

The

P H O T O

REVIEW

N E W S L E T T E R

July / August 2017



Michael Nichols

Charger, Bandhavgarh National Park, India, 1996, inkjet print mounted on Dibond

(© Michael Nichols/National Geographic)

From "Wild" at the Philadelphia Museum of Art

Exhibitions

PHILADELPHIA AREA

Annual Alumni Exhibition The Galleries at Moore, Moore College of Art and Design, 20th St. & the Parkway, Philadelphia, PA 19103, 215/965-4027, www.moore.edu, M–Sat 11–5, through August 19.

Another Way of Telling: Women Photographers from the Collection The Philadelphia Museum of Art, Perelman Building, Julien Levy Gallery, 2525 Pennsylvania Ave., Philadelphia, PA 19130, 215/684-7695, www.philamuseum.org, T–Sun 10–5, W & F 10–8:45, through July 16.

A Romantic Youth: Advanced Teen Photo Philadelphia Photo Arts Center, 1400 N. American St., Ste. 103, Philadelphia, PA 19122, 215/232-5678, www.philaphotoarts.org, T–Sat 10–6, through July 8.



Mohamed Bourouissa: *Boy with the hood*, 2017, black-and-white silver print on car body part and color sublimation on aluminium plate, 170 x 180 x 90 cm. (Private collection. © ADAGP Mohamed Bourouissa. Photo: Julie Joubert & archives kamel mennour. Courtesy the artist and kamel mennour, Paris/London.)

Mohamed Bourouissa “Urban Riders,” The Barnes Foundation, 2025 Benjamin Franklin Parkway, Philadelphia, PA 19130, 215/278-7000, www.barnesfoundation.org, M, W & Th 10–6, F 10–10, Sat–Sun 10–8, through October 2.

Tra Bouscaren/John Schlesinger “Hello Lola 38,” Window display at 3750 Lancaster Ave., Philadelphia, PA 19104, through July 8.

John G. Bullock, Maxfield Parrish, and George, Mary and William Vaux: Haverford College Alumni Photographers of the Real Atrium Gallery, Marshall Fine Arts Center, Haverford College, 370 Lancaster Ave., Haverford, PA 19041, 610/896-1267, www.haverford.edu, M–F 10–5 (and after September 9, also Sat–Sun 12–5), through October 8.

Paul Cava “Variations,” C.R. Ettinger Studio, 2215 South St., Philadelphia, PA 19146, 610/585-4084, creetingers.com/home.html, M–F 12–6 and by appt. seven days a week, through July 15.

T. R. Ericsson The Print Center, 1614 Latimer St., Philadelphia, PA 19103, 215/735-6090, www.printcenter.org, T–Sat 11–6, through August 6.

Judy Gelles “Fourth Grade Project in Yakima, Washington,” The Center for Emerging Visual Artists, Bebe Benoliel Gallery at the Barclay, 237 S. 18th St., Suite 3A, Philadelphia, PA 19103, 215/546-7775, www.cfeva.org, M–F 11–4, through July 28.

Christopher Kennedy “Re-Imagined,” The Studio Gallery, 19 W. Mechanic St., New Hope, PA 18930, 215/738-1005, thestudioonewhope.com, W–Sun 11–6, through July 30.



Christopher Kennedy: *A Vision of Cubicity*, from *Impalpable Light* at the Bazemore Gallery, Manayunk, PA

Christopher Kennedy “Impalpable Light,” The Bazemore Gallery, 4339 Main St., Manayunk, PA 19127, 215/482-1119, www.thebazemoregallery.com, W–Sun 12–7, through July 28.

Moundbuilders: Ancient Architects of North America Penn Museum, 3260 South St., Philadelphia, PA 19104, 215/898-4000, www.penn.museum, T–Sun 10–5, through December 2017. Also includes archival excavation records, and more than 60 artifacts excavated at mound sites throughout the eastern United States.

Michael “Nick” Nichols “Wild,” Special Exhibition Galleries, Philadelphia Museum of Art, 26th St. & the Parkway, Philadelphia, PA 19130, 215/684-7695, www.philamuseum.org, T, Th, Sat–Sun 10–5, W & F 10–8:45, through September 17.

See Through James Oliver Gallery, 723 Chestnut St., 4th fl., Philadelphia, PA 19106, 267/918-7432, www.jamesolivergallery.com, W–F 5–8, Sat 1–8, and by appt., through August 12.

Sex Symbol ARTSPACE 1241, 1241 Carpenter St., Philadelphia, PA 19147, www.1241carpenter.com, W–F 12–5, July 6–30. Opening reception Friday, July 14, 6–9 PM. Artist talk Sunday, July 30, 1–3 PM. Includes photographs by Nancy Hellebrand, Shira Yudkoff, and Judy Gelles.

Charles Sheeler: Fashion, Photography, and Sculptural Form The James A. Michener Art Museum, 138 S. Pine St., Doylestown, PA 18901, 215/340-9800, www.michenerartmuseum.org, T–F 10–4:30, Sat 10–5, Sun 12–5, through July 9.

Sophomore Photography/Junior Photography The Sol Mednick Gallery, University of the Arts, The Terra Building, 211 S. Broad St., 15th fl., Philadelphia, PA 19102, 215/717-6300, www.uarts.edu, M–F 10–5, Sat–Sun by appt., through August 11. “Recent Work” by sophomores / “Pin-Up Show” by juniors.

PHILADELPHIA AREA continued

Subversion and Surrealism in the Art of Honoré Sharrer Pennsylvania Academy of the Fine Arts, 118 N. Broad St., Philadelphia, PA 19102, 215/972-7600, www.pafa.org, T–Sat 10–5, Sun 11–5, through September 3.

The Woodmere Annual 76th Juried Exhibition The Woodmere Art Museum, 9201 Germantown Ave., Philadelphia, PA 19118, 215/247-0476, www.woodmereartmuseum.org, T–Th 10–5, Sat 10–6, Sun 10–5, through September 4.

Ada Luisa Trillo “How Did I Get Here?,” Twenty-Two Gallery, 236 S. 22nd St., Philadelphia, PA 19103, 215/772-1911, www.twenty-twogallery.com, W–Sun 12–6 and by appt., July 13 – August 6.

2017 Members Exhibition Philadelphia Photo Arts Center, 1400 N. American St., Ste. 103, Philadelphia, PA 19122, 215/232-5678, www.philaphotoarts.org, T–Sat 10–6, July 13 – August 27.

Urban Light: Photographs by Stanley Muravchick Open Lens Gallery at The Gershman Y, 401 S. Broad St., Philadelphia, PA 19147, 215/446-3001, www.gershmany.org, M–Sat 9–5, Sun 12–5, through August 2.

Group Photography Show Raymond James, 4 Caufield Place, Suite 101, Newtown, PA 18940, 215/860-7823, M–F 9–5, ongoing.

NEW YORK CITY: DOWNTOWN AND SOHO

Analog V. Digital Foley Gallery, 59 Orchard St., NY, NY 10002, 212/244-9081, www.foleygallery.com, W–Sun 2–6, August 16–26.

Below Canal Soho Photo, 15 White St., NY, NY 10013, 212/226-8571, www.sohophoto.com, W–Sun 1–6 and by appt., July 5–22.

Familiar Strange Baxter Street at the Camera Club of NY, 126 Baxter St., NY, NY 10013, 212/260-9927, www.baxterst.org, M–F 12–6, through July 25. 2017 MFA graduates from the International Center of Photography–Bard College.

5th Annual B&H Event Space Portfolio Development Exhibition Soho Photo, 15 White St., NY, NY 10013, 212/226-8571, www.sohophoto.com, W–Sun 1–6 and by appt., July 5–22.

Gardens on Orchard Foley Gallery, 59 Orchard St., NY, NY 10002, 212/244-9081, www.foleygallery.com, W–Sun 2–6, July 12 – August 12.

Gardens on Orchard Lesley Heller Workspace, 54 Orchard St., NY, NY 10002, 212/410-6120, www.lesleyheller.com, W–Sat 11–6, Sun 12–6, July 12 – August 12.

Hardcore: A Century & a Half of Obscene Imagery Museum of Sex, 233 Fifth Ave., fl., B5, NY, NY 10016, 212/689-6337, www.museumofsex.com, Sun–Th 10–9, F–Sat 11–11, ongoing.

Hélio Oiticica: To Organize Delirium Whitney Museum of American Art, 99 Gansevoort St., NY, NY 10014, 212/570-3600, whitney.org, M, W–Th 10:30–6, F–Sat 10:30–10, Sun 10:30–6, July 14 – October 1.

Isabella Huffington Anastasia Photo, 143 Ludlow St., NY, NY 10002, 212/677-9725, www.anastasia-photo.com, T–Sat 11–7, Sun 11–6, through August 19.

Kit & Kaboodle Janet Borden, 91 Water St., Brooklyn, NY 11201, 212/431-0166, www.janetbordeninc.com, T–Sat 11–5, through July 28.

Known/Unknown: Private Obsession and Hidden Desire in Outsider Art Museum of Sex, 233 Fifth Ave., fl., B5, NY, NY 10016, 212/689-6337, www.museumofsex.com, Sun–Th 10–9, F–Sat 11–11, through September 16.

Magnum Manifesto: A Contemporary Look at the Contributions of Magnum Photos over 70 Years ICP Museum, 250 Bowery, NY, NY 10012, www.icp.org, T–Sun 10–6, Th 10–9, through September 3.



RUSKY BUSINESS
TWEETER AND PUTIN'S FIRST DATE
ПЕРВОЕ СВИДАНИЕ ПУТИНА И ТРАМПА

Duane Michals: First Date from *Rusky Business*, the first of a sequence of six images, from *Anti-Trump Agitprop* at Osmos, New York City

Duane Michals “Anti-Trump Agitprop,” Osmos, 50 E. First St., NY, NY 10003, 646/559-5347, T–F 11–5 and by appt., through August 1.

Chad Moore “Whatever’s in me is whatever’s in you,” agnès b. Galerie Boutique, 50 Howard St., NY, NY 10013, 50 Howard St., NY, NY 10013, 212/431-1335, www.50howardstreet.com, M–Sat 11–7, through July 30.

Mark Mothersbaugh “Myopia,” Grey Art Gallery, New York University, 100 Washington Sq. East, NY, NY 10003, 212/998-6780, greyartgallery.nyu.edu, T, Th–F 11–6, W 11–8, Sat 11–5, through July 15.

Willa Nasatir Whitney Museum of American Art, 99 Gansevoort St., NY, NY 10014, 212/570-3600, whitney.org, M, W–Th 10:30–6, F–Sat 10:30–10, Sun 10:30–6, July 14 – October 1.

Night Fever: New York Disco 1977–1979, The Bill Bernstein Photographs Museum of Sex, 233 Fifth Ave., fl., B5, NY, NY 10016, 212/689-6337, www.museumofsex.com, Sun–Th 10–9, F–Sat 11–11, through December 2017.

Promises to Keep Apex Art, 291 Church St., NY, NY 10013, 212/431-5270, www.apexart.org, T–Sat 11–6, through July 29.

David Benjamin Sherry “Pink Genesis,” Salon 94, 243 Bowery, NY, NY 10002, 212/529-7400, www.salon94.com, T–Sat 11–6, Sun 1–6, through July 28.

Kate Stone “As It Was (As It Were),” Rubber Factory, 29C Ludlow St., New York, NY 10002, www.rubber-factory.info, W–Sun 12–6, through August 1.

Summer Salon Robin Rice Gallery, 325 W. 11th St., NY, NY 10014, 212/366-6660, www.robinricegallery.com, W–Sun 12–7, July 19 – September 10.

NEW YORK CITY: DOWNTOWN AND SOHO continued

Ed Templeton “Amalgamated Fragments,” Danziger Gallery, 95 Livingston St., NY, NY 10002, 212/629-6778, www.danzigergallery.com/exhibitions, T–Sat 11–6, Sun 1–5, through July 27.

The Exhibition Lab Exhibition Foley Gallery, 59 Orchard St., NY, NY 10002, 212/244-9081, www.foleygallery.com, W–Sun 2–6, July 12 – August 12.

The Unhomely Denny Gallery, 261 Broome St., NY, NY 10002, 212/266-6537, elizabeth@dennygalleries.com, W–Sun 11–6 and by appt. through August 18.

22nd Annual Juried National Photography Competition Soho Photo, 15 White St., NY, NY 10013, 212/226-8571, www.sohophoto.com, W–Sun 1–6 and by appt., July 5–22.

With the Eyes of Others: Hungarian Artist Elizabeth Dee Gallery, 545 W. 20th St., NY, NY 10011, 212/924-7545, www.elizabethdee.com, T–Sat 11–6, through August 12.

David Zimmerman “One Voice,” Sous Les Etoiles Gallery, 100 Crosby Street, NY, NY 10012, 212/966-0796, www.souslesetoiles-gallery.net, M–F 10–6, Sat 11–5, through August 18.

NEW YORK CITY: CHELSEA

Abstraction of the Ordinary Arte Ponte, 529 W. 20th St., 7th fl., NY, NY 10011, 631/903-5564, arteponte.com/home, T–F 10:30–6:30, Sat 12–5, through July 8.

A New Ballardian Vision Metro Pictures, 519 W. 24th St., NY, NY 10011, 212/206-7100, www.metropicturesgallery.com, T–Sat 10–6, through August 4.

Aperture OnSight: Teaching Visual Literacy Through Photography Aperture, 547 W. 27th St., 4th fl., NY, NY 10001, 212/505-5555, aperture.org, M–Sat 10–5:30, through August 17.

Body, Self, Society: Chinese Performance Photography of the 1990s The Walther Collection Project Space, 526 W. 26th St., Ste. 718, NY, NY 10001, 212/352-0683, contact@walthercollection.com, www.walthercollection.com, Th–Sat 12–6, through August 19.

Ryan Brown Bryce Wolkowitz Gallery, 505 W. 24th St., NY, NY 10001, 212/243-8830, www.brycewolkowitz.com, T–Sat 11–6, through August 11.

Brian Buckley “Ghost Ship,” Clamp Art, 247 W. 29th St., NY, NY 10001, 646/230-0020, www.clampart.com, T–Sat 11–6, through July 15.

Henri Cartier-Bresson: India in Full Frame Rubin Museum of Art, 150 W. 17th St., NY, NY 10011, 212/620-5000, www.rubin-museum.org, T & Sat 11–7, W & Sun 11–5, Th–F 11–9, through September 4.

Tseng Kwong Chi/Ethyl Eichelberger/Keith Haring/Peter Hujar/Mark Morrisroe/David Wojnarowicz Clamp Art, 247 W. 29th St., NY, NY 10001, 646/230-0020, www.clampart.com, T–Sat 11–6, August 3 – September 23.

Teju Cole: Blind Spot and Black Paper Steven Kasher Gallery, 515 W. 26th St., 2nd fl., NY, NY 10001, 212/966-3978, www.stevengkasher.com, T–Sat 11–6, through August 11.

Michael Crouser “Mountain Ranch,” Clamp Art, 247 W. 29th St., NY, NY 10001, 646/230-0020, www.clampart.com, T–Sat 11–6, August 3 – September 23.

Ceal Floyer 303 Gallery, 507 W. 24th St., NY, NY 10011, 212/255-1121, www.303gallery.com, T–Sat 10–6, through July 14.

Karel Funk 303 Gallery, 507 W. 24th St., NY, NY 10011, 212/255-1121, www.303gallery.com, T–Sat 10–6, July 20 – August 18.

Roni Horn Hauser & Wirth New York, 548 W. 22nd St., NY, NY 10011, T–Sat 10–6, through July 29.

Fons Iannelli: War/Post-War Steven Kasher Gallery, 515 W. 26th St., NY, NY 10001, 212/966-3978, www.stevengkasher.com, T–Sat 11–6, through August 11.



From *I Do, I Do* at Ricco/Maresca Gallery, New York City

I Do, I Do Ricco/Maresca Gallery, 529 W. 20th St., 3rd fl., NY, NY 10011, 212/627-4819, www.riccomaresca.com, T–Sat 11–6, through September 9.

I Scream, You Scream Robert Mann Gallery, 525 W. 26th St., NY, NY 10001, 212/989-7600, mail@robertmann.com, www.robertmann.com, T–F 10–6, Sat 11–6, through August 18.

Takahiro Kaneyama “While Leaves Are Falling...,” Miyako Yoshinaga Gallery, 547 W. 27th St., 2nd fl., NY, NY 10001, 212/268-7132, www.miyakoyoshinaga.com, T–Sat 11–6, through July 8.

Myoung Ho Lee “Tree...,” Yossi Milo Gallery, 245 Tenth Ave., NY, NY 10001, 212/414-0370, www.yossimilo.com, T–Sat 10–6, through August 25.

Lens on Life Project Benrubi Gallery, 521 W. 26th St., NY, NY 10001, 212/888-6007, www.benrubigallery.com, T–Sat 10–6, through August 25. Images taken by children who have been orphaned, abused, or otherwise victimized by the Second Congo War.

NEW YORK CITY: CHELSEA continued

Magic Mirror Daniel Cooney Fine Art, 508 W. 26th St., #9C, NY, NY 10001, 212/255-8158, www.danielcooneyfineart.com, T–Sat 11–6, through July 21.

Magnum Photos: Protest! Milk, 450 W. 15th St., NY, NY 10011, 212/929-0200, www.themilkgallery.com, M–F 10–6, Sat–Sun 11–7, through July 15.

Mike Mandel “Good 70s,” Robert Mann Gallery, 525 W. 26th St., NY, NY 10001, 212/989-7600, mail@robertmann.com, www.robertmann.com, T–F 10–6, Sat 11–6, through August 18.

