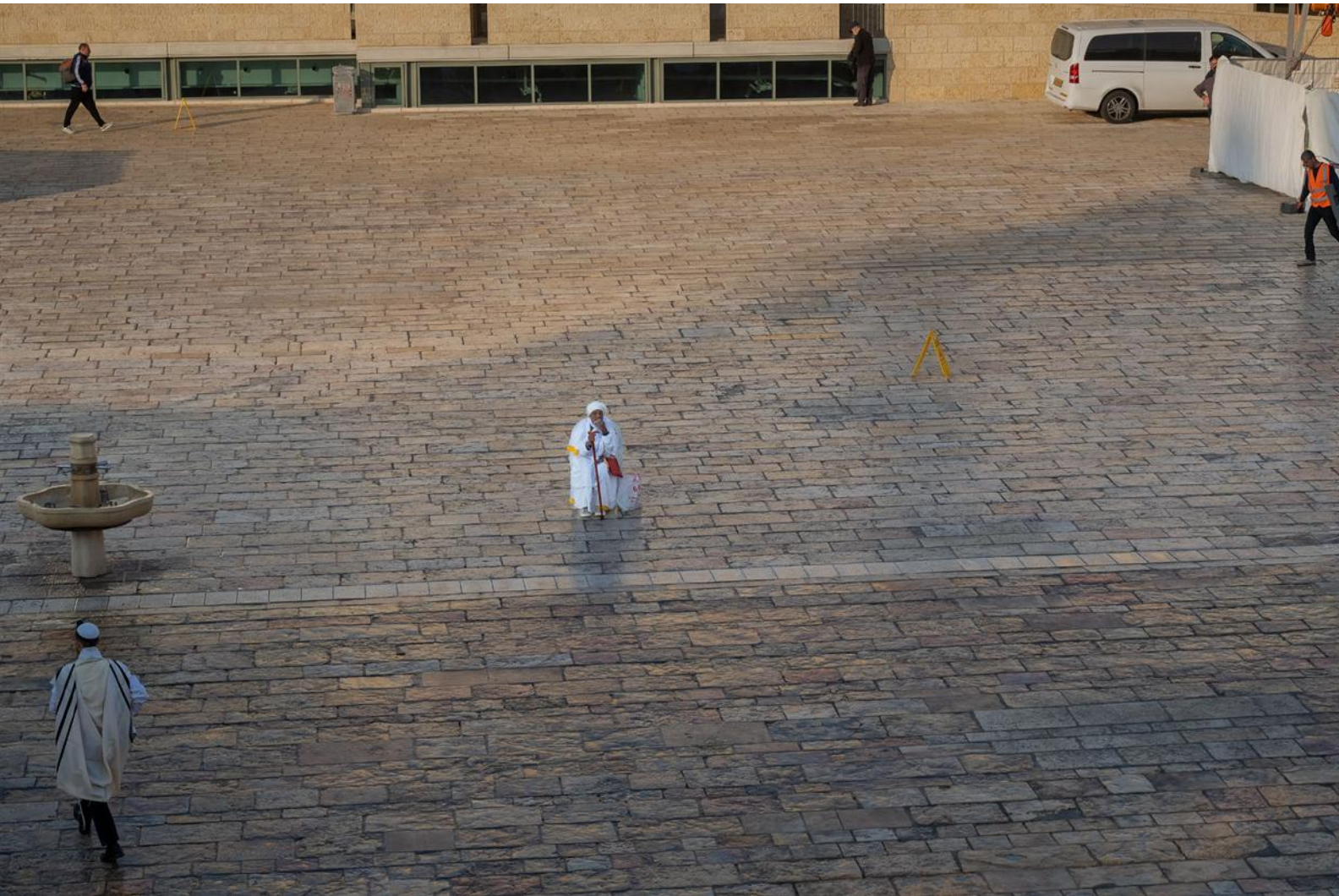


# The **New** World

*Responses to a Changing Reality*

Curated by  
**Sandra Phillips**  
Curator Emerita  
of Photography, SFMOMA



*The New World* Exhibition Catalog  
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bapc.photo

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Chad Amory	Ellen Konar
Rose Borden	Thomas Lavin
Maria Budner	John Martin
Arthur Cohen	Mitch Nelles
Tamara Danoyan	Steven Raskin
Anthony Delgado	Ari Salomon
Gene Dominique	Angelika Schilli
Richard Dweck	Neo Serafimidis
Dan Fenstermacher	Cindy Stokes
Steve Goldband	Rusty Weston
Chuck Harlins	Nick Winkworth

Cover photograph:  
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# The **New** World

*Responses to a Changing Reality*



[bapc.photo](http://bapc.photo)

# Curator's Statement

*For three years now COVID has directly affected our lives. Initially it forced us to stay indoors and to treat our normal world with fear and dread.*

*Now that the disease is more normalized, and we feel more confident to resume social activity, how do we conceive of the world outside?*

*How has this recent history, our new fear of this disease, affected our lives and our perceptions?*

*These are some responses.*



**Sandra Phillips**

*Curator Emerita  
of Photography, SFMOMA*

**Sandra S. Phillips** was the senior curator of photography at the San Francisco Museum of Modern Art from 1987 until 2016, when she was designated Curator Emerita of Photography. Over her long tenure she organized many critically acclaimed exhibitions of modern and contemporary photography.

A photographic historian and former curator at the Vassar College Art Gallery in Poughkeepsie, N.Y., Phillips has also taught at various institutions including Parsons School of Design; the State University of New York, New Paltz; San Francisco State University; and the San Francisco Art Institute. She was a Resident at the American Academy in Rome and received a grant from The Japan Foundation in 2000.

Her most recent publication is *American Geography: Photographs of Land Use from 1840 to the Present*.



# The Photographers

Chad Amory  
Rose Borden  
Maria Budner  
Arthur Cohen  
Tamara Danoyan  
Anthony Delgado  
Gene Dominique  
Richard Dweck  
Dan Fenstermacher  
Steve Goldband  
Chuck Harlins  
Ellen Konar  
Tom Lavin  
John Martin  
Mitch Nelles  
Steven Raskin  
Ari Salomon  
Angelika Schilli  
Neo Serafimidis  
Cindy Stokes  
Rusty Weston  
Nick Winkworth

*The photographs in the  
exhibition are available for sale  
in the gallery or online:*

*[bapc.photo/the-new-world](http://bapc.photo/the-new-world)*

# Chad Amory

## *False Face*

The *False Face* series is a collection of images shot on the streets of San Francisco and Oakland, California over the past year. These images all consist of one common element – people wearing masks.

Per definition, face masks cover a major part of the human face, which can totally affect social interaction. Our faces provide the key information of personal identity such as trustworthiness, attractiveness and age.

*False Face* includes images with the mask worn over the entire lower face area – covering potential face expressions, as well as images with the mask pulled down – revealing the expressions that would otherwise go unnoticed.

