

Altering Perspectives
Society for Photographic Education
Southwest Regional Conference
Prescott College

Thursday October 21

Early Arrivals/check in/Registration: Spring Hill Suites. Early bird/informal portfolio reviews.

Please sign up for portfolio reviews as early as possible. Please limit reviews to 15 minutes each.

Silent auction of photographs in separate area in Crossroads Center to benefit student member of southwest region to attend the National SPE Conference in Atlanta, GA. The recipient of this scholarship will be determined at a later date.

Silent auction items include:

- Bob Galloway / *Shoe Tree Rice Ca. 2001* / 11"x14" Lightjet Print Overmatted Archival Rag
- Rheana Gardner / *Half Dome* / Ambrotype,
- Jeremias Paul / *Rose Hip* / 8"x11" Lightjet Print Mounted on Foamcore,
- Ladon Miller / *Westpoint* / 11"x14" Platinum Print.
- One hour private consultation with Mary Virginia Swanson (\$300 value)
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Raffle tickets to benefit student scholarship to attend SPE National conference....

\$5 each or five for \$20.

See separate list of donations attached

Purchase tickets from VAEP students or at Prescott College Art Gallery.

Friday October 22

8:30---Registration—Crossroads Center Prescott College.

9:00-10:30am: Portfolio Reviews/Reviewers:

- **Mary Virginia Swanson:** see bio (in schedule Saturday 4:00)
- **Margaret Stratton:** see bio (in schedule on Friday 3:00)
- **Rupert Jenkins:** Faculty, University of Denver's School of Art & Art History and President of the Colorado Photographic Arts Center, www.cpacphoto.org
- **Joseph Labate:** Associate Professor & Chair of Photography, University of Arizona, portfolio: [HERE](#) (see bio in schedule 12:00 Friday).
- **Jessie Paige:** Faculty, University of Denver, the University of Colorado-Denver and Regis

University, www.jessiepaigestudio.com Jessie Paige's recent large-scale black and white photographs investigate the human condition through her relationship with the landscape. Paige has exhibited her work nationally and recently was a Visiting Artist at Wichita State University with an accompanying solo show, *Quietus*, at Center Gallery. Paige earned her MFA in Studio Arts/Photography from the San Francisco Art Institute and her BFA in Photography from the Savannah College of Art & Design where she was also the recipient of the Outstanding Achievement Award in Photography. Paige lives and works in Denver, Colorado where she is a resident artist at The Other Side Arts and serves on the Board for the Colorado Photographic Arts Center. She currently teaches photography at the University of Colorado - Denver, the University of Denver and Regis University.

10:30-11:00am: Welcome by conference chair Deborah Ford & southwest regional chair Jeremias Paul.

11:00-12:00am: Martina Shenal: *Visual Literacy: Imagining a World Without Photographs*

This presentation will focus on the ever-changing role that photography plays in contemporary visual culture, and the need for a holistic integration into the curriculum both within and beyond the arts. This lecture will focus on a course that Martina developed and will implement this fall at the UA as a General Education Arts course: ART 242: Introduction to Photographic Concepts using the Liz Wells text, *Photography: A Critical Introduction*. This non-darkroom course offers an overview of conceptual issues relating to photography and the readings consider photographs as artifacts used in a range of different ways and circumstances, and photography as a set of practices that take place in particular contexts. The text is essentially focused on "reading" photographic images rather than about their making, although there are digital exercises and presentations in the latter part of the semester.

Martina Shenal is an Assistant Professor of Art in the Photography division at The University of Arizona. She earned her MFA from Arizona State University and her BFA from The Ohio State University. Prior to relocating to Tucson, Shenal was an Assistant Professor of Art at the Memphis College of Art from 1998-2004. Since 2005, she has also served as the Assistant Director of the School of Art at the UA

12:00-1:00pm: Joe Labate: *Bytes: Making Pictures with Ones and Zeroes*

Digital technology has rapidly changed how we make and how we think about photographs. It is arguable that since photography's birth over a century and a half ago, nothing has had such a profound effect on the medium as this new digital technology. How does this affect the meaning and our understanding of photographs? What is changed? What remains the same? What is lost? What is gained?

