

*It is through the human figure that I best succeed
in expressing the nearly religious feeling that I have towards life.*

HENRI MATISSE



The Twenty-Seven Series

EXHIBITION NINE

*An exhibition of contemporary fine art photography
celebrating the human form in
PORTRAITS*

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February 17 to March 30, 2023

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JUROR

ELIZABETH FLINSCH

A SMITH GALLERY

JOHNSON CITY, TEXAS 2024

JUROR’S STATEMENT

“In a portrait, I’m looking for the silence in somebody.” - Henri Cartier-Bresson

To make a portrait is an opportunity to pause long enough to see, really see, someone. When I make a portrait I see it as a collaborative act, not so different from a dance. In that dance, the connection between photographer and subject stirs that “silence” on both sides of the lens.

Carl Moore’s *Bolivar Square* seemed to anchor a triumvirate with Kevin Lyle’s *Troubles My Sleep 20380* in the middle and Jason Blair’s *Venetian Man Walking* strolling up behind.

Within these pages you will find portraits that hold that magic. Whether pain or joy or something more mysterious, these pictures speak of finding the silence and elongating a moment of authentic connection. The portraits I have selected range from the distorted abstraction in Cynthia Morgan’s *I See You, Portrait of Innocence no. 3*, to the vulnerable realness of Whitney Dafoe’s *Becoming Wheelchair Bound*. These pictures speak to the depth of human emotion as well as portrayals of beauty defying traditional definitions as in Heather Doughty’s *Blow Me a Kiss*. Each portrait reveals a resounding call to show up as our whole selves, in whatever mood or form that may take.

I would like to thank Amanda Smith and Kevin Tully for the tireless work required to hold together A Smith Gallery and its outstanding contributions to the international photographic dialog.

