether these are the everyday realities of our lives, or mythic tales of realities deeper than ordinary truths.

Binary ways of seeing the world will not simply disappear—we must actively replace them with ways of seeing and honoring fluidity as natural and necessary. The powerful act of queer restoryation creates new queer stories and myths, ones that empower, inspire, and heal.

—Cai Quirk

Cai Quirk is a genderqueer/fluid multi-disciplinary artist who connects gender, mythology, restoryation, and spirituality through photos, poems, and stories. Their series *Transcendence: Queer Restoryation*, has been exhibited in twelve states and four countries.

<https://caiquirk.com/>

Stefanie Zofia Schulz

Untitled (ironing hair), from the series, *Toleration*



Stefanie Zofia Schulz (German, b. 1987). **Untitled (ironing hair)**, from the series, **Toleration**, 2013.
Archival pigment print. 15 ½ x 23 ½ inches

For the young residents living in Germany's largest collective housing estate for migrants and asylum seekers, the endless boredom of an unsettled limbo is ever present. Located on the edge of the small town of Lebach-Jabach, near the border with Luxembourg and France, these lodgings are known as the Lager. As Schulz's website indicates, in German, "Lager" can be translated as "holiday camp," and also notes that "this word is also similar to another German word, Konzentrationslager, or 'concentration camp.'"

Officially, the Lager is a temporary stopping point, where residents are allowed to remain for no longer than one year before being moved to other long-term accommodation. Yet, Stefanie Zofia Schulz regularly encountered residents who had been waiting in this "preliminary settlement" for over fifteen years. For many of the children, the Lager is the only home they have ever known.

Schulz sensitively documents the day-to-day malaise growing up as 'tolerated' people, stranded in this drab housing estate. They are not allowed to legally stay in the country, nor are they able to go anywhere else safely. The Lager—although the birthplace of some—is home to none.

—Adapted from the exhibition introduction for *Toleration* by Peggy Sue Amison

www.stefaniezofia.de/

Richard Sharum

Miriam, 11, Practices Math in the Van She Calls Home, Dallas, Texas



Richard Sharum (American, b. 1978). **Miriam, 11, Practices Math in the Van She Calls Home, Dallas, Texas**, 2018.
Archival pigment print. 17 x 11 ¼ inches

Richard Sharum is an editorial and documentary photographer based in the Finger Lakes area of Upstate New York. Mainly focusing on socio-economic or social justice dilemmas concerning the human condition, his work is in-depth, up-close, and personal. Selected exhibitions of his work have occurred in Kyoto, Japan, Sao Paulo, Brazil, Reggio Emilia, Italy, New York, Boston, Chicago and Dallas.

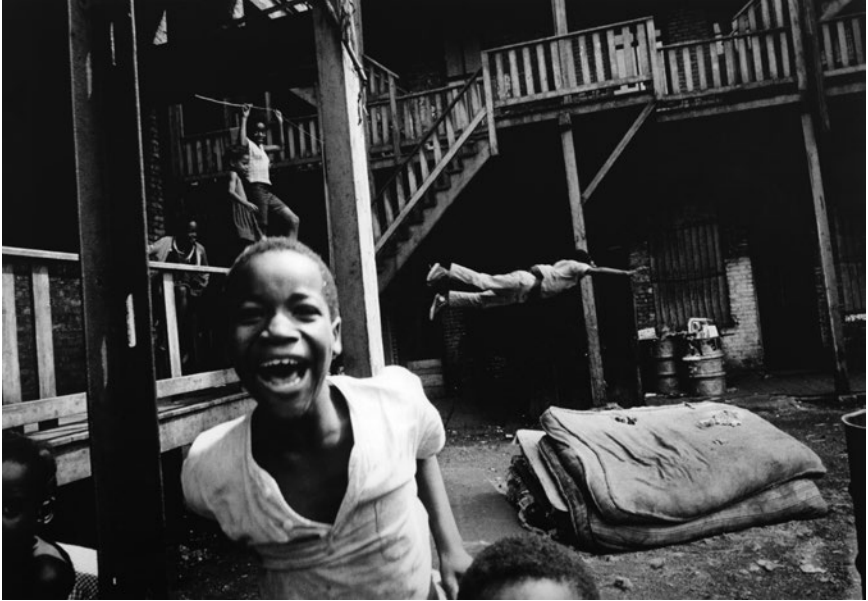
The *American Avenue* project includes the photograph of Miriam and her mother living in a van. It will constitute Vol. 3 in the trilogy *OF THEE I SING*, slated for publication in fall of 2026. This long-term book project illuminates the trials and tribulations of not having a home and focuses on the added challenge of either attending or attempting to attend school for families with small children who are currently homeless.

