

Lensless, Alternative and Adaptive photographic processes (Pittsburgh, 26-29 Apr 07)

Cindy Persinger

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Pittsburgh, PA USA

26-29 April 2007

The f295 Symposium on Lensless, Alternative and Adaptive photographic processes is being held in Pittsburgh, PA USA 26-29 April 2007. The event brings eight contemporary "alternative" photographers together to engage in discussion and debate regarding the rising use of alternative photographic methods in an age of increasingly sophisticated technological means.

This multi-day event offers lectures, round-table discussions, and hands-on workshops held in association with Pittsburgh area arts organizations. Don't miss this unique opportunity to join fellow artists, photographers, historians, curators, enthusiasts, and others to reflect on the state of contemporary photography, the rising use of "alternative" photographic techniques, and what this means for both the present and the future of the art.

The lectures and round-tables are being held in association with The Center for the Arts in Society at Carnegie Mellon University. They will take place in McConomy Auditorium at the University Center as part of The Perspectives on the Arts in Society Series.

For complete information see the symposium website:

www.f295.org/wordpress

Speakers & Topics Include:

Jo Babcock: Contemporary Pinhole Photography and its Place in Photographic History

Jo Babcock's work has been exhibited internationally, including exhibitions at the Brooklyn Museum, the San Francisco Museum of Modern Art, the Alternative Museum, the Center for the Arts at Yerba Buena Gardens, and the Sao Paulo Bienal. He is the author of *The Invented Camera: Low Tech Photography and Sculpture* (Freedom Voices Publications, 2005),

Craig Barber: Photography and Memory

Craig Barber is represented in several prominent museum and private collections including the Museum of Fine Arts, Houston; the Victoria and Albert Museum, London; the Brooklyn Art Museum; the George Eastman House, Rochester, NY; and Museo Nacional de Bellas Artes, Buenos Aires, Argentina, among others. In 2006 Umbrage Editions published his book, "Ghosts in the Landscape: Vietnam Revisited."

Barbara Ess: Reality, Representation and Lo-Fi Image-Making

Barbara Ess's work has been the subject of cover stories in Artforum and Art in America magazines. She has had one-woman shows at the High Museum of Art, Atlanta; Curt Marcus Gallery, New York; Faggionato Fine Arts, London; and Fundacion la Caixa, Barcelona, and at galleries in Madrid, Los Angeles, Paris, Antwerp, Cologne, and Washington. Her book, *I Am Not This Body* (Aperture 2001), was selected as one of the ten top photography books of the year by the Village Voice.

Alan Greene: Steps Leading to "Primitive Photography"

Alan Greene has had numerous solo and group exhibitions, and taught photography as an adjunct professor and a leader of workshops. In 1998, he began experimenting with the 1840s-era calotype process and building his own cameras and lenses. This culminated in the 2001 publication of a technical manual, *Primitive Photography*. He has contributed to the *Encyclopedia of 19th Century Photography* and the *Vocabulaire technique de la photographie*.

Patricia Katchur: Back to Basics: The Renaissance in Alternative and Historic Photographic Processes

Currently Patricia is the director of the Center for Alternative and Historic Processes (CFAAHP). She is also concentrating on the development of the Ebauche Foundation for the Arts. For the previous 12 years she has been the driving force behind Sixty Eight Degrees black and white photo lab.

Terry King, FRPS: Retro-Invention: A Revolution in Gold and Blue

In 1982 Terry King was awarded the fellowship of the Royal Photographic Society for gum bichromate prints. As a result of the lectures he was giving, he was asked if he would design and run a yearlong workshop on alternative processes. This workshop became the basis of the revival of alternative processes in the UK. The workshops went under the title of "From Wedgwood to Bromoil". A significant proportion of those now practising or teaching alternative processes have now been taught by Terry's students or their students. In 1997 he started the Alternative Photography International Symposium which developed a pattern of meeting in

alternate years in the UK and in Santa Fe in the US.

Mike Robinson: The Daguerreotype: Past, Present & Perfect

Mike Robinson is the proprietor of Mike Robinson's Century Darkroom, in Toronto, Canada. His daguerreian art is in the collections of The Portrait Gallery of Canada, The Art Gallery of Ontario, The Hallmark Fine Art Collection in Kansas City, The Snite Museum of Art at Notre Dame University, The George Eastman House International Museum of Photography and in many private collections. His work has also been reproduced in Discover Magazine, Photo Ed, and Art & Antiques Magazine. His chapter on albumen printing has been published in Coming into Focus. His research into the working methodology of Southworth & Hawes has been published in the exhibition catalogue, Young America: The Daguerreotypes of Southworth & Hawes.

Reference:

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