Richard Misrach/Guillermo Galindo “Border Cantos,” The Pace Gallery, 510 W. 25th St., NY, NY 10001, 212/255-4044, www.thepacegallery.com, T–Sat 10–6, Th 10–8, through August 18.

Notions of Home Yancey Richardson Gallery, 525 W 22nd St., NY, NY 10011, 646/230-9610, www.yanceyrichardson.com, T–Sat 10–6, July 12 – August 25.

Wendy Red Star Cue Art Foundation, 137 W. 25th St., NY, NY 10001, 212/206-3583, www.cueartfoundation.org, T–Sat 10–6, through July 13.

Lissa Rivera “Beautiful Boy,” Clamp Art, 247 W. 29th St., NY, NY 10001, 646/230-0020, www.clampart.com, T–Sat 11–6, through July 15.

Richard Renaldi: Manhattan Sunday Aperture, 547 W. 27th St., 4th fl., NY, NY 10001, 212/505-5555, aperture.org, M–Sat 10–5:30, through July 27.

RISD 2017 MFA Clamp Art, 247 W. 29th St., NY, NY 10001, 646/230-0020, www.clampart.com, T–Sat 11–6, through July 28. Graduate photography show.

Victoria Sambunaris “Nexus,” Yancey Richardson Gallery, 525 W 22nd St., NY, NY 10011, 646/230-9610, www.yanceyrichardson.com, T–Sat 10–6, through July 7.

Lauren Semivan “Pitch,” Benrubi Gallery, 521 W. 26th St., NY, NY 10001, 212/888-6007, www.benrubigallery.com, T–Sat 10–6, through August 25.

Screaming in the Streets: AIDS, Art, Activism Clamp Art, 247 W. 29th St., NY, NY 10001, 646/230-0020, www.clampart.com, T–Sat 11–6, August 3 – September 23.

Ezra Stoller “Frank Lloyd Wright Architecture,” Yossi Milo Gallery, 245 Tenth Ave., NY, NY 10001, 212/414-0370, www.yossi-milo.com, T–Sat 10–6, through August 25.

Tremolo Rick Wester Fine Art, 526 W. 26th St., Ste. 417, NY, NY 10001, 212/255-5560, www.rickwesterfineart.com, T–F 10–6, Sat 11–6, through July 28.

Ellen Wallenstein “East Harlem Diptychs,” Carter Burden Gallery, 548 W. 28th St., #534, NY, NY 10001, 212/564-8405, www.carterburdengallery.com, T–F 11–5, Sat 11–6, through July 20.

Women Seeing Women Staley-Wise Gallery, 100 Crosby St., Ste. 305, NY, NY 110012, 212/966-6223, www.staleywise.com, T–Sat 11–5, through August 31.

John Wood: there is waste in everything Bruce Silverstein Gallery, 529 W. 20th St., NY, NY 10011, 212/627-3930, www.brucesilverstein.com, T–Sat 11–6 (Summer hours: M–F 11–6), through August 11.

NEW YORK CITY: MIDTOWN AND UPTOWN

A City Seen: Todd Webb’s Postwar New York, 1945–1960 Museum of the City of New York, 1220 Fifth Ave., NY, NY 10029, 212/534-1672, www.mcny.org, W–Sat 10–5, Sun 12–5, through September 4.

Aids at Home: Art and Everyday Activism Museum of the City of New York, 1220 Fifth Ave., NY, NY 10029, 212/534-1672, www.mcny.org, W–Sat 10–5, Sun 12–5, through October 2.

Tom Arndt “Where I Live,” Howard Greenberg Gallery, 41 E. 57th St., Ste. 1406, NY, NY 10022, 212/334-0010, info@howardgreenberg.com, www.howardgreenberg.com, T–Sat 10–6, through July 7.

Sammy Baloji/Filip De Boeck “Urban Now: City Life in Congo,” Open Society Foundations, 224 W. 57th St., NY, NY 10016, 212/548-0600, www.opensocietyfoundations.org, M–F 10–4, through July 14.

Beyond the Ban: Contemporary Iranian Art Susan Eley Fine Art, 46 W. 90th St., 2nd fl., NY, NY 10024, 917/952-7641, www.susaneleyfineart.com, T–Th 11–5, Sat 11–3, and by appt., through August 30.

Tom Bianchi “Fire Island Pines Polaroids 1975–1983,” Throckmorton Fine Art, 145 E. 57th St., 3rd fl., NY, NY 10022, 212/223-1059, www.throckmorton-nyc.com, T–Sat 10–5, through September 16.

Black Power! Schomburg Center for Research in Black Culture, 515 Malcolm X Blvd., NY, NY 10037, 212/491-2200, www.nypl.org/locations/schomburg, M–Sat 10–6, Sun 1–5, ongoing.

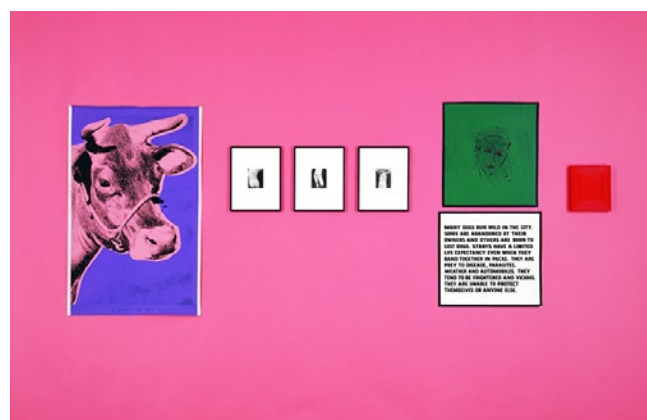
Sebastian Bremer: Ave Maria Edwynn Houk Gallery, 745 Fifth Ave., 4th fl., NY, NY 10151, 212/750-7070, www.houkgallery.com, T–Sat 11–6, through July 7.

Rico Gatson “Icons 2007–2017,” The Studio Museum in Harlem, 144 W. 125th St., NY, NY 10027, 212/864-4500, www.studiomuseum.org, Th–F 12–9, Sat 10–6, Sun 12–6, through August 27.

Hidden Narratives School of The International Center of Photography, Rita K. Hillman Gallery, 1114 Avenue of the Americas at 43rd St., NY, NY 10036, www.icp.org/school, T–Th 10–5, F 10–8, Sat–Sun 10–6, through August 6.

Chester Higgins: Passing Through Sugar Hill Children’s Museum of Art & Storytelling, 898 St. Nicholas Ave., NY, NY 10032, 212/335-0004, www.sugarhillmuseum.org, Th–Sun 10–5, through August 28.

Infinite Summer Nailya Alexander Gallery, 41 E. 57th St., Ste. 704, NY, NY 10022, 212/315-2211, www.nailyaalexandergallery.com, T–F 11–6, through July 29.



Louise Lawler: (Andy Warhol and Other Artists) Tulip, 1982, silver dye bleach print, 38.5" x 60.5", from *Why Pictures Now*, at the Museum of Modern Art, New York City (Courtesy the artist and Metro Pictures. © 2017 Louise Lawler)

NEW YORK CITY: MIDTOWN AND UPTOWN continued

I Spy New York Museum of the City of New York, 1220 Fifth Ave., NY, NY 10029, 212/534-1672, www.mcny.org, W–Sat 10–5, Sun 12–5, ongoing. Photos of New York by students in grades 3–5.

Louise Lawler “Why Pictures Now,” Museum of Modern Art, 11 W. 53rd St., NY, NY 10019, 212/708-9400, www.moma.org, Sat–M & W–Th 10:30–5:30, F 10:30–8, through July 30.

Helen Levitt: Pairs and Apples Laurence Miller Gallery, 20 W. 57th St., NY, NY 10019, 212/397-3930, www.laurencemillergallery.com, T–Sat 11–5:30, through July 21.



Denise Bellon: Mannequin par André Masson Exposition Internationale du Surréalisme, Paris, January 17–February 24, 1938, vintage gelatin silver print, 9.75" x 9.375", stamped on verso, at Ubu Gallery, New York City

Les Mystères de la chambre noire: Photographic Surrealism, 1920–1950 Ubu Gallery, 416 E. 59th St., NY, NY 10022, 212/753-4444, www.ubugallery.com, T–Sat 11–6, through July 28.

Lives & Still Lives: Leslie Gill, Frances McLaughlin Gill & Their Circle Howard Greenberg Gallery, 41 E. 57th St., Ste. 1406, NY, NY 10022, 212/334-0010, info@howardgreenberg.com, www.howardgreenberg.com, T–Sat 10–6, through July 7.

Lucid Dreams and Distant Visions: South Asian Art in the Diaspora Asia Society and Museum, 725 Park Ave., NY, NY 10021, 212/288-6400, www.asiasociety.org, T–Sun 11–6, through August 6.

Making Space: Women Artists and Postwar Abstraction Museum of Modern Art, 11 W. 53rd St., NY, NY 10019, 212/708-9400, www.moma.org, Sat–M & W–Th 10:30–5:30, F 10:30–8, through August 13.

Groana Melendez / Emily Raboteau “Coalescent Connections,” CUNY in the Heights, 5030 Broadway, NY, NY 10034, 212/567-7132, through August 3.

Richard Misrach The Pace/MacGill Gallery, 32 E. 57th St., NY, NY 10022, 212/759-7999, www.pacemacgill.com, T–F 9:30–5:30, Sat 10–6, through August 18.

Muslim in New York Museum of the City of New York, 1220 Fifth Ave., NY, NY 10029, 212/534-1672, www.mcny.org, W–Sat 10–5, Sun 12–5, through July 30.

My Manhattan Ilon Art Gallery, 204 W. 123rd St., Harlem, NY 10027, 917/270-4696, www.ilonartgallery.com, by appt., through August 26.

New York at Its Core Museum of the City of New York, 1220 Fifth Ave., NY, NY 10029, 212/534-1672, www.mcny.org, W–Sat 10–5, Sun 12–5, ongoing.

Lygia Pape: A Multitude of Forms The Met Breuer, 945 Madison Ave., NY, NY 10021, 212/731-1675, www.metmuseum.org/visit/met-breuer, T–Th 10–5:30, F–Sat 10–9, Sun 10–5:30, through July 23.

Paradise of Exiles: Early Photography in Italy The Met Fifth Avenue, 1000 Fifth Ave., NY, NY 10028, 212/535-7710, www.metmuseum.org, Sun–Th 10–5:30, F–Sat 10–9, through August 13.

Irving Penn: Centennial Metropolitan Museum of Art, 1000 Fifth Ave., NY, NY 10028, 212/535-7710, www.metmuseum.org, Sun & T–Th 9:30–5:30, F–Sat 9:30–9, through July 30.

Robert Rauschenberg: Among Friends Museum of Modern Art, 11 W. 53rd St., NY, NY 10019, 212/708-9400, www.moma.org, Sat–M & W–Th 10:30–5:30, F 10:30–8, through September 17. (In July and August the museum will remain open until 9:00 p.m. on Thursdays, Fridays, and Saturdays).

Re-Imagining a Safe Space The Nathan Cummings Foundation, 475 10th Ave., 14th fl., NY, NY 10018, 212/787-7300, M–F 10–4 by appt. only, through October 16.



Robert Rauschenberg: Signs, 1970, screen-print, comp.: 35 3/16 x 26 3/4 in., sheet: 43 x 34 in. Publisher: Castelli Graphics, New York. Edition: 250. (The Museum of Modern Art, New York. Gift of Leo and Jean-Christophe Castelli in memory of Toiny Castelli. © 2017 Robert Rauschenberg Foundation)

NEW YORK CITY: MIDTOWN AND UPTOWN *continued*

Jamel Shabazz “Crossing 125th,” The Studio Museum in Harlem, 144 W. 125th St., NY, NY 10027, 212/864-4500, www.studiomuseum.org, Th–F 12–9, Sat 10–6, Sun 12–6, through August 27.

Smokehouse, 1968–1970 The Studio Museum in Harlem, 144 W. 125th St., NY, NY 10027, 212/864-4500, www.studiomuseum.org, Th–F 12–9, Sat 10–6, Sun 12–6, through August 27.

Staff Picks Howard Greenberg Gallery, 41 E. 57th St., Ste. 1406, NY, NY 10022, 212/334-0010, info@howardgreenberg.com, www.howardgreenberg.com, (summer hours M–F 10–5), July 13 – August 31.

Street Style Howard Greenberg Gallery, 41 E. 57th St., Ste. 1406, NY, NY 10022, 212/334-0010, info@howardgreenberg.com, www.howardgreenberg.com, (summer hours M–F 10–5), July 13 – August 31.

Summer Nailya Alexander Gallery, 41 E. 57th St., Ste. 704, NY, NY 10022, 212/315-2211, www.nailyaalexandergallery.com, T–F 11–6, through July 29.

Talking Pictures: Camera-Phone Conversations Between Artists The Met Fifth Avenue, 1000 Fifth Ave., NY, NY 10028, 212/535-7710, www.metmuseum.org, Sun–Th 10–5:30, F–Sat 10–9, through December 17, 2018.

The Arcades: Contemporary Art and Walter Benjamin The Jewish Museum, 1109 Fifth Ave. at 92nd St., NY, NY 10128, 212/423-3200, www.thejewishmuseum.org, Sat–T & F 11–5:45, Th 11–8, through August 6.

Doris Ulmann “Appalachian & African American Portraits,” Keith de Lellis, 1045 Madison Ave., #3, NY, NY 10075, 212/327-1482, www.keithdelellisgallery.com, T–Sat 11–5, through August 3.

Unfinished Conversations: New Work from the Collection Museum of Modern Art, 11 W. 53rd St., NY, NY 10019, 212/708-9400, www.moma.org, Sat–M & W–Th 10:30–5:30, F 10:30–8, through July 30.

D’Angelo Lovell Williams Higher Pictures, 980 Madison Ave., NY, NY 10075, 212/249-6100, www.higherpictures.com, T–Sat 10–6, July 6 – August 11.

Window Dressing, Part Two L. Parker Stephenson Photographs, 764 Madison Ave., NY, NY 10065, 212/517-8700, www.lparkerstephenson.com, W–Sat 11–6, through August 11.

NEW YORK CITY: BROOKLYN

Nancy Borowick “The Family Imprint,” A public photo fence exhibition at DUMBO Brooklyn, Washington St. (between Prospect & York Streets), through August. Presented by United Photo Industries.

Brooklyn Abolitionists/In Pursuit of Freedom Brooklyn Historical Society, 128 Pierrepont St., Brooklyn, NY 11201, 718/222-4111, www.brooklynhistory.org, W–Sun 12–5, through Winter 2018.

Truman Capote’s Brooklyn: The Lost Photographs of David Attie Brooklyn Historical Society, 128 Pierrepont St., Brooklyn, NY 11201, 718/222-4111, www.brooklynhistory.org, W–Sun 12–5, through July 2017.

Forged Worlds (2016) United Photo Industries, 16 Main St., Ste. B, Brooklyn, NY 11201, 718/215-9075, www.unitedphotoindustries.com, T–Sat 12–6, through July.

Fresh Klompching Gallery, 9 Water St., Brooklyn, NY 11201, 212/796-2070, www.klompching.com, W–Sat 11–6 and by appt., July 12 – August 5.

Rafael Fuchs “Biblical Tales,” Fuchs Projects, 56 Bogart St., Brooklyn, NY 11206, 917/930-8304, fuchsprojects.com, F–Sun 1–6, through July 18.

Katarina Jerinic “Cloud Drift,” Gowanous Souvenir Shop, 567 Union St., Brooklyn, NY 11215, through September 21. Monumental cyanotype-image flags flown over the Gowanus Canal at each of its pedestrian crossings — on Union, Carroll, Third and Ninth Streets.

Nikolas Kozloff: Caribbean Kaleidoscope Brooklyn Public Library, Flatbush Branch, 22 Linden Blvd., Brooklyn, NY 11226, 718/856-0813, www.brooklynpubliclibrary.org, M & W 10–6, T & Th 1–8, Sat 10–2, through October 10.

Labs New Artists Red Hook Labs, 133–135 Imlay St., Brooklyn, NY 11231, 718/797-1103, redhooklabs.com/gallery, July 12–23.

Georgia O’Keeffe “Living Modern,” Brooklyn Museum, 200 Eastern Pkwy., Brooklyn, NY 11238, 718/638-5000, www.brooklynmuseum.org, W & Sat–Sun 11–6, Th–F 11–10, first Sat of each month 11–11, through July 23. Includes photos by Todd Webb.

Shifting Perspectives: Photographs of Brooklyn’s Waterfront Brooklyn Historical Society DUMBO, 55 Water St., 2nd fl., Brooklyn, NY 11201, 718/222-4111, www.brooklynhistory.org, M–Sun 11–7, through September 10.

Text and Image Site:Brooklyn, 165 7th St., Brooklyn, NY 11215, 718/625-3646, www.sitebrooklyn.com, Th–Sun 1–6, through July 16.

We Wanted a Revolution: Black Radical Women, 1965–85 Brooklyn Museum, 200 Eastern Pkwy., Brooklyn, NY 11238, 718/638-5000, www.brooklynmuseum.org, W & Sat–Sun 11–6, Th–F 11–10, first Sat of each month 11–11, through September 17.

NEW YORK CITY: BRONX

Artist’s Choice Focal Point Gallery, 321 City Island Ave., Bronx, N.Y. 10464, 718.885-1403, www.nyc-arts.org-focal-point-gallery, T–Th 12–7, F–Sat 12–9, Sun 12–7, July 7–30.

