

Though she be but little, she is fierce!

WILLIAM SHAKESPEARE



The Twenty-Seven Series

EXHIBITION FOUR

*An exhibition of fine art
photography exploring
the visual power of
the feminine—SHE.*



June 10 to July 21, 2022



JUROR

SANDRA CHEN WEINSTEIN

A SMITH GALLERY

JOHNSON CITY, TEXAS 2022

JUROR'S STATEMENT

It was an honor to be invited to jury the SHE exhibition for A Smith Gallery. As I reviewed the submissions of images from more than a hundred photographers and narrowed the selection down to fifty-five, I was struck by how so many of the works were able to stimulate inquiry and challenge one's perception on such a very personal theme. These works are so varied—from a woman's daily life in a rural setting, an intimate self-portrait, memory of a loved one, conceptual ideas, romanticism, to the nature of motherhood—all exploring narratives of psychosocial complexity. Whether through the types of medium used, the amplification of traditional narratives, or the utilization of techniques—all of the selected works highlight prescient themes of our past, present, and future. As artists, creators, and workers in the cultural sector, I believe we are individuals who possess a heightened sense of empathy and curiosity.

My thanks to Amanda and Kevin for giving me this great opportunity to view all these submissions and to get to know the artists.

SANDRA CHEN WEINSTEIN

Lake Forest, California

•JUROR'S AWARD•

1

Woman Plucking a Chicken

Gelatin silver print

BEVERLY CONLEY