I believe the camera is a powerful instrument, which simultaneously holds the humility of an anvil as well as the power of a striking hammer. The documentation of social and humanistic issues has been the main driver for my work, both in learning and in sharing, since 2006. In my opinion, education leads to empathy, which is the first step in any change for social good or justice.

—Richard Sharum

Art Shay

Backyard Olympics, Chicago



Art Shay (American, 1922-2018). **Backyard Olympics, Chicago**, 1958. Archival pigment print. 21 ½ x 29 inches

Art Shay was a lifelong observer of American life—a renowned photojournalist, author, and street photographer who lived and worked in Chicago for over 70 years. Born in the Bronx, he was a veteran, having served as a bomber navigator in World War II (Jimmy Stuart, the actor, was his pilot). Shay began his career as a writer for *Life* magazine before becoming a prolific freelance photographer, completing more than 1,500 assignments for *Life*, *Time*, *Look*, *Sports Illustrated*, and others.

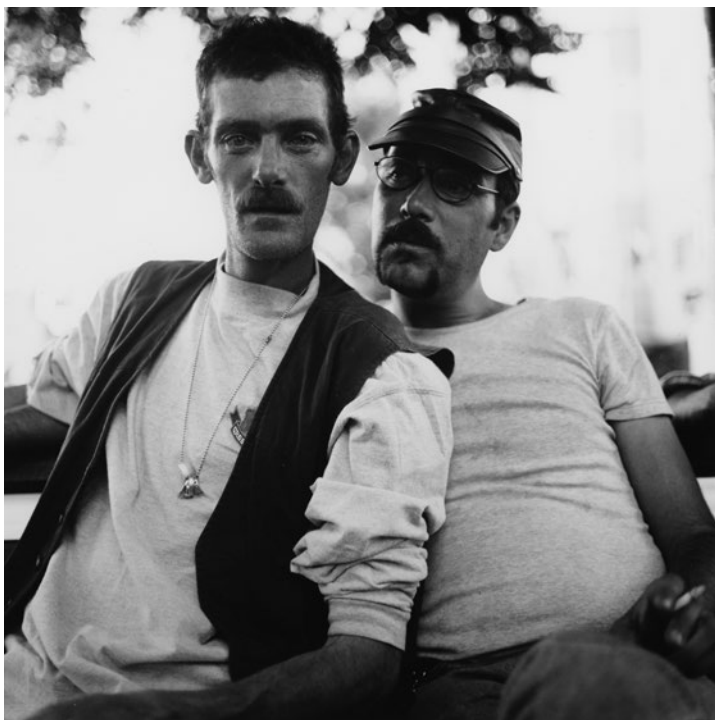
In the 1950s and '60s, Shay documented everyday life in Chicago's diverse neighborhoods, often focusing on communities connected to the Civil Rights Movement. Rather than capturing sweeping gestures, he emphasized ordinary moments that revealed deeper truths about social justice and human dignity. "I photographed the Civil Rights Movement as a witness, not a commentator. My job was to show what was happening—truthfully and with compassion."