Osaretin Ugiagbe Bronx Documentary Center, 614 Courtlandt Ave., Bronx, NY 10451, 347/295-7694, bronxdoc.org, Th–F 3–7, Sat–Sun 1–5, July 8 – August 13.

NEW YORK CITY: QUEENS

Marinella Senatore: Piazza Universale/Social Stages Queens Museum of Art, NYC Building, Flushing Meadows, Corona Park, Flushing, NY 11368, 718/592-9700, www.queensmuseum.org, T–F 10–5, Sat–Sun 12–5, through July 30.

Lorna Simpson “Hypothetical?,” Fisher Landau Center for Art, 38-27 30th St., Long Island City, NY 11101, 718/937-0727, www.flcart.org, Th–M 12–5, through August 7.

Nine: 2017 Queens Museum Studio Program Exhibition Queens Museum of Art, NYC Building, Flushing Meadows, Corona Park, Flushing, NY 11368, 718/592-9700, www.queensmuseum.org, T–F 10–5, Sat–Sun 12–5, through August 27.

NEW YORK CITY: STATEN ISLAND

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Endia Beal/Thomas Dworzak/Daniel Castro Garcia/Eric Gyamfi/Omar Imam/Kameelah Janan Rasheed “Call and Response,” Alice Austen House Museum, 2 Hylan Blvd., Staten Island, NY 10305, 718/816-4506, www.aliceausten.org, Th–Sun 12–5, through September 3.

LONG ISLAND

Earth Muse: Art and the Environment Heckscher Museum of Art, 2 Prime Ave., Huntington, NY 11743, 631/351-3250, www.heckscher.org, T–F 10–5, Sat–Sun 1–5, through July 30.

Elemental Light: National Juried Exhibition Alex Ferrone Photography Gallery, 25425 Main Road, Cutchogue, NY 11935, 631/734-8545, www.alexferronegallery.com, Th–Sun 11–6, July 8–30.

Alex Ferrone “Vantage Point,” Remsenburg Academy, 130 South County Rd., Remsenburg, NY 11960, 631/325-0750, www.remsenburaassociation.com, F–Sun 11–4, July 28 – August 13.

Richard Gardner “A Note for Juliet,” Fotofoto Gallery, 14 W. Carver St., Huntington, NY 11743, 631/549-0448, www.fotofotogallery.org, W–Th, Sat 11–6, F 11–8, Sun 12–5 and by appt., through July 29.

Hoda Garnett “Art and Story Telling,” Long Island Photo Gallery, 467 Main St., Islip, NY 11751, 888/600-5474, www.longislandphotogallery.com, T–F 11–6, Sat 10–4, August 1–31.

Halston Style Nassau County Museum of Art, One Museum Dr., Roslyn Harbor, NY 11576, 516/484-9337, www.nassaumuseum.org, T–Sun 11–4:45, through July 9.

Jonas Mekas Boo-Hooray Summer Rental, 805 Montauk Highway, Montauk, 11954, 212/641-0692 www.boo-hooraysummerrental.com/jonasmekas, July 1–14.



Harold Roth: Water Street, 1948, gelatin silver print, 16"x20" (Courtesy Howard Greenberg Gallery, New York), from New York, New York at the Nassau County Museum of Art, Roslyn Harbor, NY

New York, New York Nassau County Museum of Art, One Museum Dr., Roslyn Harbor, NY 11576, 516/484-9337, www.nassaumuseum.org, T–Sun 11–4:45, July 22 – November 5.

Parks and Recreation Long Island Photo Gallery, 467 Main St., Islip, NY 11751, 888/600-5474, www.longislandphotogallery.com, T–F 11–6, Sat 10–4, through July 31.

Phone-o-graphy Competition Winners Fotofoto Gallery, 14 W. Carver St., Huntington, NY 11743, 631/549-0448, www.fotofotogallery.org, W–Th, Sat 11–6, F 11–8, Sun 12–5 and by appt., August 2–28.

Robin Rice/Amy Pilkington “A Summer Shelter,” Daniel Gale Sotheby’s International Realty, 17 Grand Ave., Shelter Island Heights, NY 11965, 631/749-1155, M–Sat 9–5, Sun 9–4, through August 20.

WOODSTOCK AREA

Woodstock Summer Love The Center for Photography at Woodstock, 59 Tinker St., Woodstock, NY 12498, 845/679-9957, www.cpw.org, Th–Sun 12–5, through July 15.

UPSTATE NEW YORK

A History of Photography George Eastman Museum, 900 East Ave., Rochester, NY 14607, 585/271-3361, www.eastman.org, T–Sat 10–5, Th 10–8, Sun 1–5, through October 8.

George Awde: Scale Without Measure Light Work, Robert B. Menschel Media Center, 316 Waverly Ave., Syracuse, NY 13244, 315/443-1300, www.lightwork.org, Sun–F 10–6 and by appt., through July 27.

Lucinda Devlin: Sightlines George Eastman Museum, 900 East Ave., Rochester, NY 14607, 585/271-3361, www.eastman.org, T–Sat 10–5, Th 10–8, Sun 1–5, through December 31.

Klemens Gasser “There Will Be... Without You,” The Guilded Owl, 105 Warren St., Hudson, NY 12534, 917/270-2480, www.theguildedowl.com, through August 20.

Suzanne Gonzalez-Smith “Lost Childhood,” The Kirkland Art Center, 9 1/2 E. Park Row, Clinton, NY 13323, 315 853-8871, www.kacny.org, through July 15.

Inspirations: 4th Annual Art Competition of the Hammond Museum Hammond Museum, 28 Deveau Rd., North Salem, NY 10560, 914/669-5033, www.hammondmuseum.org, W–Sat 12–4, through September 16. Includes work by Leah Oates.

Alysia Kaplan “White Rush of Experience,” Visual Studies Workshop, 31 Prince St., Rochester, NY 14607, 585/442-8676, www.vsw.org, Th 5–8, F–Sun 12–5, through July 8.

Rebecca Lomuto and Joseph Clark “We See Ourselves in Shadows,” Visual Studies Workshop, 31 Prince St., Rochester, NY 14607, 585/442-8676, www.vsw.org, Th 5–8, F–Sun 12–5, through July 8.

Dan McCormack “Cellphone Explorations,” Art Upstairs Gallery, 60 Main St., Phoenicia, NY 12464, 845/688-2142, www.art-upstairs.com, F 3–6, Sat 10–6, Sun 10–4, through June 11.

Eugene Richards “The Run of Time,” George Eastman Museum, 900 East Ave., Rochester, NY 14607, 585/271-3361, www.eastman.org, T–Sat 10–5, Th 10–8, Sun 1–5, through October 22.

Nicky Tavares “Animated Lantern Slide Poem,” Visual Studies Workshop, 31 Prince St., Rochester, NY 14607, 585/442-8676, www.vsw.org, Th 5–8, F–Sun 12–5, July 10–30.

NEW JERSEY

Annual Juried Show: Selected Artists Gallery 14, 14 Mercer St., Hopewell, NJ 08525, 609/333-8511, www.photogallery14.com, Sat–Sun 12–5 and by appt., July 7 – August 2.

NEW JERSEY continued

Cape May's Stormy Past: From the Pages of *The First Resort* The Carroll Gallery, Emlen Physick Estate, 1048 Washington St., Cape May, NJ 08204, 609/884-5404, www.capemaymac.org/carrollgalleryexhibits, through October 9.

John Chamberlain "Photographs," Mana Contemporary, 888 Newark Ave., Jersey City, NJ 07306, 800/842-4945, www.art-manafest.com, M–F 10–5, through August 1.

New Jersey Arts Annual: Special Edition New Jersey State Museum, 205 W. State St., Trenton, NJ 08608, 609/292-6464, www.newjerseystatemuseum.org, T–Sat 9–5, Sun 12–5, through August 13.

Reflections: Photographs of Iconic African Americans by Terrence A. Reece Jane Voorhees Zimmerli Art Museum, Rutgers State University, 71 Hamilton St., New Brunswick, NJ 08901, 732/932-7237, www.zimmerlimuseum.rutgers.edu, T–F 10–4:30, Sat–Sun 12–5, through July 30.

10 Shades of Gray Old York Cellars, 80 Old York Rd., Ringoes, NJ 08551, daily 12–5, 908/507-9419, June 29 – September 27. Work displayed by the New Jersey Photography Forum.

Small World New Jersey State Museum, 205 W. State St., Trenton, NJ 08608, 609/292-6464, www.newjerseystatemuseum.org, T–Sat 9–5, Sun 12–5, through July 16.

MARYLAND

Black, White & Abstract: Callahan, Siskind, White The Baltimore Museum of Art, 10 Art Museum Dr., Baltimore, MD 21218, 410/396-6314, <https://artbma.org>, W–F 10–5, Sat–Sun 11–6, through October 1.

Jay Fleming "Island Life: Living on the Chesapeake's Offshore Islands," Annapolis Collection Gallery, 55 West St., Annapolis, MD 21401, 410/280-1414, www.annapoliscollection.com, M–F 1–7, Sat 1–9, Sun 11–4, through July 12.

Imagining Home The Baltimore Museum of Art, 10 Art Museum Dr., Baltimore, MD 21218, 410/396-6314, <https://artbma.org>, W–F 11–5, Sat–Sun 11–6, through August 1, 2018. Includes photography by Susan Harbage Page and Cindy Sherman.

Michael Kahn "J Class Revival Photographs," Carla Massoni Gallery, 203 High St., Chestertown, MD 21620, 410/778-7330, www.massoniart.com, Th–F 11–4, Sat 10–5, Sun 11–3, through July 16. Featuring J-Class racing yachts

Point of View Arts Barn, 311 Kent Square Rd., Gaithersburg, MD 20878, 301/258-6394, www.gaithersburgmd.gov/leisure/arts, M–F 10–5, Sat 1:30–5:30, July 7 – August 7.

Summer '17 C. Grimaldis Gallery, 523 N. Charles St., Baltimore, MD 21201, 410/539-1080, www.cgrimaldisgallery.com, T–Sat 10–5:30, through August 26. Includes photography by Ben Marcin.

WASHINGTON, DC, AREA

American Visionary: John F. Kennedy's Life and Times Smithsonian American Art Museum, 8th and F Sts., NW, Washington, DC 20001, 202/633-1000, www.americanart.si.edu, daily 11–7, through September 17.

Andrew Bale and Jon Cox "The Ese'Eja People of the Amazon: Connected by a Thread," Embassy of Peru, 1700 Massachusetts Ave., Washington, DC 20036, www.embassyofperu.org, M–F 10–4:30, July 13 – September 15. Opening Reception July 13, 6 PM. Platinum/palladium prints and daguerreotypes showcasing one of the last remaining Amazonian indigenous cultures.

Andrew Bale and Jon Cox "The Ese'Eja People of the Amazon: Connected by a Thread," National Museum of the American Indian, 4th St. SW & Independence Ave. SW, Washington, DC 20560, 202/633-1000, www.nmai.si.edu, daily 10–5:30, July 27–30.

Matthew Brady: Antebellum Portraits National Portrait Gallery, Eighth & F Sts., NW, Washington, DC 20001, 202/633-1000, www.npg.si.edu, daily 11:30–7, through June 3, 2018.

Carl De Keyzer "States of Mind: Photographs of Cuba and North Korea," Katzen Arts Center, American University, 4400 Massachusetts Ave., NW, Washington, DC 20016, www.american.edu/cas/katzen, T–Sun 11–4, through August 13.

Marlene Dietrich: Dressed for the Image National Portrait Gallery, Eighth & F Sts., NW, Washington, DC 20001, 202/633-1000, www.npg.si.edu, daily 11:30–7, through April 15, 2018.

Rineke Dijkstra The National Gallery of Art, 6th St. at Constitution Ave., NW, Washington, DC 20565, 202/842-6353, www.nga.gov, M–Sat 10–5, Sun 11–6, through July 16.

Down These Mean Streets: Community and Place in Urban Photography Smithsonian American Art Museum, 8th and F Sts., NW, Washington, DC 20001, 202/633-1000, www.american-art.si.edu, daily 11–7, through August 6.

East of the Mississippi: Nineteenth-Century American Landscape Photography The National Gallery of Art, 6th St. at Constitution Ave., NW, Washington, DC 20565, 202/842-6353, www.nga.gov, M–Sat 10–5, Sun 11–6, through July 16.

Karen Keating "Visual Journey," Multiple Exposures Gallery, 105 North Union St., Studio 312, Torpedo Factory Art Center, Alexandria, VA 22314, 703/683-2205, www.multipleexposuresgallery.com, daily 11–5, through July 30.

Jati Lindsay "Bright Moments," Leica Store, 977 F St., NW, Washington, DC 20004, 202/787-5900, www.leicastore.com, M–W 10–6, Th–F 10–7, Sat 10–6, through July 27.

Louder Than Words: Rock, Power, and Politics Newseum, 555 Pennsylvania Ave., NW, Washington, DC 20001, 888/639-7386, www.newseum.org, daily 9–5, through July 31.

Midsummer Madness MFA Circle Gallery, 18 State Circle, Annapolis, MD 21401, 410/268-4566, mdfedart.com, daily 11–5, July 19 – August 4.

Mud Masons of Mali Smithsonian National Museum of Natural History, 10th & Constitution Ave., NW, Washington, DC 20560, 202/633-1000, www.mnh.si.edu, daily 10–5:30, ongoing.

1967: Civil Rights at 50 Newseum, 555 Pennsylvania Ave., N.W., Washington, DC 20001, 202/292-6100, www.newseum.org, 9–5 daily, through January 2, 2018.

REFLECT: Photography Looking Forward, Looking Back Luther W. Brady Art Gallery, The George Washington University, Media & Public Affairs Building, 805 21st Street NW, 2nd Floor, Washington, DC 20052, 202/994-1525, www.gwu.edu/~bradyart, T–F 10–5, through July 7.

Regional Juried Exhibition Hill Center at the Old Naval Hospital, 921 Pennsylvania Ave., SE, Washington, DC 20003, 202/549-4172, hillcenterdc.org/home, M–Th 8–7, F 8–6, Sat 8–5, Sun 10–5, through October 1.

Return to a Native Place: Algonquian Peoples of the Chesapeake National Museum of the American Indian, Fourth St. & Independence Ave. SW, Washington, DC 20560, 202/633-1000, www.nmai.si.edu/visit/washington, daily 10–5:30, ongoing.

WASHINGTON, DC, AREA continued

Revival National Museum of Women in the Arts, 1250 New York Ave., NW, Washington, DC 20005, 800/222-7270, www.nmwa.org, M–Sat 10–5, Sun 12–5, through September 10.

The Urban Scene: 1920–1950 The National Gallery of Art, 6th St. at Constitution Ave., NW, Washington, DC 20565, 202/842-6353, www.nga.gov, M–Sat 10–5, Sun 11–6, through August 6.

VIRGINIA

A Commitment to the Community: The Black Photographers Annual, Volume I Virginia Museum of Fine Arts, 200 N. Boulevard, Richmond, VA 23220, 804/340-1400, www.vmfa.museum, M–F 9–5, Sat 9:30–4:30, through October 3.

A New Deal Near Here: Depression-Era Photography from the Chrysler Museum Willoughby-Baylor House, 601 E. Freemason St., Norfolk, VA 23510, 757/333-1091, Sat–Sun 12–5, through April 1, 2018.

Gong Jianhua “Shanghai Passages: Longtang,” Virginia Museum of Fine Arts, 200 N. Boulevard, Richmond, VA 23220, 804/340-1400, www.vmfa.museum, M–F 9–5, Sat 9:30–4:30, through July 30.

Muse: Mickalene Thomas Photographs and Tête-à-Tête Virginia Museum of Contemporary Art, 2200 Parks Ave., Virginia Beach, VA 23451, 757-425-0000, www.virginiamoca.org, T–F 10–5, Sat 10–4, Sun 12–4, through August 13.

Shanghai Passages: Longtang Photographs by Gong Jianhua Virginia Museum of Fine Arts, 200 N. Boulevard, Richmond, VA 23220, 804/340-1400, www.vmfa.museum, M–F 9–5, Sat 9:30–4:30, through July 30.

The Judith and Jo Tarrt Collection of Horse Photographs, 1868–1968 The National Sporting Library & Museum, 102 The Plains Road, Middleburg, VA 20117, 540/687-6542, nationalsporting.org, W–Sun 10–5, August 11 – January 7.

Unbound6! Candela Gallery, 214 W. Broad St., Richmond, VA 23220, 804/225-5527, www.candelabooks.com, M–F 11–5, Sat 1–5, through August 5.

PITTSBURGH AREA

Past Present Future: Western Pennsylvania’s Places and People Silver Eye Center for Photography, 4808 Penn Ave., Pittsburgh, PA 15224, 412/431-1810, www.silvereye.org, W–Sat 12–5, Th 12–9, through August 19.

Mark Perrott/Chuck Biddle “Signs,” Concept Art Gallery, 1031 S. Braddock Ave., Pittsburgh, PA 15218, 412/242-9200, conceptgallery.com, T–W, F–Sat 10–5:30, Th 10–8, through August 26.

20/20: The Studio Museum in Harlem and Carnegie Museum of Art The Carnegie Museum of Art, 4400 Forbes Ave., Pittsburgh, PA 15213, 412/622-3131, www.cmoa.org, M–Sat 10–5, Sun 12–5, July 22 – December 31.

Andy Warhol: Stars of the Silver Screen The Andy Warhol Museum, 117 Sandusky St., Pittsburgh, PA 15212, 412/237-8300, www.warhol.org, T–Th 10–5, F 10–10, Sat–Sun 10–5, through September 24.