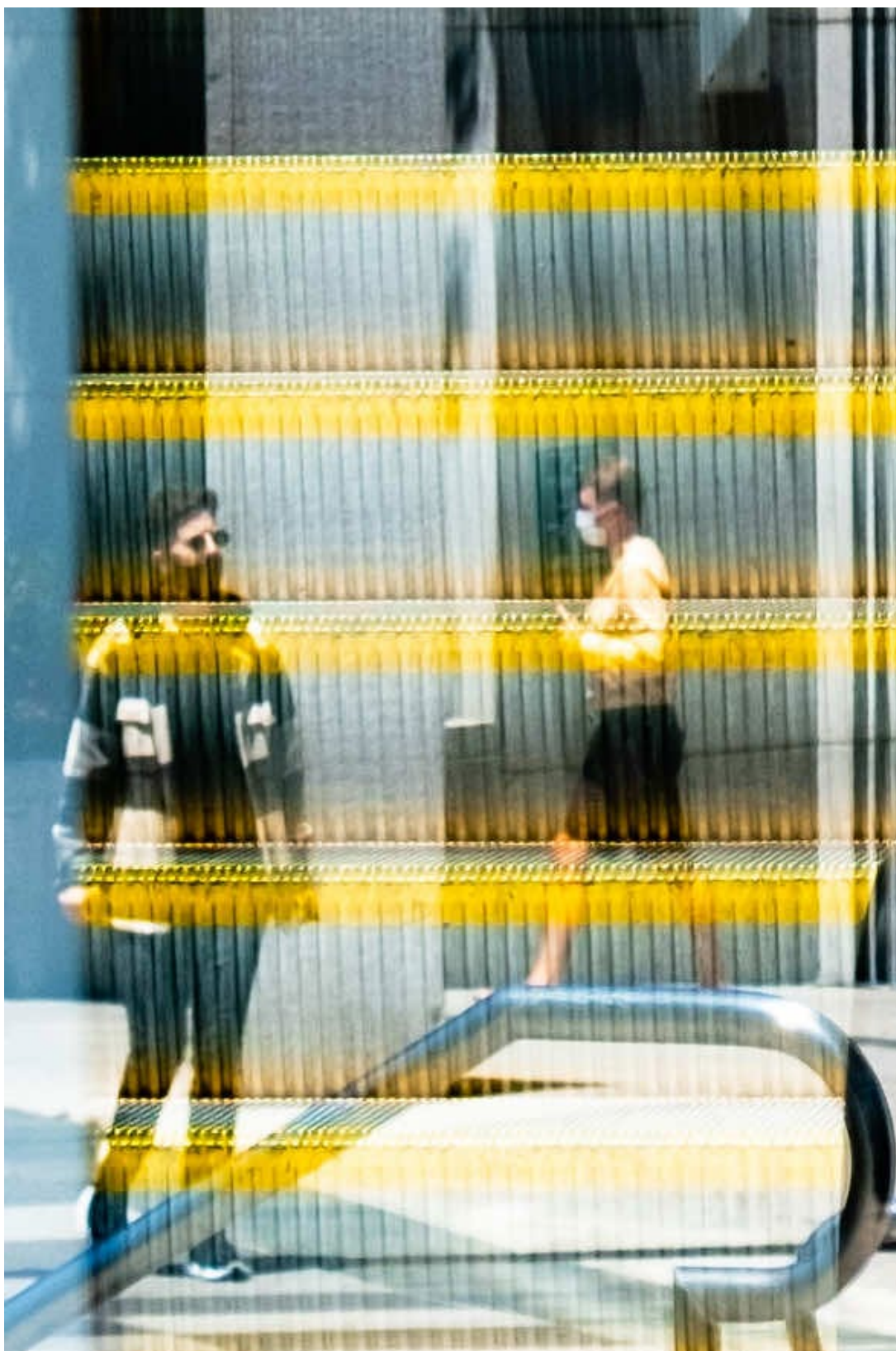
With these images, I aimed to catch people in fleeting moments where they were passing from one place to another, or taking a breath before their next step.

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*Look-Alike . 2022*



Escalate . 2021

# Rose Borden

## *The New World*

What is the world like now – after over two years of a worldwide pandemic? How does it feel? How to describe the current state of the world – Dystopian? Ominous? Bleak? Surreal? Or just odd and off kilter?

I think it's a bit of all of these things, especially with the added infuriating heartbreak of war and heightened anxiety that increased crime, violence, inflation, homelessness, and climate change bring.

We must believe there is hope though it may be hard to see, we humans are resilient and resourceful.

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*Reaching 01 . 2021*



*Zig Zag Tree . 2021*



# Maria Budner

## *Ambiguities*

The future – our “new world” – is in flux. It is not yet formed. What role might our own perceptions and outlooks play in shaping a more holistic future?

The ambiguous nature of these images suggest a view that makes one question what is happening but does not demand a singular conclusion. They leave viewers with the ability to navigate for themselves, to interpret and then perhaps to reconsider their interpretations, to make a choice as to what value and prediction to give to the scene.

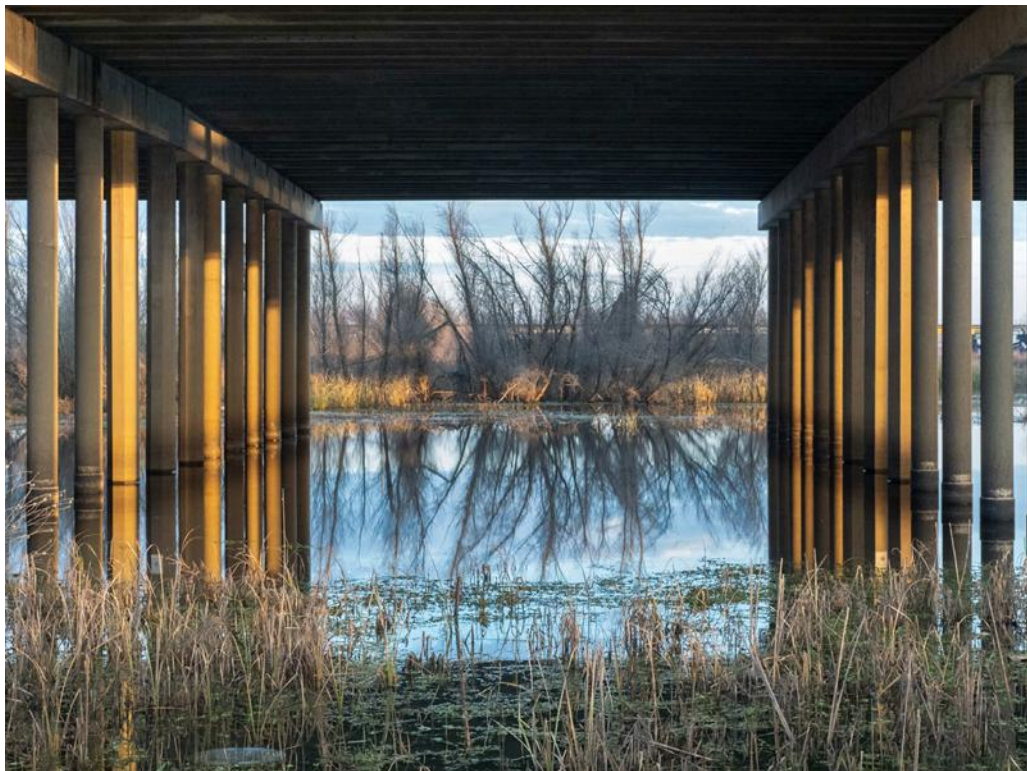
These photos are intended to remind us that, from our present perspective, many futures are possible. The questions for each of us are: What do we see? Are there other ways to see it? Can we approach the future with hope and respect for others perspectives?

