





*There is a crack, a crack in everything.  
That's how the light gets in.*

LEONARD COHEN





# The Twenty-Seven Series

## exhibition one

An exhibition of contemporary  
fine art photography examining LIGHT  
in its various incarnations and forms

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February 4 – March 17, 2022

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juror

ALINE SMITHSON

A SMITH GALLERY

johnson city, texas 2022



## JUROR'S STATEMENT

After two years of darkness and living in a time of not knowing, having the privilege to juror a collection of photographs focused on light reminded me that the world is filled with magic. Light can excite, impassion, impress, generate well-being and create a sense of harmony and wonder with the surrounding environment. I have spent the last week immersed in photographs, revisiting and reconsidering each image. Every submission revealed a particular way of thinking about light, from moody skies, sparkling oceans, to the illuminance of people and places. It was an exciting and daunting process, and, in the end, I selected about three times the amount that could fit into the book. So, thank you for sharing so much excellent work and making my decisions so difficult! It was inspiring to see the range of approaches and the array of imaginative imagery around this subject.

For this effort, I was looking for work where the subject matter was light, not just a photograph with light in it. These selections reflect elements that animate a story or subject, make me reconsider space or move me emotionally. I was also looking for sophisticated images and work that was sometimes unexpected, but was shot with intention and focus. As a juror, I look for unique approaches to a theme, photographs that are not literal or obvious interpretations, and are well-executed and well-considered photographs. I consider the quality of the photograph itself, the quality of expression, and look for deeper meaning or creativity. Finally, I am not only selecting single images, but also curating a group of photographs that needs to feel fresh and have a strong point of view.

Thank you to the A Smith Gallery for this wonderful opportunity. Congratulations to all the artists included in Light.

