

UNCANNY BEAUTY

Curated by
Emmanuelle Namont



SEPTEMBER 14 to
OCTOBER 21, 2023
Harvey Milk Photo Center
San Francisco

Unacnny Beauty Exhibition Catalog
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Chad Amory	Ellen Konar
Eric Blum	John Martin
Rose Borden	Mitch Nelles
Maria Budner	Steven Raskin
Arthur Cohen*	Ari Salomon
Tamara Danoyan	Angelika Schilli*
Anthony Delgado	Neo Serafimidis
Gene Dominique*	Cindy Stokes*
Richard Dweck	Alison Taggart-Barone
Dan Fenstermacher	Rusty Weston
Steve Goldband	Nick Winkworth
Chuck Harlins*	

* Not participating in this exhibition



BAPC would like to acknowledge and thank Harvey Milk Photo Center and San Francisco Recreation and Parks for the use of their venue and generous support.

Front cover photograph:
The Golden Triangle
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Back cover photograph:
Bird-Man, Carnival
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Curator's Statement

When encountering the work of the Bay Area Photographers Collective, I was struck by the diverse practices, from street to abstract, from landscape to documentary.

The common thread was an exploration of what is beautiful today.

Photography is always a surprise; you master your camera's controls and look at the world around you, but once you press the shutter, you discover another facet of life.

From everyday occurrences transformed into bizarre moments by a unique combination of color, tones, and framing to an exploration of the natural world and the sublime, the use of the camera is all about the reinterpretation of reality. In that gesture, these photographers offer a fresh and captivating vision of life's strange, eerie, and unique beauty.



Emmanuelle Namont

Curator

The Photographers

Chad Amory

Eric Blum

Rose Borden

Maria Budner

Tamara Danoyan

Anthony Delgado

Richard Dweck

Dan Fenstermacher

Steve Goldband

Ellen Konar

John Martin

Mitch Nelles

Steven Raskin

Ari Salomon

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Alsion Taggart-Barone

Rusty Weston

Nick Winkworth

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

bapc.photo/uncannybeauty

Chad Amory

These photographs explore the ethereal essence of the world around us, delving into the mysterious interplay between reality and the intangible.

Ethereal Chemists capture the elusive dance of distortion and elements, transforming the ordinary into the extraordinary through a lens of abstraction.

The journey of a woman in a yellow dress, from the confines of a train's fleeting moments to the bustling energy of a city street — encapsulating her metamorphosis from one environment to another and inviting viewers to perceive the uncanny beauty woven into the fabric of everyday life.

chadamory.com
amory333@gmail.com



Ethereal Chemist 2023



Slip 2023



Ethereal Chemist 2 2023



Doxy 2023

Eric Blum

All day it flicks past.
Or I flick past, oblivious.
It hides in the death dance
between sun and shadow,
waiting ages to woo
the traveller willing
to pause and
look inside.

Worlds in worlds.
Eternities in instants.
Galaxies in dust.
Time vanquished.

blumimages.com
eric@blumimages.com



Calla 2017

Rose Borden

My obsession is capturing spontaneous existing-light images that show our world a little differently, in a way that requires a bit of a longer look to tell what's really happening.

By presenting my imagery primarily in high-contrast black and white, my images often convey a sense of an alternate reality.

This creates an atmosphere of ambiguity creating a puzzle to be solved. I want the world to see things as they actually appear, as I see them, not as I can make them appear through staging or extensive computer manipulation.

rosebordenimagery.com

rose@rosebordenimagery.com



Stone Hands San Francisco 2018



Oregon Creek Bank #9 Aurora, OR 2021

Maria Budner

I see myself as an 'opportunistic photographer' discovering the arresting, unusual, and sometimes humorous in found objects and settings. I rely on perspective and juxtapositions within the found scenes that invite the viewer to appreciate the subtle oddities and details of our everyday lives that often go unnoticed.

mariabudner.com
mariabudner@gmail.com



Game Over 2018



Reaching 2020

Tamara Danoyan

Whatever the subject of my photography, it is a reflection of me, of my past and present sensory and emotional experiences.

Through a close inner and camera focus, mundane objects are transformed. They become metaphors, often fragmented, incomplete, or obstructed, like our perceptions or memories.