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*Unraveling . 2020*



*Outdoor Theater . 2022*

# Arthur Cohen

## *Horizon's Shore*

When the pandemic first arrived I was  
confused and fearful of a new world  
I had never expected to see outside  
of science fiction.

Like so many others at the beginning,  
I stayed in the house and isolated myself  
to avoid becoming ill. As time passed I  
understood that the outdoors was safe  
and also useful for the mind. And so I  
began to hike and take photos of nature  
as I had always done. I returned to places  
where I have felt an emotional connection  
to their calm and flawed perfection, and  
was surprised to find them unchanged.  
In my mind, and perhaps in fact, they  
had become quieter and more  
transcendent.

These places have provided me  
with a refuge from the human  
world in this time of great  
uncertainty.

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[acohenphoto73@gmail.com](mailto:acohenphoto73@gmail.com)



*Horizon's Shore #1 . 2021*

# Tamara Danoyan

## *Botanical Impressions*

The ceramic pieces depicted in these images have been printed using various leaves and flowers.

I took an introductory eco-printing workshop shortly before COVID hit, but when the lockdown began, I found myself eco-printing every day. At first it was on paper, and shortly after – on clay. I suspect my fondness of this method developed from the fact that it allowed for a deeper connection with nature and more mindfulness during the challenging time of fear and isolation.

I observed more closely the plants around me, recognizing changes that took place every day and having a tactile experience of various textures. The third image is a fragment of a paper towel used in the process of printing as an aid. Those usually get discarded, but sometimes I find them so interesting that I take a photo, and a photographic image becomes a final realization of what I saw.

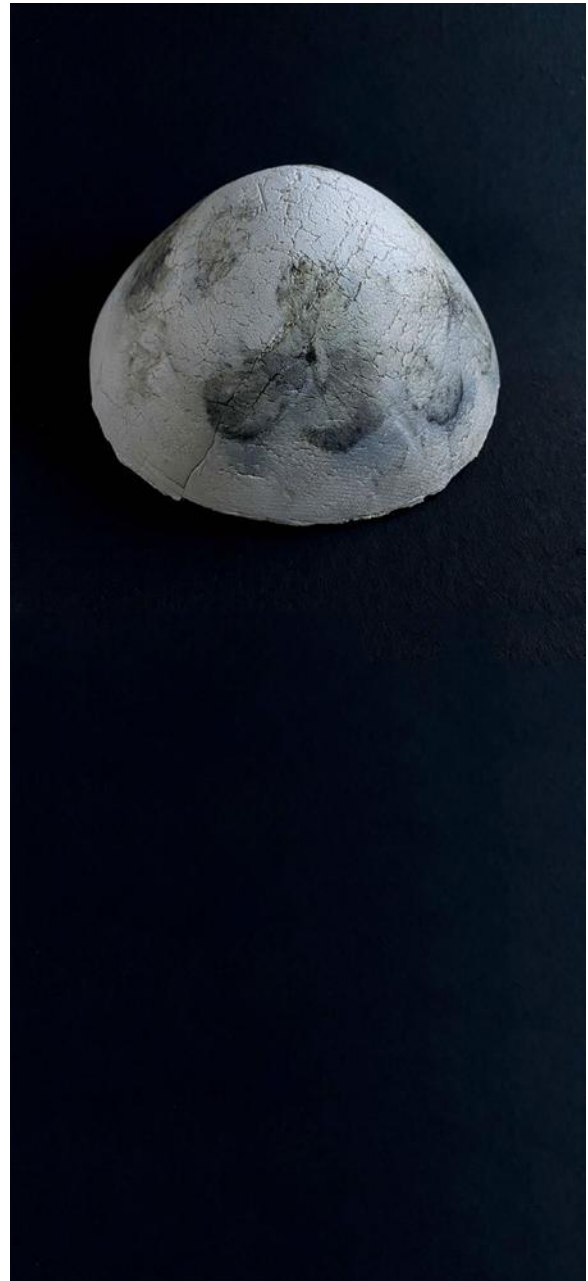
[tamaradanoyan.com](http://tamaradanoyan.com)

[gonetangoing@yahoo.com](mailto:gonetangoing@yahoo.com)





*Bounty . 2021*



*Levitating . 2022*



*Balancing Act . 2022*

# Anthony Delgado

## *What New World?*

While it is true that some things changed  
as a result of COVID, much of the world  
looks the same as it did before,  
perhaps worse.

One of my projects over the last two years  
has been to photograph the urban and  
industrial landscape of Richmond and other  
Bay Area locations looking for both the  
comic and tragic of what we have created.

Though there few people to be seen in  
this series of photos, the artifacts of  
our presence remain.

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*Solitary . 2021*



*Mountain Lake . 2022*

# Gene Dominique

## *Incongruities*

*Incongruities* is the visual answer to a pandemic inspired idea: whether we could create still life works combining objects found in and around our dwelling since, in the New World, we were quarantined and confined as a result of stay-at-home orders.

Creative energy was in short supply and attempts to make art seemed, at first, frivolous in light of a worldwide pandemic. Yet not creating, was upon reflection, out of the question.

The better response to limitations of the New World was to create in spite of everything and to create because of everything.

The idea of photographing an unlikely combination of flowers encased in ice – frozen in place – seemed like the perfect metaphor for our own circumstance in the New World.

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*Incongruities I . 2022*



*Incongruities II . 2022*



# Richard Dweck

## *Lockdown in the Holy City*

Imagine being the only person allowed to visit and photograph in The Old City of Jerusalem.