**ALINE SMITHSON**

Los Angeles, California

• JUROR'S AWARD •

1

*A Portrait of a Girl and a Cat*

Digital pigment print

**MARGARET ALBAUGH**

Spokane, WA





2

*Snow Falling On Sequim,  
Christmas Eve, 2021*

Archival pigment print

**CHARLOTTE WATTS**

Sequim, WA



3

*Promise of the City*

Digital pigment print

**ROWENE WEEMS**

Powell, WY



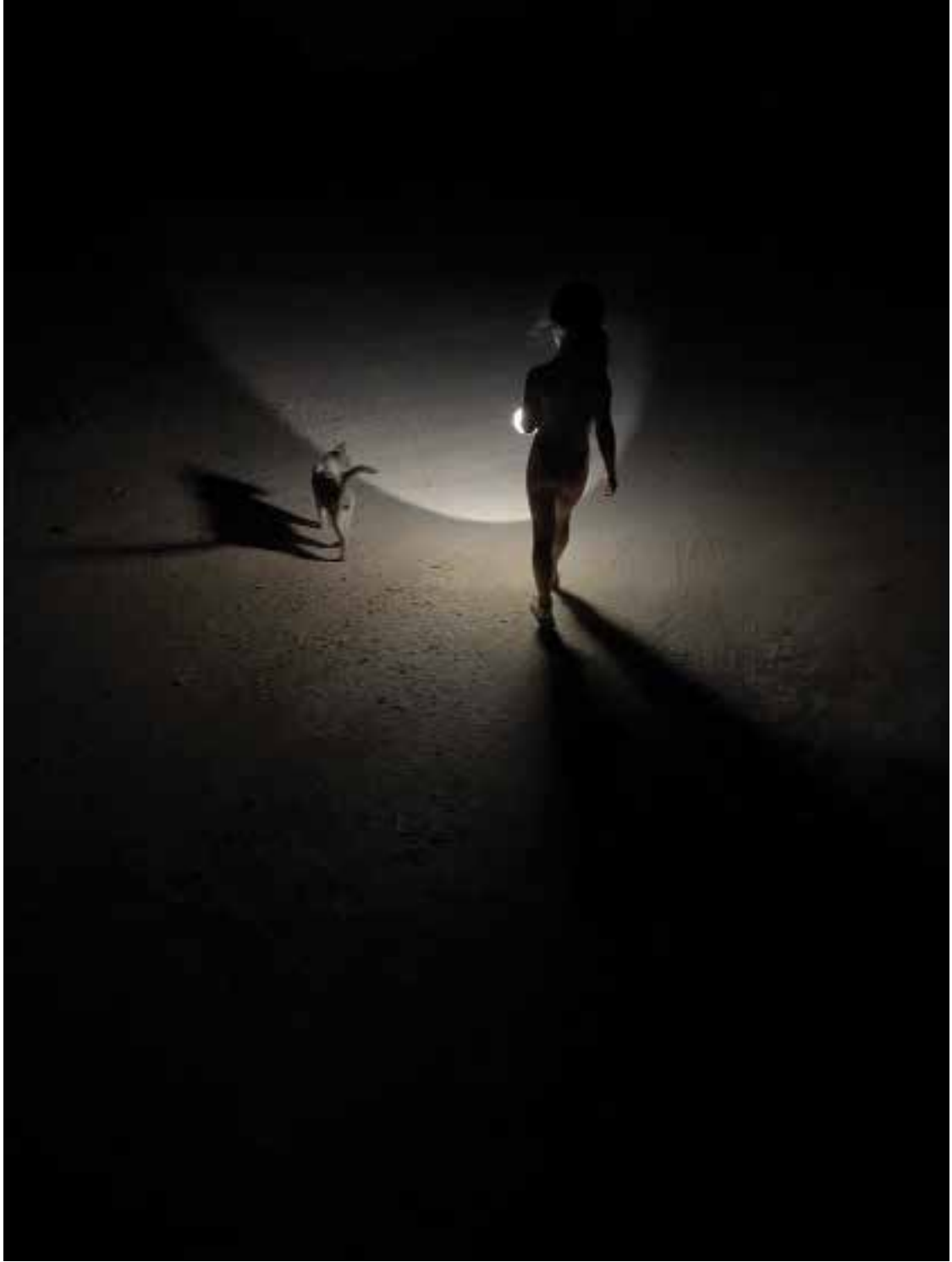
4

*Light the Way*

Digital pigment print

**LAURA SALAZAR**

Wimberley, TX



5

*Blue Prada*

Archival pigment print

**ASHTON THORNHILL**

Santa Fe, NM





6

*Our Time 2*

Digital archive print

**NED WALTHALL**

Lawrenceville, NJ



7

*Jill in Newburgh*