Joseph Labate is the Chair of Photography in the School of Art at the University of Arizona. Labate's artwork and his teaching focus on the use of digital technology as applied to the medium of photography. His research investigates the impact of technology on the medium of photography. Labate has a B.S. in engineering from Clarkson University, a B.F.A. in photography from Massachusetts College of Art, and an M.F.A. in photography from the University of Arizona. Labate is a recipient of a Visual Arts Fellowship from the Arizona Commission on the Arts, an Artist's Grant from the Contemporary Forum of the Phoenix Art Museum, and an Artist's Grant from Polaroid of Tokyo, Japan. He has exhibited and taught photography nationally and internationally. His work is in many private and public collections including the Art Institute of Colorado, Denver, the Center for Creative Photography, the Tucson Museum of Art, the SnellWilmer Collection, the Streitch Lang Collection, the Weeks Gallery and Roussenski Lom National Park in Bulgaria.

1:00-2:00pm: Lunch on your own.

1:00pm: Southwest Regional Meeting (in Crossroads Center). Light snacks provided.

2:00-3:00pm: Cass Fey: *Re-Staging New Topographics*

The landmark exhibition *New Topographics: Photographs of a Man-Altered Landscape* – originally mounted in 1975 at George Eastman House – has been recreated for an international tour by the Center for Creative Photography and George Eastman House. The original show, although seen only at three venues and accompanied by a slim, now out-of-print catalogue, had a tremendous impact and signaled the emergence of a new approach to landscape photography. It ultimately gave name to a movement and a style that had a ripple effect on the whole medium. Photographers were influenced by and are still emulating the spirit and aesthetics of the exhibition, which represented a paradigm shift away from the sublime landscape tradition, and ushered in a new era of theoretical approaches.

In the original exhibition catalogue, then-curator William Jenkins gives context to the images, which present the man-altered landscape in simple, descriptive, unemotional visual language. He states that New Topographics photographers Robert Adams, Lewis Baltz, Bernd and Hilla Becher, Joe Deal, Frank Gohlke, Nicholas Nixon, John Schott, Stephen Shore, and Henry Wessel, Jr. – “recognize the importance of the information-carrying capacity of the medium and cherish it. They also realize that if this capacity is to be used to its fullest they must now allow personal inflection or opinion to stand in its way.” The re-staging of this seminal exhibition invites viewers to assess the historical significance of these pictures and their continued relevance in today’s culture.

Cass Fey has been curator of education at the Center for Creative Photography since 1993. As a museum educator with a photography, history of photography and art education background, she uses the center’s galleries and print study area as classrooms to encourage faculty, students and the general public to explore infinitely enriching ways in which artists communicate their ideas through photography. This experience continues to broaden her understanding of the applications and possibilities of photography as a medium of creative expression.

3:00-4:00pm: Panel Discussion: Professional Practices—Mary Virginia Swanson (moderator), Don Fike, Daphne Srinivasan (Publicist/Associate, Etherton Gallery), and **Cass Fey**. Are the needs of today’s and tomorrow’s students in photography in flux? How might these diverse needs be met inside and outside of the curriculum? What avenues are available to photographers to prepare for a creative life and working within this changing medium of photography?

***Margaret Stratton book signing** *The Living and the Dead: The Neapolitan Cult of the Skull*, University of Chicago Press (2010) Snaking beneath the streets and crumbling churches of Naples is a vast system of ancient catacombs and aqueducts, many lined with skulls in seemingly endless rows stretching far back into the depths of the caverns. In *The Living and the Dead*, Margaret Stratton provides an unusual photographic record that documents these spaces in which Neapolitans of early Christian history sought to preserve emotional connections to the afterlife through rituals in which the tangible skull represents the ephemeral soul.

Margaret Stratton has received five National Endowment for the Arts Awards in Photography, Installation and New Genres. Additional awards include Seattle Arts Commission "Public Works" Award, Best New Film/Video from the Canadian Film Board, and Directors Award from the Black Maria Film Festival, Los Angeles.

Stratton’s work has been exhibited at: Nathan Cummings Foundation, New York; New York University, New York; Smithsonian Institution and Corcoran Gallery, Washington, DC; Harvard Film Archive, Cambridge, Massachusetts; Museum of Contemporary Photography, Chicago; Berlin Film Festival; San Francisco Camerawork; and the Henry Gallery, Seattle.