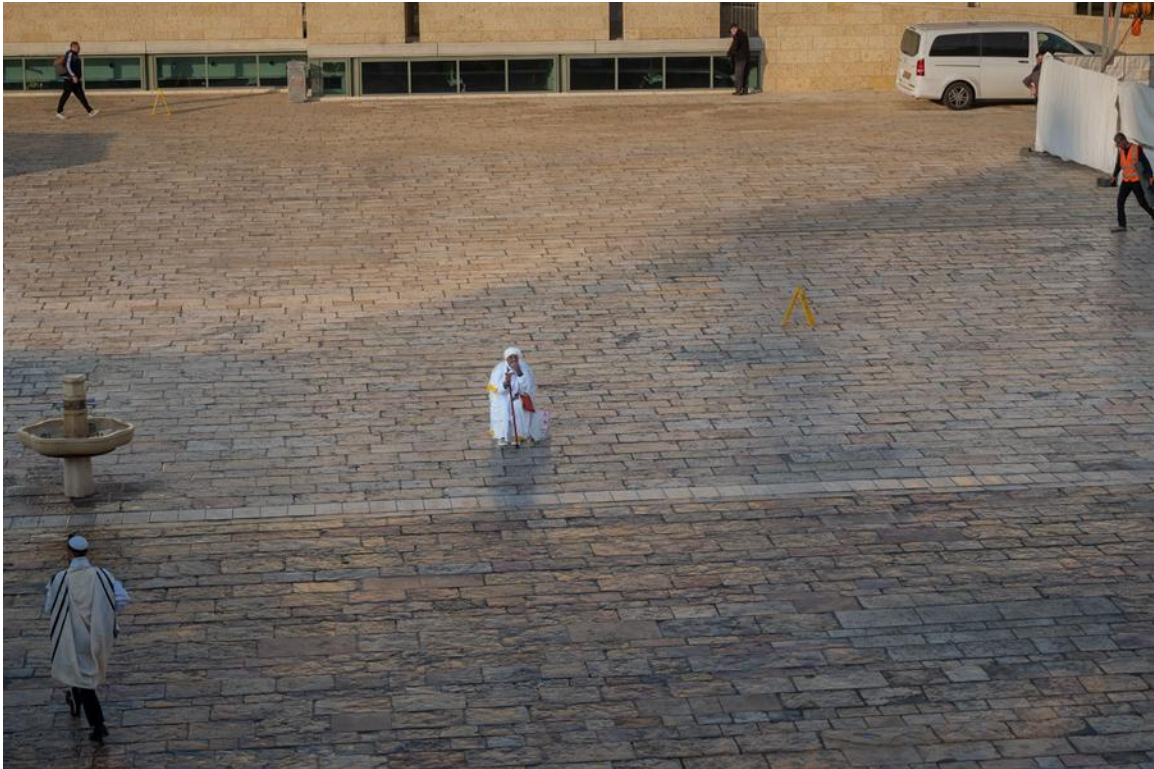
That's practically the experience I had during the last two weeks of November 2021. During a short window when the country of Israel opened to foreigners I was able to travel and photograph there again. I found a city, so dependent on outsiders, still going through the throes of the lack of visitors.

The people I encountered were eager to share their stories and happy to be photographed again. But it was strange to walk through many market streets that I had seen bustling just two years before, completely empty.

Is this the new normal or will this city that has survived millennia be able to return to its former bustling, prosperous and packed-with-humanity self? I look forward to photographing there again, either way.

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*Lockdown in the Holy City #1 . 2021*



*Lockdown in the Holy City #2 . 2021*

# Dan Fenstermacher

## *Say Their Names*

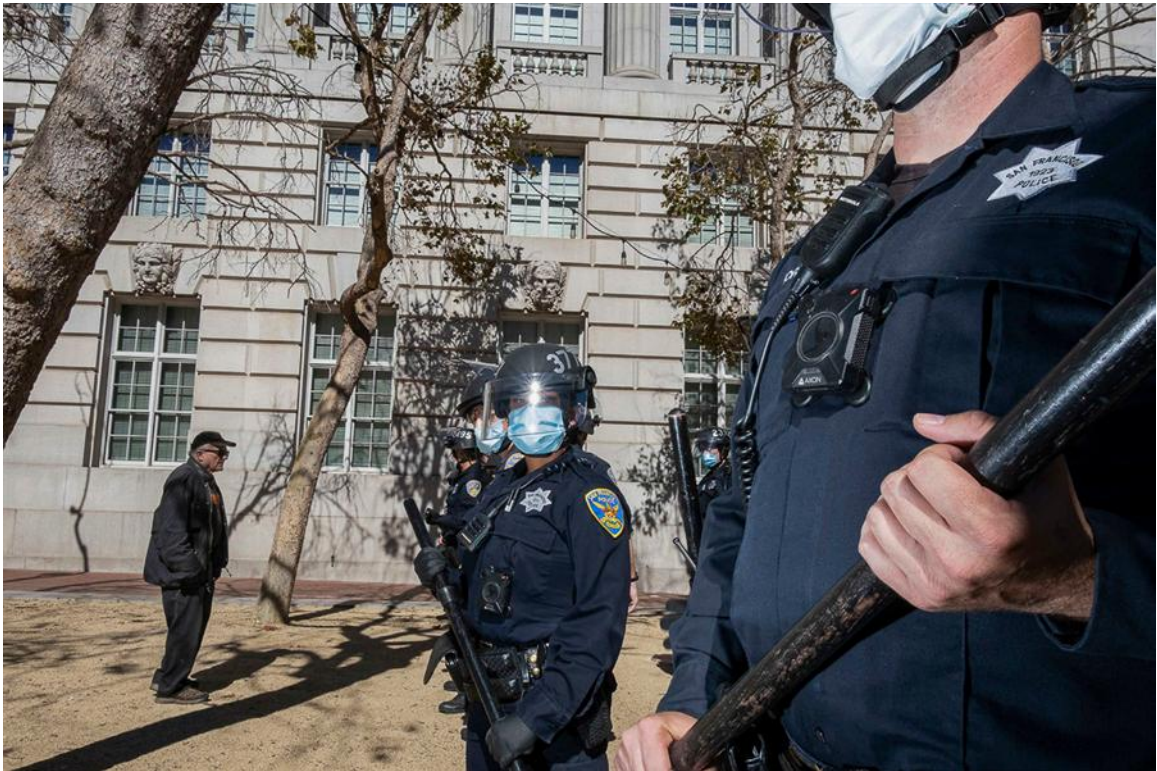
These photographs honor the memory of victims of police brutality, fight racism by voicing hope and justice, and provide a historical record of the *Blacks Live Matter* movement in America.

This remains a decisive moment in racial equality.

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*Stand for Something . 2022*



*Divided . 2022*

# Steve Goldband

in collaboration with Ellen Konar

## *Coastal Series*

The wetlands of the San Francisco Bay are an integral part of the region's iconic beauty, but sea-level rise, human activity and climatic and other changes have brought about a critical moment.

Man-made salt evaporation operations dating from the 1800's include levees, flood-control channels, roads, railways, and storm drains have all been built at the edge of the bay. This alteration of the shore has left a legacy of fragmented habitats with small and stressed native wildlife populations and fixed, inflexible systems for controlling water and sediment flows.

The water and sediment supply that has helped nourish these lands since the Gold Rush has been critically diminished. While important efforts to restore parts of the baylands to their natural condition are underway, this area remains emblematic of the fraught intersection of nature and anthropogenic forces.

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34 Bars . 2022



Intermittent . 2022

# Chuck Harlins

## *The Beauty Within Themselves*

Some of us walk alone, some walk with others. There are those whose life long compassion is to help humankind and at times they will sacrifice their own life so that others will live.