Archival pigment print

**LYNN SAVILLE**

New York, NY



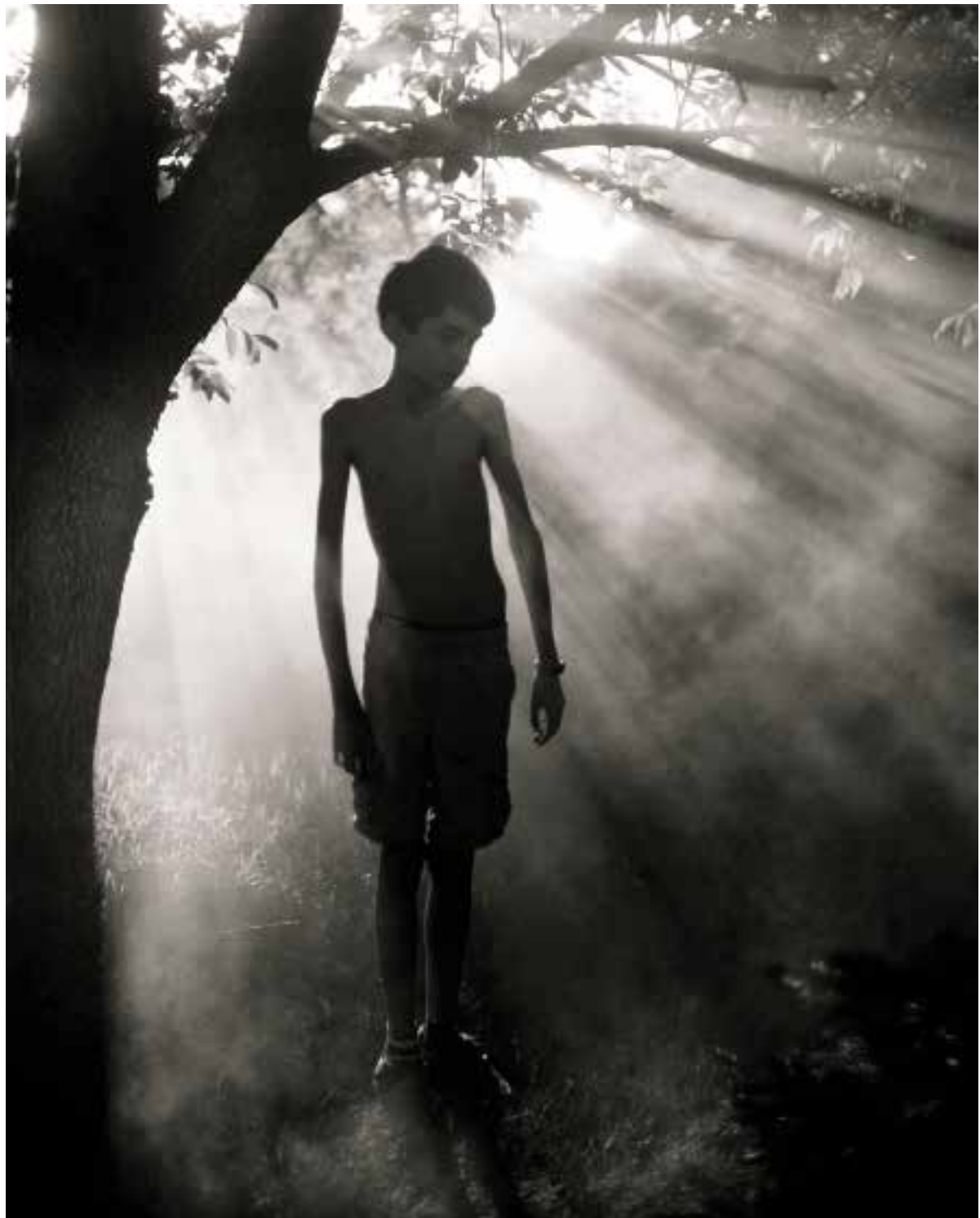
8

*Summer Solstice*

Archival pigment print of  
large format film image

**KATE MILLER-WILSON**

Hanover, MN



9

*Hospice (The Eastern Light)*

Digital pigment print

**GEOFFREY AGRONS**

New Hope, PA





10

*The Egg*

Archival print

**RONDA ANDERSON**

Ballston Spa, NY



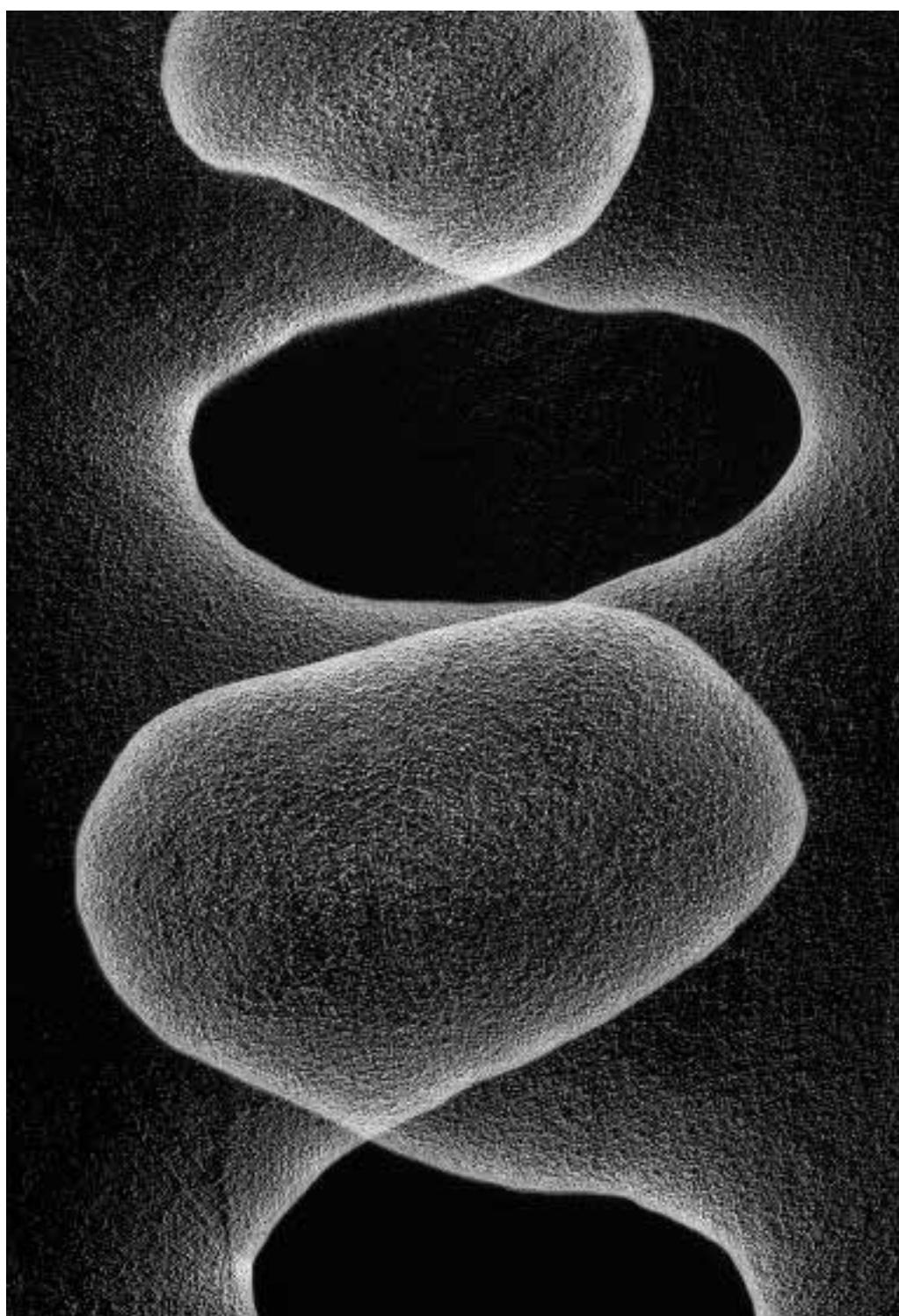
11

*Studio Session 3, Moment #19*

Archival pigments on paper

**JOHN HESKETH**

Anaheim, CA



12

*Floating Hand*

Gelatin silver print

**KARIN ROSENTHAL**

Watertown, MA



**13**

*Day Breaking*

Digital pigment print