Collections include: Library of Congress, Washington, DC; New York Historical Society, New York; Seattle Arts Commission, Seattle; Grinnell College, Grinnell, Iowa; Center for Creative Photography,

Tucson; George Eastman House, Rochester, New York; Museum of Contemporary Photography, Chicago Art Institute; and Ellis Island Museum, New York.

Publications include: *The Living and the Dead: The Neapolitan Cult of the Skull*, University of Chicago Press (2010); *Detained In Purgatory: America's Abandoned Prisons*, Light Work #110, Syracuse, New York (2000); *Here Is New York: A Democracy of Photography* (2002); *Lesbian Art In America*, Rizzoli Press (2000); *Art, Document, Market, Science: Photography's Multiple Roles*, Museum of Contemporary Photography, Chicago (1998); and *Reframings: New Feminist Photographies*, Temple University Press, Philadelphia (1996).

4:00-5:00pm: Portfolio Reviews: East end of Crossroads Center. Reviewers:

- **Jeremias Paul:** Assistant Professor of Photography, Southern Utah University, www.momentism.com
- **Rheana Gardner:** Assistant Professor of Photography, Southern Utah University, www.rheanagardner.com
- **Ladon Miller:** Adjunct Instructor, Southern Utah University

5:00-7:00pm: Opening Reception for the SPE Juried Members Exhibition at Yavapai College Art Gallery 1100 East Sheldon Street. Please see map for specific directions and gallery location.

Prescott 4th Friday Artwalk: See insert in packet.

JUROR: Carol McCusker *is an independent curator, writer and educator. For eight years, she was the Curator of Photography at the Museum of Photographic Arts (MoPA) in San Diego. She received her B.F.A. in studio art and art history at Massachusetts College of Art, Boston, graduating with distinction. She then received her M.A. and Ph.D. in art history with an emphasis on the history of photography and film at the University of New Mexico (UNM), Albuquerque. While there, McCusker received the Beaumont Newhall Award, the Dean's Dissertation Fellowship Award, the Friends of Photography Prize, and a National Endowment for the Arts Internship Award.*

*McCusker is currently Adjunct Professor at the University of San Diego. She is also a member of the Advisory Committee for UCSD's Arts, Humanities & Languages Extension; and is working on two publications, *Shooting Stars: War Photographers in Hollywood*, that examines the aesthetic and socio-political relationship between 1940s photojournalism and Realist/Neorealist cinema. And *Boom! 1963-1983: Two Decades of Change in American Photography*.*

7:30pm: Keynote Speaker: Judy Natal at Yavapai College (Community Room adjacent to Library):

Imaging the Future

Art is not a mirror held up to reality but a hammer with which to shape it.
Berthold Brecht

Throughout history, artists illuminate the human condition, contribute to the vitality of their communities, promote social change and encourage democratic dialogue. By doing so, artists not only interpret our past but define and examine the present. Many artists today are appropriating this moment in time to imagine the

future and to wonder what life as we know it might look like.

Artist imaginings of the future have vacillated widely between extremes of utopian and dystopian views, between war and peace, and between human and beyond human. Natal will examine the written and visual histories of the future and discuss her current photographic project *Future Perfect*.

Future Perfect entails a sweep of three peculiarly troubling and evocative sites where human intervention has decidedly affected land use. The Las Vegas desert, Biosphere 2's experimental tracts in Oracle, Arizona, and Iceland's geothermal landscapes are worlds apart from each other. The photographs establish unexpected yet compelling resonances between these diverse landscapes that distill and display our hopes, perceptions and misunderstandings of nature. Ultimately, the images suggest both the potential and pitfalls of our future on earth. Natal describes how central nature can be to our lives, envisioning these areas as harbingers of the future.

