

*I've been forty years discovering that
the queen of all colors is black.*

HENRI MATISSE



The Twenty-Seven Series

EXHIBITION TEN

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

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March 31 to May 11 2024

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JUROR

ANN JASTRAB

A SMITH GALLERY

JOHNSON CITY, TEXAS 2023

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 and 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, fifty-five images that made me want to load up all my film backs and run into the fields and the streets. Fifty-five which broke my heart, fifty-five that became twenty-seven for this book (I can't imagine the challenges of culling the fifty-five in half), but the remaining twenty-seven 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.

ANN JASTRAB

Carmel, California

• JUROR'S AWARD •

1

Untitled

Archival inkjet print

SYLVIE REDMOND

Minneapolis, MN



2

Shadow Light Night, Nairobi, Kenya

Archival inkjet print

JELISA PETERSON

Austin, TX



3

Unreal Control

Digital pigment print

MITCHELL BRENGHAUSE

Geneva, IL



4

Within the Decay

Digital pigment print

JACQUI TURNER

Watsonville, CA



5

Untitled

Archival inkjet print

SYLVIE REDMOND

Minneapolis, MN



6

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

Pigment inkjet print

MARK WARNER

New York, NY



7

Sunset Mischief

Digital pigment print

JOAN MORSE

Bellevue, WA



8

Rebecca, Cape Breton Island

Digital pigment print

MARKY KAUFFMANN

Shirley Center, MA



9

Prairie Man - Rick

Archival pigment print

BRUCE MORTON

Bowen, IL



10

Everyman

Archival inkjet print

JO FIELDS

Nashville, TN



11

Observant

Fine art print

DEBORAH COLE

Austin, TX



12

Sanctuary in the Wild

Archival inkjet print

CHRISTINA MCFAUL

La Jolla, CA



13

My Mother and I

Archival inkjet print

JUDI IRANYI

San Francisco, CA



14

On the Hunt

Archival pigment print

DEREK LOFGREEN

Mahtomedi, MN



15

Sue, 2016

inkjet print

DAVID DENNARD

Dalton, GA



16

Summer Shower

Gelatin silver print

BETH DELAGI

Neches, TX



17

Me/Mine

Digital pigment print

AUBREY GUTHRIE

Hurst, TX



• DIRECTORS' AWARD •

18

Her Reflection

Platinum print

RACHAEL SHORT

Carmel, CA



19

Rue des Chapeliers

Toned cyanotype

MATT CONNORS

Carmel, CA



20

Thunderhead, Magnolia, Texas

Archival inkjet print

MICHAEL HART

Houston, TX



21

Grandpa's Boat

Archival digital print

BARBARA DOMBACH

Holtwood, PA



22

Gathering

Digital pigment print

TODD SUTTLES

Blairsville, GA



23

Fort Clinch Barricade

Archival pigment print

LEE ANNE WHITE

Gainesville, GA



24

Vacancy

Gelatin silver print

CHRISTOPHER SHAW

Elkins Park, PA



25

Laundry

Archival digital print

MARK COLLINS

Dallas, TX



26

Gateway's Shadow

Digital pigment print

JUSTUS WAYNE THOMAS

Nashville, TN



27

Coptic Church

Archival inkjet print

VICKY STROME

Tucson, AZ



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 Friendly 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 Friendly 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 who 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

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, Erwitte, Adams, Mann, Mark – a very incomplete list of those who chose and mastered the medium. We are proud that this compilation of images respects and honors all who 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 artist's 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

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 ten 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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ELLIOTT ERWITT

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ANN JASTRAB

AMANDA SMITH

KEVIN TULLY