The pandemic made us distance ourselves from each other. No smiles could be seen behind the masks, no hugs due to social distancing. It left some without much at all.

We kept our distance. We avoided each other on sidewalks, we sometimes passionately argued with others when we were in disagreement on our potential outcome and the methodology for a successful journey. We have been resilient before and I think we will this time as well.

It will take more time.

*"Perhaps the mission of an artist is to interpret beauty to people – the beauty within themselves."*

– Langston Hughes

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*Meet You Downtown . 2022*



*Too Much . 2022*

# Ellen Konar

in collaboration with Steve Goldband

## *Ruptures*

The spread of a global pandemic and the concomitant failures of many of our foundational systems wreaked widespread havoc across the U.S. in recent years.

A rising death toll, closures of business and schools, and inability to be with family and friends were devastating. The pattern had much in common with the course of a volcanic eruption, destroying life and leaving the lifeless material in its wake.

Yet, from even the most horrific volcanic eruptions, life re-emerges. We look to scenes from the big island of Hawaii in 2021, just three years after the eruptions of Kilauea that displaced 1700 people and leveled some 700 homes to remind ourselves of the pattern of ruptures and reemergence. Birds, winds and people reseed the earth and from those seeds, emerges a new world.

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*Private Property . 2022*



*Leilani Estate . 2022*

# Tom Lavin

## *The Pacific Flyway*

I didn't quite know what I was hiding from, but the general consensus was that if I didn't hide, I was probably going to die a painful and lonely death from a virus that spread like a wildfire and was as deadly as war.

The aforementioned sentences became my mantra for the next eighteen months. My artistic endeavors changed while I washed my mail and groceries, missed my children and grandchildren, and waited for a vaccine.

The Yolo Bypass was in the heart of the Pacific Flyway, the migration pattern for birds in western North America. After being cooped up for so long, I reveled in my new photographic environment, my "New World". The landscape was not what I was used to photographing – it was flat. I had to work harder and hike further to create a photograph in this sometimes boring, but often chaotic landscape.

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*Yolo Bypass 2 . 2022*



*Consumnes River Preserve 1 . 2022*



# John Martin

## *Impermanence*

COVID seemed to change everything. People didn't go to work, didn't buy groceries in a store, didn't even get to accompany loved ones dying. And yet the fact, the element of change – life and death – is unchanging. Buddhism calls this impermanence.

*"You wouldn't even know a buck went down in the meadow. Randi saw it, already hurt, attempting to cross, saw it stumble and fall."*

My neighbor pointed it out. The buck died in the middle of a field near the trail where I walk my dog.

*"Two years ago, a big buck – maybe this one? – crashed through the hedge of our yard – it was rutting season – panicked by lust and asphalt. Now all that muscled yearning has yielded to gravity and vultures."*

I decided to document and memorialize the bones and continue until I can no longer see the bones.

*"But before the vultures  
...the coyotes, then the vultures,  
then the crows."\**

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\* *Goner*, a poem by Diane K. Martin





*Impermanence 1 . 11/11/21*



*Impermanence 4 . 12/17/21*



*Impermanence 6 . 01/02/22*



*Impermanence 14 . 03/21/22*

# Mitch Nelles

## *Tafoni*

Tafoni are holes and indentations made in rocks thought to result from a complex interaction of physical and chemical weathering processes. For me, tafoni create wonderful patterns that can be seen as parallels to what we have gone through the past few years.

The beauty of tafoni is the inexorable march of nature to convert stones into wonderful shapes and patterns. With damage and destruction comes an almost serene sense of nature's wondrous power. In the end, we all end up as pebbles and sand in the ocean.

When the pandemic first started, I was afraid to go out anywhere there were people. So I returned to a landscape I felt to be safe.

It occurred to me on my first trip back that I feel like a rock with tafoni. I am still standing, although less strong than when I started perhaps but resilient and beautiful in my survival.

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Tafoni 19 . 2022



Tafoni 11 . 2022

# Steven Raskin

## *Personification*

Since the pandemic began, coupled with a Yet Again war, we have been battered by uncertainty, helplessness, hopelessness and fear. This crescendo of despair has burned not just into our bones but has melted through us into the very terrain itself. Much like a child's metastasizing certainty about the monsters under the bed, we are getting glimpses into the growing animus of a weary planet. Is Nature stirring towards an inescapable shrug that will alleviate the irritation of hairless apes? Are we driving towards a Silent Spring?

A metamorphosis of the ordinary can be revealed at an elevation between 4 and 400 feet. Seen from above, patterns, textures, and colors in the landscape reveal a temperament otherwise unseen. Vague impressions are formed; intricate patterns, reminiscences, revelations, even ghosts are conjured only to vanish on second glance. Abstraction allows topography to morph into imagination and embed itself in psyche.

The inhospitable reveals a subtle and delicate motif when the conceit of human eye level is relinquished.

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*Anticipation . 2020*

# Ari Salomon

## *6 Feet Apart*

This typology investigates the ubiquitous ground markers directing people standing in line to keep 6 feet apart to prevent the spread of COVID-19. These markers are often just a single piece of tape adhered to concrete and distressed from months of being stepped on.

This photographic method of collecting, sorting, and classifying is a reflection on the scientific processes we are relying on to fight this pandemic and also the tedious nature of many of the life changes we have had to endure.

New information becomes apparent in the context of these groupings. Contrasts and similarities reveal beautiful variations as the eye tunes into this minimal landscape.

This detached documentary style offers an opportunity for viewers to reflect on the quiet moments as well as the irony of working together by staying apart.

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6 Feet Apart #0490 . 2022



6 Feet Apart #3013. 2022



6 Feet Apart #2982 . 2022



6 Feet Apart #2991 . 2022



6 Feet Apart #3008 . 2022



6 Feet Apart #2987 . 2022



6 Feet Apart #0579 . 2022



6 Feet Apart #2996 . 2022

# Angelika Schilli

## *Surreal World*

The existential crisis of the pandemic not only disrupted beloved routines, but also made many people rethink their lives. How to navigate in this new and often very scary world? Loss was felt on a global scale, but was also dominant in my private life.

Both of my parents died during the pandemic, not of COVID but of old age. Brutal fires raged in California. Climate change showed its effects all over the world. And a war in Ukraine has brought old traumas to the surface. The world feels surreal and apocalyptic. We seem to be moving backwards in the 21st century.

In order to cope, I started to journal and went on daily hikes during the pandemic. I also rediscovered my love for collaging. I cut up photographs of mine and put them back together in different ways. This was cathartic and symbolic at the same time, creating something new by using old favorites.

I see these collages as representation of my inner landscapes, depicting a range of my feelings and thoughts at a moment in time, embedded in the universal experience of a pandemic.