Benicia, CA



2

Conjuring

Digital pigment print

JACQUELINE ASPLUNDH

Delray Beach, FL



3

Downeast Fog

Archival pigment print

CHERLY CLEGG

Waltham, MA



4

Mom

Digital pigment print

MARSHA GUGGENHEIM

San Francisco, CA



5

insomnia

C-print

RONALD BUTLER

New York, NY



6

Black and White

Digital pigment print

DEBORAH COLE

Austin, TX



7

Growing Up

Digital pigment print

NORMAN ARAGONES

San Jose, CA



8

Chicken Steak Seafood

Archival pigment print

JASON TANNEN

Chico, CA



9

Island of Blessed

Archival pigment print

VANESSA BRICI

Brandenburg, Germany



10

Lost

Archival inkjet print

AIMEE B. MCCRORY

Houston, TX



11

Marcia's Back 2

Digital pigment print

FRANCIS CRISAFIO

Pittsburgh, PA



12

Under the Waxing Moon

Archival pigment print

DALE NILES

Fayetteville, GA



13

Memorial Day on Clover Street

Digital archival print

JUSTUS WAYNE THOMAS

Nashville, TN



14

Sue, Back Porch

Archival inkjet print

HANK AUDERER

San Antonio, TX



15

Machelle Baccus, Barrel Racer

Digital inkjet print

DON RUSSELL

McKinney, TX



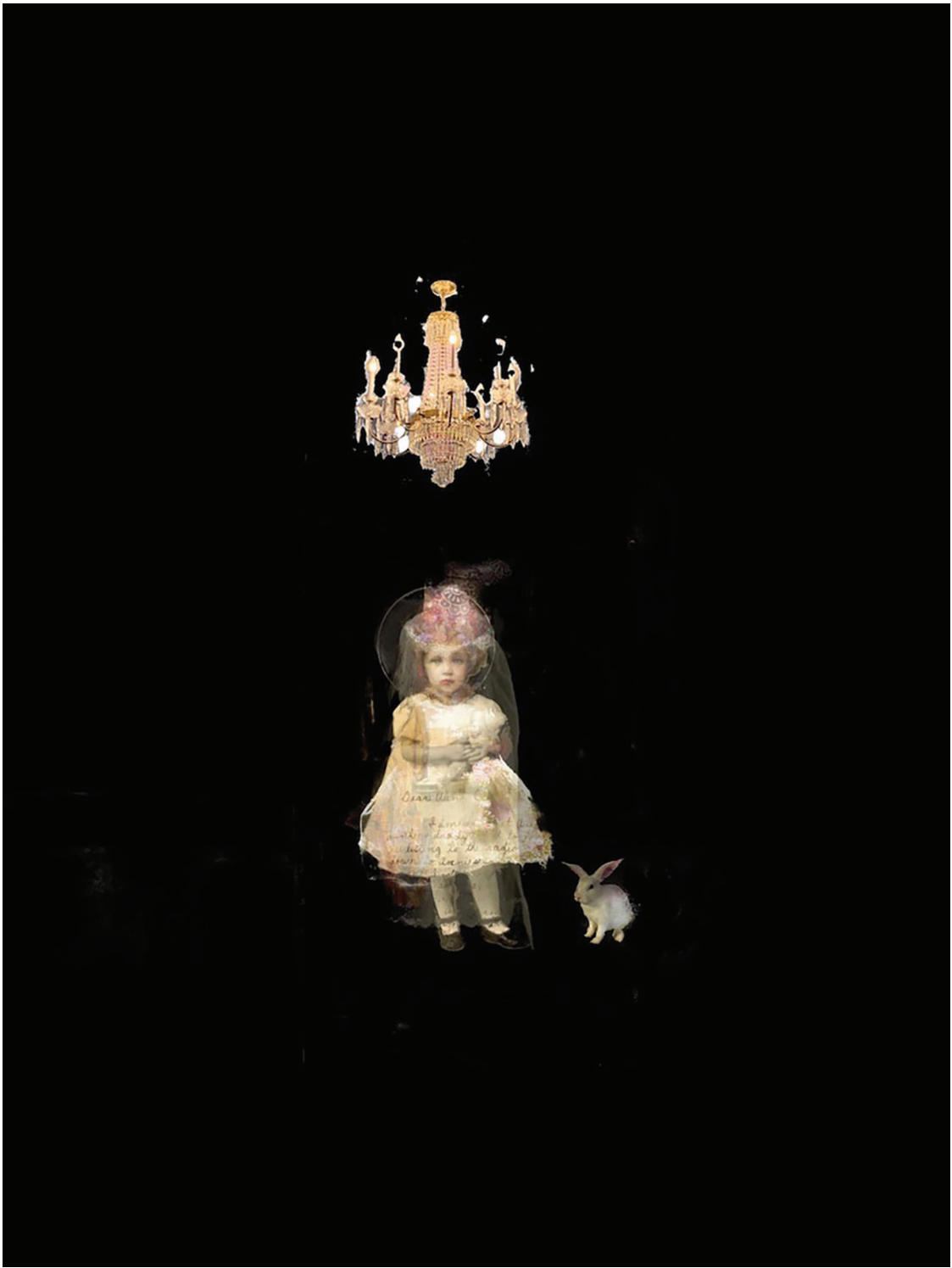
16

Portrait of Innocence No. 7

Pigment print

CYNTHIA MORGAN

Atlanta, GA



17

Censored

Archival pigment print

ANN PROCHILO

San Francisco, CA



18

Barrier

archival inkjet print

BILL SHUMAKER

Portland, ME



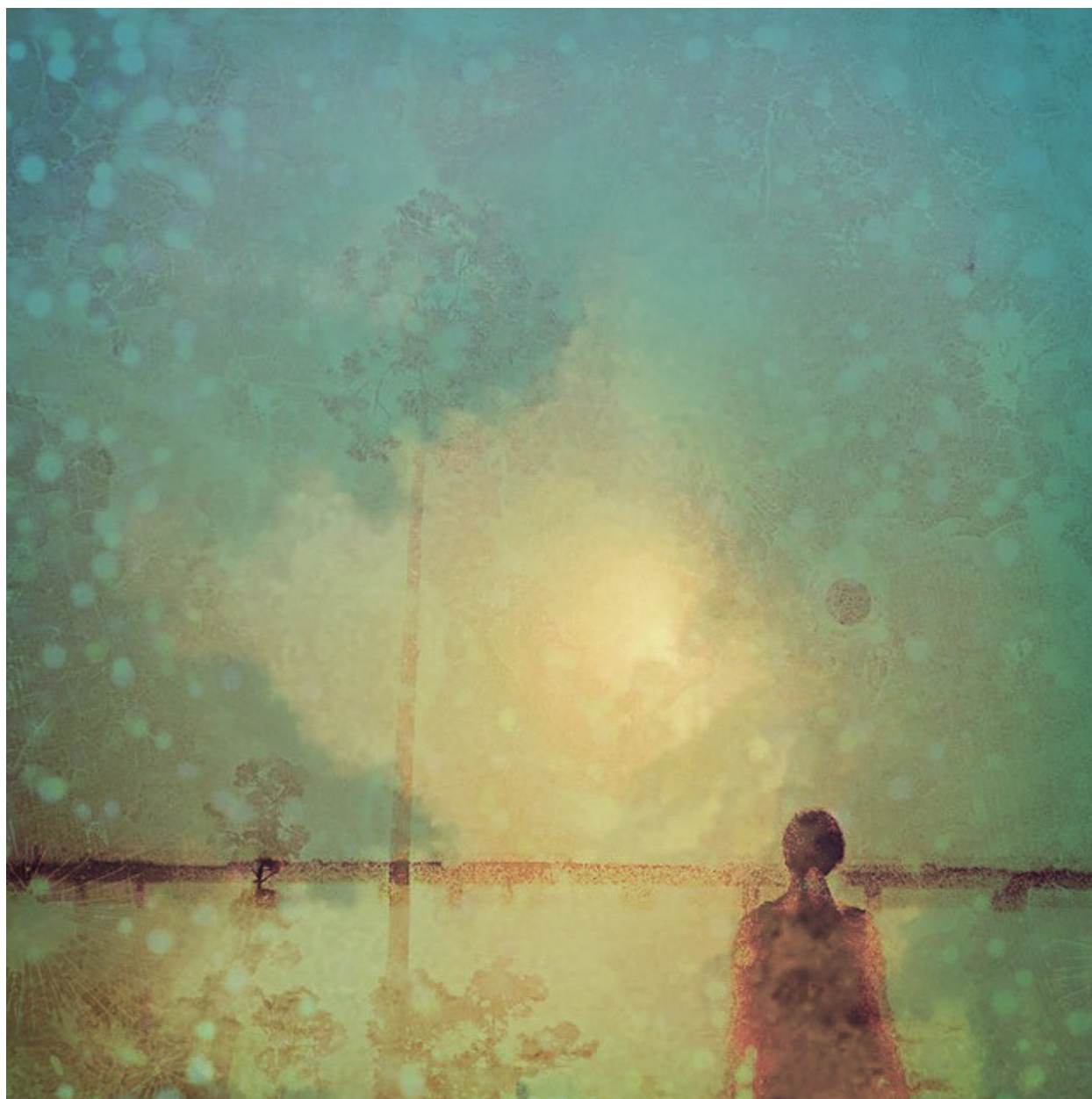
19

Dreams

Digital pigment print

AUBREY GUTHRIE

Hurst, TX



20

For Love

Digital pigment print

FELICE BOUCHER

Brunswick, ME