NORTHEASTERN PENNSYLVANIA

Shane McGeehan Camerawork Gallery, lower level of Marquis Art and Frame, 515 Center St., Scranton, PA 18503, 570/344-3313, www.cameraworkgallery.org, M–Sat 10–6, July 7–29.

Vision Sound: Allentown’s 80s Art Scene ReVisited Martin Gallery, Baker Center for the Arts, Muhlenberg College, 2400 Chew St., Allentown, PA 18104, 484/664-3467, www.muhlenberg.edu, T–F 12–9, through August 2.

Vision Sound: Allentown’s 80s Art Scene ReVisited The Baum School of the Arts, 510 West Linden St., Allentown, PA 18101, 610/433-0332, www.baumschool.org, M–Th 9–9, F–Sat 9–3, July 13 – August 2. Reception, July 20, 6–8 PM.



Jett Sarachek: *Dreamscape #4*, from *Vision Sound: Allentown’s 80s Art Scene ReVisited* at The Baum School of the Arts, Allentown, PA

CENTRAL AND WESTERN PENNSYLVANIA

Art of the State The State Museum, 300 North St., Harrisburg, PA 17120, 717/787-4980, statemuseumpa.org, W–Sat 9–5, Sun 12–5, through September 10.

Tim Boyles: Celebrity Status The Southern Alleghenies Museum of Art at Altoona, Brett Bldg., 1210 Eleventh Ave., Altoona, PA 16601, 814/946-4464, www.sama-art.org, T–F 10–5, Sat 1–5, through October 14.

94th Annual Spring Show Erie Art Museum, The Erie Art Museum, 411 State Street, Erie, PA 16501, 814/452-1744, erieartmuseum.org, T–Sat 11–5, Sun 1–5, through July 9.

Mark Perrott “Ancient Ink,” The Erie Art Museum, 411 State Street, Erie, PA 16501, 814/452-1744, erieartmuseum.org, T–Sat 11–5, Sun 1–5, through January 28.

William H. Rau “Openings — Urban, Rural, Rail,” The Southern Alleghenies Museum of Art at Altoona, Brett Bldg., 1210 Eleventh Ave., Altoona, PA 16601, 814/946-4464, www.sama-art.org, T–F 10–5, Sat 1–5, through September 9.

Selected Artworks Pennsylvania College of Art & Design, 204 N. Prince St., Lancaster, PA 17608, 717/396-7833, www.pcad.edu, M–F 8–4:30, through July 21.

The Painted Photograph: Selections from the B.&H. Henisch Photo-History Collection Henisch Photo-History Collection Room, 201A Pattee Library, Penn State University, University Park, PA 16802, M–F 7:45–9, Sat–Sun 1–9, through July 30.

NORTHERN CALIFORNIA

Ansel Adams, Ernest H. Brooks, Dorothy Kerper Monnelly “Fragile Waters,” San Jose Museum of Art, 110 S. Market St., San Jose, CA 95113, 408/271-680, www.sjmusart.org, T–Sun 11–5, through August 6.

Sophie Calle “My mother, my cat, my father, in that order,” FraenkelLAB, 1632 Market St., San Francisco, CA 94102, 415/981-2661, mail@fraenkelgallery.com, T–F 10:30–5:30, Sat 11–5, through August 26.

Lorraine Castillo “No Butterflies,” Viewpoint Photographic Art Center, 2015 J Street, Suite 101, Sacramento, CA 95811, 916/441-2341, www.viewpointgallery.org, T–Th 12–6, F–Sat 12–5, August 8 – September 2.



Wiesje Peels: *Circus Renaissance* from the series *Mimus*, from *Circus* at SF Camerawork, San Francisco

Circus SF Camerawork, 1011 Market St., 2nd fl., San Francisco, CA 94103, 415/487-1011, sfcamera@sfcamerawork.org, sfcamerawork.org, T–Sat 12–6 and by appt., July 13 – August 19.

Hannah Collins “The Interior and the Exterior,” Anglim Gilbert Gallery, 14 Geary St., San Francisco, CA 94108, 415/433-2710, galerypauleanglim.com, T–F 10–5:30, Sat 10:30–5, through July 16.

Danny Wilcox Frazier “Lost Nation,” Leica Gallery San Francisco, 463 Bush St., San Francisco, CA 94108, 415/801-5066, gallery@leicastoresf.com, www.leicastoresf.com/gallery, M–F 10–6, Sat 10–4, through August 4.

Jim Jocoy “Order of Appearance,” Casemore Kirkeby, 3328 22nd St., San Francisco, CA 94110, 415/290-9833, www.case-morekirkeby.com, Th–Sat 12–6, through July 29.

Yousuf Karsh and Bob Sadler “Classic Portraits,” Weston Gallery, 6th Avenue & Dolores, Carmel, CA 93921, 831/624-4453, www.westongallery.com, info@westongallery.com, T–Sun 10:30–5:30, through August 6.

Michael Kenna “Abruzzo & Confessionali,” Classic Portraits,” Weston Gallery, 6th Avenue & Dolores, Carmel, CA 93921, 831/624-4453, www.westongallery.com, info@westongallery.com, T–Sun 10:30–5:30, August 12 – October 15, Opening Reception August 12 4–6 PM.

Kintsugi “Healing Cracked Spaces,” PhotoCentral Gallery, Hayward Area Park & Recreation District Offices, 1099 E St., Hayward, California, 94544, 510/881-6721, www.photocentral.org, M 5–10, T–Th 10–1, and by appt., through August 17.

Bob Kolbrener “Vision of Place,” Bakersfield Museum of Art, 1930 R St., Bakersfield, CA 93301, 661/323-7219, www.bmoa.org, T–F 10–4, Sat–Sun 12–4, through August 6.

Dorothea Lange “Politics of Seeing,” Oakland Museum of California, 1000 Oak St., Oakland, CA 94607, 510/318-8400, www.museumca.org, W–Th & Sat–Sun 11–5, F 11–9, through August 13.

Dorothea Lange and Her Bay Area Contemporaries Scott Nichols Gallery, 49 Geary St., San Francisco, CA 94108, 415/788-4641, www.scottnicholsgallery.com, T–Sat 11–5:30, through July 15.

Lavender-Tinted Glasses: A Groovy Gay Look at the Summer of Love GLBT History Museum, 4127 18th St, San Francisco, CA 94114, 415/621-1107, www.glbthistory.org/museum, M, W–Sat 11–6, Sat 12–5, through September 27.

Mike Mandel “Good 70s,” San Francisco Museum of Modern Art (SFMOMA), 151 Third St., San Francisco, CA 94103, 415/357-4000, www.sfmoma.org, 1–5 daily, through August 20.

Park McArthur “New Work,” San Francisco Museum of Modern Art (SFMOMA), 151 Third St., San Francisco, CA 94103, 415/357-4000, www.sfmoma.org, 1–5 daily, through August 27.

Members’ Exhibit Viewpoint Photographic Art Center, 2015 J Street, Suite 101, Sacramento, CA 95811, 916/441-2341, www.viewpointgallery.org, T–Th 12–6, F–Sat 12–5, July 5 – August 5.

Richard Misrach “The Writing on the Wall,” Fraenkel Gallery, 49 Geary St., 4th fl., San Francisco, CA 94108, 415/981-2661, mail@fraenkelgallery.com, fraenkelgallery.com, T–F 10:30–5:30, Sat 11–5, through August 19.

August Muth Chandra Cerrito Contemporary, 480 23rd St., Oakland, CA 94612, 510/260-7494, chandra@chandraceritto.com, chandraceritto.com, Th–Sat 12–6, First Fridays until 8 PM, August 4 – September 28, Opening reception August 4, 6–8 PM.

Paul Nicklen “Polar Obsession,” David Brown Center, 2150 Allston Way, Berkeley, CA 94704, 510/809-0900, www.brower-center.org, M–F 9–5, Sat 10–2, through July 21.

Trevor Pagien “The Eye and the Sky,” Cantor Arts Center, Stanford University, 328 Lomita Drive at Museum Way, Stanford, CA 94305, 650/723-4177, www.museum.stanford.edu, W–M 11–5, Th 11–8, through July 31.

Picturing Kinship: Portraits of Our Community GLBT History Museum, 4127 18th St, San Francisco, CA 94114, 415/621-1107, www.glbthistory.org/museum/, M, W–Sat 11–6, Sat 12–5, through September 18.

Larry Sultan “Here and Home,” San Francisco Museum of Modern Art (SFMOMA), 151 Third St., San Francisco, CA 94103, 415/357-4000, www.sfmoma.org, 1–5 daily, through July 23.

Summer Selections Corden | Potts Gallery, 49 Geary St., Ste. 410, San Francisco, CA 94108, 415/781-0110, cordenpottsgallery.com, T–Sat 11–5:30, first Th of the month 11–7:30, through August 26, Reception July 6, 5:30–7:30 PM.

Ten Eyes — Independent Expressions Viewpoint Photographic Art Center, 2015 J Street, Suite 101, Sacramento, CA 95811, 916/441-2341, www.viewpointgallery.org, T–Th 12–6, F–Sat 12–5, August 8 – September 2.

The Grain of the Present Pier 24 Photography, Pier 24 The Embarcadero, San Francisco, CA 94105, 415/512-7424, pier24.org, by appointment only M–Th 9–5, through January 31, 2018.

NORTHERN CALIFORNIA continued

Jing Zhou “Visual Meditations,” Viewpoint Photographic Art Center, 2015 J Street, Suite 101, Sacramento, CA 95811, 916/441-2341, www.viewpointgallery.org, T–Th 12–6, F–Sat 12–5, August 8 – September 2.

SOUTHERN CALIFORNIA

All Natural SDSU Downtown Gallery, 725 W Broadway, San Diego, CA, 92101, 619/501-6370, through July 16.

Thomas Annan “Photographer of Glasgow,” Getty Center, 1200 Getty Center Dr., Los Angeles, CA 90049, 310/440-7300, getty.edu, T–F 10–5:30, Sat 10–9, Sun 10–5:30, through August 13.

Roberto Cabral “Fragile Strength,” The G2 Gallery, 1503 Abbot Kinney Blvd., Venice, CA 90291, 310/452-2842, info@theg2gallery.com, www.theg2gallery.com, M–Sat 10–7, Sun 10–6, through August 5.

Ray Carofano “Riverrun,” dnj Gallery, Bergamot Station, 2525 Michigan Ave., Ste. J1, Santa Monica, CA 90404, 310/315-3551, info@dnjgallery.net, dnjgallery.net, T–Sat 10–6, through July 8.

Phil Chang “Matte Black Marks, Matte Black Pictures,” M+B Gallery, 612 N Almont Dr., Los Angeles, CA 90069, 310/550-0050, info@mbart.com, www.mbart.com, T–Sat 10–6, through August 31.

John Divola “Physical Evidence,” Gallery Luisotti, Bergamot Station, 2525 Michigan Ave. # A2, Santa Monica, CA 90404, 310/453-0043 info@galleryluisotti.com, galleryluisotti.com, T–F 10:30–6, Sat 11–6, through September 9.

Doublespeak Shulamit Nazarian, 17 N. Venice Blvd., Venice, CA 90291, 310/281-0961, info@shulamitgallery.com, www.shulamitnazarian.com, T–Sat 10–6, July 8 – August 5, Opening reception July 8, 6–9 PM.

Lauren Greenfield “Generation Wealth,” Annenberg Space for Photography, 2000 Avenue of the Stars, Los Angeles, CA 90067, www.annenberg.spaceforphotography.com, info@annenberg.spaceforphotography.com, W–Sun 11–6, through August 13.

David Hockney “Happy Birthday, Mr. Hockney,” Getty Center, 1200 Getty Center Dr., Los Angeles, CA 90049, 310/440-7300, getty.edu, T–F 10–5:30, Sat 10–9, Sun 10–5:30, through November 26.

Eichler Homes: Modernism for the Masses Los Altos History Museum, 51 S San Antonio Rd, Los Altos, CA 94022, 650/948-94022, www.losaltoshistory.org, Th–Sun 12–4, through October 8.

Living Apart Together: Recent Acquisitions Hammer Museum, 10899 Wilshire Blvd., Los Angeles, CA 90024, 310/443-7000, hammer.ucla.edu, T–Sat 11–7, Th 11–9, Sun 11–5, through August 27.

Jennifer MaHarry “New Wilderness,” The G2 Gallery, 1503 Abbot Kinney Blvd., Venice, CA 90291, 310/452-2842, info@theg2gallery.com, www.theg2gallery.com, M–Sat 10–7, Sun 10–6, August 8 – October 8. Opening reception August 12, 6:30–9 PM.

Jim Marshall “Jazz Festival,” Leica Gallery Los Angeles, 8783 Beverly Blvd, West Hollywood, CA 90048, 424/777-0341, leicagalleryla.com, info@leicagalleryla.com, M–Sat 10–6, Sun 12–5, through July 31.

Elaine Mayes “Summer of Love,” Joseph Bellows Gallery, 7661 Girard Ave., La Jolla, CA 92037, 858/456-5620, info@josephbellows.com, josephbellows.com, T–Sat 10–5, through August 26.

Susan McConnell “On the Shoulders of Giants,” The G2 Gallery, 1503 Abbot Kinney Blvd., Venice, CA 90291, 310/452-2842, info@theg2gallery.com, www.theg2gallery.com, M–Sat 10–7, Sun 10–6, through August 5.

Member’s Exhibition dnj Gallery, Bergamot Station, 2525 Michigan Ave., Ste. J1, Santa Monica, CA 90404, 310/315-3551, info@dnjgallery.net, dnjgallery.net, T–Sat 10–6, July 15–August 26.

Now Then: Chris Killip and the Making of In Flagrante Getty Center, 1200 Getty Center Dr., Los Angeles, CA 90049, 310/440-7300, getty.edu, T–F 10–5:30, Sat 10–9, Sun 10–5:30, through August 13.

Oracle The Broad, 221 S Grand Ave, Los Angeles, CA 90012, 213/232-6200, www.thebroad.org, info@thebroad.org, T–W 11–5, Th–F 11–8, Sat 10–8, Sun 10–6, through September 3.

Naida Osline “Florescence,” Riverside Art Museum, 3425 Mission Inn Ave., Riverside, California 92501, 951/684-7111, www.riversideartmuseum.org, T–Sat 10–4, Sun 12–4, through September 9.



Cheyne Walls: *Illumination*, from *Miles from Los Angeles* at G2 Gallery, Venice, CA

SOUTHERN CALIFORNIA continued

Joe Ray “Complexion Constellation,” Diane Rosenstein Fine Art, 831 Highland Ave., Los Angeles, CA 90038, 323/397-9225, www.dianeroseinstein.com, T–Sat 10–6, Sat 11–6, through August 5.

Sebastião Salgado “Genesis,” Museum of Photographic Arts, 1649 El Prado, San Diego, CA 92101, 619/238-7559, mopa.org, T–Sun 10–5, through September 30.

Sebastião Salgado “A Life in Photography,” Peter Fetterman Gallery, Bergamot Station, 2525 Michigan Ave., #A1, Santa Monica, CA 90404, 310/453-6463 peter@peterfetterman.com, peterfetterman.com, T–Sat 11–6, through September 2.



Steve Schapiro *Dr. Martin Luther King Jr., His Wife, Coretta, Rosa Parks, and Other Activists March for Voting Rights, 1965*, from *Freedom Now* at Fahey/Klein Gallery, Los Angeles

Steve Schapiro “Freedom Now,” Fahey/Klein Gallery, 148 N. La Brea Ave., Los Angeles, CA 90036, 323/934-2250, fkg@earthlink.net, www.faheykleingallery.com, T–Sat 10–6, through July 29.

Joachim Schulz “Blumenstilleden: Flower Still Lifes,” Von Lintel Gallery, 2685 S. La Cienega Blvd., Los Angeles, CA 90034, 310/559-5700, www.vonlintel.com, T–Sat 10–5, through August.

Sea Sick in Paradise DEPART Foundation, 3822 Cross Creek Rd, Malibu, CA 90265, 424/302-0968, www.departfoundation.com, info@departfoundation.com, daily 10–7, July 8 – September 30, Opening Reception July 8, 6–9 PM.

Cheyne Walls “Miles from Los Angeles,” The G2 Gallery, 1503 Abbot Kinney Blvd., Venice, CA 90291, 310/452-2842, info@theg2gallery.com, www.theg2gallery.com, M–Sat 10–7, Sun 10–6, August 8 – October 7. Opening reception August 12, 6:30–9 PM.

Carinthia West “Hanging out in California,” KM Fine Arts Los Angeles, 814 N. LA Cienega, Los Angeles, CA 90069, 310/854-0540, www.kmfinearts.com, T–Sat 11–6, through July 31.

Where North Meets South Museum of Outdoor Photographic Art (MOOPA), F Street between 14th and 15th, San Diego, CA 92101, 866/737-3330, www.humanesarts.org, outside, ongoing.

ONLINE

Footing the Bill: Art and Our Ecological Footprint: Part II Artworks for Change, www.artworksforchange.org/footing-the-bill, Ongoing.

Michael Marks “Jerusalem and Aida: Close Yet So Far Apart,” Red Filter Gallery, www.redfiltergallery.com, through July 31.

Matthew McIver “Dunescapes,” Red Filter Gallery, www.redfiltergallery.com, through August 30.

