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All artists profiles are 6x8 inches and the size is 10 x 10 with electric available. The price for a booth during Angel Night is \$25.00 plus you'll need 4 four tables and two chairs. Additional tables may be reserved for \$10.00 each.

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Please call 937-293-2641 or email info@daytonhistory.org for more information and to apply!



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Notes from the CREATIVESIDE

Camera-less photography

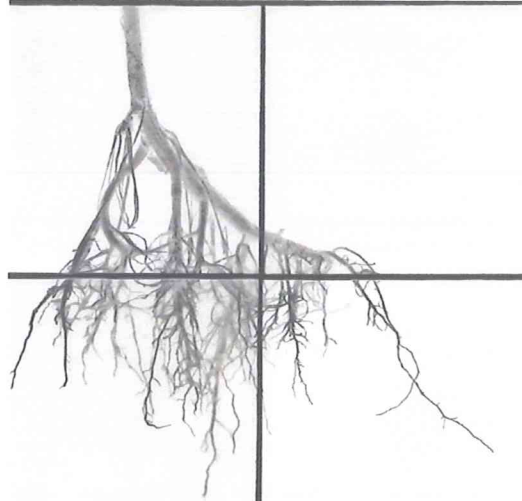
The Fixed Shadow exhibit shows historic and contemporary processes

By SUSAN BYRNES

Today, photographs are everywhere, and the technology we use to make them is just part of ordinary life. But try to imagine a world before photographs. It was not until 1826, after years of experimenting, that Joseph Nicéphore Niepce discovered a way to capture, or "fix," a recognizable image on a physical surface to create the first photograph. The extraordinary, magical results of his discovery inspired scientists, chemists, inventors and hobbyists to make wide-ranging experiments in image-making with the new technology. While one experimental direction led to improvements to cameras and lenses, another approach attempted to capture images without a camera at all; instead, it involved directly manipulating light and light-sensitive chemicals to form a picture.

The Fixed Shadow, a group exhibition of camera-less photography at Wright State University's Robert and Elaine Stein Galleries, highlights the work of contemporary photographers who continue to be fascinated by the possibilities of camera-less image-making. The exhibit, which runs through Sunday, Dec. 8, features the work of 18 artists from around the country, selected by jurors Carol Panaro-Smith and James Hajicek from a national call for camera-less photography. Panaro-Smith and Hajicek have a long history working with alternative photographic processes as professors at Arizona State University and as artistic collaborators. A 10-year retrospective of the "photogenic drawings" of Panaro-Smith and Hajicek will be concurrently on display in the upper-level galleries. Their images can be seen at alchemy-studio.net.

The "photogenic drawing," invented by William Henry Fox Talbot in 1839, was the earliest kind of camera-less photograph, and is now more commonly known as a photogram. A photogram is made by placing an object in contact with light sensitive material - often paper - and then exposing it to light. Where the object blocks the light, an impression is made on the light-sensitive paper, so a shadow image of the object is visible when the paper is processed or "fixed." In this fashion, Fox Talbot made beautifully detailed images of leaves, ferns, lace,



Christa Bowden, "Root III," Archival pigment prints and encaustic on wood; photo courtesy of the artist

seedpods and other materials. The photogenic drawings of Panaro-Smith and Hajicek that will be exhibited as part of *The Fixed Shadow* exhibition take their cue from these historic beginnings. The majority of their images are of plants gathered from earth and sea, then processed by progressively changing Fox Talbot's basic chemical formulas.

As a result, said the artists, "a color palette and physical presence emerged in the final print creating an 'organic artifact' beyond the imagination of anything previously thought of

"I think this exhibition offers a great opportunity to consider a broader perspective on what a photograph is."

-Tracy Longley-Cook,
Co-organizer of The
Fixed Shadow exhibition

as photographic." The artists believe there will continue to be a place for alternative processes in photography. "Since the resurgence of 19th century processes in the early '70s, there have always been significant artists who use these techniques as part of their oeuvre. As the traditional gelatin silver darkroom disappears from many schools' facilities, we may see a resurgence of alternative processes because they often don't require special equipment."

Exhibition Co-organizer Tracy

Longley-Cook, Assistant Professor of photography at Wright State University, said, "From a contemporary standpoint, artists have really pushed the camera-less image. ... The photograph had been seen as something normally content-driven: the recording of recognizable, identifiable subject matter. The abstract quality of the photogram removed photography from being so narrowly classified." This inventive, exploratory spirit of photography continues to be sparked by both the increased availability of materials used in antique processes and the use of newly invented image-capturing tools, such as scanners. Alternative processes used in camera-less images can include hand-applied, specially mixed light sensitive emulsions and one-of-a-kind images, only reproducible by digitization. The quality of this kind of image making is important to some photographic artists."

"Alternative processes," Panaro-Smith and Hajicek said, "allow the hand of the artist to be reintroduced [and] that often results in images that also have characteristics as unique objects."