ELIZABETH FLINSCH

St Paul, Minnesota

•JUROR'S AWARD•

1

Anne-Marie (The Narcissist), 1990

Digital C-print

JEREMIAH DINE

Hastings-on-Hudson, NY



2

Insight, Twin Elements

Platinum Palladium print on vellum gilded with copper

LESLEY NOWLIN BLESSING

Austin, TX



3

Looking Foward

Unique collaged archival pigment print

CHARLOTTE NIEL

Oakland, CA



4

Portrait of Rollence

Digital pigment print from pinhole negative

ELLEN FRIEDLANDER

Los Angeles, CA



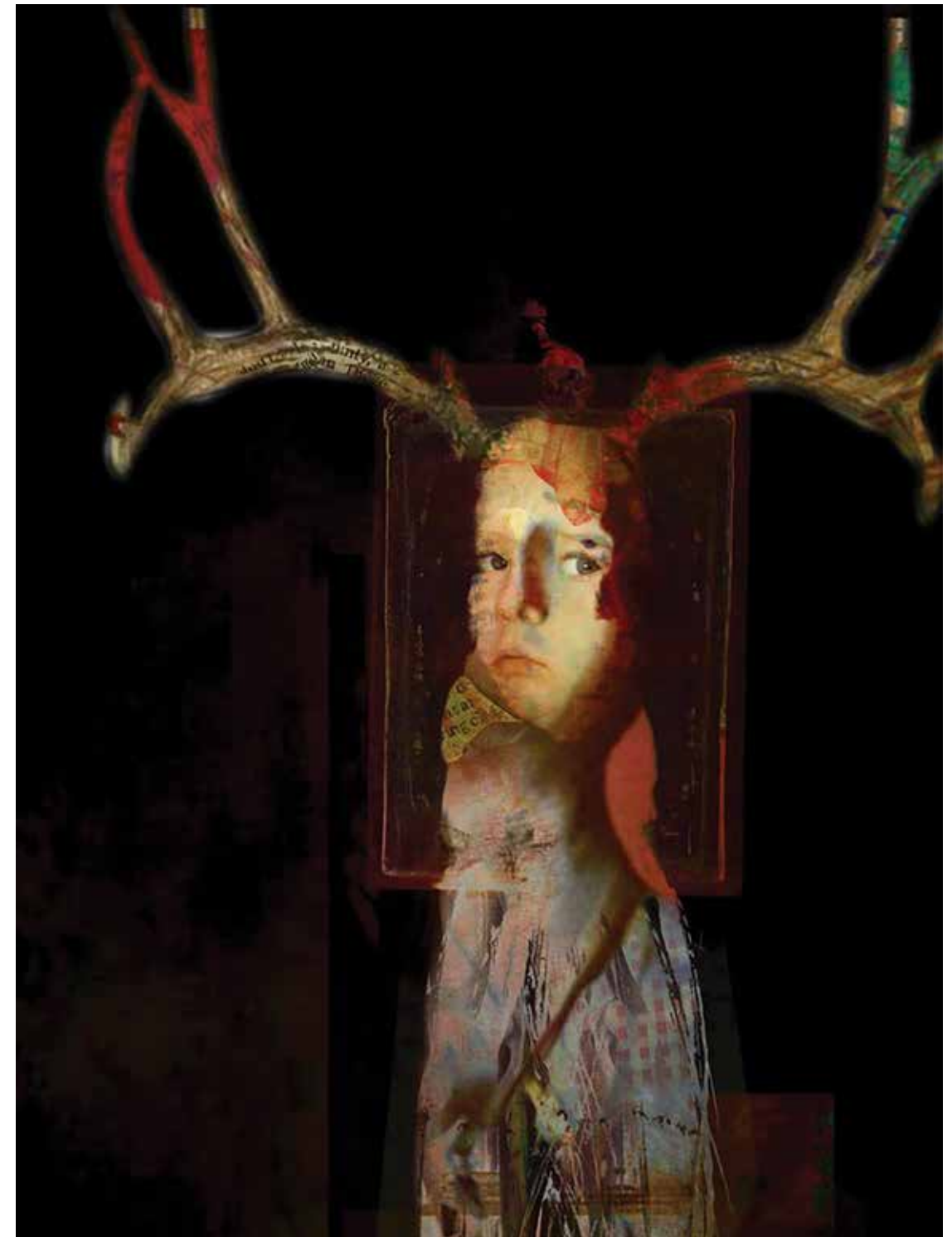
5

I See You, Portrait of Innocence No. 3

Pigment print

CYNTHIA MORGAN

Atlanta, GA



6

Memento (His Crown)

