To see in color is a delight for the eye but to see in black and white is a delight for the soul.

ANDRI CAULDWELL

27.10 BLACKWHITE page 2 27.10 BLACKWHITE page 3



The Twenty-Seven Series

EXHIBITION TEN

An exhibition of fine art photography exploring the world in BLACK/WHITE

Т

March 31 to May 11 2023

Τ

JUROR

ANN JASTRAB

A SMITH GALLERY

JOHNSON CITY, TEXAS 2023

27.10 BLACKWHITE page 4 27.10 BLACKWHITE page 5

JUROR'S STATEMENT

There's a reason I became a photographer, an educator, a supporter of artists, a person who shoots a view camera, making personal documentary pictures, standing for hours in the darkroom processing sheet film, making silver gelatin prints. Emmet Gowin. He's the reason. When I looked through all the amazing pictures submitted for the A Smith Gallery's call for entry for Black/White Photography, well, I thought of Emmet. I thought of the way he saw light, the way he portrayed Edith and his family and their neighbors and the land. I also thought of the entire history of the medium and what had been made before and also what hadn't been seen and depicted. It wasn't easy to whittle down the thousand plus pictures that I looked at and pick a small set that spoke to my vision of photography and also to the future and current states of photography. But the artist I chose for the Juror's Award, Sylvie Redmond, reminded me of why I became a photographer. I didn't know her or her work, but the way she follows a boy through the land, through his adventurous days, climbing unclothed over rocks, followed by a loving dog, pausing in the light to take in the view, staring forward in the car, the light sculpting his shoulder blades, it was enough to convince me. I couldn't include all of her submitted images, but the tenderness and her attention, not just to moments, but to the light (she never forgot the light), this is what earned her the Juror's Award.

And then there are all the other incredible pictures, 55 images that made me want to load up all my film backs and run into the fields and the streets. 55 which broke my heart, 55 that became 27 for this book (I can't imagine the challenges of culling the 55 in half), but the remaining 27 speak volumes: clouds like a Thomas Cole painting, a fox on the hunt, an Atget-like window scene, three defiant girls, Judi Iranyi's self-portrait (also defiant), the weight and weightlessness of water, barricades, statues, monoliths, the glorious light of the night, leaves like skin, myriad portraits that I wish I'd taken myself, and so many more.

Thanks to Amanda Smith and Kevin Tully for inviting me to jury my favorite kind of photography, black and white, nostalgic for many, poignant for most, a salve for my soul. It was wonderful to see so many excellent photographs and also to be inspired and excited by all the sublime works in this show. Congratulations to all the artists and thank you for sharing your work with me.worked to form a cohesive, but varied exhibition. Thank you Amanda and Kevin for this bountiful task, and to each of the artists for trusting me with your visions and allowing me to revel in your evocative moments.