This photograph shows children playing in a Chicago alley, full of energy and spontaneity. More than just an exuberant street scene, it conveys Shay's deep respect for the resilience, imagination, and humanity of urban life. As he once said, his goal was to "make people remember and feel"—and this image does exactly that.

https://en.wikipedia.org/wiki/Art_Shay

Ward Shortridge

Untitled, from the series, Washington D.C. Portraits (1999-2004)



Ward Shortridge (American, 1960-2019). **Untitled**, from the series, **Washington D.C. Portraits (1999-2004)**. Gelatin silver print (printed posthumously by Bobby Abrahamson).
10 ¼ x 10 ¼ inches

Ward Shortridge was born in 1960 in the Washington, D.C. area. At the age of six he was diagnosed with muscular dystrophy. Shortridge earned a master's degree in social work from American University in the early 1990s and started a career as a social worker soon afterwards. About the same time, he began making photos of people he met around Dupont Circle in Washington, D.C. He moved to Oregon in 2009, where he continued his social work and photography. Shortridge passed away in December 2019 at the age of 59.

Shortridge said of his photographic process: "The best photographs, like the best therapy, occur when I don't talk too much, when I engage my subjects with unconditional acceptance and love, when I let go of my desire for a particular result and take my direction from the life that is presented to me."

Joel Preston Smith

A U.S. Soldier Swims the South Fork of the Euphrates River near Saddam Hussein's Northern Palace, Ar Ramadi, Iraq



Joel Preston Smith (American, b. 1962). **A U.S. Soldier Swims the South Fork of the Euphrates River near Saddam Hussein's Northern Palace, Ar Ramadi, Iraq**, 2003. Archival pigment print.
12 x 8 inches

Joel Preston Smith is a writer, photographer, and former U.S. Army photojournalist whose work explores the human dimensions of conflict, social justice, and the environment. Raised in Liberty, West Virginia, Smith served stateside at the Presidio of San Francisco before traveling independently through Iraq, Rwanda, Honduras, and Palestine on humanitarian and documentary projects.

This photograph is part of his 2006 publication *Night of a Thousand Stars and Other Portraits of Iraq*, a collection of images and stories that offer a personal view of life in Iraq before and after the 2003 U.S. invasion. Smith lived with Iraqi families, spent time in Kurdish regions, and accompanied U.S. soldiers on patrol, creating a body of work that focuses on daily life rather than combat.

Here, a U.S. soldier swims across the Euphrates River, just opposite one of Saddam Hussein's former palaces. The image captures an ordinary, even peaceful moment in an otherwise unstable landscape.

www.joelprestonsmith.com/galleries/iraq/

Joel Sternfeld

Exhausted Renegade Elephant, Woodland, Washington,
from the series, American Prospects



Joel Sternfeld (American, b. 1944). **Exhausted Renegade Elephant, Woodland, Washington**, from the series, **American Prospects**, 1979. Chromogenic color print. 14 x 18 inches

As I headed north on Interstate 5, I turned on the radio, my principal source of news: an elephant had escaped from a training farm in the hills west of Mt. St. Helens and had gone on rampage. My first impulse was to not go but it was right on my route, and I couldn't resist so I dutifully pulled off the highway. With the radio's instructions it was fairly easy to find the road on which the now captured elephant was being led back. His trainer, Morgan Berry, had died the previous evening, most likely of a heart attack. Thai was reluctant to follow anybody but Mr. Berry and so a female elephant was brought in to lure him back—to little avail.

I found what I believed would be a safe spot—as Thai and his failed seductress passed I took a picture. Then Thai, hot, traumatized, tranquilized, and exhausted, collapsed in the road. A boy got out a bucket of water and tossed it. As he did so I photographed again.

What happened next, I can only describe: the elephant and all the handlers who had been up all night, went to sleep in the road. Only the sheriff and I were awake, but I was out of film.