CALLS FOR WORK

Camerawork Gallery. “Exhibition Opportunities.” Deadline: On-going. Camerawork is accepting proposals from photographers for future exhibitions at the Camerawork Gallery in Scranton, PA. If you are interested in showing your work in the Camerawork Gallery please electronically submit a portfolio of the work you propose to show. The portfolio should contain between ten and twenty images in jpeg format. A brief statement describing the work including the number of prints and framed size. Complete contact information including mailing address, phone number, email address. And please note: Any work accepted for exhibition must be presented in a museum standard condition. Send these materials to: Electronic Submission: rross233@aol.com. The gallery can accommodate approximately 30 framed pieces 16x20 inches over-all. Color or black-and-white photography, digital or traditional is appropriate. If you have any questions, please contact us via email at rross233@aol.com or by phone at 570/510-5028. Camerawork Gallery, lower level of Marquis Art and Frame, 515 Center St., Scranton, PA 18503, www.cameraworkgallery.org.

Hamilton Township Public Library. The Hamilton Township Public Library of New Jersey is looking for artwork to be displayed on a short- or long-term loan basis. Photos will be considered. Spaces are limited and pieces for display will be selected by the Library. Please contact Susan Sternberg, Assistant Director, at 609/581-4060 x4003, or visit www.hamiltonnjpl.org.

Focal Point Gallery. “Artist’s Choice,” July 7–30. Calling all local artists to be in Focal Point Gallery’s next exhibition. For full information call Ron Turner at 718/885-1403. Focal Point Gallery, 321 City Island Ave., Bronx, N.Y. 10464.

Photoworks. “Call for Submissions: *Photoworks Annual*, Issue 24.” Deadline: July 7, 2017. The Editors are currently looking for fully resolved projects responding to photography’s role within LGBTQ+ communities and invite UK and international artists at any stage of their career to submit suitable new or previously unpublished work. For full information visit photoworks.org.uk/project-news/call.

South x Southeast. “Portrait: Within Time + Space,” November 1 – December 15, 2017. Deadline: July 15, 2017. Juror: Elizabeth Avedon. \$40 for up to three images received between July 3–15, 2017. For full information visit www.sxsphotoexhibitions.com/2017/06/02/portrait.

Visura. “The 2017 Washington Post Open Call for Photographers.” Deadline: July 17, 2017. Fee: Free to Visura members. Theme: Visual stories depicting daily life including, but not limited to, climate change, gun control, the human condition, and culture - from anywhere in the world. For full information visit <https://visura.co/assignments/submit/21>.

The Center for Fine Art Photography. “International Call for Entries: Portraits 2018.” Deadline: July 26, 2017. Fee: Members, \$24 for three images; Non-Members, \$38 for the first three images. Additional images may be submitted for \$7 each for members and \$10 each for non-members. There is no limit to the number of images that may be submitted. A portrait is a visual representation that portrays the likeness of a person, place, animal, or object. *All* human and non-human subjects and *all* capture types, photographic genres, and photographic processes are eligible for selection. The Center for Fine Art Photography, Inc., 400 North College Avenue, Fort Collins, CO 80524, 970/224-1010. www.c4fap.org/exhibitions/portraits-2018.

The Halide Project’s call-for-entry submission portal is [open here](#). Deadline: August 2.

Rangefinder. “Rangefinder Photography Annual 2017. Deadline: July 26, 2017. *Rangefinder* is seeking exceptional imagery created from July 2016 through July 2017 in the following categories: Wedding, Portrait, Fashion, Composite, Personal and Motion/Multimedia. Show us your best work from over the last year for a shot at \$5,000 cash, B&H gift cards, a two-page profile in *Rangefinder*, the September cover of *Rangefinder* and more. To enter visit www.rfannual.com/?eb2.

YourDailyPhotograph.com. “Celebration of Life.” Looking for uplifting, hopeful photographs that bring a certain feeling of optimism and energy. Submissions can be fun, sexy, edgy, playful, as you like. This contest has a unique set of benefits for winning photographers. YourDailyPhotograph has partnered with Nikki Beach Club, which will present and promote winning works in a traveling physical exhibition at its luxury beach club locations worldwide. These exhibitions of winning works allow exclusive access to their high-net-worth clients around the world.

Each winner must agree to have one print of their work printed on a durable Dibond panel for display purposes. Winning artists will be responsible for uploading their file to the Daily for this purpose. This display print is made at the Daily’s expense and will not be sold. You agree to supply your own archival prints to Duncan Miller Gallery in Santa Monica for any works that sell. See [here](#) for standard details.

Works will be chosen by the curators at YourDailyPhotograph.com. Winning images will be included in a special exhibition section of YourDailyPhotograph.com, and offered for sale to its 8,100 international subscriber-collectors. In addition to these collectors, the Daily places those selected and their work in front of dozens of museum curators and gallery directors who subscribe. You must be able to provide at least one print of any submitted image for sale. We agree to pay you in a timely fashion for all prints sold in standard gallery-style payment terms.

Submission Rules and Terms:

1. Contest is free to enter.
2. Deadline for entries is July 15.
3. Submissions can come from any country.
4. If your submission is chosen, you agree to allow YourDailyPhotograph.com to post and offer this image for sale to its international collectors (all details, terms and conditions at YourDailyPhotograph.com/in).
5. Create an account and upload your photo: YourDailyPhotograph.com/in.
6. Submit no more than 3 images.
7. Be **CERTAIN** to use the code “CEL” with each submission.
8. All submissions must follow all rules, terms and conditions.
9. There is very limited email support for this contest, please read all instructions carefully here and at the upload area.

Viewpoint Photographic Art Center. “Picturing the Parkway: Celebrating the American River Parkway in Photographs,” September 5 – October 7, 2017. Deadline: July 29, 2017. To celebrate this “jewel,” the Viewpoint Photographic Art Center is planning a major exhibit of photographs made within the American River Parkway. The exhibit is open to all photographers and all photographic techniques. Entry details are available here www.viewpointgallery.org.

Lens Culture. “Street Photography Awards 2017.” Deadline: August 1, 2017. The 3rd annual LensCulture Street Photography Awards invite you to share your vision of the world’s streets! We want to discover today’s finest photographers capturing exceptional moments of life in all of its vibrant forms. Our winners and finalists receive career-changing recognition for their work. \$22,000 in cash awards and much more. Apply here: www.lensculture.com/street-photography-awards.

George Segal Gallery. “Art Connections 13,” November 19 – December 16, 2017. Deadline: August 3, 2017. Fee: \$40 for up to five images. No theme. For more info visit www.montclair.edu/segal-gallery or contact Andrea Marshall at 973/655-7640. George Segal Gallery, Montclair State University, 1 Normal Ave., Montclair, NJ 07043, 973/655-3382.

Photo District News (PDN). “Taste: Food Photography Awards.” Deadline: August 4, 2017. Fee: Professional: \$45 for a single image or series up to six images. Student: \$30 for a single image or series up to six images. Entries will be judged on the basis of creativity, photographic quality, and effectiveness in expressing the contest theme. Winners will be published in the *Photo District News*’ November 2017 issue and online in the *Photo District News* TASTE Food Photography Awards winners’ gallery. For full info visit www.pdonline.com/contests/.

Yeiser Art Center. “Art Through the Lens,” October 14 – November 25, 2017. Deadline: August 26, 2017. Fee: \$15 for each photo-based artwork entered. No limit on number of entries. \$2,000 in cash prizes. Yeiser Art Center, 200 Broadway, Paducah, KY 42001, 270/442-2453. Entries will be accepted at www.theyeiser.org/project/art-lens-2017.

The National Young Arts Foundation (YoungArts). Deadline: October 13, 2017. Applications to become a 2018 YoungArts Winner will be accepted through October 13, 2017. YoungArts identifies and nurtures the nation’s most accomplished emerging artists in the

Luz Austral Foundation. “XX Encuentros Abiertos - Festival de la Luz 2018.” Fee: \$30 per proposal. Theme: “To Life.” Deadline: October 30, 2017. “To Life” is a toast that celebrates being alive. It’s an expression that honors existence as something precious, a value that in the everyday routine, we sometimes tend to forget. It’s the hope for a better world. To honor life can take the most diverse forms. For full information on submission, etc., visit www.encuentrosabiertos.com.ar/en/node/672.

Month of Photography Los Angeles 2018. “10th Anniversary Edition Open Call.” Deadline: November 30, 2017. Month of Photography Los Angeles is accepting submissions for the annual Group Show! The MOPLA Group Show is a submission-based exhibition featuring both emerging and established photographers. This exhibition is organized by the Lucie Foundation and will be presented during MOPLA’s 10th Anniversary Edition. Submit here: luciefoundation.submittable.com/submit.

Ilford Photo. “2017/2018 Student Competition.” Deadline: January 31, 2018. Theme: From alt-rock to old school pop and rhythm and blues – Take a song lyric and turn it into an image the inspires the viewer as much as the music itself. Rules: Photograph using Ilford Photo or Kentmere black and white film and print the image yourself in the darkroom on either Ilford Photo or Kentmere traditional black and white papers. Full information is available here: www.ilfordphoto.com/studentcomp2017.

NEWS

NATIONAL HISTORIC DESIGNATION OF ALICE AUSTEN HOUSE NOW INCLUDES LGBTQ STATUS

There was a celebration at the Alice Austen House on June 20, 2017, for the formal announcement of the designation of Alice Austen House as a national site of lesbian, gay, bisexual, transgender, and queer (LGBTQ) history.

The designation marks an important milestone for this historic house in bringing forth the LGBTQ story represented there.

Alice Austen House is a nationally landmarked museum devoted to the trailblazing American street photographer Alice Austen (1866–1952). Austen was in a loving and devoted relationship with Gertrude Tate for more than fifty years; nearly 30 of those years were lived together at the Austen family home that serves as the museum.

As part of an initiative of the National Park Service launched in 2014, the Alice Austen House's listing on the National Register of Historic Places has been amended to include LGBTQ history as an area of significance.



Alice Austen on the front porch of Clear Comfort, possibly printed in the upstairs darkroom.

The updated amendment was written by Andrew S. Dolkart, Columbia University Professor of Historic Preservation, through the NYC LGBT Historic Sites Project and a grant from the New York State Historic Preservation Office made possible by the National Park Service.

Alice Austen House is the 14th site nationally to be designated under this initiative out of more than 92,000 places on the National Register, and the first site nationally devoted to a visual artist. It is the third site in NYC and the first site in NYC and NY State devoted to a woman to receive such a designation.

Alice Austen captured a changing New York City in more than 7,000 photographs taken mostly around the turn of the twentieth century. Austen documented her life on Staten Island and went onto the streets of Manhattan to photograph the activities of immigrants and the working class. She was versatile and forged her own path without much regard for acceptable Victorian behavior for women. Austen was a master tennis player, an early advocate for women riding bicycles, founder of the Staten Island Garden Club, and is said to be the first woman on Staten Island to own a car.

A vibrant cultural center, the Alice Austen House keeps the daring spirit of the early American photographer Alice Austen alive by presenting changing exhibitions of Austen's historic photographs and of contemporary photography, providing education programs for students, and offering a range of cultural programs for the public. A charming Victorian Gothic Cottage that was the Austen family home serves as the museum and is located in a lovely waterfront park on the shore of Staten Island near the Verrazano-Narrows Bridge with sweeping views of Lower Manhattan and Brooklyn. Alice Austen House is owned by the New York City Department of Parks and Recreation, operated by the Friends of Alice Austen House Inc 501(c)(3) non-profit organization, and a member of Historic House Trust. The Alice Austen House is a New York City and National Landmark, on the National Register of Historic Places and a member of the National Trust for Historic Preservation's distinctive group of Historic Artists' Homes and Studios. More at <http://aliceausten.org>.

CARNEGIE MUSEUM OF ART ACQUIRES 50 PHOTOGRAPHS BY BRETT WESTON

The acquisition was made possible by a generous gift from the Christian Keese Collection. Oklahoma City collector Christian Keese obtained a significant quantity of Brett Weston's photographs in November 1996. Since then, The Brett Weston Archive has served as an important resource about the photographer and has helped disseminate his work to major museum collections around the world. These photographs join one other work in CMOA's collection and provide a solid representation of Weston's work for incorporation into future exhibitions and programs.



Brett Weston: Mud Crack, 1954, gelatin silver print, 7.625"x9.625" (Carnegie Museum of Art, Gift from the Christian Keese Collection, 2016.63.18)

Over the course of a 40-year career, Brett Weston made countless photographs on a variety of themes which continued the example set by his father, renowned photographer Edward Weston, and cemented the younger Weston's legacy as a talented artist in his own right. The acquisition represents a cross-section of those four decades with work featuring streetscapes, landscapes, dunes, abstractions, and botanicals. Taken together, the photographs chart Weston's career alongside the broader history of photography and mark a progression of the medium for the better half of the 20th century.

"I am very excited about the addition of Brett Weston's work to our collection," says Dan Leers, CMOA's curator of photography. "With this acquisition we can tell a fuller history of photography and create intersections with other elements of our collection, notably our strong holdings in abstraction."

ERIE ART MUSEUM ANNOUNCES NEW CURATOR

The Erie Art Museum is pleased to announce the appointment of Susan Barnett as the Museum's new curator. This new position was created as part of the transition from the leadership of long-serving director John Vanco. Although he has served for fifty years as director and curator, this combination of duties is highly unusual in a mid-sized museum today. Susan Barnett comes from Milwaukee, Wisconsin, where she has been working as an independent curator and collections manager. She previously served on the curatorial team at the John Michael Kohler Arts Center to research and develop a retrospective exhibition the Arts/Industry Program's 40-year history, and co-author *Arts/Industry: Collaboration and Revelation*. Barnett also served as Director and Curator of the Cedarburg Cultural Center; interned at the Milwaukee Art Museum; and worked as a writer and nonprofit Board consultant.

Barnett has an MA in art history from the University of Wisconsin-Milwaukee and a BA in fine art–printmaking from Montana State University. Before moving to Wisconsin, she owned and operated a gallery in Butte, Montana, and served as Director and Curator of the Copper Village Museum and Art Center in Anaconda, Montana.



Susan Barnett

In addition to her professional experience, she is an avocational cellist and has served on the board of nonprofit arts organizations. Barnett looks forward to programming exhibitions in the Museum's galleries and collaborating with education staff and other regional arts organizations. "I love the variety of contemporary and historic spaces in this museum," she wrote. "I am impressed by the quality and breadth of the collection, and by the regional art represented in the Annual Spring Show. I look forward to learning more about these artists and their work."

Barnett has researched the mutual influence of mainstream contemporary art and the work of regional and self-taught artists. Many of the Erie Art Museum's collections areas align with Barnett's areas of expertise, such as photography, printmaking, ceramics, and contemporary craft.

THE MUSEUM OF MODERN ART RECEIVES \$50 MILLION GIFT

The Steven & Alexandra Cohen Foundation has made a gift of \$50 million in support of the Museum of Modern Art's capital campaign that will support the Museum's ongoing renovation and expansion project, which will add 50,000 square feet of gallery space, allowing the Museum to reconceive the presentation of its collection and exhibitions, and will provide greater visitor accessibility through the enhancement of the Museum's public areas.

In recognition of their extraordinary generosity, the Museum will create the Steven and Alexandra Cohen Center for Special Ex-

hibitions, MoMA's largest contiguous gallery. Located on the sixth floor, the Cohen Center will present a dynamic exhibition program that draws audiences and artists from around the world. The Center's vast open spaces and adaptable floor plan will enhance the scope and impact of these exhibitions, providing curators with a new level of freedom and the latitude to take risks, and allowing the Museum to regularly present large-scale exhibitions.

SUBMIT PROPOSALS FOR PHOTOHISTORY/PHOTOFUTURE

Communication researchers whose investigations tap into one or more of the multidimensional aspects of photography and motion pictures are invited to submit paper and panel proposals for the April 2018 conference, *PhotoHistory/PhotoFuture*. Beginning as a 19th-century mechanical invention involving chemistry and directed to the few, photography evolved to a democratic medium engaged by the many — maybe "the most."

The three-day conference will explore the scholarship, practice, profession, preservation, and access to photography's — including motion pictures' — history, present day expression, and projected opportunities and challenges. The conference takes place April 20–22, 2018, in, appropriately, the world's imaging capital, Rochester, NY.

PhotoHistory/PhotoFuture is sponsored and organized by RIT Press, the scholarly book publishing enterprise at Rochester Institute of Technology. The call for scholarly papers to be presented at the conference invites proposals on the widest and deepest range of topics on photography's history and future from an equally broad range of scholars, professionals, and practitioners.

For more information and to submit paper and panel proposals, visit the conference website: <https://www.rit.edu/twc/photohistoryconference>.

In the best traditions of academia, the presenter does the work of preparing the presentation, then has to pay for transportation, housing, *and* conference registration. Perhaps it's time to change this model of second-class citizenship. [Ed.]

REPRIEVE FOR BERGAMOT STATION

The galleries at Bergamot Station are here to stay. The gallerists would like to thank Santa Monica City Council for affirming that the art galleries are integral to the cultural life of the city and should remain into the future. On Tuesday, June 13, they voted overwhelmingly to approve a plan that will keep the galleries at Bergamot and add new cultural uses, including spaces for a museum, a community arts center, performing arts, and other nonprofits. The galleries consider this a great victory and look forward to working with the new arts organizations to shape the future of Bergamot Station Arts Center.

The City Council voted to extend the leases of the galleries and continue the exclusive negotiating agreement with The Worth Group, the chosen developer, for a period of up to five years. During this interim period, the stakeholders will work together to refine the details of the master plan to ensure broad public access to the arts and an improved Bergamot Station.

The Santa Monica Daily Press (June 15, 2017) wrote: "The plan approved by the Arts Commission, the Bergamot Advisory Committee, and now the Council, represents a major shift from the original proposal years ago to disrupt the galleries to excavate underground parking," Council member Kevin McKeown said in an email to the Daily Press. "Instead, galleries will be retained and guaranteed subsidized rent, while Santa Monica gets a new arts museum and other community benefits making Bergamot a truly public space." The whole article is [online here](#).