Judy Natal is currently Associate Chair of the Photography Department at Columbia College Chicago, and is the author of *EarthWords* published in 2004 and *Neon Boneyard Las Vegas A-Z*, published in 2006. Her photographs are in the permanent public collections of the California Museum of Photography, Center for Creative Photography, the International Museum of Photography and Film at George Eastman House, the Museum of Contemporary Photography, and the Museum of Contemporary Art Chicago, among others. Her work has been exhibited at Projects International and Photograph Gallery in New York City, the Nelson Atkins Museum, Kathleen Ewing Gallery, and the Sao Paulo Biennial.

She has received numerous grants and fellowships including a Fulbright Travel Grant, two Illinois Arts Council Photography Fellowships and Polaroid Grants and two New York Foundation for the Arts Photography Fellowships. Natal has also been awarded numerous artist residencies nationally and internationally, most recently in Iceland and the Biosphere 2 for her current work *Future Perfect*.

9:00 PM After Judy's talk: Late night at the Raven Café with *Photography Exhibit by Mark Hendrickson, Emily Matyas and Adam Thorman*. (See map for location: 142 North Cortez St.)

Saturday October 23

9:00-10:30am: *Local Photography trip: Granite Dells-Drive on your own or ride in Prescott College van.
*Preregistration required for shuttle.

10:30-11:30am: Alexandra Overby: *The Way We See It: Adolescent Photographers in the Digital Age*

With the availability of more photographic tools than ever before, contemporary adolescents have been creating personal, meaningful images that they easily share using digital technology. These “digital natives” learn photo imaging techniques intuitively, often sharing information with each other through social media sites. Before they choose to enroll in a high school photography course, their photographic aesthetic is influenced by advertising, popular media, and peers.

The practice of photography is much more than mechanical concerns. Stanley (2003) argues that rather than focusing on the technical, students tend to treat photography “as a means to an end – producing images that express aspects of themselves in a way they find both pleasing and convincing, and reflective of their engagement with the wider world” (140). With the advent of digital photography, the discourse for photographic imaging has been shifting to accommodate the new technology and its ability to present images in novel ways. The traditional skill-based approach to photo education is coming into conflict with paradigm of new media theory and multi-modal presentations as well as the way current students approach technology. This is an ideal time to rethink our approach to teaching photography as an art form to secondary students. This presentation shares the photographs, interview excerpts, and reflective statements from current high school photographers as they refine their photographic skills in a formal photo imaging course and engage in

socially aware meaning making. This research is the beginning work of a dissertation study that restructures the traditional format of high school photo imaging courses by emphasizing the social and cultural aspects of the medium over the technical skills of the medium.

Alexandra Overby is an Art Education Doctoral Candidate at Arizona State University, with a primary focus on secondary photography curriculum and practice. She has taught visual arts in the public high schools for eleven years as well as summer art programs and college courses. Her high school photography students have captured high marks for the Advanced Placement Studio Art Exam and have won numerous awards including the Photo Imaging Education Association annual competition. She has been published in *Art Education* and *School Arts* and has presented at the Arizona Art Education Association Conference (2003 to present), the National Art Education Convention (2009, 2010), the ArtsWork Symposium at ASU (2009, 2010), and the International Visual Sociology Association Conference (2009, 2010). Her visual documentary project on a pre-service art teacher, which featured documentary photographs shot by Alexandra, was shown at the IVSA conference in Bologna, Italy in July 2010. Besides being an art educator, Alexandra has run a commercial photography business and has shown her artwork in galleries.

11:30am-12:30pm: Greg MacGregor and Siegfried Halus

On July 29, 1776 an extraordinary expedition departed from Santa Fe Plaza. Their initial intent was to forge a trail to Monterey California, however, failing in this they would return to Santa Fe, five months later having circumnavigated what today is the four corners area of New Mexico, Colorado, Utah and Arizona, covering some 1,800 miles. It is widely regarded as one of the great explorations of the American Southwest.

The official head of the expedition was 34-year-old Fray Francisco Atanasio Dominguez, second in command was 24-year-old Fray Silvestre Velez de Escalante. Escalante bore the burden of maintaining the daily journal entries, which became the primary source for our photographic project.