**LEANNE TRIVETT**

Johnson City, TN





14

*Streetlight*

Digital pigment print

**ANNE ROSEN**

New York, NY



15

*Time Passed*

Archival pigment print

**MAUREEN BOND**

Granada Hills, CA



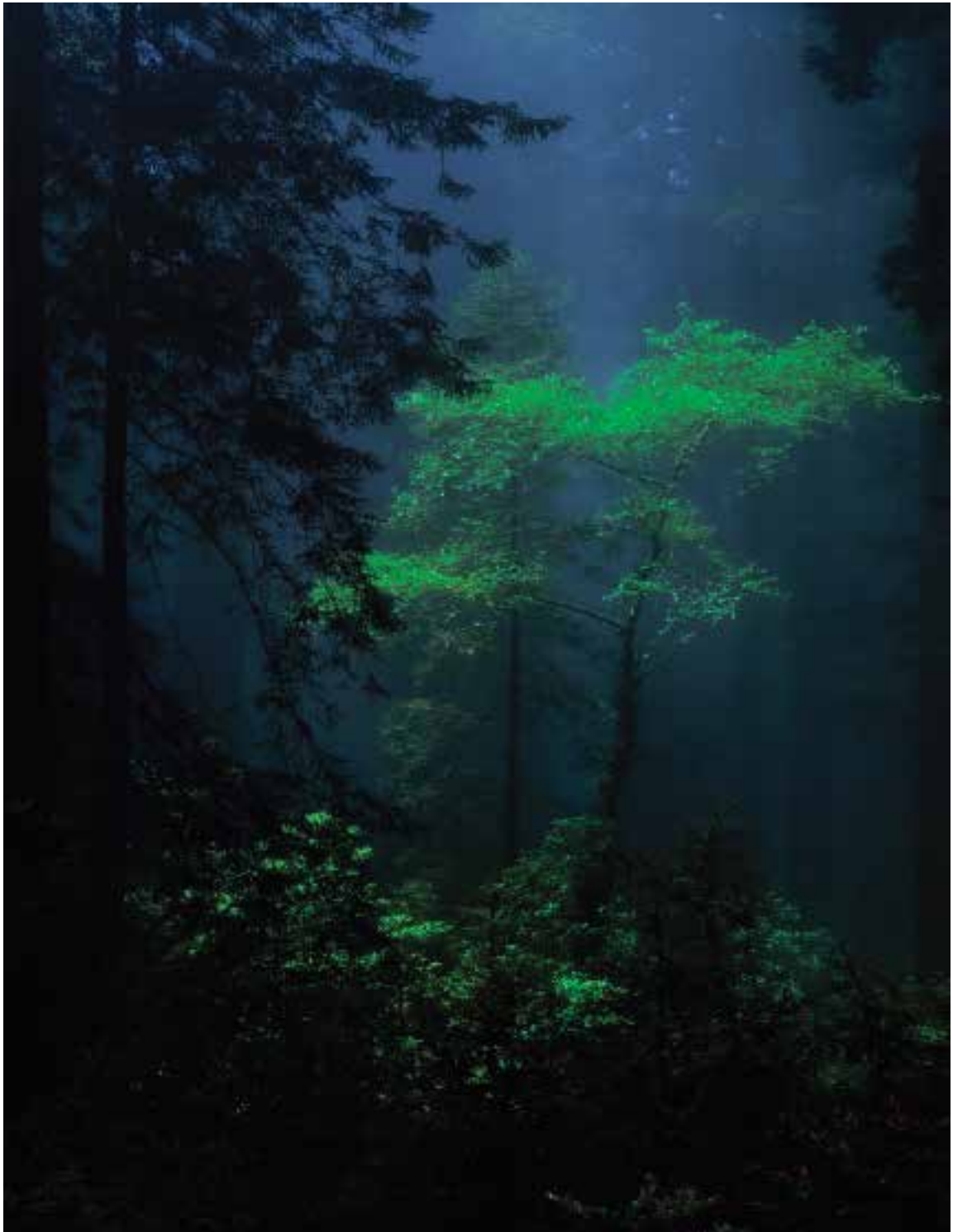
16

*Light Amidst the Redwoods*

Archival inkjet print

**BRUCE M. HERMAN**

Eagle River, AK



17

*Halo*

Archival pigment print

**LESLIE JEAN-BART**

New York, NY





•DIRECTOR'S AWARD•

18

*Ghost Chair*

Archival pigment print

**AIMEE B. MCCRORY**

Houston, TX



19

*pardalis*

Archival inkjet print

**KATHERINE PHILLIPS**

Houston, TX



20

*Synchronicity*

Archival pigment print

**RICHARD O'NEILL**

Thousand Oaks, CA