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*Surreal World #4 . 2022*



*Surreal World #5 . 2022*

# Neo Serafimidis

## *The Sheltering Night*

The pandemic seems to be receding,  
and yet the future remains unclear and  
ambiguous with continual COVID variants  
emerging. As we try to resume activities  
and normal life, an overhanging concern is  
always there. Will the next variant bring  
us back to the darkest days of sheltering  
in place? Will I live with some level of social  
distancing for the rest of my lifetime?  
How will other crises we are now facing,  
or know are on the horizon – both  
natural and man-made – intersect  
with this one?

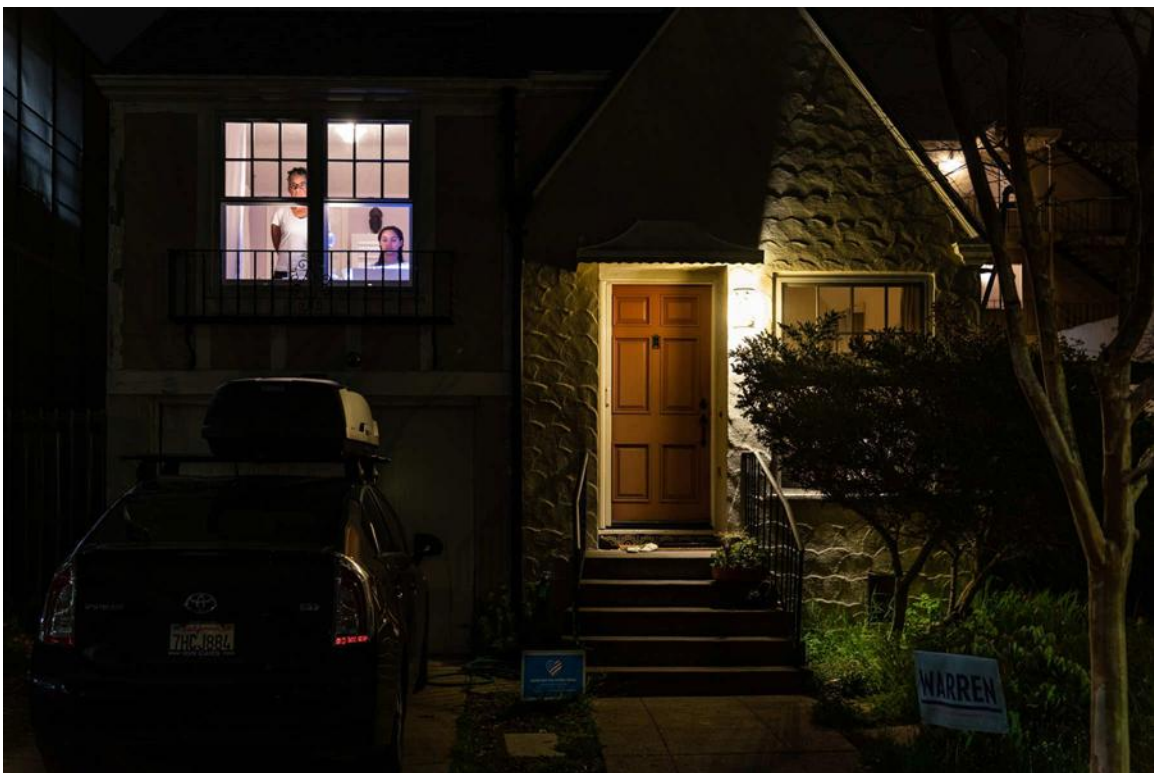
*The Sheltering Night*, a collection  
of portraits was made during the first  
months of the shelter-in-place order in  
2020. People peer out from their homes  
into the dark unknown. Even the closest  
friends presented a danger.

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*The Sheltering Night #8 . 2020*



*The Sheltering Night #15 . 2020*

# Cindy Stokes

## *Close to Home*

The project *Close to Home* explores the breadth of man's relationship with fire, from the growing threat of wildfire that worsens yearly with climate change, to the comfort and romance of our campfires and fireplaces.

In site-specific installation, numerous sculptural photographs of flames are arranged, mosaic-like, into formations rising high overhead to evoke gestures of ascending wildfire flames, exploding embers, smoke, and ash.

The flame photographs originate from my family's vacation campfires, associated with memories of laughter and kinship, while on the reverse are sketches drawn with ink ground from charred wood from the 2020 CZU complex fire near where I live.

In the contrasts, the work poses questions about how we use natural resources, where we choose to live, and how we balance current desires with the potential for future disaster.

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*Ascendant . 2022*



*Single Print Detail #1*



*Single Print Detail #2*



*Single Print Detail #3*



*Tryptich Detail*

# Rusty Weston

## *Re-envisioning*

Personal memories of isolation, urban anxieties, and moments of joy are expressed in these night portraits of young adults in San Francisco. In this series, I compress time and life memories to re-imagine a composite of my experience.

The work also reflects the sense of dislocation I felt when I returned to the city after raising a child in the suburbs. Pandemic concerns about social distancing and encounters with strangers exacerbated my unease.

Inspired by the principles of circular design, the composites remix my photographic work in street, textures, abstracts, and portraits, to express my cumulative and evolving perspective on the urban experience. In this sense, my past work serves as a prelude to a re-imagined and only subconsciously envisioned new world.

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*Blaze . 2022*



*The Mission . 2022*



*With Intent . 2022*



*Overnight . 2022*

# Nick Winkworth

## *From Afar*

Not long ago, my life was filled with busy offices, crowded restaurants, live theater, business trips and social gatherings.

The pandemic changed all that with lockdowns and remote work, empty stores and online entertainment. In the middle of all this I retired and moved to the East Bay.

That pre-pandemic world now seems like a far-off country, forever out of reach and a fading memory in the New World where I now live.

This series, *From Afar*, echoes that sense of yearning for the unreachable that has been left behind. These images offer tantalizing glimpses of modern civilization seen from bucolic vantage points which feel isolated and estranged from the distant technology of our old world.

Images in this series were all shot recently at locations in and around the Bay Area.

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*From Afar #1 . 2022*



*From Afar #6 . 2022*







# BAY AREA PHOTOGRAPHERS COLLECTIVE

## ABOUT THE COLLECTIVE

The Bay Area Photographers Collective was founded in 1999 to provide a community for Bay Area photographers devoted to their art. The group of sixteen founders included distinguished documentary photographer and educator Frank Espada, as well as Liz Corden and Jan Potts who later established the highly respected CordenPotts Gallery in San Francisco.

The purpose was to sustain photographic artists through mutual support, encouragement, and constructive critique, and pursue the exhibition of members' work on a professional level. Over two decades, more than 80 individuals have been members, using processes across the spectrum of film and darkroom, alternative processes, and advanced digital technology.

The founders' dreams of opening a permanent exhibit space for the collective was never realized due to lack of affordable gallery space even twenty years ago. In its place, the Collective began producing exhibitions within established galleries, a practice that continues to the present.

Over the years BAPC has held 35 public exhibitions, many curated by notable arts professionals including Steven Wirtz, Ann Jastrab, Hal Fischer, Linda Connor, and Renny Pritikin among others. Very recently, BAPC began exhibiting internationally, specifically in Japan in both 2018 (PHOTO YOKOHAMA) and 2019 (KG+ portion of the KYOTOGRAPHIE International Photography Festival).