21

Come Fly Away

Wet plate collodion

LORI POND

Los Angeles, CA



22

The Pearl Earring

Digital pigment print

MARIAN RUBIN

Montclair, NJ



23

Shed

Archival inkjet print

CATHARINE CARTER

Chapel Hill, NC



24

Mother and Daughter (#264),
from the series *Black Mountain*
Chromogenic print

ROSE WIND JEROME
Black Mountain, NC



25

Offering

Digital pigment print

WALT DUDDINGTON

Beaverton, OR



• DIRECTORS' AWARD •

26

Floating, Twin Elements

Platinum palladium on vellum, gilded silver leaf

LESLEY NOWLIN BLESSING

Austin, TX



27

Facing It

Digital pigment print

LEANNE TRIVETT S.

Johnson City, TN



THE STORY

“She is free, but she does not know the price she has to pay....”

Man, I think I heard that lyric in, probably 1967 or '68. It was '67. I remember, I was ten. No, am I kidding, how could I forget—no '67 was the summer I saw my first hippie. I ran through the campground searching for my dad, eventually finding him swimming with a woman that wasn't my mother, but that's a whole other story. I found him and told him there was a guy in the river that looked just like Jesus. He told me go on back down there, he would be around in a bit to check it out. He never came. That was also the summer I fell really hard in love for the first time. She wore boy's clothes, jeans and boots. Her swagger and way of talking charmed the heck out of this city boy. Jesus in the river and a pretty girl in blue jeans and a cowboy hat—it was a transformative couple of hot, Texas weeks.