All of the gallerists would like to thank and acknowledge Wayne Blank, a visionary leader. He had the vision in 1994 to turn

NEWS continued

an abandoned, derelict industrial space into a vital and dynamic art center. The galleries sincerely thank him for his stewardship, support, and passionate commitment to the visual arts.

Bergamot Station's Summer Celebration of Art will be held on Saturday July 22.

NEW AT THE NEWSEUM



These glasses belonged to Guardian reporter Ben Jacobs. Jacobs was assaulted on May 24, 2017, by congressional candidate Greg Gianforte.

While the Newseum in Washington, DC, often exhibits photographs, its most recent exhibition addition is a pair of broken eyeglasses. Among the new artifacts the Newseum will unveil on June 23 is this pair of glasses, one of the temples snapped off, which belonged to *Guardian* reporter Ben Jacobs. On May 24, Jacobs was attempting to interview Montana's Greg Gianforte, then-candidate for a hotly contested seat in Congress, when Gianforte lost his temper and tackled Jacobs to the ground, breaking his glasses in the process. Gianforte was charged with misdemeanor assault, to which he later pleaded guilty.

RESTORE YOUR COLLECTION

For the past three years, ten graduate students in the Winterthur/University of Delaware Program in Art Conservation have helped to recover a collection of severely damaged photographs during a 2.5-week intensive course in photograph conservation led by Debra Hess Norris, Chair and Professor of Photograph Conservation in the Department of Art Conservation. We have preserved images damaged by fire and floods and a large collection of historically important 19th-century album pages exhibiting significant dirt and fragility. We would like to consider another project for January 2018. We can accommodate up to 200 images. Our focus is on surface cleaning and stabilization (such as minor tear mending, flattening, crease reduction, etc.). Ideally, we would like a variety of photographic processes as this will provide the best educational experience for our fellows. We will cover all costs including supplies, rehousing materials, and labor. The collection will be examined and treated at Winterthur. We are especially willing to help stabilize a collection in an underserved museum or archive where surface cleaning and basic care are required but the materials must be treated at Winterthur given our class schedule. Please contact Debra Hess Norris at dhnorris@udel.edu if you know of a collection in need or a recovery effort where we can be helpful. For information on past projects see <http://www.udel.edu/udaily/2017/january/art-conservation-arctic-explorers-photographs/> or <http://www1.udel.edu/udaily/2016/jan/saving-photographs-011516.html> or <http://www1.udel.edu/udaily/2015/jan/photographs-011415.html>.

THE MUSEUM OF MODERN ART ANNOUNCES EXTENDED SUMMER HOURS

Beginning July 1, The Museum of Modern Art will offer extended summer hours, remaining open until 9:00 p.m. on Thursdays, Fridays, and Saturdays in July and August (except July 15) in order to provide more opportunities for visitors — and especially New Yorkers who work during the day — to enjoy the Museum in the evening hours. The Abby Aldrich Rockefeller Sculpture Garden will be open (weather permitting), with cocktails and snacks available for purchase and, on Thursdays, live music. UNIQLO Free Friday Nights will also be extended until 9:00 p.m. in July and August.

FIRE AT VOX POPULI

A stairwell fire in the early morning hours of June 27 at Philadelphia's Vox Populi, artists' space at 319 North 11th Street has forced the closure of the gallery and displaced the artists and businesses in the entire building for an undetermined time, forcing tenants to find new locations. The fire was small but smoke and water damaged many of the spaces.

One of the tenants is Jeff Stockbridge, owner of [Stockbridge Fine Art Print](#) on the fourth floor. His 60-inch printers are difficult to relocate, meaning he must decide whether to wait out the closure or set up a new location with new equipment. He reported to us that his gear is fine but his studio is drenched. We'll follow up as we learn more.

JOHN WEISS, FORMER UDEL PROFESSOR, DIES



Stephen Perloff: *John Weiss, 1978*

Brian Peterson writes, "My dear friend and mentor John Weiss died Saturday morning [May 27], after a long battle with cancer, which, being the ornery cuss he was, he chose to keep private. He moved to LA three years ago basically due to health concerns. I last spoke with him about a week ago, and while his voice was weak his humor and dignity were very much intact, and his passing was peaceful.

"I do not know of any plans or last wishes, and have not had any contact with his daughter, having been kept in the loop by an old friend of his from his pre-Delaware, Minor White days. So I'm doing this on my own because I feel it's the good and necessary thing to do, both for John and those who knew him. If I learn of any memorial plans or any last wishes re charities, etc. I will of course pass the info along. Knowing John, his only desire was to have another day making images that matter. He had many days like that, and he used them well."

John taught for many years at the University of Delaware and helped foster the careers of a good many photographers — and oversaw an extraordinary retrospective of the photographer Frederick Sommer that help bring Sommer's fantastic work back

NEWS continued

into the limelight. John elicited intense loyalty and passion from many — and probably quite opposite reactions from some. Sadly, for whatever deep psychological reasons, he shut himself off from many of his friends in the last years of his life.

We will be publishing remembrances of John in an upcoming issue. If you would like to submit something, please send it to us at info@photoreview.org.

MARIE COSINDAS, 1925–2017



Marie Cosindas: *Asparagus I*, 1967

Bruce Silverstein is saddened to announce the death of beloved artist Marie Cosindas. Her life and work was instrumental in the recognition of color photography as an accepted artistic medium in an era where it had been relegated to commercial pursuits. She was recognized for her warm, intimate portraits as their flattering and smartly directed nature enabled her to draw out her sitters' style and éclat. Her richly layered studio arrangements of florals and borrowed treasures recall a bygone era that pays tribute to her predilection for Old World kitsch. She will be dearly remembered.

Born in Boston in 1925, she studied at the Modern School of Fashion Design and attended evening drawing and painting classes at the Boston Museum School. On a trip to Greece in 1959 Cosindas realized the photographs she was using as studies for her paintings could stand on their own as finished products. Shortly after, Ansel Adams recommended her to the Polaroid Corporation, which sought to test a new instant-developing color film. Her photographs were a success, and by the end of the 1960s she had received a Guggenheim grant to continue her work in color, a Rockefeller grant, and honorary degrees from Philadelphia's Moore College of Art and the Art Institute of Boston. In 2013 Cosindas was the subject of a retrospective at the Amon Carter Museum, Fort Worth. In addition to her first two solo shows at MoMA and the MFA Boston in 1966, and her inclusion in John Szarkowski's 1978 landmark exhibition *Mirrors and Windows* at MoMA, other major exhibitions of her work have been held at The Art Institute of Chicago; the International Center of Photography, New York; and the Fine Arts Museum of San Francisco.

RICHARD BENSON, 1943–2017

Pace/MacGill Gallery writes, "It is with great sadness that we share the news that Richard Benson passed on last night [June 22]. He was one of this earth's great human beings."

Benson was a master photographer and printer. He taught at Yale for more than 30 years and was its art school dean from 1996 to 2006, was a MacArthur fellow in 1986, and received two Guggenheim fellowships. His books include *The Printed Picture*

(2008), a history of photographic printing, and *North South East West* (2011), a collection of his photographs.

KHADIJA SAYE DIES IN LONDON FIRE



Khadija Saye: *Peitaw*, 2017, from the series *Dwelling: in this space we breathe*, on view in the Diaspora Pavilion at the 57th Venice Biennale (Image: © Khadija Saye)

Khadija Saye, the 24-year-old photographer whose work is currently on view in the Diaspora Pavilion at the Venice Biennale in a presentation curated by David A Bailey featuring emerging artists from diverse cultural backgrounds, died with her mother Mary Mendy in the horrific Grenfell Tower fire in West London.

The art critic Waldemar Januszczak described Saye's wet collodion tintypes exploring the migration of traditional Gambian spiritual practices as "standing out across the entire Venice Biennale." He added, "It was some of the most moving work there."

KUDOS

The Week published a [very fine article](#) about how **Mariette Pathy Allen** got started on her long journey photographing transgender communities.

David Freese's recent book *East Coast: Arctic to Tropic* garnered some fine reviews in the summer edition of *Photographer's Forum* magazine and on the arts and culture website *Hyperallergic*: hyperallergic.com/380834/a-photographic-journey-across-5500-miles-of-the-east-coast. Images from David's series, *Didactic Ice*, were published in the June edition of *Monthly Photography*, South Korea's highly regarded — and the country's oldest — photography magazine (www.monthlyphoto.com/art/art/artView.do?artId=1511).

A retrospective of **Jürgen Schadeberg's** work will be on view at the [Borgia Palace](#) in Gandia, Spain through August 31.



Andreas Rentsch: *Untitled*, from the *Entangled with Justice* series, 2008

Andreas Rentsch writes, “I am pleased to announce that two unique Polaroid negatives from the *Entangled with Justice* series are being shown through September 3 in *The Polaroid Project* exhibition at the Amon Carter Museum of American Art in Fort Worth, TX. Curated by William Ewing, Barbara Hitchcock, Gary Van Zante, Deborah G. Douglas, and Rebekka Reuter, *The Polaroid Project* surveys the innovative ways in which artists such as Andy Warhol, Robert Mapplethorpe, Lucas Samaras, and William Wegman, among others, have used Polaroid film. For more information, [visit the museum’s website](#).

This exhibition will travel to the following venues:

- WestLicht Museum for Photography, Vienna, Austria, December 5 – March 4, 2018
- Museum für Kunst und Gewerbe Hamburg, Hamburg, Germany, March 16 – June 17, 2018
- C/O Berlin, Berlin, Germany, July 7 – September 23, 2018
- MIT Museum, Cambridge, Massachusetts, TBA, late 2019, early 2020.



Tema Stauffer: *River's Edge, Hudson, New York, 2017*

Tema Stauffer is concluding her three years in Canada is returning to the United States to start a tenure-track position as an Assistant Professor of Photography in the Department of Art & Design at East Tennessee State University in Johnson City, TN.

She has been developing a new series of photographs in and around Hudson, New York. The photographs of *Upstate* focus on

urban and rural landscapes, environments, and relics in Columbia County and record the imprint of American industrial and agricultural history and shifting economic realities left on settings through this region. One of these images was recently exhibited at Filter Space in Chicago in *Context 2017*, a group show juried by MoCP’s Natasha Egan. Selections of this series will be exhibited this coming fall at the Center for Fine Art Photography in Fort Collins, CO in *Portfolio ShowCase 10* juried by CPW’s Hannah Frieser. The series was also shortlisted this spring for *FotoFilmic17*, an international traveling exhibition of photographic work rooted in analog, historical and film-based practices.



Richard Kent: *New Holland & Franklin*

Photographer and Franklin & Marshall College history professor **Richard K. Kent** won first prize for photography at this year’s Art of the State exhibit at the State Museum of Pennsylvania in Harrisburg.

Andrew Hoff had work accepted in the *Art of the State* 50th anniversary exhibition hung at the State Museum in Harrisburg, Pennsylvania, and in the exhibition entitled *Forsaken* at the Southeast Center for Photography in Greenville, S.C.

2016 Photo Review Competition prizewinner **Lissa Rivera**’s series *Beautiful Boy* is on view at [ClampArt](#) in New York City through July 15 and has been featured prominently in [The New York Times](#), [Harper’s Bazaar](#), [Creators \(VICE\)](#), [Forbes](#), [Artnet](#), and [Photo District News](#).

Sheri Lynn Behr also has two shows in *The Polaroid Project* exhibition and catalogue. Behr had her first show of Polaroid SX-70 photographs, *New Directions/New Dimensions*, not long after I stopped shooting rock and roll. While Time Zero film for the SX-70 is no longer available, I often dive into my archive to find Polaroids for exhibitions, most recently [Water](#) at the Center for Fine Art Photography in Fort Collins, CO in 2016, and [Masks](#), an online exhibition on Kat Kiernan’s *Don’t Take Pictures*. You can find more manipulated Polaroid SX-70 photos from her series *Beyond Recognition* on [her website](#), along with a statement about the process.

Harvey Stein will be exhibiting 51 photographs this summer from his book *Coney Island 40 Years* at the Krasl Art Center ([krasl.org](#)), St. Joseph, Michigan, not far from Chicago, through September 10.

Christopher Kennedy’s image *Firefly Tree* won the People’s Choice Award as well as the Patron’s Award at the Phillip’s Mill Photography Show this year.

Seizing the Light

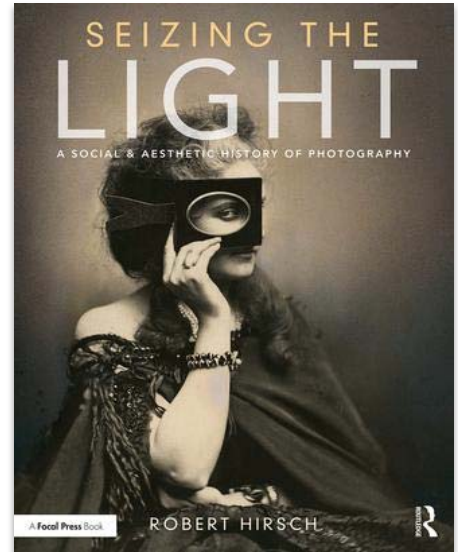
A Social & Aesthetic History of Photography, 3rd Edition

By **Robert Hirsch**

The definitive history of photography book, *Seizing the Light: A Social and Aesthetic History of Photography* delivers the fascinating story of how photography as an art form came into being, and its continued development, maturity, and transformation.

Covering the major events, practitioners, works, and social effects of photographic practice, Robert Hirsch provides a concise and discerning chronological account of Western photography. This fundamental starting place shows the diversity of makers, inventors, issues, and applications, exploring the artistic, critical, and social aspects of the creative process. The third edition includes up-to-date information about contemporary photographers like Cindy Sherman and Yang Yongliang, and comprehensive coverage of the digital revolution, including the rise of mobile photography, the citizen as journalist, and the role of social media.

Highly illustrated with full-color images and contributions from hundreds of artists around the world, *Seizing the Light* serves as a gateway to the history of photography. Written in an accessible style, it is perfect for students newly engaging with the practice of photography and for experienced photographers wanting to contextualize their own work.



April 2017
594 pages | 370 Color Illustrations

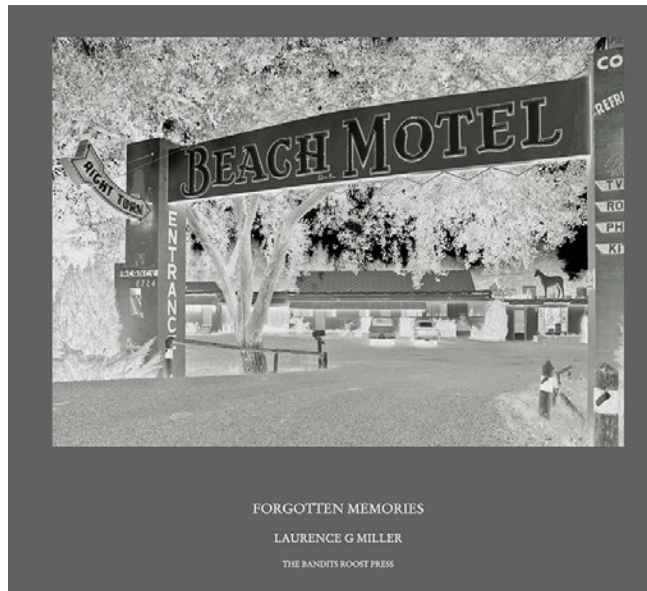
PB: 9781138944251
\$150.00

About the Author...

Robert Hirsch is a photographic imagemaker, curator, historian, and writer. Former executive director of CEPA Gallery and now director of Light Research in Buffalo, NY, he has published scores of articles about visual culture and interviewed numerous significant members in the photographic arts. His other books include *Exploring Color Photography: From Film to Pixels*; *Light and Lens: Photography in the Digital Age*; *Photographic Possibilities: The Expressive Use of Equipment, Ideas, Materials, and Processes*; and *Transformational Imagemaking: Handmade Photography from 1960 to Now*. A former associate editor for *Digital Camera* and *Photovision*, Hirsch has also written for *Afterimage*, *exposure*, *History of Photography*, *The Photo Review*, *Photo Technique*, and *World Book Encyclopedia*, among others. He has curated over 200 exhibitions, and had many one-person and group shows of his own work. For details visit www.lightresearch.net.

To order your copy, please visit: www.routledge.com/9781138944251

BOOKS



FORGOTTEN MEMORIES. Photographs by Laurence G. Miller; Conversation with Keith F. Davis (Bandits Roost Press, New Hope, PA), 2017. 78 Pages, 55 illustrations, 11 x 12 ¾". Signed and numbered limited edition of 100 copies.

FORGOTTEN MEMORIES explores the power of images to awaken memories, to take us back to relationships and journeys likely to be otherwise forgotten. Culled from several thousand negatives and slides taken during Miller's first five years into photography, the pictures are sequenced more by their visual relationship to each other, rather than a strict chronological order. The resulting sense of randomness more accurately reflects how we actually recall old friends, romances, tragedies, and moments of pure joy. The World Trade Center is juxtaposed with spilled lumber by a highway in Wyoming; the Mormon Tabernacle is the neighbor to a larger-than-life head rising from a rural Wisconsin field. The ambiguity of memory is heightened by a mixture of positive and negative images intertwined through black and white and color. The author hopes the viewer will be stimulated to recall his or her own memories previously lost to the past.

Laurence G. Miller is the founder and President of New York's Laurence Miller Gallery. In the 1970s and '80s he participated in many group and one-person shows. *FORGOTTEN MEMORIES* is his first published monograph.