Several years ago, I discovered and started practicing ceramics. I find a lot of inspiration in Japanese culture and art.

The boxes allude to tokonoma, an alcove in a Japanese room, used for the display of paintings, pottery, flower arrangements, and other forms of art.

tamaradanoyan.com
gonetangoing@yahoo.com



Broom and Bamboo 2018



Cheescape 2020



Leaves in Water 2018

Camelia Floating 2023

Anthony Delgado

Over the years I have photographed many public events and celebrations both locally and afar. Typically the participants welcome being photographed and I am often swept up in their energy.

I find it fascinating the way in which costuming and assumption of a character helps to create a space separate from the everyday in both religious and secular festivities.

Bird-Man, Carnaval depicts a reveler at Carnaval, the last day before the 40-day period of Lent.

Mary and Popocatepetl shows a statue carried by a pilgrim during the annual Guadalupe Pilgrimage to Mexico City at the moment of El Popo's eruption.

anthonydelgado.com

anthony@anthonydelgado.com



Bird-Man, Carnaval San Martin Tilcajete, Oaxaca 2023



Mary and Popocatepetl Iztaccíhuatl–Popocatepetl National Park, Puebla 2018

Richard Dweck

As a photographer, I try to find the meaning and humanity inherent in nature, in people and in human artifacts.

Though the two photographs in each diptych were taken years apart, for me each photograph both illuminates the other one as well as emanates from it.

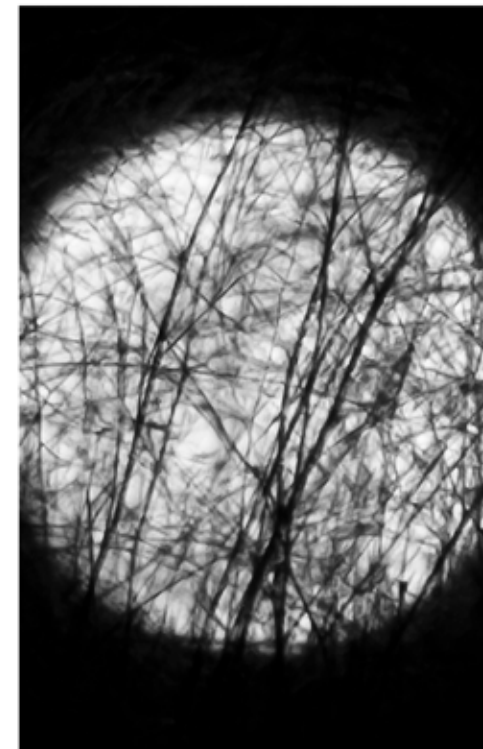
In addition, in *Wistful* the colors, flow and movement are uncannily similar. In *I Can See by Feeling*, my blind subject and her mostly offscreen daughter are advancing hopefully toward some unknown source of light or interest.

Please enjoy my diptych of diptychs!

rdweck.com
richard@rdweck.com



Wistful 2018/2022



I Can See by Feeling 2018/2019

Dan Fenstermacher

Wherever we travel in this lifetime, inevitably humans are the same.

Such is Life brings moments from different countries together in this shared experience we call life.

Where faces do not receive focus, hand gestures embrace quirky moments of happenstance.

Humor is a common theme throughout; a trait that reminds us not to take life too seriously.

Adding charisma, the use of flash exaggerates the vibrant colors of the world.

Unconventional framing creates an element of mystery, leaving a sense of wonderment about the intriguing stories of the people we meet on our journey.

danfenstermacher.net
dfenstermacher5@gmail.com



Best Friends 2022



Camel and Tourists 2023



For All My Haters 2023

Steve Goldband

in collaboration with Ellen Konar

Bayscapes explores the impact of human industry on the landscape of the San Francisco Baylands.

Here, along the jagged coastline of Silicon Valley, what had been tidal marshlands are salt fields, producing salt for our tables, roadways and large-scale food preparation.

The industrial scale process funnels bay water into a series of increasingly saline ponds where the balance of organisms change the color of the landscape from blue-green, to blood red and ultimately snow white.