Anyway, back to Shawn Phillips. His song, “We”, would have been out in '72, not '67, my first real summer of love, if you know what I mean. My best friend's older sister had gotten a Shawn Phillips album a couple of years before. When we saw the album cover we thought he was a girl. He was sitting backwards on the ground, his hair falling all around him. We thought she had a funny voice for a girl. When we found out she was a he, we thought he had to be the coolest, and maybe toughest guy on the planet. My buddy and I imagined having hair like that and walking into a bar—how badass would we have to be?

I bought the album with the song “We” with money I earned working for a caterer. I schlepped pans of potato salad and barbecue at chemical plant company picnics. That's where I met her. She was older than me. She had gotten married at seventeen. It didn't last. I won't go into all the details, but man, how could I forget that. I used to play her the Shawn Phillips album in rotation with ZZ Top and Cat Stevens. I really dug the “We” song. It had this really cool Beach Boys thing at the end.

One night I played it as usual and she began to cry. She wouldn't say why. I didn't see her much after that. My football coach gave me the lecture. I listened to him. I don't know why.

Later, listening to the album and doing homework, the lyrics came on, and it hit me, I got it. I thought about calling her, but I didn't.

“She is free, but she does not know the price she has to pay....”

FROM THE INTERVIEWS BY

FRANKLIN CINCINNATUS

DIRECTORS' STATEMENT

"She"—such a simple word, but loaded with deep, archetypal meaning. It covers a long chain of connotations, from Mothers to Lovers. This exhibition wonderfully represents the complexity of the female: Venus and Crone.

Beverly Conley's image, *Woman Plucking a Chicken*, the Juror's Award, describes the keeper of the hearth of much of the world. No pretense, no glamor.

Hank Auderer's image, *Sue, Backporch*, can tempt us to build a story around the beautiful image—saint or sinner, victim or maiden immaculate.

Aimee McCrory's image, *Lost*, bravely defines a certainty, transcending gender, judgement.

Lesley Nowlin Blessing's image, *Floating, Twin Elements*, our Director's Award, playfully winks at us—this is going to get mischievous and fun, twice.

Lori Pond's image, *Come Fly Away*, the Visitors' Award, illustrates the creative energy of "She," both in content and process.

Sandra selected a diverse and captivating group of images. The exhibition contains a range of processes and approaches. The eclectic mixing of straight and conceptual images creates a broader more expansive explanation of the theme.

Thanks to Sandra and a great big thanks to all who entered. There can never be enough creativity in the world! We look forward to next time.

AMANDA SMITH & KEVIN TULLY

Johnson City, Texas

SANDRA CHEN WEINSTEIN is a photographer, ceramist, collector and independent curator. Born in Taiwan, she has worked and lived in Washington, D.C., Japan, and China. She has traveled for photo assignments to Europe, the Middle East, Turkey, South Korea, Japan and India. Sandra currently resides in southern California and Washington, D.C.

In 2009, early in her photographic career, she was chosen as the only American photographer among hundreds of applicants for the Magnum Masterclasses in The Netherlands and London, England. Sandra's work has been exhibited in CENTER, Museum of Modern Art, Museum of Fine Art Washington County, Aperture Gallery, Annenberg Space for Photography, Florida Museum of Photographic Art, Griffin Museum of Photography, Longview Museum of Fine Art and Museum of the Big Bend, as well as invitational international exhibitions. Her work is in several private collections including The Gordon Parks Foundation.

Sandra has curated for master photographer Eli Reed of Magnum Photos as well as jurying for a host of galleries, both national and international. Her personal work focuses on documentary photography emphasizing social identity, culture and minorities. She has dedicated, long-term projects exploring the subjects of women, LGBTQIA, minorities and American pop culture.

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
ALL MOTHERS, SISTERS & DAUGHTERS

*This catalog, TWENTY-SEVEN SERIES : EXHIBITION FOUR was
published in November, 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 _____.*

SANDRA CHEN WEINSTEIN

AMANDA SMITH

KEVIN TULLY