ANN JASTRAB

Carmel, California

27.10 BLACKWHITE page 6 27.10 BLACKWHITE page 7

·JUROR'S AWARD·

1

Untitled
Archival inkjet print

SYLVIE REDMOND

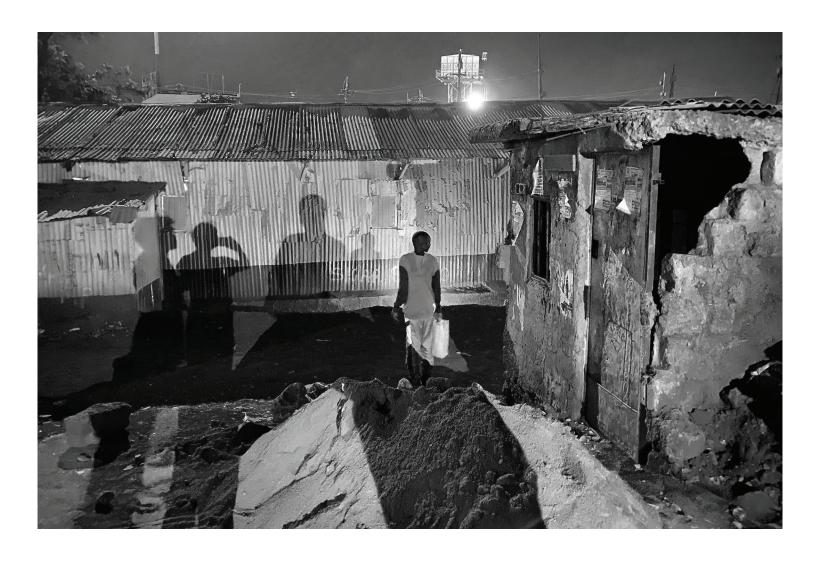
Minneapolis, MN



27.10 BLACKWHITE page 8 27.10 BLACKWHITE page 9

Shadow Light Night, Nairobi, Kenya
Archival inkjet print

JELISA PETERSON Austin, TX



27.10 BLACKWHITE page 10 27.10 BLACKWHITE page 11

Unreal Control
Digital pigment print

MITCHELL BRENGHAUSE

Geneva, IL



27.10 BLACKWHITE page 12 27.10 BLACKWHITE page 13

Within the Decay

Digital pigment print

JACQUI TURNER
Watsonville, CA



27.10 BLACKWHITE page 14 27.10 BLACKWHITE page 15

Untitled

Archival inkjet print

SYLVIE REDMOND
Minneaplis, MN



27.10 BLACKWHITE page 16 27.10 BLACKWHITE page 17

There is a part of me that longs to follow you.