The story of the Dominguez Escalante expedition has been well studied by western scholars over the past century with three separate translations of the journals into English. In addition two notable books devoted exclusively to the story have been created: *Pageant in the Wilderness*, 1959 by Herbert Bolton, Utah State Historical Society, and "Without Noise of Arms", Walter Briggs, 1976, Northland Press, Flagstaff Az. The route of the expedition would essentially become the beginning section of the Spanish trade route to California. Despite numerous written historical accounts there has been little or no visual record of this historic route. The 1976 book mentioned had 12 watercolor illustrations included. Bolton's book included a scant 11 photographs.

The 1776 expedition penetrated sections of the southwest interior not explored by previous Europeans. Discoveries included, The Green River in Colorado, The San Juan River and the Utah Lake Valley, (present day Provo) and the Great Salt Lake. The corridors they traveled would later become major avenues of commerce. They made the first successful crossing of the Grand Canyon at a location that would later become the site of Glen Canyon Dam and Page Arizona. The expedition passed through the present day cities of Grand Junction, Durango, Montrose, Delta Colorado. The future Dinosaur National Monument at Jensen Utah was on their route, as well as Cedar City and Zion Canyon National Park in Utah. They passed through and identified future valleys and fertile farmlands, which the Mormons led by Brigham Young would populate seventy years later.

Using their journals and a carefully researched map created in 1976, we have retraced their route with the intention of photographing the legacy of that expedition.

This project will be published by the Museum of New Mexico Press in 2011.

Greg MacGregor is professor Emeritus of Photography at California State University, East Bay where he originated the program in 1979 and retired in 2006. He received a Master of Arts in Photography from San

Francisco State University in 1970 and a Master of Science in Physics from The South Dakota School of Mines and Technology in 1965. He worked as an astrophysicist from 1966-1970 at Lawrence National Laboratory in Livermore California, and has been a professor of Photography at various colleges and Universities since.

He has served on many boards and faculties including originating and chairing the Photography Department at Lone Mountain College in San Francisco (1970-1978), Vice President of Camera Work Gallery, San Francisco 1977- 80, Chairman of the Western region of the Society for Photographic Education (1974-1978), National Program Chairman SPE, 1981, Chairman of the Art Department at California State University, East Bay (1990-1993), Board of Directors, New Mexico Council of Photography 2006-8. He was a contributing editor to *Darkroom Dynamics* (Van Nostrand Reinhold, 1979), and has work published in many publications including *Popular Photography Annual* 1986, *Fantastic Photography* (Pantheon, 1979), *California Photography, 1945-1980* (Hudson Hills Press 1984), and *Photography A Facet of Modernism* (San Francisco Museum of Modern Art, 1986), and *The Altered Landscape* (University of Nevada Press, 2001).

He has been actively photographing the Great Basin area between Colorado and California for the past thirty years. Projects there include “The American Tractor Series”, “New Woman of the American West”, “Oddities in the Western Landscape”, “The Mormon Trail”, “The Oregon Trail”, “Minor Explosions” and “New Mexico Test”. The Overland Trail projects grew out of his appreciation for the topography and terrain of that region. Publication of *Overland, The California Emigrant Trail of 1841-1870* was by the University of New Mexico Press in 1997. The Exhibit of this project was on national tour with twenty-four venues, managed by the California Humanities Council. The exhibit “Lewis and Clark” has been on national tour at various museums between the years 2002 and 2011 with thirty venues. The Center for Documentary Studies at Duke University and the University of Washington Press jointly published the book *Lewis and Clark Revisited* in 2003. In 2011 the Dominguez and Escalante project will be published by the *Museum of New Mexico press*.

Siegfried Halus trained as a sculptor, initially apprenticed with his father a liturgical sculptor, then studied at the Pennsylvania Academy of Fine Arts and the University of Pennsylvania where he received his bachelor’s degree. After his graduate studies at the University of Hartford, he began a serious investigation into photography as an expressive medium, within a couple of years he abandoned further work as a sculptor. His lifelong interest in the human body as primary subject matter, has had a long and persistent development, over some forty-seven years. His photographic exploration of the human body in a nocturnal setting has usually emphasized an allegorical or symbolic intent. He believes that humans have lost much of their understanding of how the body and its expressive language gestures communicate. He has advocated that the bodies gestural language has a deeply meaningful role to play in human interaction and understanding.