In *The Fixed Shadow* group exhibition, the hand of the artist is certainly visible in the great variety of techniques used to present images that are both representative and abstract. Denton, Texas artist David Emmitt Adams' "Celestial Renderings #17" uses a traditional silver gelatin print process to create a tiny (5-inch by 5-inch) portrait view into a vast, black and white universe of stars, planets and galaxies. Columbus, Ohio artist Sage Lewis's "Untitled (cut cyanotype drawing #1)" shows a minimal, geometric image

of cyanotype blue arcs and cut lines that combine a sculptural and photographic approach. In "Root III," Christa Bowden, of Lexington, Va., uses a grid of prints made by scanography – the direct placement of objects onto the surface of a digital scanner – together with a wax-based painting technique called encaustic, to create a hard- and soft-focus image that seems to hover between drawing and photography.

Dayton, Ohio's own Francis Schanberger's vibrant yellow print "Nightie Negligee and Sleeper Set" is made with saffron, using a 19th-century printing process called an anotype, which employs the light and color sensitive properties of certain plants to create color images.

Longley-Cook's own photographic exploration into camera-less image

making, and her curiosity about the techniques of others working without cameras, prompted her to coordinate the exhibition. She says her objective is "to showcase work that explores photography in a way that is not necessarily known by most people." Further, she says, "I think this exhibition offers a great opportunity to consider a broader perspective on what a photograph is."

The Fixed Shadow exhibition runs through Sunday, Dec. 8 at the Robert and Elaine Stein Galleries, located at A132 Creative Arts Center on the main campus of Wright State University. For more information, please call the galleries at 937.775.2978 or visit wright.edu/artgalleries.



Reach DCP freelance writer Susan Byrnes at SusanByrnes@DaytonCityPaper.com.



Carol Panaro-Smith/James Hajicek, "Earth Vegetation/08-17," Cyanotype on paper; Photograph courtesy the artists

The power of glue and paper (Continued from Page A)...

noke, Va., Oakland and many more destinations.

Meryam Bouadjemi, based in Baltimore and one of the 11M project's producers, was struck by the engagement that people have had with each other and with the project.

"What has been remarkable is that it is interactive, fun and people from all walks of life are drawn to it," she said. "We are coming to communities

camera and printer, allowed each participant to control their own portrait and have it printed almost instantly as a 36-inch by 53-inch black and white poster, to be wheat-pasted in designated public spaces. With the timeliness of the project and Dayton's nationally recognized initiative "Welcome Dayton" program, 11M had a direct impact on the local community.

own family: "I thought it would be a fun activity for my daughter and me to participate in and a creative way to highlight the interesting people in our community."

With *Inside Out* projects taking place throughout the world, JR is committed to the power of these portraits and his work. "It doesn't matter if it's your photo or not," he said in his 2011 TED talk. "The importance is what you do with the images, the statement it makes where it is pasted."

Documenting the expressions of thousands of faces has propelled *Inside Out* to be a platform for numerous communities to demonstrate what they stand for. "Art can change the way we see the world," JR said. "Actually the fact that art cannot change things makes it a neutral place for exchanges and discussion and then enables you to change the world."

From Dayton to Cincinnati, the impact of this street art initiative has forged new connections and new conversations. And perhaps changed people's lives along the way.

JR is on view through Sunday, Feb. 2, 2014 at the Contemporary Arts Center, 44 East 6th St. in Cincinnati. Learn more about the exhibition at contemporaryartscenter.org/JR. The *Inside Out* 11M project, which includes the portraits taken in Dayton and Cincinnati, are at insideoutproject.net/11M. Visit the Dayton portraits at Missing Peace Art Space (234 S. Dutoit St.) and Synergy Incubator (200 N. Jefferson St.).



Shayna V. McConville is the Cultural Arts Manager for the City of Kettering. Visit her at Rosewood Arts Centre at 2655 Olson Drive or visit the website at rosewood.ketteringoh.org. She can be reached at ShaynaMcConville@DaytonCityPaper.com.



JR, "Face 2 Face," 2007; Installation in the exhibition *JR* at the Contemporary Arts Center

and celebrating them. This puts the focus on communities and gets people to interact with one another in a way that doesn't happen very often."

"This project creates a mosaic of the community," Bouadjemi continued. "Dayton was fantastic. People were warm and accommodating."

The portraits, installed at Missing Peace Art Space and Synergy Incubator, brought hundreds of Dayton residents together. The mobile photobooth, a van outfitted with a

"An immigrant family participated in the project at Missing Peace Art Space," Bouadjemi said. "It was their first day in Dayton, having moved from Florida. This project made them feel welcome. Some places are newer to the immigration issue than others, like Oakland, which has a very vibrant immigrant population, and Dayton, which has a different conversation."

Dayton resident Amy Kennedy was drawn to the project with her

robert&elainesteingalleries

The Fixed Shadow

A Photography Exhibition of Camera-less Images

With Featured Artists
Carol Panaro-Smith
and James Hajicek

October 27 – December 8, 2013

Website: www.wright.edu/artgalleries
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