—Joel Sternfeld

www.joelsternfeld.net

Todd Stewart

Prairie Dogs from the project, *The Garden* 2002-2008



Todd Stewart (American, b. 1963). **Prairie Dogs**, from the project, **The Garden 2002-2008**, 2005. Archival pigment print. 10 x 13 inches

In *Prairie Dogs*, Todd Stewart captures a lone child hunched over a dirt mound in an expansive prairie. The image is part of *The Garden*, a recent series that explores how individuals—particularly children—form relationships with the natural world. Stewart, who began his career in commercial photography and now teaches art at the University of Oklahoma, often focuses on the interplay between memory, landscape, and culture.

The Garden series is rooted deeply in personal experience, influenced by the birth of his twins through assisted reproduction. In this photograph, the child's gesture evokes quiet investigation, yet also suggests ecological absence; the prairie dog, once a defining presence in this terrain, is missing. Stewart's photograph invites reflection on time, change, and the subtle ways we relate to our environments. Rather than document, he seeks to observe.

With the birth of our twins Ethan and Lily in 2002, the lives of my children have occupied a growing portion of my creative activity. The quiet instances of discovery and revelation I observe as they each attempt to define their own individual relationship with the natural world are the moments I value most as both an artist and father. Using the metaphor of the garden to represent both nature and creation, I hope to explore the notion that we are all simultaneously part of, and separate from, this process.

—Todd Stewart

www.todd-stewart.format.com/the-garden-1

Larry Sultan

Untitled, from the series, Swimmers, 1978-82



Larry Sultan (American, 1946–2009). **Untitled**, from the series, **Swimmers, 1978-82**, 1982. Archival pigment print.
13 ¼ x 19 ¾ inches

Larry Sultan was an inspiring teacher and pioneering photographer who blended documentary and conceptual practices to explore themes of family, identity, and the American dream. His influential series *Pictures from Home* used staged portraits, text, and home movies to reflect on his parents' suburban life, challenging conventional ideas of photographic truth. Sultan also co-authored *Evidence* (1977), a groundbreaking book of found institutional photographs that reshaped how images are read and understood.

In the late 1970s and early 1980s, intrigued by a Red Cross how-to-swim manual, he began photographing in public pools using color film. The captured bodies, distorted by water, emphasized light, form, and movement over identity, offering a sensual and painterly approach to photography. They were first exhibited at Blue Sky Gallery in Portland in 1990.

I wanted to do something so absolutely different, and physical, and in a certain way, kind of ill-conceived.... I took my camera and went underwater in a bunch of pools and made pictures... the activity of photographing and the pictures themselves frightened me. As it turned out, I had good reason to be scared. As one critic put it, "We thought you were a conceptualist when it turns out that you are merely an expressionist."

—Larry Sultan

Chip Thomas

What We Do to the Mountain, We Do to Ourselves



Chip Thomas (*jetsonorama*), (American, b. 1957). **What We Do to the Mountain, We Do to Ourselves**, 2016. Screen print. 16 ½ x 23 ½ inches

Chip Thomas—known as Jetsonorama—is a photographer, public artist, activist, and physician who has lived and worked on the Navajo (Diné) Nation since 1987. A Black man embedded in a predominantly Diné community, Thomas brings a unique perspective shaped by long-term relationships and a deep commitment to justice. His *Painted Desert Project*, begun in 2009, uses large-scale wheat-paste photo murals to engage local communities and address issues of environmental degradation, public health, and cultural preservation.

This work was first a mural and then made into smaller screen-printed works for distribution. The image features portraits of Navajo activists Klee and Princess Benally, with the phrase “What we do to the mountain, we do to ourselves” handwritten across their foreheads. It responds to the controversial use of reclaimed wastewater for snowmaking at Arizona’s Snowbowl ski resort—an area held sacred by numerous Indigenous Nations. The artwork highlights a long-standing conflict between commercial development and sacred land.