Halus has taught at numerous universities and colleges. His first position was at the University of Connecticut, at Storrs Ct. Tufts University, Medford Ma. The Boston Museum School. Institute of American Indian Art, Santa Fe, NM. Pont-Aven School of Art, Pont-Aven, France. And as director of the art department at the Santa Fe Community College, Santa Fe, NM.

Some recent publications, *Living Shrines: Home Alters of New Mexico*, UNM Press, 1999, *Idea Photographic*, After Modernism, Museum of Fine Arts, Santa Fe, NM. 2002. *Through the Lens, Creating Santa Fe*. UNM Press 2008. In the spring of 2011, the University of New Mexico Press will publish the *Dominguez and Escalante 1776 Expedition*, a collaborative photographic documentation by Siegfried Halus and Greg MacGregor.

Halus has produced various photographic documents, such as, *Vodou Rituals of Haiti...* *Connecticut Fiddlers...* *Lovers*, documenting passionate relationships between couples 20 to 70 years of age... *Living Shrines: Home Alters of New Mexico*. Siegfried Halus lives in Santa Fe, New Mexico.

12:30-2:00pm: Lunch on your own and informal (or prearranged) portfolio reviews

2:00-3:00pm: David Taylor: *Working the Line*. Followed by book signing with David and Darius Himes from Radius Books. In 2008, David Taylor received a Guggenheim Fellowship for his ongoing examination of the U.S.–Mexico border. His investigation is organized around the documentation of the 276 obelisks that mark the international boundary as it extends from El Paso/Juarez to San Diego/Tijuana. These monuments—striking objects situated in impossibly gorgeous and difficult terrain—were installed between the years 1891 and 1895. The rigorous effort to reach all of the obelisks, has inevitably led to encounters with migrants, smugglers, the Border Patrol, minutemen and other residents of the borderlands. In the process of his work, Taylor earned remarkable access to U.S. Border Patrol facilities, agents and routine operations. Patrol agents often refer to their job in the field as “line work” which is an apt description of Taylor’s own time on the border. Being on the “line” has given Taylor a unique view into overlapping issues of border security, human and drug smuggling, the continuing construction of the border fence and its impact on the land.

Working the Line (Radius Books) captures the complexity of the terrain, the politics, and the human dynamics involved. While the images are documentary in nature, they are so formally and visually compelling that the work ultimately transcends genre.

David Taylor earned an MFA from the University of Oregon and a BFA from the School of the Museum of Fine Arts and Tufts University. His photographs, multimedia installations, and artist’s books have been exhibited in group and solo exhibitions at venues that include the Museum of Contemporary Photography at Columbia College, Chicago, Illinois; and The Aldrich Contemporary Art Museum, Ridgefield, Connecticut. Taylor’s work is in the permanent collections of, Fidelity Investments, Boston; and Museum of Fine Arts, Houston and the Palace of the Governors/New Mexico History Museum among others. The New Yorker Magazine Online, The Los Angeles Times, Orion Magazine, PREFIX PHOTO, and the Mexico/Latin America Edition of Esquire Magazine have all featured his images. Taylor has completed recent major commissions for artwork that is installed in the U.S. Border Patrol Station in Van Horn, Texas and the United States Federal Courthouse in Las Cruces, New Mexico. Taylor’s ongoing examination of the U.S. Mexico border was supported by a 2008 Fellowship from the John Simon Guggenheim Memorial Foundation and a monograph of *Working the Line* has just been released by Radius Books

3:00-4:00pm: Educator’s Panel with Don Fike (moderator), Alexandra Overby and Joe Labate will discuss *The Inevitable Shift to Digital Photography and Its Impact on Fine Art Photography Education*.

Don Fike: Don Fike earned his MFA from Arizona State University, his M.Ed. from Boston University, and his BA from Humboldt State University. He has taught at the International Center of Photography in NYC and in the Maricopa Community College System in Arizona. During the 2005-2006 academic year, he was a guest instructor at Prescott College, teaching Alternative Processes in Photography, B&W Photography, and Digital Imaging. For ten years he was the Director of the Media Research Lab for the University of Dayton Research Institute at the Air Force Human Resources Laboratory. On the University of California's Berkeley Campus, he was the Director of Photography and Digital Imaging at the Lawrence Berkeley National Laboratory for nine years. During this period he was responsible for converting the laboratory from chemical photography to digital imaging technology. He also established a digital database to manage the one-million photo negative archive. Subsequently, Don Fike worked for Upside Magazine and was Art Director for Wine.com and SFGTV (City and County of San Francisco) before retiring. He continues to pursue his photography and writing.