**21**

*Kneeland Street - Boston*

Digital pigment print

**JEFF LARASON**

Dorchester, MA





22

*Salt Water Taffy*

Archival digital print

**JACQUI TURNER**

Watsonville, CA



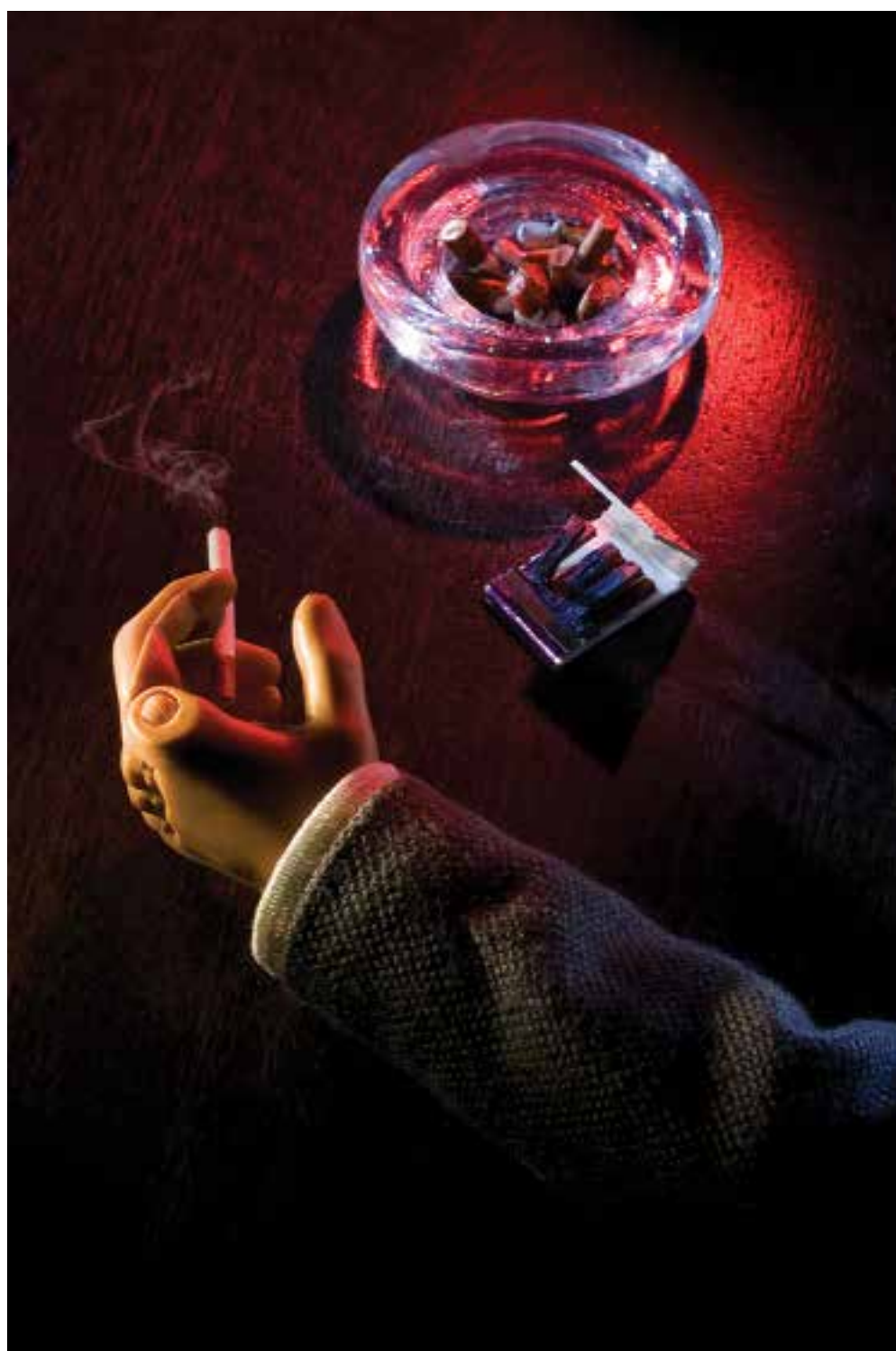
**23**

*Killing Time*

Dye-sublimation on aluminum

**GRACE WESTON**

Portland, OR



**24**

*Elliott's Whiskers*

Digital pigment print

**JUDY BROWN**

Natick, MA



25

*Effervescence*

Print on metal

**CAROLINE NICOLA**

Santa Cruz, CA





26

*Road to Aurora*

Giclée print

**GREGORY D'AGOSTINO**

New York, NY



27

*Future's Dream*

Sewn archival pigment print, thread, watercolor

**CHARLOTTE SCHMID-MAYBACH**

Los Angeles, CA







## THE STORY

"Light has no mass. It weighs nothing. Yet, it is accountable to the forces of gravity," said Professor Schnell-Licht.

Jerome Glass, second year physics student, knew this to be a commonly accepted aspect of Einstein's Theory of General Relativity. However, he became convinced that his flashlight at summer camp became lighter after frequent use, and he was going to prove it.

"Excuse me Professor, I think you're wrong," said Jerome. "Electricity has been found to have mass, therefore light must have mass because electricity is a generator of light."

"Please sir, what is your name?," asked the professor.

"Jerome, sir."