As the land is converted back to marshlands, natural coloring and native species return.

goldband.com
steve@goldband.com



Contained 2022



Across 2022

Ellen Konar

in collaboration with Steve Goldband

"Let us tell their stories, learn our history and remember the lost possibilities of every life cut short."

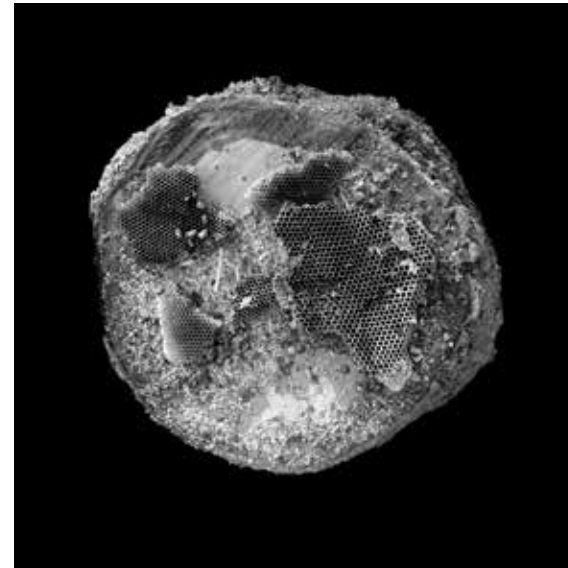
- Gov. General of Canada

Cut Short captures the faces of majestic, carbon consuming trees that once reduced the threat of global warming and served as home to wildlife.

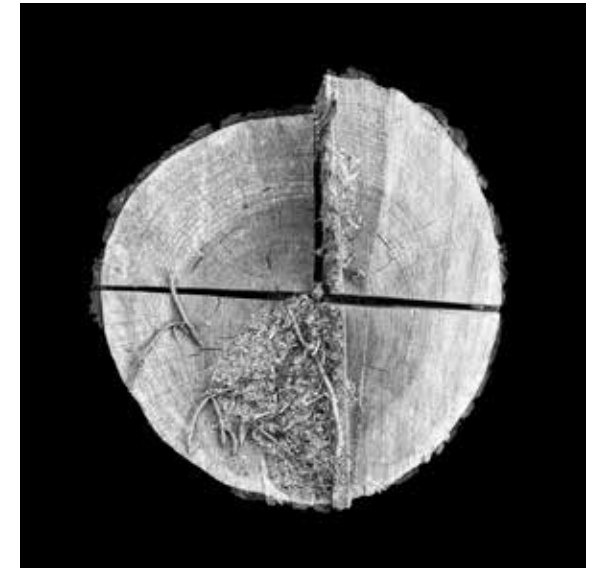
Felled by people in pursuit of land or wood products, the remaining cross sections serve as honorific portraits of the felled, fallen and forgotten trees.

We see in these images the passage of time and our own inglorious future of our consumptive, value extraction priorities.

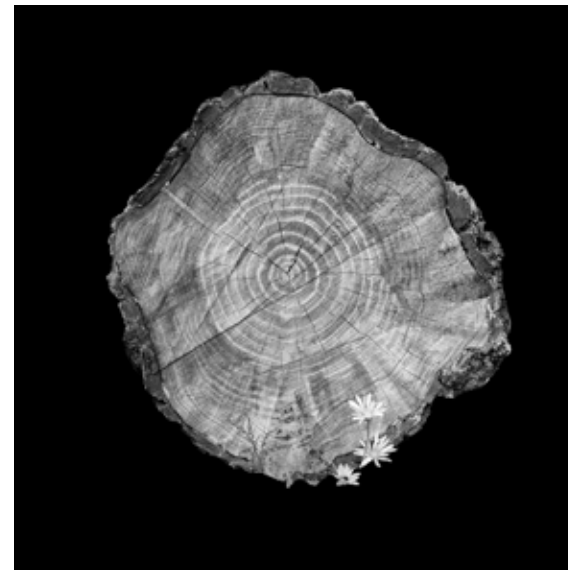
goldband.com
ellen.konar@gmail.com



Beatrice 2023



Daisy 2023



Thiro 2023

John Martin

In my photographic series focused on graveyard statuary, I aim to explore the poignant intersection of life, death, and the enduring human spirit. Within the tranquil and solemn confines of cemeteries, I find a unique visual narrative that speaks to the universal experiences of mortality, remembrance, and the preservation of memory.

