

A man with dark curly hair, wearing a black hat, round black-rimmed glasses, a pink and white striped bow tie, and a blue denim vest over a patterned shirt. He is sitting on a beach with a white bucket and a glass of beer in front of him. The background is a bright, overcast sky.

PHOTO
CENTER
NW

WATCH & LEARN

LEARNING GUIDE

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REVISION: PHOTO CENTER FACULTY EXHIBITION

January 2 - 28, 2012

Artists: Brian Allen, John Blalock, Tracy Ciona, Carina del Rosario, Nichole DeMent, Bill Finger, Daniel Gregory, Daniel Hawkins, Howard Hsu, Eirik Johnson, Molly Landreth, Josh MacCracken, Janet Neuhauser, Rosanne Olson, Beb Reynol, Keeara Rhoades, Patricia Ridenour, Jenny Riffle, Gazelle Samizay, Hanita Schwartz, Virginia Wilcox, Gina White, Matthew Williams, Colleen Woolpert

ABOUT

MENTOR [men-tawr, -ter] n. A wise and trusted counselor or teacher.

Inspiration comes in a variety of forms. Many of us look to famous artists, intellectuals, entertainers and world leaders in search of ways to help us think, create, problem-solve and achieve. In addition to the famous, personal mentors and heroes are often a close friend, family member, or teacher—an ordinary person whose wisdom, guidance and support has inspired them to achieve the extraordinary.

We are proud to present ReVision: Photo Center NW Faculty Exhibition, a tribute and celebration of the talent of the instructors at Photo Center.

CRITICAL THINKING

1. What makes a good teacher? Would you be a good teacher; and why? Does a student need a teacher to find their own creative voice to make art?
2. Some say that if you can't teach someone your passion, you don't know enough about it. What are you passionate about; are you knowledgeable enough about your passion to teach it to others?
3. An artist's vision is key in making compelling artwork. In viewing this exhibit, can you relate to any of the photographers' vision? Do you have an idea and vision for a compelling subject matter that would make a great photography series; if so, what is it?
4. Nichole DeMent uses an alternative process that starts with an inkjet print on rice paper and then is fused with encaustic, or beeswax, and is further transformed with paint, collage or anything else she finds. In her featured piece, *Persistent Antagonism*, Nichole and her model explore the challenges of queerness in contemporary society – do you see this theme in the image? How does Nichole's approach of building up the surface help with the viewer's interpretation? The title of an image can help the viewer to better understand the piece – the title of this image is *Persistent Antagonism*; does it help in your understanding or distract you?



COMPARE/CONTRAST

1. Matthew Williams and Jenny Riffle

The role of a photographer is to capture a moment in time through their own artistic vision. Both artists photograph mainly people in a variety of different environments. Riffle tends to photograph just one person on a mission, treasure-hunting, while Williams photographs many types of people on photojournalistic assignments; this exhibit features images of families of soldiers that were killed in war. Besides the subject matter, what is difference between what the two artists are saying in their work? What emotions do you experience while looking at both Williams' and Riffle's work? Do you prefer one over the other? Why?



Matthew Williams



Jenny Riffle

2. Bill Finger and Patricia Ridenour

Both photographers are photographing created scenes, replicating real life through a miniature perspective. Although their approaches are similar, what differences can you find within the context of their photographs? What do you think of this approach of shooting miniatures? Do you prefer staged, candid, photojournalism, or documentary photography?



Patricia Ridenour



Bill Finger

3. Colleen Woolpert and Jenny Riffle

Stereographs, an early form of 3-D photography, were introduced in the 19th century and were marketed to the public in the 1950s after World War II. Colleen Woolpert and Jenny Riffle both utilize the stereograph to create contemporary works of art. In Woolpert's video and stereograph series, Red Twin Blue Twin, she photographs herself and her twin sister to explore the complex dynamics of identity and identification that are common to us all. In Riffle's series, Scavenger, she turns her camera onto Riley, a modern day treasure hunter, and the objects he finds. Both artists are exploring identity and persona - how do you think the technique of stereo photographs aids in this? Does using the device intrigue and entice you to linger longer on the images?



Colleen Woolpert



Jenny Riffle