By combining personal portraiture with socially engaged text, Thomas creates a compelling platform for environmental and cultural advocacy and brings attention to the community’s deep connections between land, spiritual beliefs, and the struggle to be seen and heard.

www.jetsonorama.net

Jennifer Hudson Thoreson

Father Daughter, from the series, Testament



Jennifer Hudson Thoreson (American, b. 1972). **Father Daughter**, from the series, **Testament**, 2014. Archival pigment print. 16 x 20 inches

Jennifer Thoreson's series *Testament* is an exploration of resilience, dependency, the burdens we carry as human beings, and the yearning for release. Set in a house that Thoreson rented for a year, the images manifest psychological struggles as vast, crawling sculptural masses, which the artist fabricated using materials such as wool, linen, clay, and human hair. The content of Thoreson's images reflects her curiosity about human nature.

Her artistic process includes fabricating abstract objects, arranging architectural spaces, and staging furnishings and models to create deeply personal and engaging pieces. Thoreson plays many roles, including photographer, teacher, lecturer, and mother. Through her art, she invites the viewer into a process of self-renewal as she explores the intricacies of human relationships and the ways that brokenness can give way to redemption and healing.

I like to know and feel the moment where people fall apart and saturate my work in it. I am seeking the moment of relief, and relishing in the moments just before it occurs.... I am attracted to vulnerability, to peeling back a skin that reveals something precious, dark, and tender. I am drawn to moments where people are on an edge, barely laced together, befriending disaster, remembering something, or exposing something.

—Jennifer Hudson Thoreson

www.jenniferthoreson.com/projects/testament-2015

Ada Trillo

Immigrants Waiting to Pass the Guatemalan Border into Mexico



Ada Trillo (Mexican-American, b.1976). **Immigrants Waiting to Pass the Guatemalan Border into Mexico**, 2020.
Archival pigment print. 14 $\frac{3}{4}$ x 22 $\frac{1}{4}$ inches

Chelita clings to her mother amidst the chaos of migrants waiting to be admitted into Mexico. After days of waiting at the Border Julio César Sánchez, The Director-General of Special Affairs for the Secretariat of Foreign Affairs of the Federal Government of Mexico appeared as a representative of the Mexican Government. He began allowing families to enter in small groups after making ambiguous promises that didn't apply to all members of the caravan. He never said what would happen to the families or where they would be taken.

—Ada Trillo

Ada Trillo is a queer, first-generation Mexican-American artist who merges documentary and fine art in her photography. Growing up on the border between Juarez, Mexico, and El Paso, Texas, has given her an intimate understanding of the border. This has inspired her to explore national and metaphorical borders of inequality in her work. She focuses on walls of inclusion and exclusion, such as those based on climate and violence related to migration, as well as internal exclusions resulting from long-standing barriers of race, class, gender, and trauma that have been influenced by colonization.

www.adatrillo.com

Martin Wannam

The New Netflix and Chill, from the series, Amores Postmodernos



Martin Wannam (Guatemalan, b. 1992). **The New Netflix and Chill**, from the series, **Amores Postmodernos**, 2016.
Archival pigment print. 14 ¾ x 22 ¼ inches

"Amores Postmodernos" is a photographic series that illuminates the pursuit of pleasure and queer heterotopias within Guatemala City's LGBTQ+ community. The work captures queer subjects navigating contemporary narratives of social media, sex, gender, and sexuality, all intricately layered with provocative religious symbolism.

By rendering these intimate experiences and explorations openly visible, the series seeks to challenge societal norms and create a political disruption that confronts systemic marginalization.

The subjects are friends, strangers, and connections made through daily life, apps, and social circles in the city. All are disrupting gender norms by crafting queer identities through practices like putting on makeup, wearing feminine attire, pursuing same-gender intimacy publicly, or doing drag. Though these acts reclaim space, they also expose practitioners to societal hatred, repression, and violence for living authentically.