These intricate sculptures, frozen in time, serve as guardians of the departed, silently witnessing the passage of generations.

Through my lens, I seek to illuminate their silent stories, inviting viewers to contemplate the enigmatic tales and emotions encapsulated within these sculptures.

johnmartinfineart.com

johnfelixmartin@gmail.com



Fallen Angel 2021

Mitch Nelles

Uncanny Beauty can mean different things to different people.

For me, it was seeing a woman in a white dress fashioned with vintage clothes shopping at the monthly Alameda Antique Fair or a wall sculpture of a famous legislator created by a Portuguese artist in Fremantle Australia.

Beauty can be found everywhere so always be on the lookout for it.

mitchnellesphotography.com
mitchnelles@gmail.com



White Dress Alameda, CA 2022



Fremantle Face
Fremantle, Western Australia 2018

Steven Raskin

This image *Starry Night* is from the project titled *Personifications*.

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.

stevenraskinphotography.com
steven@stevenraskinphotography.com



Starry Night 2022

Ari Salomon

In the series *Interface*, I investigate the humanness that can be found in mechanical objects. I find in these objects a reflection of the people that anonymously build the cities around us; that anonymously roam the cities around us. Using fresh eyes, I can find fresh eyes winking back at me from surprising places.

This series also investigates the mechanical nature of human perception. Pareidolia is the scientific term for the brain's process of finding significance in vague or random stimuli—finding animals in clouds is a common example.

arisalomon.com
ari@arisalomon.com



Interface #6512 Dolores Heights 2017



Interface #6679 Yehuda 2010



Interface #3699 Market 2022



Interface #7850 Divisadero 2023



Interface #8168 Nishikicho 2023



Interface #2031 Gion 2017



Interface #3008 Higashishiokojicho 2023

Neo Serafimidis

Albany CA, 9:25pm is from my ongoing series *Neighborhood Nights* in which I explore the changed nature of our perception of familiar places at night, revealing a different dimension to the urban environment.

Between Two Worlds comes from a series documenting my day-to-day activities and experiences. Here, my amateur attempt to photograph the solar eclipse in August 2017 also captured my fellow observers reflected in the welding glass held up in front of the camera lens.

neoserafimidis.com
neo.serafim@gmail.com



Albany, CA 9:25pm 2020



Between Two Worlds 2017

Alison Taggart-Barone

For more than ten years I've photographed eggs, particularly intricately hand colored ones that myself or my family create, using a batik like process called Psanky.

I boil them, decorate them and then carefully peel away the shell to reveal each fascinatingly unique interior.

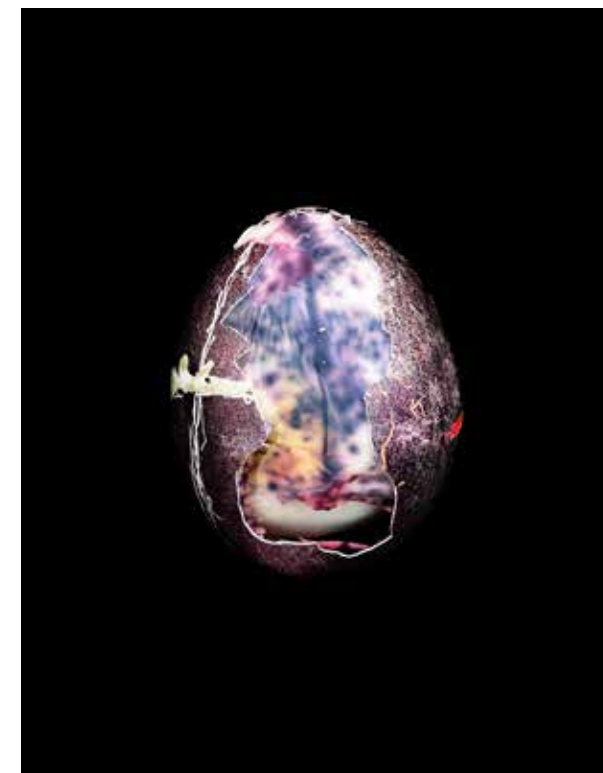
I feel a deep connection to the process the eggs go through while I photograph them, as they experience the passage of time, intervention, suspension, and eventual decay.

alisontaggartbarone.com

alisontaggartbarone@gmail.com



World Egg 2012



Tree Egg 2019

Rusty Weston

These images from my *Unnatural World* series explore the clash of scenic beauty and the human expressions that simultaneously impede, deface, degrade, and obscure our environment.