BAPC continues to stand for independence, experimentation, and creativity, and honors a diversity of photographic styles – from street to documentary to landscape and abstract. Current and former members alike say the formation of life-long friendships is a key part of BAPC's legacy.

BAPC is a 501(c)3 nonprofit organization.



Scenes from the 2021 Magnetic Pull Exhibition

Learn more at: [bapc.photo](http://bapc.photo)

# BAY AREA PHOTOGRAPHERS COLLECTIVE

## 23 YEARS OF EXHIBITIONS & A HISTORY OF PUBLICATIONS...



© Frank Estrada



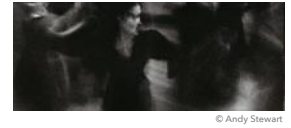
© Jacqueline Walters



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© Frank Estrada



© Andy Stewart



© Carol McMaster



© Earl Clover

**Documentary Photography**  
Commonwealth Club



© Beth Kientzle



© Adrienne Defendi

**Landscape, Real or Imagined?**  
Focus Gallery  
Linda Connor - Curator



© Jon Eilenberg

**The Neighborhood Project**  
Tressider Memorial Union  
Stanford

**Selected Member Show**  
Calumet Photo Gallery

**Selected Member Show**  
Commonwealth Club

**Selected Member Show**  
SFAC Gallery

1999

2000

2001

2002

2003

2004

BAPC Founded

Photoshop 5.5  
(10th Year of Photoshop)

Friends of Photography  
Ansel Adams Center  
Closes

First Dictionary  
Citation for  
"selfie"

1st Full Frame DSLR  
Canon 1Ds  
16MP

Camera RAW 1.0  
Debuts

1st Prosumer  
DSLR  
Canon 10D  
6MP

Facebook Debuts  
|  
LensCulture  
Founded

Over the 23 years since its founding, BAPC has collectively produced over 35 exhibitions both locally and internationally. Beginning in 2006, as part of the commitment to publicly sharing its work, the Collective has also printed an Annual Portfolio of members work.

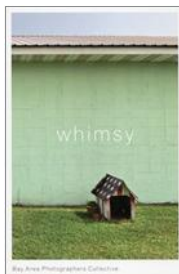




© Adrienne Defendi



© Rebecca Chang



Bay Area Photographers Collective



loss

Berkeley Art Center



© Linda Fitch



One Shot X2  
Harvey Milk Photo Center



2009

Harvey Milk  
Photo Center  
Re-Opens after  
Remodel



2008

Polaroid  
Bankruptcy



2007

iPhone Debuts  
with 2MP  
Camera



2006

Nikon D3  
Nikon's  
1st Full Frame DSLR

All Over the Map  
Calumet Photo Gallery



© Ari Salomon

Landscape Revisited  
Mendocino Art Center

Abstractions  
Focus Gallery



© Angelika Schilli

2005

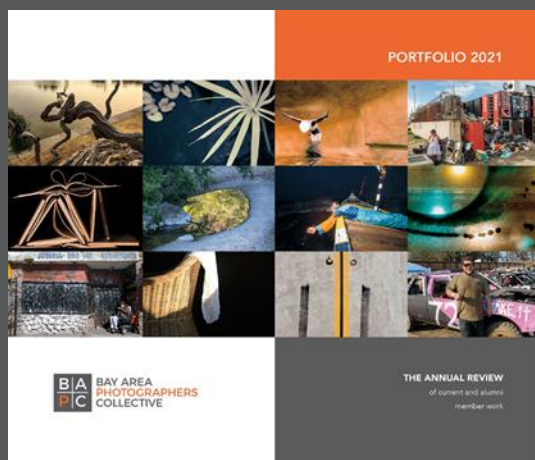
Kodak EasyShare One  
1st Camera with  
WiFi Connectivity

Our most recent book is the 2021 Annual.

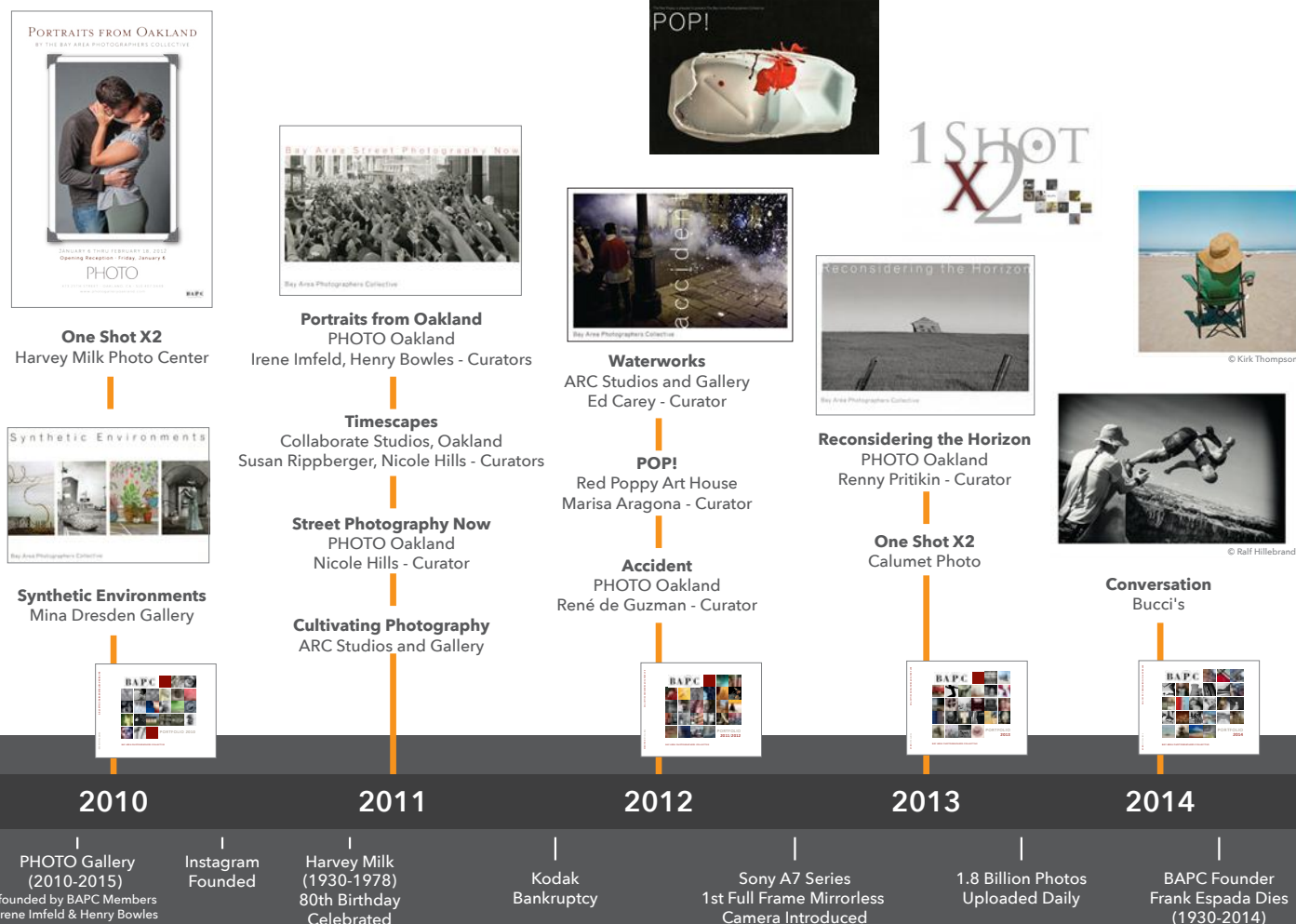
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Look for each year's  
Annual in December.