Pigment inkjet print

MARK WARNER

New York, NY



27.10 BLACKWHITE page 18 27.10 BLACKWHITE page 19

Sunset Mischief
Digital pigment print

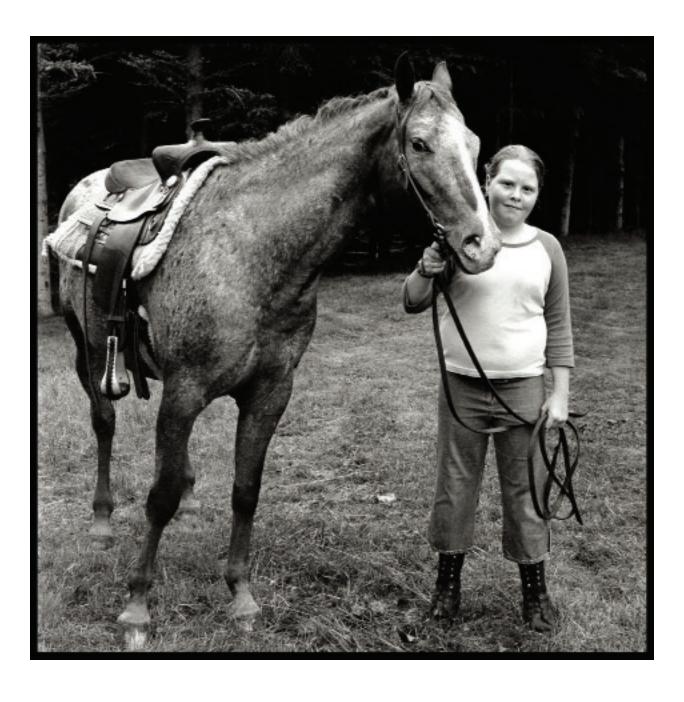
JOAN MORSE Bellevue, WA



27.10 BLACKWHITE page 20 27.10 BLACKWHITE page 21

Rebecca, Cape Breton Island
Digital pigment print

MARKY KAUFFMANN
Shirley Center, MA



27.10 BLACKWHITE page 22

Prairie Man - Rick
Archival pigment print

BRUCE MORTON
Bowen, IL



27.10 BLACKWHITE page 24 27.10 BLACKWHITE page 25

Everyman

Archival inkjet print

JO FIELDS Nashville, TN



27.10 BLACKWHITE page 26 27.10 BLACKWHITE page 27

Observant Fine art print

DEBORAH COLE
Austin, TX



27.10 BLACKWHITE page 28 27.10 BLACKWHITE page 29

Sanctuary in the Wild

Archival inkjet print

CHRISTINA MCFAUL La Jolla, CA



27.10 BLACKWHITE page 30 27.10 BLACKWHITE page 31

My Mother and I

Archival inkjet print

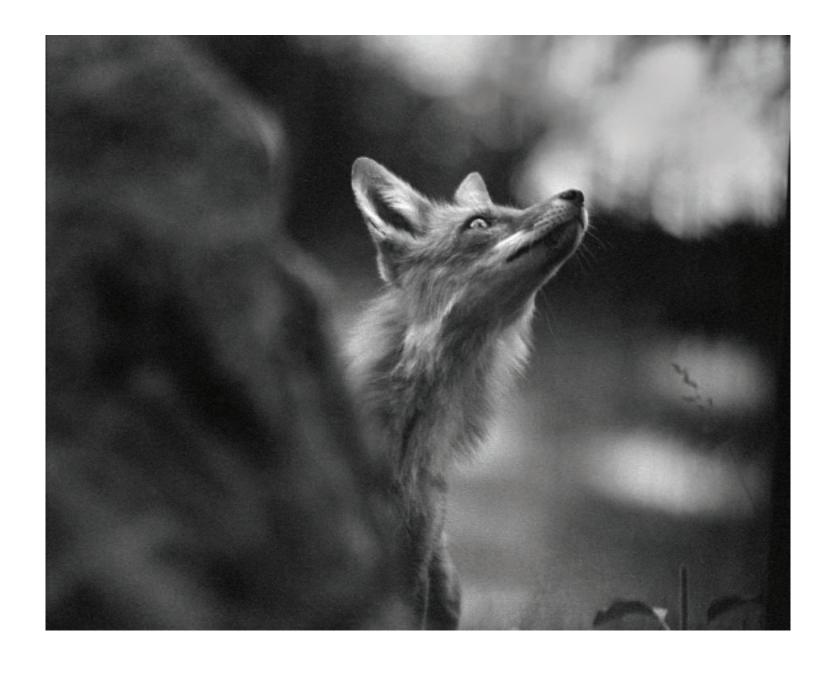
JUDI IRANYI San Francisco, CA



27.10 BLACKWHITE page 32 27.10 BLACKWHITE page 33

On the Hunt
Archival pigment print

DEREK LOFGREEN Mahtomedi, MN



27.10 BLACKWHITE page 34 27.10 BLACKWHITE page 35

Sue, 2016 inkjet print

DAVID DENNARD

Dalton, GA



27.10 BLACKWHITE page 36 27.10 BLACKWHITE page 37

Summer Shower
Gelatin silver print

BETH DELAGI Neches, TX



27.10 BLACKWHITE page 38 27.10 BLACKWHITE page 39

Me/Mine
Digital pigment print

AUBREY GUTHRIE
Hurst, TX



27.10 BLACKWHITE page 40 27.10 BLACKWHITE page 41

·DIRECTORS' AWARD·

18

Her Reflection
Platinum print

RACHAEL SHORT
Carmel, CA

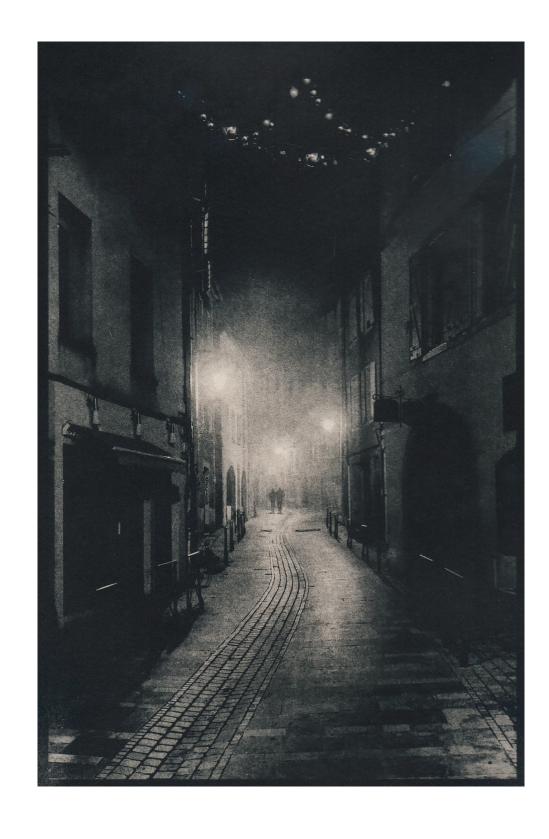


27.10 BLACKWHITE page 42 27.10 BLACKWHITE page 43

Rue des Chapeliers
Toned cyanotype

MATT CONNORS

Carmel, CA



27.10 BLACKWHITE page 44 27.10 BLACKWHITE page 45

Thunderhead, Magnolia, Texas
Archival inkjet print

MICHAEL HART Houston, TX



27.10 BLACKWHITE page 46 27.10 BLACKWHITE page 47

Grandpa's Boat
Archival digital print

BARBARA DOMBACH Holtwood, PA



27.10 BLACKWHITE page 48 27.10 BLACKWHITE page 49

Gathering
Digital pigment print

TODD SUTTLES
Blairsville, GA



27.10 BLACKWHITE page 50 27.10 BLACKWHITE page 51

Fort Clinch Barricade
Archival pigment print

LEE ANNE WHITE

Gainesville, GA



27.10 BLACKWHITE page 52 27.10 BLACKWHITE page 53

Vacancy
Gelatin silver print

CHRISTOPHER SHAW

Elkins Park, PA



27.10 BLACKWHITE page 54 27.10 BLACKWHITE page 55

Laundry Archival digital print

MARK COLLINS

Dallas, TX



27.10 BLACKWHITE page 56 27.10 BLACKWHITE page 57

Gateway's Shadow
Digital pigment print

JUSTUS WAYNE THOMAS

Nashville, TN



27.10 BLACKWHITE page 58 27.10 BLACKWHITE page 59

Coptic Church
Archival inkjet print

VICKY STROMEE Tucson, AZ



27.10 BLACKWHITE page 60 27.10 BLACKWHITE page 61

THE STORY

"Art Dimple, his real name was Randy Smith, named his dog Chiaroscuro. His car answered to Rembrandt. As a child he would color Casper the Ghost black. His Mother alternated between drunk and worrying about him. His Father was the Tango Instructor at the Fort Worth Arthur Murray Dance Studio. He cared very little for little Randy but cared quite a lot for Andressa Ferreyra, a middle aged Brazilian Samba instructor.

Art struggled as a child and teenager. In college he met a beautiful girl from Port Arthur that dressed all in black, painted her fingernails black, wore black shoes with buckles, dyed her black hair black -- but her freckled face and devastating cerulean blue eyes she left free of adulteration or makeup, and, she laughed, she laughed a lot.