The series, featuring landscape images shot in Iceland, Death Valley, Yosemite, the Sierras, Big Sur, and San Francisco, evokes a hybrid and surreal visual field where nihilistic expressions of disillusionment offset beauty — both real and imagined.

Inspired by circular design principles, the images employ optical layering to infuse landscapes with images representing the disharmony between nature/humans.

rustyweston.com

rusty@rustyweston.com



Lake/Window 2022



Valley/Burn 2022

Nick Winkworth

These images question the established ideas of "beauty" we are accustomed to in their respective genres. (Portraiture and Landscape)

How do we recognize the beauty of a face when it's distorted?

Can we appreciate a majestic vista even when stripped down to the barest minimum?

Typical of my photographic work, these images are observational (not manipulated) and share a graphic style, a touch of mystery ...and perhaps even a little humor.

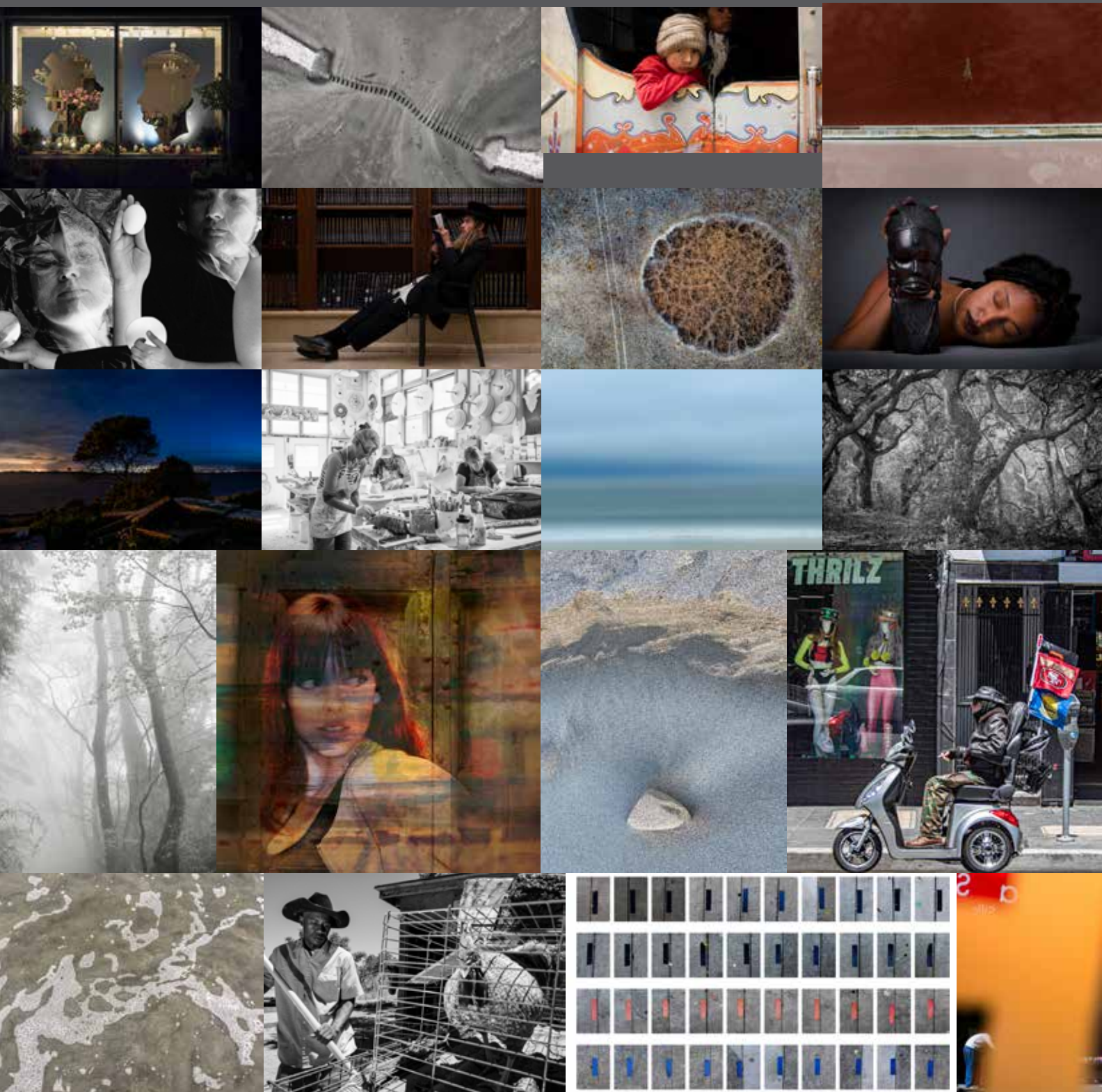
absoluteblank.com
nick@absoluteblank.com