Digital pigment print

ALAN LEDER

Evanston, IL



7

Luis, Vinales, Cuba
Pigment print

LINDA HANSON
Sisters, OR



8

Transient

Digital pigment print

KEN LORENZ

Langley, British Columbia, Canada



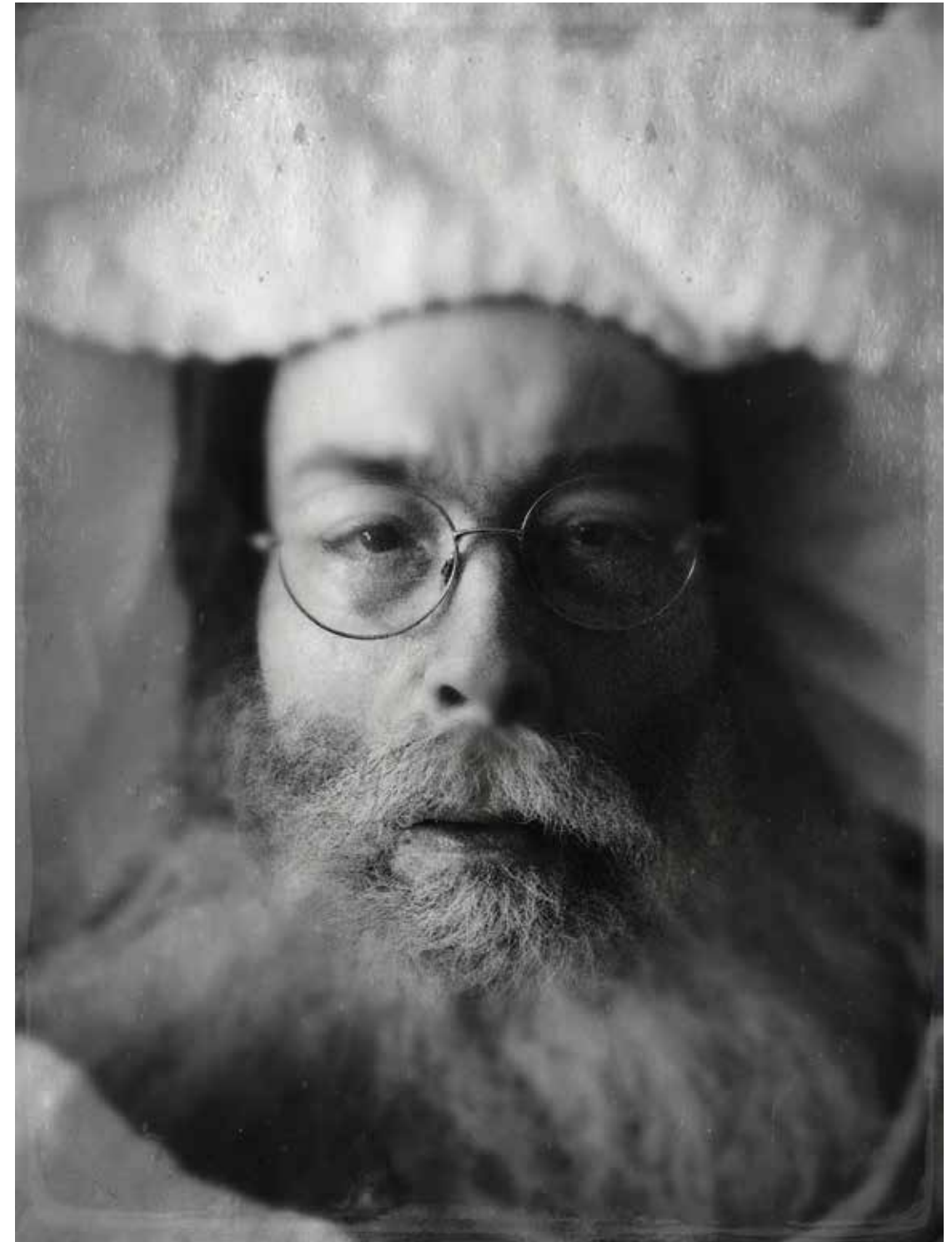
9

Pyrexia

Archival pigment print

DIANE FENSTER

Pacifica, CA



10

Beauty Queen

Inkjet print

CINDY HANSEN

Grafton, WI



11

Blow Me A Kiss

Acrylic print

HEATHER DOUGHTY

Keene, Ontario, Canada



12

Vanity

Gilcée print

LAUREL ANDERSON

San Francisco, CA



13

Rielle Obscured

Inkjet print

SHANE KING

Los Angeles, CA



14

Jadyn in Repose

Digital pigment print

SUSAN PETTERSON LYDDON

Woodside, CA



• DIRECTORS' AWARD •

15

Nataliaqua

Giclée print

MERETE LIEN

Tydal, Norway