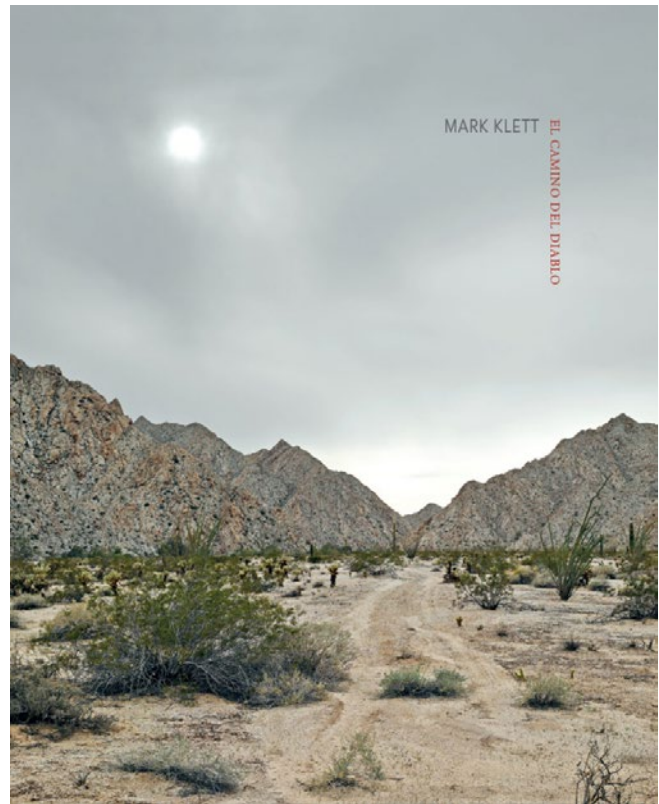
Price: \$200.

[Place your order here.](#)

Jordan Baumgarten writes, "I have been working on a project over the past 5 years. I'm excited to say that **GOST** will be publishing the project, *Slow Blink Open Mouth*, into a book this fall/winter. While a book deal is in place, there are still costs associated with the printing of *Slow Blink Open Mouth*. I have set up a store through my website [<http://www.jordanbaumgarten.com/store>] to sell \$125 8x10 prints, in an edition of 25, in order to see this book come to print. Thank you for your support."

Thames & Hudson writes: "Our shiny new [website](#) is here! To celebrate we're giving you 20% off all books until 31 July 2017. (Offer not valid in conjunction with any other promotional offer.) Use code **LAUNCH20** in View Basket.

"As well as beautifully showcasing all our books and gifts our new website is packed full of news, features, interviews, events, videos, podcasts, and more."



MARK KLETT: *EL CAMINO DEL DIABLO*

Limited Edition by Radius Books

For this project, Mark Klett worked only with the account of a young mining engineer named Raphael Pumpelly who wrote of his journey through Arizona and Mexico in 1861 on the Camino del Diablo or "the road of the devil." Pumpelly found the territory lawless and filled with danger. 152 years later, Klett traversed the same route, making photographs in response to Pumpelly's words. Unable to trace the engineer's exact steps, Klett created images that are not literal references to specific places or events. Rather he sought to produce a more poetic narrative to their shared experience of the Arizona desert, along the common route that connects the two through time.

The limited edition includes an original 20x16-inch pigment print, signed and numbered by the artist.

Choice of one of the following:

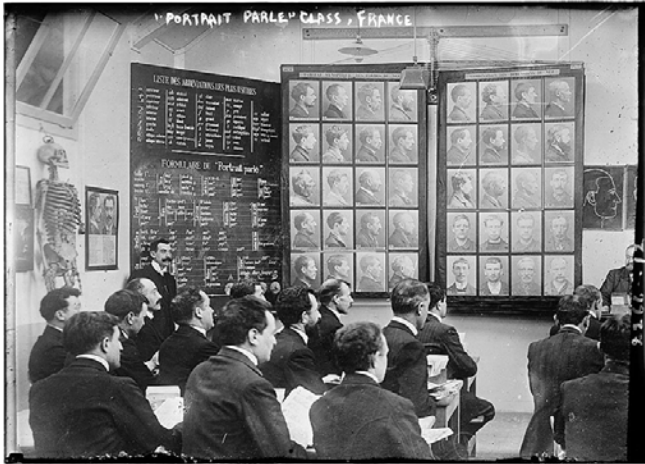
- [Saguaro Dawn with Moon and One Arm, 2016](#)
- [Saguaro Lit by Headlamp with Moon, 2016](#)
- [Saguaro Pair, 2016](#)

Edition of 30 [10 of each image] \$800 each. For a complete description or to order, [click here](#).

ONLINE

James Estrin interviewed **Michael Nichols** on *The New York Times Lensblog*.

Stephen Perloff's series *East and West* was featured on *L'Oeil de la Photographie*.



"Portrait Parle" Class, France, circa 1910–15 (Bain News Service, via Library of Congress)

Marvin Heiferman had an excellent article on *The New York Times Lensblog*, "[Rethinking How Science Is Seen](#)."

FESTIVALS

ATLANTA CELEBRATES PHOTOGRAPHY

The Atlanta Celebrates Photography festival is the largest annual festival of photography in the United States, celebrating photography every October through public art, lectures, workshops, exhibitions, and other special programs (www.ACPinfo.org). In addition, ACP is the lead organization in Festival of Light, a consortium of 20 member photography festivals from around the globe (festivaloflight.net).

Last year ACP debuted their photo book fair event and it was a tremendous success. This year they are moving to a bigger venue with more amenities, will have more photobooks and they will also be a part of Atlanta's first photography art fair: Photo ATL! Photo ATL is a partnership between Mason Fine Art and ACP.

Dates are:

- Friday, October 13: reception 6–9 p.m.
- Saturday, October 14: 10–6
- Sunday, October 15: Noon–6

Take a look at this link for more details and to reserve your spot: <http://bit.ly/acpphotobookfair>. There are 20 exhibitor tables that will be allocated on a first-come first-served basis.

FOTOFEST MEETING PLACE REGISTRATION OPEN

Registration for the FotoFest Meeting Place Portfolio Reviews, March 10–23, 2018, in Houston, is now open. There are 12 days of portfolio reviews in three four-day sessions. Early registration is open through July 31. [Register online here](#).

PHOTOGRAPHY MONTH SACRAMENTO, APRIL 2018

Viewpoint Photographic Art Center and its many partners are creating a new cultural event for the Northern California region celebrating the art of photography. Photography Month Sacramento will take place throughout the month of April 2018, in Sacramento, Yolo, and Placer Counties. With over 20 galleries college campuses, art centers, and museums currently signed on, and more being added on a weekly basis, the event promises to be powerful, creative, and all-inclusive.

The event is open to all interested organizations, which will each create their own special photography event during this month-long celebration. Check out the program details at: www.photo-monthsac.org.

Participating partners so far include:

Art Centers

- Viewpoint Photographic Art Center, viewpointgallery.org
- Verge Center for the Arts, vergeart.com

College Campuses

- American River College
- Cosumnes River College
- Sacramento City College
- Art Institute of America, Sacramento

Galleries

- Axis Gallery, axisgallery.org
- Artists' Collaborative Gallery, artcollab.com
- Arthouse Gallery & Studios, arthouseonr.com
- Brickhouse Art Gallery, thebrickhouseartgallery.com
- Beatnik Art Gallery and Complex, beatnik-studios.com
- GOS Art Gallery Studio, gosart54@gmail.com
- Kennedy Art Gallery, kennedygalleriesac.com
- Yolo Arts, yoloarts.org
- Placer Arts, placerarts.org

Museums

- Crocker Art Museum, crockerart.org

City of Sacramento Galleries, sacmetroarts.org/Programs/Gallery-Program

- Robert T. Matsui Gallery in City Hall
- SMUD Art Gallery, SMUD Customer Service Center
- Board of Supervisors Chamber Gallery

Business Partners

- American Photography Association, National Photography Month
- Convention and Cultural Services, City of Sacramento
- Sacramento Bee
- KOVR-TV/KMAX-TV
- OpenShow Sacramento
- Baird Financial Service

Viewpoint serves as the nerve center for Photography Month by developing and orchestrating events, creating collaborations, seeking funding, and helping to spread the word. For participation and outreach questions, contact Viewpoint Executive Director, Roberta McClellan at executivedirector@viewpoint.org.

REVIEW SANTA FE

CENTER's 2017 Review Santa Fe Photo Festival, October 26–29, 2017. This year the festival has expanded with more National Endowment for the Arts funds that allow for more public events including two days of artist talks, exhibitions, and anticipated annual open portfolio viewing. CENTER will present informative and engaging paid programming including [professional development workshops](#), and a [fundraising dinner](#), this year honoring *National Geographic* photographer and educator Sam Abell. Festival passes, workshop reservations, and dinner tickets are available at visitcenter.org.

LECTURES / BOOK SIGNINGS / EVENTS

BEHIND THE CAMERA WITH ROBERTO CABRAL

- Wednesday, July 12, 6 – 8:30 PM.
- The G2 Gallery, 1503 Abbot Kinney Blvd., Venice, CA 90291
- 310?452-2842
- RSVP at G2ArtistTalk.Eventbrite.com

Join Roberto Cabral at The G2 Gallery to learn the story behind each photograph on view in the exhibit Roberto Cabral: Fragile Strength. When Roberto traveled to Africa in February, he had an

emotional and transformative experience. He will share the spiritual changes that took place on his adventures in the African savannah while photographing iconic African animals for his first time. Roberto will delve into the context of each image, from the environmental setting and his first impressions to the events that led up to the captured moment. A Q&A session will follow. This event is free and open to the public.

RON TARVER LECTURE AT THE BARNES

- Lecture: Photographer Ron Tarver in conjunction with *Mohamed Bourouissa: Urban Riders*
- The Barnes Foundation, 225 Benjamin Franklin Parkway, Philadelphia, PA 19130
- Wednesday, July 19, Exhibition access: 5:30–6:30 p.m.; Lecture: 6:30–7:30 p.m.
- \$18; members \$9; college students free with valid ID (walk-up only)
- www.barnesfoundation.org/programs/july-2017/lecture-ron-tarver?type=Show+all&month=1498881600

RAU AT SAMA

Michael Froio and Julie Fether will be lead speakers at a symposium on William H. Rau's work and legacy at SAMA-Altoona on August 16 at 11 a.m. Froio will discuss Rau's influence on his own work. Fether said she will explain how the exhibition evolved. She also will explain some writings that are part of the show from John Stilgoe, a professor of the history of landscape development at Harvard University, and others on the "art and practice of 'seeing' landscape." The public is invited to the program, which costs \$15 (\$14 for SAMA members) and includes lunch. Reservations are required by calling the museum at 814/946-4464 or emailing altoona@sama-art.org.

PHOTOVILLE EDUCATION DAY

Photoville Education Day, Thursday, September 14, 2017. School Day Session: 10 a.m. – 1:30 p.m.; After School Session: 4–6 p.m. Where: Brooklyn Bridge Park, DUMBO. Photoville's Education Day is a unique art education initiative in its fifth year and is completely free to attend. The program gives local middle school and high school students an inside look into the exhibitions, artists, and curators that make up Photoville, New York City's premier pop-up photo destination, and the power of visual storytelling. For more information and registration visit form.jotform.com/70855114239153

AWARDS

ICP TO HONOR PHOTOJOURNALIST LYNSEY ADDARIO AT SEVENTH ANNUAL SPOTLIGHTS LUNCHEON ON NOVEMBER 7

The International Center of Photography (ICP), the world's leading institution dedicated to photography and visual culture, will celebrate Pulitzer Prize-winning photojournalist **Lynsey Addario** — a 2002 ICP Infinity Award Young Photographer recipient — at the seventh annual ICP Spotlights, to be held in New York City on November 7, 2017. Co-chaired by Peggy Anderson and Debby Hymowitz, the benefit luncheon will feature an in-depth, on-stage discussion with the honoree.

ICP Spotlights was founded by Anderson and Hymowitz in 2011 to shine a light on the immense talent of women seminal in the world of photography and visual arts. Previous Spotlights honorees include Laurie Simmons, Lauren Greenfield, Carrie Mae Weems, Mary Ellen Mark, and Shirin Neshat, among others.

"We're thrilled to honor Lynsey Addario for her incredible work, which presents an unflinching look at world events. She

puts herself right in the middle of 'the conversation,' in order for us all to better understand the complicated issues and conflicts that surround us," says Mark Lubell, executive director of ICP. "Now, more than ever, it's crucial to recognize her work and her accomplishments as a visual author."



© **Lynsey Addario**

Funds raised through the Spotlights event benefit ICP's education and exhibition programs. ICP Spotlights tickets can be purchased per person or per table.

Tickets to the event will go on sale at a later date. For more information or to make advanced reservations, please contact STAMP Event Management at ICP@stampeventco.com or 212/219-0111, ext. 7008.

Spotlights caps off the "Year of Social Change" at ICP, which has included a robust slate of exhibitions and public programming exploring the power and impact of images on social issues. Currently on view at the ICP Museum (250 Bowery) is *Magnum Manifesto*, a contemporary look at Magnum Photos on its 70th anniversary.

Lynsey Addario is an American photojournalist who regularly works for the *New York Times*, *National Geographic*, and *Time Magazine*. Since September 2001, Addario has covered conflicts in Afghanistan, Iraq, Libya, Lebanon, Darfur, South Sudan, and Congo. She photographs feature stories on humanitarian and human rights issues across the Middle East, South Asia, and Africa with a specific focus on women's issues. In 2015, *American Photo* named Addario as one of five most influential photographers of the past 25 years, saying she changed the way we saw the world's conflicts.

In 2009, Addario was awarded a prestigious MacArthur Fellowship for her "...dedication to demystifying foreign cultures and exposing the tragic consequences of human conflict...and providing a valuable historical record for future generations." She was part of the *New York Times* team to win the 2009 Pulitzer Prize for International Reporting for her photographs in "Talibanistan," published in the *New York Times Magazine*, and in 2016, the University of Wisconsin at Madison awarded her an honorary doctoral degree in the humanities for her professional accomplishments.

Addario's *New York Times* best-selling memoir, *It's What I Do*, chronicles her personal and professional life as a photojournalist coming of age in the post-9/11 world.

Amber Terranova, juror of the 10th edition of the Julia Margaret Cameron Award for Women Photographers has chosen **KK DePaul**, from the city of Lancaster, Pennsylvania, as Recipient of the 10th Julia M Cameron Award, for her series *Only Child*.


The jury of the 2017 HCB Award selected South African photographer **Guy Tillim** for his *Museum of the Revolution* project. Presented by the Fondation Henri Cartier-Bresson, the HCB Award

AWARDS continued

of €35,000 supports the creation of a photography project that could not be achieved without this help. It is intended for a photographer who has already completed a significant body of work, close to the documentary approach.

Dutch photographer **Awoiska van der Molen** has received the 2017 Larry Sultan Photography Award. As the 2017 recipient, she will receive a \$10,000 cash award in addition to a residency this Fall at the Headlands Center for the Arts in Sausalito, California. During her stay in the Bay Area, van der Molen will also work with students at the California College of the Arts and give a free, public lecture.

BENEFIT AUCTIONS / FUNDRAISERS



After Hours

Featuring newly revealed
Vintage fashion and nude photography by
Bradford J. Smith

After Hours at Brookside
August 10, 2017 Evening
Preview and VIP Sale August 7, 8 & 9

AfterHoursVintage.com

Saratoga Historical Society at Brookside Museum
6 Charlton Street, Ballston Spa, NY
Brooksidemuseum.org

“**After Hours at the Brookside Museum**,” Thursday, August 10, 2017, is a soiree organized to benefit the Saratoga County Historical Society. It will feature the vintage fashion and nude photography of Bradford J. Smith of Brookside. A preview and VIP sale of his work will take place from August 7 to 9. For more information contact project manager Susan Rivers at info@afterhoursvintage.com or visit www.brooksidemuseum.org.

Candela Gallery will celebrate the summer exhibition by hosting our annual fundraising gala on Saturday, July 22nd from 7 to 11 pm. The proceeds raised will be used to purchase select photographic works from the UnBound6! exhibition. This year's gala will offer libations, food, and entertainment. Our annual

summer party has earned its reputation as a legendary good time. Event tickets (\$50 per person or \$90 per couple) are being sold in advance online and at the gallery. Visit our website, stop by the gallery, or call 804 225 5527 for your ticket! Candela Gallery, 214 W. Broad St., Richmond, VA 23220, 804/225-5527.

The Photo Review Benefit Auction will be held on October 28 at University of the Arts, Philadelphia.

FELLOWSHIPS / GRANTS

Travel Photographer of the Year. “2017 International Travel Photographer of the Year Award.” Deadline: September 25, 2017. The Travel Photographer of the Year receives a prize worth over £5000: £4,000 in cash, £750 to spend on the Páramo clothing of their choice, and a Plastic Sandwich personalized leather portfolio case. For full information on the award visit www.tpoty.com.

WORKSHOPS / RESIDENCIES / TRAVEL / EDUCATION

DAVID WELLS WORKSHOPS

July 10–14, 2017

[The Photographic Tools for Travel Photography](#)

International Center of Photography

July 30 – August 5, 2017

[The Humanistic Photo Essay](#)

Maine Media Workshops

August 6–12, 2017

[Narrative Videos for the Storytelling Photographers](#)

Maine Media Workshops

September 6–11, 2017

[Tools of Travel Photography @ the Wooden Boat Festival](#)

Pacific Northwest Art School

September 23–24, October 1, October 28, & November 5, 2017

[From Personal Project to Professional Gig](#)

Providence Center for Photographic Arts

October 5–16, 2017

[MOROCCO: A Visual Feast](#)

Open Sky Expeditions

December 6–10, 2017

[CUBA: Taking it to the streets \(and countryside.\)](#)

EASTMAN MUSEUM PHOTO WORKSHOPS

July 10–14: Salt and Albumen Printing

Learn the two most popular printing processes of the nineteenth century: salt and albumen.