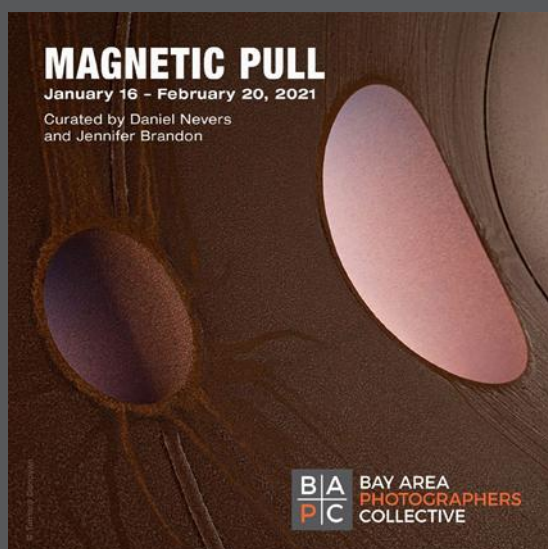
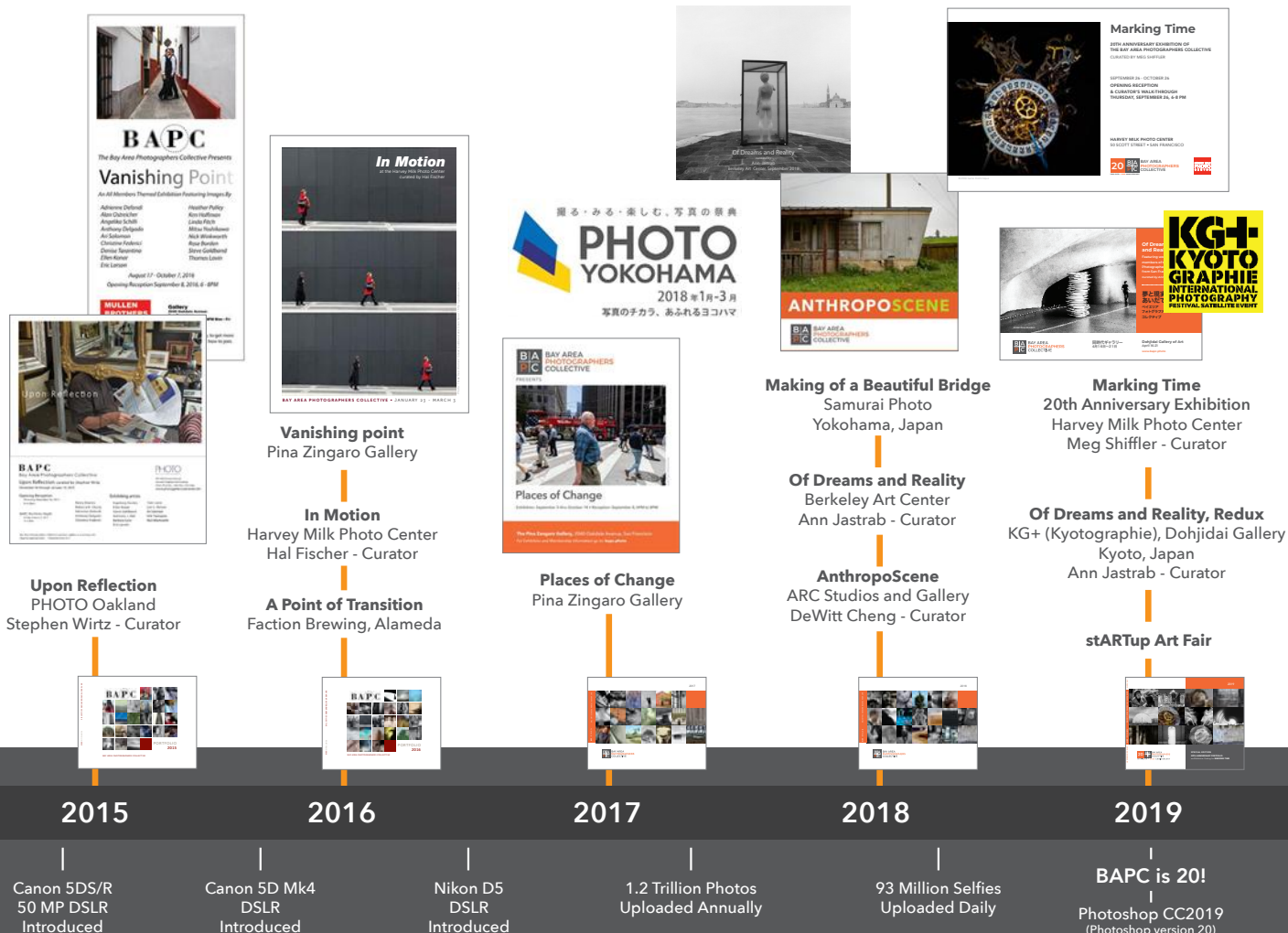


## ...AND A CONTINUING EVOLUTION



### 2019: MARKING TIME

A lively opening reception for *Marking Time* kicked off BAPC's 20th Anniversary Exhibition on September 26, with the many guests, members, founders and alumni in attendance enjoying the artwork, mingling, and reminiscing. Curator Meg Shiffler gave an animated talk about her selection of the exhibition's theme in relation to BAPC's 20th anniversary milestone, the selected work, and its arrangement in the gallery.



## 2021: MAGNETIC PULL

Despite the challenges of the COVID epidemic, BAPC's exhibition *Magnetic Pull* opened at Arc Gallery & Studios in San Francisco on January 16. Our curators, Daniel Nevers, Executive Director of the Berkeley Art Center, and Jennifer Brandon, artist and teacher, Mills College, introduced the ideas behind their curation and did a walkthrough of the gallery. A video of this event and of their interviews with each photographer is available to review at [bapc.photo/magnetic-pull](https://bapc.photo/magnetic-pull).

The Bay Area Photographers Collective is a community of photographers who nurture each other's professional and artistic growth through peer critiques, exhibitions of members' work, photographic outings, workshops, and more.

Learn more about BAPC, its members, and becoming a member at [bapc.photo](http://bapc.photo).