16

No. 433

Digital pigment print

LEAH MACDONALD

Philadelphia, PA



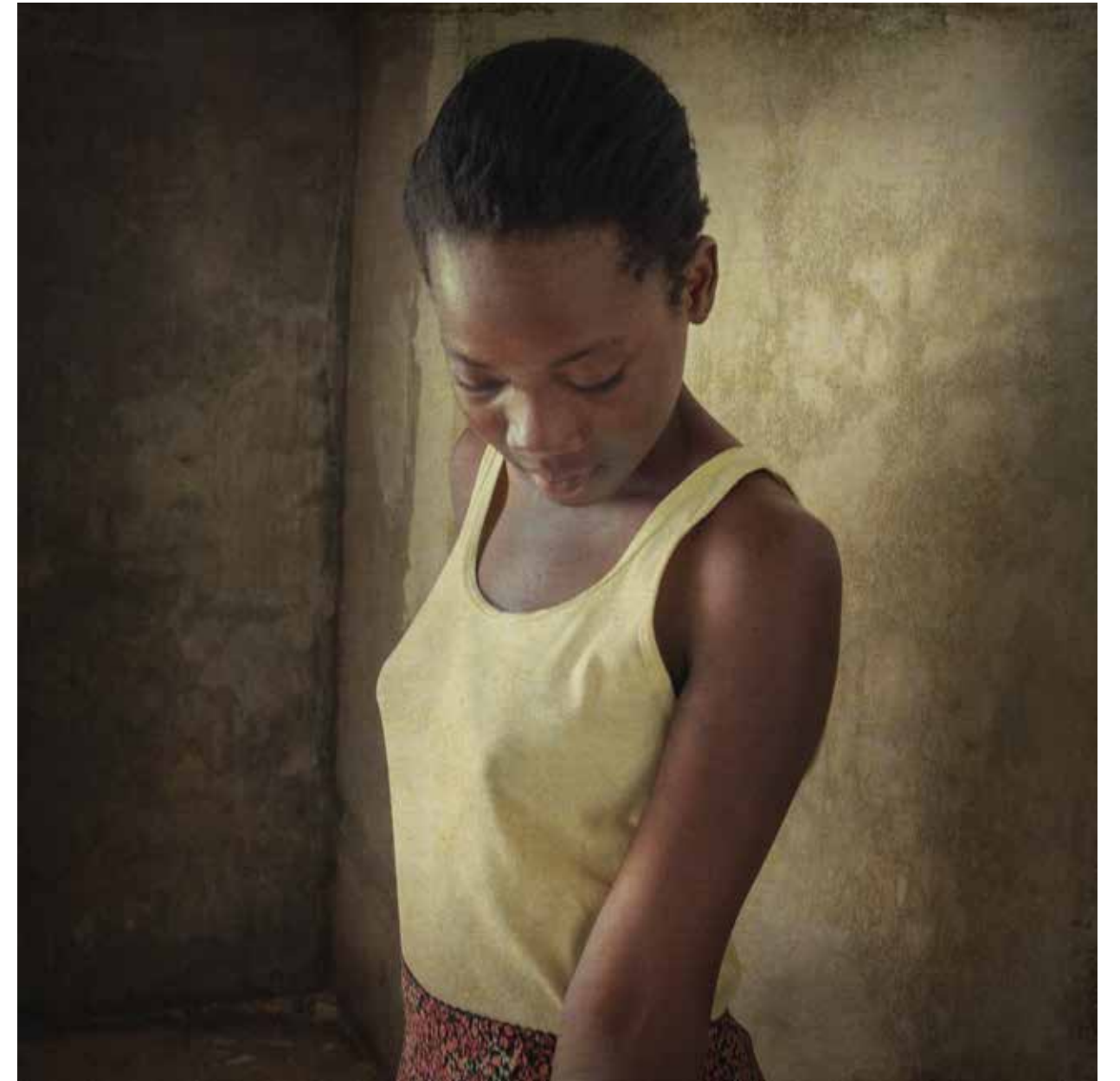
17

Asha, Monrovia, Liberia

Inkjet print

DAVID KORTE

Naples, FL



18

Vika

Digital pigment print

INGA MAKEYEVA

Vitebsk, Belarus



19

Untitled 2

Archival inkjet print

JUDI IRANYI

San Francisco, CA



20

Untitled

Archival inkjet print

SYLVIE REDMOND

Minneapolis, MN



21

Vantage Point
Archival pigment print

LAWRENCE MANNING
Nampa, ID



22

Seeing Through the Negatives

Digital pigment print

ANGELA BYERS

Statesville, NC



23

Bored

Archival pigment print

NATALIE FAY GREEN

Potomac, MD



24

Three Kids, Dunquin, Ireland

Digital pigment print

JOHN WALMSLEY

Guildford, UK



25

Prairie Man - David P.