—Martin Wannam

Donald Weber

Dinner, Village of Zorin, Exclusion Zone, Chernobyl, Ukraine



Donald Weber (Canadian, b.1973). **Dinner, Village of Zorin, Exclusion Zone, Chernobyl, Ukraine, 2006.**
Archival pigment print. 8 ½ x 12 ¾ inches

This photograph was made in the Exclusion Zone region of Chernobyl, Ukraine, some 20 years after the nuclear reactor incident of April 26, 1986. I began visiting this region because I wanted to see what was there. I had little interest in theories of history, or causes. I had a simple question: What was daily life actually like, in a post-nuclear world?

What I found was a haphazard community of survivors, and emigrants from other places, who told me they preferred Chernobyl's rural peace to the urban blight of Ukraine's industrial zone. A self-imposed exile to the nation's peasant past and the relative safety of its prehistory.

—Donald Weber

[https://en.wikipedia.org/wiki/Donald_Weber_\(photographer\)](https://en.wikipedia.org/wiki/Donald_Weber_(photographer))

Deborah Willis

Ruth Willis Holman (1922-2022), Mom's Bible and Red Nails



Deborah Willis (American, b. 1948). **Ruth Willis Holman (1922-2022), Mom's Bible and Red Nails**, 2022.
Archival pigment print. 7 ¾ x 10 inches

Deborah Willis is a photographer, curator, and scholar known for her influential work on African American identity, history, and beauty in photography. She is Chair of Photography & Imaging at New York University's Tisch School of the Arts. A MacArthur Fellow and Guggenheim recipient, Willis is widely recognized as one of the most important Black women artists and intellectuals today, shaping contemporary discourse on race, gender, and visual culture.

I have written about the Black female body in photography for over thirty years and thought often about spirituality and transformation. I find it particularly evident in the hands of Black women living in Black communities for an extended period of time. For this project, I decided to photograph the hands of my 99-year-old mother, Ruth....

I love looking at hands and observing how women use them to express their thoughts, from gesturing as they sing to frying chicken, from baking bread to curling hair. I recall, as a child, watching my grandmother in church, how she believed in self-care and how she cared for others with her hands. Her touch healed others.... The beauty of red nails on a well-read, green leather Bible shows a lived experience of hope, joy, and resilience.

—Deborah Willis

Garry Winogrand

Centennial Ball, Metropolitan Museum, New York



Garry Winogrand (American, 1928-1984). **Centennial Ball, Metropolitan Museum, New York**, 1969. Gelatin silver print.
9 ¼ x 13 ½ inches

Garry Winogrand was a groundbreaking “street photographer” whose candid, unscripted images of postwar America helped redefine the photographic medium. With his small, iconic, 35mm Leica, loaded with black and white film, he roamed the streets of New York and beyond, capturing fleeting moments of human interaction with raw immediacy.

His images are noted for tilted angles, crowded frames, and instinctive timing that revealed the unexpected drama and humor of everyday life. Winogrand believed deeply in photography’s descriptive power. His work invites viewers to reconsider the boundary between observation and interpretation, making the familiar appear strange, and the ordinary profound.

In his view, “There is nothing as mysterious as a fact clearly described.... I like to think of photographing as a two-way act of respect. Respect for the medium, by letting it do what it does best, describe. And respect for the subject, by describing it as it is. A photograph must be responsible to both.” Yet paradoxically he also said, “A photograph is not what was photographed—it’s something else.”

https://en.wikipedia.org/wiki/Garry_Winogrand

Patrick Witty

A Crowd of Stunned New Yorkers Witness the Collapse of the South Tower of the World Trade Center at 9:59am on September 11, 2001



Patrick Witty (American, b. 1972). **A Crowd of Stunned New Yorkers Witness the Collapse of the South Tower of the World Trade Center at 9:59am on September 11, 2001**, 2001. Archival pigment print. 11 ¾ x 16 ½ inches
This photograph taken by Patrick Witty was included in the exhibition and book project *here is new york*.