August 8–1: Gelatin Emulsion Dry Plate Negatives

This is the ultimate alternative to factory-made black-and-white film. The basics of making gelatin emulsion dry plates are covered in this fun and informative emulsion workshop for beginners.

August 22–25: Intermediate Gelatin Emulsion Dry Plate Negatives

The group will learn how to make a new basic silver bromide emulsion as a basis for increasing both speed and color sensitivity. Intermediate techniques include both sulfur and gold sensitizing to increase the speed to between ISO 25–50 and dye sensitizing to increase the color sensitivity to orthochromatic.

For more information about the museum's photography workshops, including pricing and registration, visit eastman.org/workshops.

George Eastman Museum, 900 East Ave., Rochester, NY 14607, 585/271-3361, www.eastman.org.

WORKSHOPS AT VIEWPOINT PHOTOGRAPHIC ARTS CENTER

“**Rancho Meling and the Night Sky**,” San Telmo, Baja California, Mexico
September 17–22, 2017.

“**History, Culture, Architecture & Cuisine**,” Oaxaca, Mexico
October 7–14, 2017.

For more information visit Viewpoint Photographic Arts Center, 2015 J Street, Ste. 101, Sacramento, CA 95811, 916/441-2341, www.viewpointgallery.org/workshops/home.

OTHER WORKSHOPS

Kimberly Witham will be teaching a one-day workshop on still life photography and the constructed image as part of the Filter Photo Festival in Chicago on September 23. To learn more about the Filter Festival and/or to sign up for a workshop: www.filterfestival.com/portfolio/with-kimberly-witham.

Workshops with Magdalena Sole

Cuba: An In-Depth Exploration, December 8–19, 2017

Limited to 5–8 participants

More info at www.solepictures.com.

Spectacular New Mexico: Taos and Environs, August 12–20, 2017. A photographic adventure based at an historic hacienda in Taos, one of the first European settlements in the United States, which has many facets to its personality as a frontier outpost, Hispanic village, growing art center, and small Western town. We will explore the lofty peaks of the Sangre de Cristo Mountains, the spectacular scenery of the Rio Grande Gorge, and the wondrous hills of Georgia O’Keeffe’s Ghost Ranch area, among other things. Fee: \$3,650 includes lodging for eight nights (double occupancy; \$750 extra for single supplement), all breakfasts, most lunches and a welcome dinner. [Register online](#) or call the ICP office at 212/857-0001 for more information.

Irresistible Vietnam, October 7–20, 2017. Instructor: Harvey Stein. Participants will visit very special places and hidden gems of Northern Vietnam, including Ha Long Bay, Hoi An, Sapa, and of course Hanoi. They will photograph night and day markets, majestic coastlines, hidden coves, beautiful landscapes, small authentic craft and fishing villages, and the very humble and interesting people of this vibrant country. Interested photographers should contact Harvey Stein at 212/316-9157 or hsteinfo@aol.com.

AROUND AND ABOUT IN MAY AND JUNE



Left: Giancarlo Roma interviews his grandfather, Lee Freidlander, at the New York Public Library on June 20. The conversation was billed as Friedlander’s first public talk in 30 years.

Right: Friedlander greets well-wishers after the talk.

I had heard Friedlander speak twice before, once in the early 1970s along with Garry Winogrand in Florida — they were like New York Street Photographer tag team wrestlers: the genteel Southerners didn’t know what hit them — and once at the University of Pennsylvania, maybe also in the 1970s or perhaps 1980s when he almost caused a riot by proclaiming in response to a question, “I don’t talk about my pictures; I just show them.”



At the Library he was warm and engaging, voluble and full of fascinating stories. (It was also charming as Giancarlo would lead off his questions with “Grandpa,....”) One story that caused a laugh and a shake of the head was that when Friedlander, Winogrand, and Arbus were in the New Documents show in 1967 at the Museum of Modern Art, the only one who asked them about buying a picture was one of the security guards. They had no idea what to charge so talked it over and decided on \$25!

ROBERT RAUSCHENBERG AND LOUISE LAWLER AT MOMA



Top left: At the press preview for *Robert Rauschenberg: Among Friends* at the Museum of Modern Art on May 16. Rauschenberg had a constant engagement with photography. Here at the entrance to the exhibition is a blueprint he did with Susan Weil.

Center left: *Minutiae*, 1954, is presented with a video of the Merce Cunningham Dance Company performing with it. Rauschenberg was a noted collaborator across disciplines.

Bottom left: Several performance pieces are projected on the floor.

Top right: Tom L. Freudenheim, a noted former curator and museum director and current art journalist, is interviewed at the preview.

Center right: *Monogram*, 1955–59, perhaps Rauschenberg's most famed Combine.

Bottom right: One gallery is populated with several projections of performances.



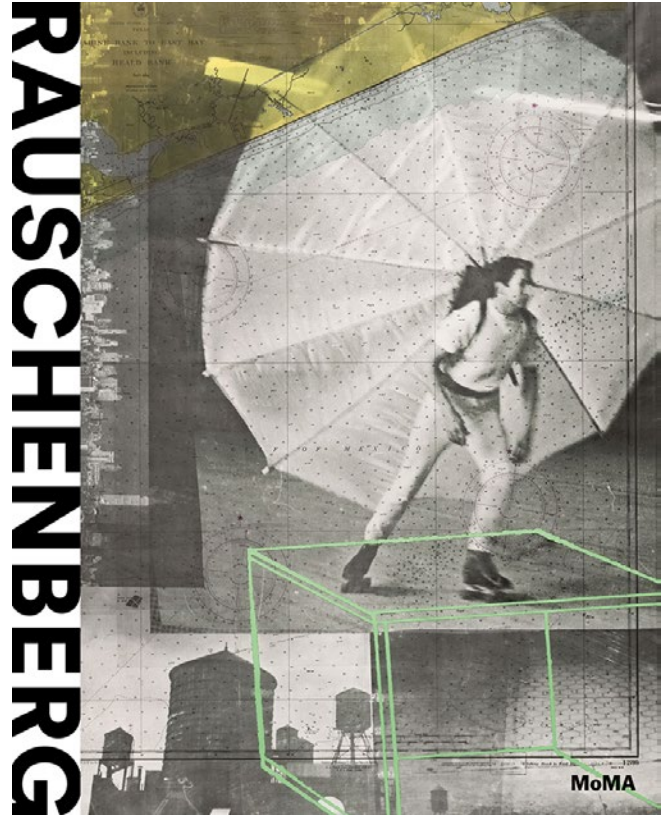
Top left: An installation of *Polar Glut*, 1987; *Glut Data*, 1986; and *Hiccups*, 1978.

Center left: The projection of the background images for Trisha Brown's *Glacial Decoy*, 1987, as well as a video projection of the dance itself.



Bottom left: Also on view at MoMA is *Louise Lawler: WHY PICTURES NOW*. Here is an installation of Lawler's *Pollyanna* (adjusted to fit), distorted for the times, 2007/2008/2012, dimensions variable. (Courtesy the artist and Metro Pictures)

Bottom right: A viewer photographs Lawler's *Salon Hodler (traced)*, 1992/1993/2013, dimensions variable. (Courtesy the artist and Metro Pictures)

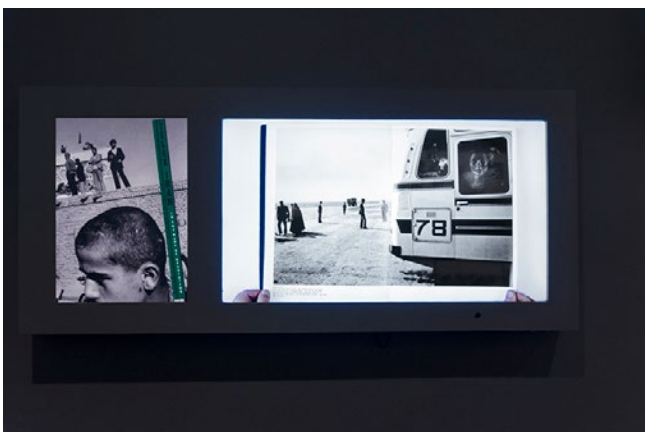


Top right: The richly illustrated exhibition catalogue examines the artist's entire career across a full range of mediums. Edited by Leah Dickerman and Achim Borchardt-Hume, the book features 16 essays by eminent scholars and emerging new writers. Each essay focuses on a specific moment in Rauschenberg's career, exploring his creative production across disciplines. Integrating new scholarship, documentary imagery, and archival materials, this is the first comprehensive catalogue of Rauschenberg's career in 20 years. 414 pages, 436 illustrations, hardcover, \$75.



The catalogue *Louise Lawler: Receptions* is the most comprehensive catalogue of Lawler's work to date. Containing over 250 illustrations, the volume features eight essays that examine the full range of Lawler's career. The texts cover a variety of topics, including Lawler's re-presentation of her own images, the importance of her titles, a political re-examination of her 1987 Projects exhibition at MoMA, and an overarching discussion of her rich array of ephemera, 256 pages, 258 illustrations, hardcover, \$60.

MAGNUM MANIFESTO AT ICP



Top left: Curator Clara Bouveresse discusses the work of Danny Lyon at the press preview for *Magnum Manifesto* on May 24 at the International Center of Photography. At various points in the exhibition the installation includes reproductions of how the work was originally presented in various publications.

Top right: Curator Clément Chéroux talks about Magnum's recent work.

Center left: The installation at the entrance to the show.

Center right: Charles Harbutt's one-armed bandit. Pull the handle and a different random trio of slides is projected.

Bottom left: A wall full of iPads lets viewers see a number of different books by Magnum photographers. The cover of the book is displayed on the left while on the iPad hands turn the pages revealing each image.

The exhibition is a co-production between ICP and Magnum Photos. It is curated by Clément Chéroux, with Clara Bouveresse and ICP Associate Curator Pauline Vermare. The accompanying catalogue, published by Thames & Hudson, showcases more than 510 photographs (230 in color) and features essays by Chéroux and Bouveresse as well as a timeline of Magnum Photos' history. Hardcover, \$65.



Top: At the opening reception for the re-installation of Eileen Neff's *The Whole World Including the Poet*, a clever intervention in Marianne Moore's personal library at The Rosenbach in Philadelphia on June 1.

Bottom: Neff delivers her talk about the project.



Top: Paul Cava chats with Julie Courtney at his opening reception at Cindi Ettinger's Studio in Philadelphia on June 3.

Center: Also on June 3 at Janus Gallery in Philadelphia, Eric Mencher (center) talks to friends at the opening reception for the farewell show for him and his wife, Kass.

Bottom: Judy Gelles at the opening reception for her exhibition *Fourth Grade Project in Yakima, Washington*, at The Center for Emerging Visual Artists, Philadelphia, on June 8.

THE PHOTO REVIEW GARDEN PARTY



W. Keith McManus: Portfolio sharing at the Photo Review Garden Party at the Abington Art Center on June 17.



Gary D. Saretzky: Photography dealer Alex Novak talks to Anna Agoston.



David Graham: Sarah Stolfa and Tony Ward shelter from a brief rain shower.



Special guest Nick Nichols (seated) talks to old friends Anthony and Florence Rodale.



Top left: Shawn Theodore talks to Kay Kenny (left) and Mariette Pathy Allen (right).

Center left: Bailey Rosen with her work.

Bottom left: John Holtzworth describes his work to Christopher Kennedy and Wendy Hawks.

Top right: Rachel Wetzel of Philadelphia's Conservation Center for Art and Historic Artifacts details her work with Robert Cornelius's early, ungilded daguerreotypes.

Center right: Stephen G. Williams (left) and Harris Fogel (right) engage Nancy Libson with a detailed analysis of her work.

Bottom right: Conversation and networking are a big part of the Garden Party. (Left to right: Sandra Davis, Fadi Acra, Sarah Stolfa, Jano Cohen, Alex Novak, Mariette Pathy Allen, Wendy Sacks, Kathleen Nademus, Patricia Swanson.

Garden Party Guests



Shawn Theodore



Anna Agoston



Fadi Acra



A M Weaver



Judith Engle and David Graham

WILD AT THE PHILADELPHIA MUSEUM OF ART



Michael "Nick" Nichols' *Wild* at the Philadelphia Museum of Art is another triumph of intelligent exhibition design, as curator Peter Barberie has pulled numerous objects from the Museum's collection to expand on the themes in Nichols' work.

Top left: *Master of the Embroidered Foliage: Virgin and Child in a Landscape*, c. 1500, oil on panel, 33"x23.75" (John G. Johnson Collection, 1917) is paired with Nichols' photograph of a lioness with her cubs.

Center left: *Artist/maker unknown, Indian, for export to the English market: Armchair*, c. 1800, engraved and stained ivory; gilded wood and brass; cane seat. 39"x21.75"x22.5" (The Henry P. McIlhenny Collection in memory of Frances P. McIlhenny, 1986) sits amid a wall of images of elephants.

Top right: At the press preview on June 22, Nichols talks about how he rigged a camera trap to capture his famous image of a leaping tiger.

Center right: Tom Palmore's *Reclining Nude*, 1975, 65"x84" (Purchased with the Adele Haas Turner and Beatrice Pastorius Turner Memorial Fund and with funds contributed by Marion Boulton Stroud) next to Nichols' photograph of a gorilla.

Bottom left: The Museum's family Art Splash program should be very popular this year as it focuses on *Wild*. In the Art Splash room you can sit and read in a giant tree.



Aperture has published *A Wild Life: A Visual Biography of Photographer Michael Nichols*, by Melissa Harris, with photographs by Michael Nichols. 385 pages, 200 four-color and black-and-white images, hardcover \$35.00.

Copies are available from The Photo Review, postage included. Email info@photoreview.org for information.



Top: Duane Michals mugs for the camera at the opening reception for his show *Anti-Trump Agitprop* at Osmos in New York City on June 6.

Center: The Osmos building was once owned by anarchist saloon-keeper Justus Schwab and hosted guests like the anarchist Emma Goldman and the writer Ambrose Bierce.

Top: At the opening reception for the Drexel Senior Show at the URBN Center Annex in Philadelphia on June 9. The Drexel seniors always seem to have very accomplished and polished bodies of work.

Bottom: The irrepressible Andrea Modica, one Drexel's valued photography professors.

All photographs in *Around and About* by Stephen Perloff, except as noted.

SAVE THE DATE

The Photo Review Benefit Auction

October 28, 2017



Jürgen Schadeberg: *Mandela's Return to His Cell on Robben Island, 1994*

PHOTO REVIEW LISTING DEADLINES

While *The Photo Review Newsletter* has the most complete listing of photography exhibitions of any periodical throughout the Mid-Atlantic region, there are still some shows that do not get listed because notice of them does not reach us in time. For photographers and presenters of photography shows, following is a schedule of listing due dates.

Due Date	For Exhibitions & Events Occuring Between
8/19/17	8/28/17 and 10/8/17
9/30/17	10/9/17 and 11/19/17
11/11/17	11/20/17 and 1/1/17

The Photo Review Newsletter

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The Photo Review

Publishing since 1976, The Photo Review is a highly acclaimed critical journal of photography of international scope. The Photo Review Newsletter lists exhibitions throughout the Mid-Atlantic region — New York, Pennsylvania, New Jersey, Delaware, Maryland, Washington, DC, and northern Virginia — and from California, as well as calls for work and news from around the world.

Circulation

2,000.

Frequency

The Photo Review Newsletter is published eight times a year and delivered digitally in full-color.

Readership

Our readers include leading photographers, gallery owners, museum curators, historians, and collectors, as well as serious amateur photographers and photography students. They attend gallery and museum exhibitions, and workshops, conferences and lectures. They also collect photographs. They are frequent buyers of photographic equipment and supplies, books, and periodicals.

Distribution

About 60% of our subscribers are concentrated in the Mid-Atlantic region with the rest distributed throughout the country. A small number live in Canada and overseas.

Rates

Size

Image to accompany listing\$50
(300 dpi x 3.375" or 1024 pixels wide)
Quarter Page\$100
Half Page\$175
Full Page\$325



<p>Full Page</p> <p>9.75" x 7"</p> <p>Full Page Bleed</p> <p>11" x 8.5"</p>	<p>Page trims to 11" x 8.5"</p> <p>Quarter Page</p> <p>4.75" x 3.375"</p> <p>Half Page</p> <p>4.75" x 7"</p>
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Deadlines

3–6 weeks before event (call or email for precise deadlines)

Media

We can accept files in InDesign, or as PDFs, JPEGs, or TIFFs by email or on CD.

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IN UPCOMING ISSUES OF THE PHOTO REVIEW JOURNAL

- Mary McNichols Interviews John Ganis
- A. D. Coleman on Robert Heinecken
- Robert Raczka on Teenie Harris
- David Schonauer Interviews Vicky Goldberg on Presidential Photography
- A. M. Weaver on Don Camp
- Dan Marcolina on iPhone Photography
- Jayme Guokas Interviews Emmet Gowin
- Jack Lubiner on Charles Henry Breed
- The Photo Review Competition Winners
- Book reviews and more

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Dorothea Lange: *Last West, Gas Station, Kern County, California, 1938*, from *Politics of Seeing*, at the Oakland Museum of California (© The Dorothea Lange Collection, the Oakland Museum of California, City of Oakland. Gift of Paul S. Taylor.)

Unfortunately, we didn't heed this sign!

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