Archival pigment print from scanned negative

BRUCE MORTON

Bowen, IL



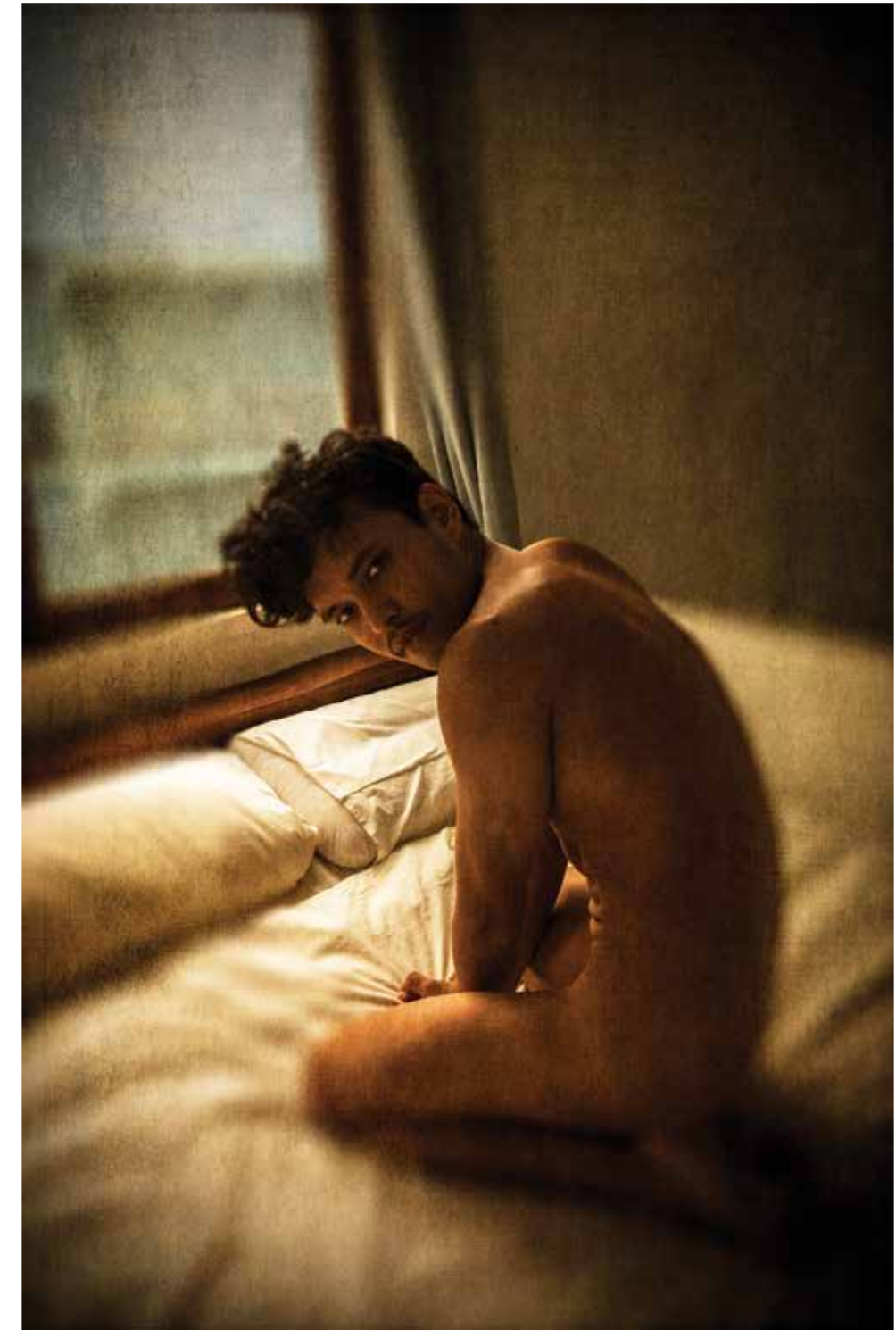
26

Home Alone III

Giclée print

ROBERT DODGE

Gainesville, FL



27

Becoming Wheelchair Bound

Archival giclée print

WHITNEY DAFOE

Palo Alto, CA



THE STORY

“The purpley tarnished teapot sits on the window sill, home of the very welcome spider king. He sallies forth, bereft of web or retinue. Some mornings I catch him, mostly rainbow eyes and bristle, surveying his holdings from the graphite spout, looking at me, maybe a fly, often an ant, possibly a wasp.

A poet sat with me in a pub. It rained and rained and we talked and talked. He noticed a cockroach poking its head from a crack in the malt and barley patinaed oak paneled wall. “When a cockroach looks upon the face of God, what does he see,” he asked.

“Um,” I said. The poet got up and went to the bar and returned with more beer.

“Um,” I said, again.

He shook his tan, scarred and freckled bald head, “Yep, um,” he said...”

FROM LOST IN THE NEIGHBORHOOD WITH BOOKS BY
FRANKLIN CINCINNATUS

DIRECTORS' STATEMENT

Portraits, we all have one, whether we like it or not, know it or not. The wonderful exhibition chosen by Elizabeth Flinsch explains this along with the presence of the 27 beautifully posed and creatively conceived images.

A portrait can be a documentary artifact, fixing the subject in time. Many indigenous people refuse to have their pictures taken; afraid the camera will steal their souls. Some of these images prove that it indeed flirts with imaging the soul. However, I'm pretty sure it leaves them home, intact with the owner.

Drawing the figure is still the gold standard in art schools. The human figure is very complex, both alluring and as the mystical idyll of perfection in proportion and form as espoused by Leonardo de Vinci and the Swiss architect, Le Corbusier. The traditional portrait can examine the figure, interpreting it as did the sculptors Michelangelo and Henry Moore.

Contemporary photographers, in many cases, have chosen to approach the portrait, the figure as a main character in a larger tableau, a narrative device that leaves the viewer to conjure the plot. Merete Lien's image "Nataliaqua", recipient of the Director's Award, is a wonderful example of this, as is Sylvie Redmond's Juror's Award image, "Untitled".

Thank you to Elizabeth Flinsch and all who entered for allowing us again to produce a beautiful book of stellar images.

AMANDA SMITH & KEVIN TULLY

Johnson City, Texas

ELIZABETH FLINSCH is an artist, curator, and the editor of SHOTS Magazine based in Saint Paul, Minnesota. SHOTS is an independent print journal of black and white photography founded in 1986. Over the past decade, Elizabeth has also led photography workshops, guided artists in designing and publishing photo books, and otherwise sought ways to revision her own relationship to photography. Elizabeth's own artistic roots in traditional printmaking show up in her affinity for alternative photographic processes. She is deeply committed to her vision for the photography landscape as a more equitable realm for woman identified, queer, and BIPOC artists.

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
MILES STRYKER

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ELIZABETH FLINSCH

AMANDA SMITH

KEVIN TULLY