"Jerome, well, you are right about electricity having mass. However, it is such a small amount as to basically be immeasurable. When you hoist your electric razor to your face each morning does it become heavier from morning to morning? When the sun bronzes your young skin does it become progressively harder, more difficult to extricate your heavier self from the surf as the summer ages? Jerome, when you hold your girlfriend real tight and kiss her does she weigh more when you depart the embrace?"

"Well, so...I haven't brought scales to each scenario you suggest," said Jerome.

"Interesting, maybe you should," said Professor Schnell-Licht, laughing to himself, remembering a song from the seventies — "You Light Up My Life" — tickled that it should reappear at that moment, compelling him to suggest that the dance floors of the disco age probably did get heavier, those horrid flashing balls, reflecting the energy of all those polyester-clad lovers, indeed...."

from songs of light and other stories by

**FRANKLIN CINCINNATUS**





## DIRECTOR'S STATEMENT

Amanda started A Smith Gallery twelve years ago after a thirty-plus year career as a CPA. Photography had been her avocation for the previous twenty years. An opportunity arose to inhabit a space that had been a photography gallery previously in the small, rural community of Johnson City, Texas. The odds of succeeding: small. The desire to do so: large. The result is an enigma wrapped in a diamond—a CPA starts a gallery, brings on a carpenter and artist as a partner and the photography community overwhelmingly welcomes us and becomes the diamond through which the light shines that enables this special moment.

This is our inaugural, limited edition, fine art photography book representing our call for entry. We have chosen to distill down the images selected to twenty-seven—not a judgement on the quality of the photographs, but what we consider to be the best representations of the spirit of the call and the aesthetic of the gallery.

Thank you to Aline Smithson for her participation in our inaugural event. The contemporary photography world would be a lesser place without her.

And a special thanks to Jace Graf, master bookmaker and designer, without whom this project would not have been possible.

Finally, and most importantly, thank you photographers. You are and have been our lights.

**AMANDA SMITH & KEVIN TULLY**

Johnson City, Texas



**ALINE SMITHSON** is a visual artist, editor, and educator based in Los Angeles, California. She is best known for her conceptual portraiture and a practice that uses humor and pathos to explore the performative potential of photography. Growing up in the shadow of Hollywood, her work is influenced by the elevated unreal. She has exhibited widely, including over forty solo shows at a variety of international institutions, and her work has been featured in publications including The New York Times, The New Yorker, and PDN.

Smithson is the founder and editor-in-chief of Lenscratch, a daily journal on photography. In 2012 she received the "Rising Star" award through the Griffin Museum of Photography for her contributions to the photographic community, and she also received the prestigious "Excellence in Teaching" award from CENTER. In 2014 and 2019 Smithson's work was selected for the Critical Mass Top 50. In 2015 the Magenta Foundation published her first significant monograph, *Self & Others: Portrait as Autobiography*, and in 2016 the Smithsonian Air and Space Museum commissioned Smithson to create a series of portraits for the upcoming "Faces of Our Planet" exhibition. In 2018 and 2019 her work was exhibited in the National Portrait Gallery in London as part of the Taylor Wessing Prize. Kris Graves Projects published her book *LOST II: Los Angeles*, and included her work in *SOLACE* and *On Death*. Peanut Press released her monograph, *Fugue State*, in the fall of 2021.

Aline has been a juror for a host of organizations and galleries, and reviewer and educator at photo festivals around the U.S.

**ABOUT THE GALLERY** Established in May, 2010, A Smith Gallery is located in Johnson City, Texas. The gallery exhibits the work of both amateur and professional photographers through juried and invitational exhibitions. As a fine art photography gallery, A Smith Gallery's mission is to promote the photographic arts through exhibitions, workshops, and the facilitating of an active, vibrant community of photographers. The gallery celebrates photography in all of its manifestations: analog, digital and alternative. Amanda Smith and Kevin Tully are the gallery directors. Creativity is encouraged!

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this book is dedicated to

**MARGARET & ZILLAH**

This catalog, twenty-seven series : exhibition one, was published in April, 2022,  
by A Smith Gallery in Johnson City, Texas. Project design and production assistance  
from Jace Graf. Printing by Austin Digital Printing. Binding by Cloverleaf Studio,  
in Austin. In an edition limited to fifty copies, plus four artist proof copies,  
this is book number \_\_\_\_.

aline smithson

amanda smith

kevin tully