She laughed when he told her his dog's name was Chiaroscuro. She laughed when he asked her out for a date. She laughed when he showed her his series of paintings and woodcuts of black Casper the Ghost. She laughed when he told her that his Father was having an affair with a woman named Andressa Ferreyra, that she had a young son that looked a lot like him. However, when he asked her opinion of a new painting he was working on, a large canvas of two dark figures dancing, barely discernible in the darkness, she soberly asked him for a paint brush and some titanium white.

She deftly brushed in reflections and gradations of the penumbras and the subtlety of satin and perspiration. Art couldn't command his tears. He asked her to leave. He called her a few hours later and played her Black Sabbath's song "Changes" over the phone. She laughed. Art apologized. She laughed.

Art eventually asked her to marry him. She laughed..."

FROM FORTH WORTH STORIES BY

FRANKLIN CINCINNATUS

27.10 BLACKWHITE page 62 27.10 BLACKWHITE page 63

DIRECTORS' STATEMENT

Black and white photographs are the exposed bones of the world, the work of camera toting draftspersons. The troposphere stripped of its color. They tug at our emotions without the constant chatter of the dynamic harlot, color. They are how many of us learned the craft.

Cartier-Bresson, Iturbide, Atget, Frank, Avedon, Erwitt, Adams, Mann, Mark – a very incomplete list of those that chose and mastered the medium. We are proud that this compilation of images respects and honors all that have come before.

Our Directors' Award choice, *Her Reflection*, by Rachel Short references the decisive moment, the capturing of a look and positioning of the hands of the subject suggests something for us to imagine, consciously or subconsciously to describe to ourselves.

Jacqui Turner's image, *Within the Decay*, pays homage to the camera as a drafting tool, a rendering not unlike something made by an artists' hand with charcoal or pencil.

Jelisa Peterson's image *Shadow Light Night, Nairobi, Kenya*, documents a moment with shadow and light and suggestion. Bruce Morton's Image, *Prairie Man – Rick*, is portraiture as storytelling, with a motor scooter standing in for descriptive passages and adjectives.

We would like to thank Ann Jastrab for selecting a thoughtful and inspiring group of images and a sincere thank you to all who entered

AMANDA SMITH & KEVIN TULLY

Johnson City, Texas

27.10 BLACKWHITE page 64 27.10 BLACKWHITE page 65

ANN JASTRAB is the Executive Director at the Center for Photographic Art (CPA) in Carmel, California. CPA strives to advance photography through education, exhibition and programming. These regional traditions evolved out of CPA's predecessor, the renowned Friends of Photography. While respecting these West Coast traditions, CPA is also at the vanguard of the future of photographic imagery.

Before taking the helm at CPA, Ann was the gallery manager at Scott Nichols Gallery and also the gallery director at RayKo Photo Center in San Francisco for 10 years. Ann has curated many shows in California while simultaneously jurying, curating, and organizing numerous exhibitions for other national and international venues. Ann is also a teacher, writer, and master darkroom printer.

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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27.10 BLACKWHITE page 66 27.10 BLACKWHITE page 67

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ANN JASTRAB

AMANDA SMITH

KEVIN TULLY

27.10 BLACKWHITE page 68 27.10 BLACKWHITE page 69

27.10 BLACKWHITE page 70 27.10 BLACKWHITE page 71