Launched on September 25, 2001—just two weeks after the terrorist attacks on the World Trade Center—*here is new york* was a groundbreaking photography exhibition and public archive. Organized by Michael Shulan, Gilles Peress, Alice Rose George, and Charles Traub in a vacant SoHo storefront, the project invited anyone—professional or amateur—to submit images of the events and their aftermath. Over 5,000 photographs from more than 3,000 contributors were printed identically and displayed without attribution, pricing, or curatorial hierarchy. The result was a radically democratic memorial that transformed private acts of documentation into a shared public testimony. Images were sold for \$25 each, with proceeds benefiting the Children’s Aid Society.

By removing individual authorship and presenting all images anonymously, the exhibition challenged the traditional art-world emphasis on the singular photographer as “maker” or originator. In place of named visionaries, *here is new york* elevated collective witness as the primary authority. This shift disrupted established models of photographic value based on reputation, rarity, or artistic intent. Instead, it positioned photography as a social act—communal, immediate, and inclusive. Touring internationally and published in book form, *here is new york* remains a example of how collective vision can shape historical memory.

Kiliii Yuyan

Larry Lucas Kaleak Listens to the Sounds of Passing Whales and Bearded Seals Through a Skinboat Paddle, Utqiagvik, Alaska



Kiliii Yuyan (Chinese (Nanai/Hézhè) American, b.1979). **Larry Lucas Kaleak Listens to the Sounds of Passing Whales and Bearded Seals Through a Skinboat Paddle, Utqiagvik, Alaska**, 2019. Archival pigment print. 12 ½ x 18 ½ inches

In this photograph, Iñupiat hunter Larry Lucas Kaleak listens for the underwater calls of bowhead whales and bearded seals using a traditional wooden paddle. By placing the paddle against the sea ice and into the water, Kaleak detects animal movements through subtle vibrations—an Indigenous technique passed down through generations that reflects deep knowledge of the Arctic environment.

Photographer Kiliii Yuyan, of Nanai/Hézhè and Chinese descent, brings a unique perspective to documenting Indigenous lifeways. A storyteller and former traditional kayak-builder, Yuyan centers his work on ecological awareness and ancestral wisdom. His long-term series, *People of the Whale*, captures the complex relationships between Arctic communities and the marine life essential to their culture and survival.

Yuyan is a contributor to *TIME*, *National Geographic*, and *WIRED*. In 2023, he received National Geographic's Eliza Scidmore Award for Outstanding Storytelling and continues to explore themes of environment and identity through photography.

Constantine Zimmerman

Indians Fishing in Downes Channel at Celilo Falls, Oregon,
September 1953



Constantine Zimmerman (American). **Indians Fishing in Downes Channel at Celilo Falls, Oregon, September 1953**, 1953.
Archival pigment print from original color transparency. 9 x 13 ½ inches

Amateur photographers frequently document history unintentionally, capturing moments that later gain historical significance. Their images reflect the textures of daily life, social environments, and cultural conditions. These unplanned visual records contribute to a broader understanding of the past, preserving perspectives and details often overlooked in conventional historical narratives.

A fine example is this image from a 35mm Kodachrome slide made by Constantine Zimmerman, a linoleum installer from Portland. The photograph's interesting composition earned it a place in *Wild Beauty: Photography of the Columbia River Gorge, 1867-1957*, an exhibition at the Portland Art Museum and accompanying catalogue, where it was recognized as an important historical record.

Celilo Falls was an important center for native trade, culture, and ceremony. For at least 11,000 years, tribes throughout the region, from as far away as the Great Plains, came to Celilo Falls to trade and celebrate the annual fall and spring returns of salmon. This continued until 1957, when The Dalles Dam flooded and inundated the falls. Indian leaders protested the building of the dam, and many said that no amount of money would be sufficient replacement for Celilo Falls. Descendants of the Native families who fished at Celilo continue to fish on the river and to perform the traditional salmon ceremonies of their ancestors.

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