From Below 2018



The Golden Triangle 2021



Selected work from the 2022 BAPC Annual Portfolio.

BAY AREA PHOTOGRAPHERS COLLECTIVE ABOUT THE COLLECTIVE

The Bay Area Photographers Collective (BAPC) is a community of fine art photographers dedicated to helping each other advance our artistic initiatives. We host peer and professional reviews, workshops, and mount group exhibitions. BAPC stands for experimentation, craft, and creativity, and we're known for a diversity of members, photographic styles and practices. We are unified by our dedication to our craft, the constructive spirit of interaction, and our passion for sharing and improving our work. Members, past and present, have enjoyed the development of lifelong friendships.

The Collective was founded in 1999 by 16 artists, including distinguished documentary photographer and educator Frank Espada (1920-2014). Historically and today, members have explored various artistic styles and processes across the spectrum of film and darkroom, alternative processes, and advanced digital technology and are experimenting with hybrids of photography with sculpture, ceramics, video, and other art forms.

In partnership with a wide range of distinguished curators, our exhibitions have appeared in Bay Area venues such as the Minnesota Street Project, the Harvey Milk Photo Center, and the Berkeley Art Center. We engage internationally and with other collectives, including exhibits at Kyotographie and Photo Yokohama in Japan. Many members have received awards in domestic and international fine art photography competitions and published work in national photography magazines.

If you're an accomplished or emerging photographer with a strong artistic vision, we hope you'll consider applying to become a member. We invite photographers of artistic merit of every age, gender identity, race, sexual orientation, ability and religion to learn about the Collective by visiting our events and consider membership by sharing their own portfolios.

Contact us at membership@bapc.photo with a link to your online work to start the process.

Visit our website:
bapc.photo

Facebook
or Instagram: [@BAPCSF](https://www.instagram.com/BAPCSF)

THE MEMBERS

- Chad Amory
chadamory.com
- Eric Blum
blumimages.com
- Rose Borden
rosebordenimagery.com
- Maria Budner
mariabudner.com
- Arthur Cohen
arthurcohenfineartphoto.com
- Tamara Danoyan
tamaradanoyan.com
- Anthony Delgado
anthonydelgado.com
- Gene Dominique
genedominiquephotography.com
- Richard Dweck
rdweck.com
- Dan Fenstermacher
danfenstermacher.net
- Steve Goldband
goldband.com
- Chuck Harlins
chuckharlinsphotography.com
- Ellen Konar
goldband.com
- John Martin
johnmartinfineart.com
- Steven Raskin
stevenraskinphotography.com
- Mitch Nelles
mitchnellesphotography.com
- Ari Salomon
arisalomon.com
- Angelika Schilli
silentphotos.com
- Neo Serafimidis
neoserafimidis.com
- Cindy Stokes
cindystokes.com
- Alison Taggart-Barone
alisontaggartbarone.com
- Rusty Weston
rustyweston.com
- Nick Winkworth
absoluteblank.com

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.

