

Bay Area Photographers Collective



BAPC Group Show

LANDSCAPE: REAL OR IMAGINED

Curated by Linda Connor

Focus Gallery
2423 Polk Street
San Francisco, CA 94109

May 1-May 31, 2003

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LANDSCAPE: REAL OR IMAGINED

The landscape has always been more of a state of mind to me than a statement of actual fact. Even though I have always been a forceful advocate for the descriptive, literal implications of photographic picture making and the insistent fact of the photograph, I also look at the landscape before my camera as a metaphor for my own particular way of sizing up the world. For others, it may be a recognition of the landscape as a Wagnerian dramatic event or the repository of infinite formal considerations. And for some literalists an intent to take from geography unadulterated photographic fact.

No matter how convinced we may be of our own particular point of view, I believe that the best photographs of the landscape are infused with some of all of these possibilities. As Robert Adams noted, "Making photographs has to be.... a personal matter; when it is not the results are not persuasive." For the truly ambitious photographer drawing an image with no personal reference is impossible. Even the making of a casual snapshot requires a naive recognition of the complexities in decision making necessary to reconnoiter the landscape photographically. Even the prevailing concern to make a 'pretty picture' involves a cursory reaction to one's self.

So the reality of the landscape photograph, the 'real facts' of a landscape photograph, no matter how unapparent are surely the result of personal choice, conscious or not. To define the landscape either real or imagined suggests a clear distinction; a "one-or-the-other" condition. But the history of photography suggests that even those photographers who surveyed the great American west in the last part of the nineteenth century, notably Timothy O'Sullivan, were people of considerable formal originality. Walker Evans, who ostensibly served at the behest of the Farm Security Administration to create a photographic document, produced a body of work that reflects his own sense of morality and praises the cultural vernacular of the time. Robert Frank's seminal photographs of the 1950's American landscape are so informed by the shape of his feelings that they were immediately condemned by critics of that period.

I would suggest that it is in our imagination that we truly see the world as subject and are able to draw from it a work of art. It is in the tradition of all romantic art; the notion of giving form to individual feeling. The landscape is as imagined as it is real.

All the photographers in this exhibition aspire to make pictures of the landscape that make modern sense of the myth and history of landscape photography.

This exhibition was curated by Linda Connor.

Our thanks to Linda for the clarity of her intuition and her love of landscape photography.

BILL MATTICK 5/2003

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Focus Gallery, May 2003

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Landscape: Real or Imagined



Price List

David Broom

Sausalito, 2001, gelatin silver prints, \$2500 (all nine photographs)
Photographs can be purchased individually. Please contact artist.

Jacqueline Bruszewski-Walters

Place Georges Pompidou II, 2000, toned gelatin silver print, \$300

Rebecca K. Chang

China Camp: Dusk, 2002, selenium toned gelatin silver print, \$300
Come Follow Me, 2001, selenium toned gelatin silver print, \$300

Elizabeth Corden

Aggregates, 1999, toned gelatin silver print, \$300

Adrienne Defendi

Untitled (trees), 2002, gelatin silver print, \$300
Untitled (three hands), 2002, gelatin silver print, not for sale

Kevin Desler

High Road, 1987, archival digital print, not for sale

Clover Earl

Self Portrait no. 3, 1999, C-print, \$250
My Backyard no. 2, 2000, C-print, \$250

Bill Kepner

Nebraska Field, 2002, digital image, \$125
Home in the Arctic, 1998, digital print from negative, \$150

Charlotte Kay

Dawn: Oslofjord, 2003, bromoil, \$250

Beth Kientzle

Untitled, 1999, gelatin silver print, \$175

Musée Rodin, 1998, gelatin silver print, \$175

Douglas Legg

Beach Massage, Nha Trang, 1998, gelatin silver print, \$300

Bill Mattick

Berkeley #14, 2002, Fujii archival chrystal print, \$750

Berkeley #23, 2002, Fujii archival chrystal print , \$750

Erin O'Neill

There and Back: Davenport 2003, 2003, toned gelatin silver print, \$350

Heather Polley

Side Door, Chartres, 2002, platinum/palladium print, \$300

"Last Supper" Diorama, Chartres, 2002, platinum/palladium print, \$300

Jan Potts

Untitled, Inside Passage Series, 2001, gelatin silver print, \$400

Untitled, Inside Passage Series, 2001, gelatin silver print, \$400

Nada Savic

Blue Light of the Morning, 1999, gelatin silver print, \$250

Angelika Schilli

Untitled, 2001, inkjet print, \$170 (\$120 matted/unframed)

Untitled, 2002, inkjet print, \$170 (\$120 matted/unframed)

Ann Simms

Slave Cemetery, 2001, gelatin silver print, \$300

Andy Stewart

Captive, 1994, gelatin silver print, \$400

Kay Taneyhill

Skyscape 2, 2003, C-print, \$225

Roxanne Worthington

Low Seawall, 1999, gelatin silver print, \$250

Pallet, 2000, gelatin silver print, \$250