4:00-6:00pm: *Remembering Bill Jay*. A Tribute: Hosted by Mary Virginia Swanson, James Hajicek and others. Please join us with your stories, photographs and anecdotes as we remember and pay tribute to one of

photography's greatest proponents, Bill Jay.

Mary Virginia Swanson is widely respected as a leader in the fields of licensing and marketing fine art photography. Ms. Swanson is an expert in career development within the fine art, commercial and photojournalism fields, and is sought after as an educator and consultant. Swanson serves on the Board of Directors of the Santa Fe Center for Photography, the Board of Directors of the ASMP Foundation, the Boards of Advisors of the Center for Photographic Arts, PhotoAlliance and the Texas Photographic Society, and the National Advisory Board of Photolucida.

James Hajicek recently retired from heading up the 19th-century photo processes program, one of the best in the nation. He teaches classes in photogravure and collotype and he is known for his research into the Woodburytype printing process. Hajicek received his M.F.A. from the University of New Mexico in 1978, studying with Beaumont Newhall and Van Deren Coke. He has received several National Endowment for the Arts Fellowships.

6:00pm: *SPE Conference Reception In Prescott College Art Gallery at Sam Hill Warehouse* with exhibit by Stuart Klipper/Joan Myers and Bill Jay Tribute exhibition. Refreshments provided.

7:00pm: Keynote/Gallery talk with Stuart Klipper in the Prescott College Art Gallery

A significant part of Stuart Klipper's life work has been devoted to photographing in our planet's Polar regions - he has visited such precincts every decade since the 60s. He has worked in the Antarctic six times over. His talk will address that aspect of his life and work, and will concentrate on his recently published book, *THE ANTARCTIC: From the Circle to the Pole* -- and the images on its pages.

Stuart Klipper was born in The Bronx in 1941. Attended the University of Michigan. Lived in NYC and Stockholm, Sweden in the 60s; moved to Minneapolis in 1970 – resides there still. His photographs have been exhibited in, and collected by, major museums in the nationally and internationally; foremost the Museum of Modern Art, the San Francisco Museum of Modern Art, The Art Institute of Chicago, The Minneapolis Institute of Arts, the Walker Art Center, The Jewish Museum (NYC), The McDonald Gallery (NZ), The Israel Museum, The Victoria and Albert Museum, Artium – the Basque Museum of Contemporary Art (Vitoria, Spain), the Bonn (Germany) Kunsthalle, and the Moderna Museet (Stockholm). Also: The university museums of Michigan, Minnesota, Kansas, Iowa, Wyoming, and Arizona (the Center for Creative Photography). He has been the recipient of many major grants and fellowships including two each from the Guggenheim Foundation and the Bush Foundation, and three each from the McKnight Foundation and the Minn. State Arts Board; and other grants from The Bogliasco Foundation, the Arts Board of Texas, and the Jerome Foundation. He has been the recipient of the US Navy's Antarctic Service Medal.

Raffle drawing after Stuart's talk! So many prizes, so little time!

Silent auction winners will also be announced. Get ready to claim your photograph!

Sunday October 24, 2010

Informal portfolio reviews. Local photography field trip on your own.

Photographic equipment garage sale in the basement/parking lot of Sam Hill Warehouse. Most items by donation. Proceeds go to the Prescott College Student Arts Council.

Photography Exhibitions Around Prescott (during the conference):

Prescott College Art Gallery: **Stuart Klipper & Joan Myers / Bill Jay Tribute**

Yavapai College Art Gallery: **Society for Photographic Education Member's Juried Exhibit**

Crossroads Center: **Silent Auction for SPE Regional Scholarship**

Raven Café: **Mark Hendrickson, Emily Matyas and Adam Thorman**

Prescott College Library: **M. Jennifer Chandler**

Van Gogh's Ear: **Dale Odell** *Opening Reception October 23 5:00-8:00*