

FAR Photo Review Group Exhibition

2022

March 4 - March 10

Exhibit Opening: Friday, March 4th, 5pm - 8pm

FAR Photo Review

Group Exhibition

The FAR Photo Review Exhibit is a free exhibit showcasing work by 15 members of the FAR Photo Review and includes a film screening in partnership with the IU Libraries Moving Image Archive.

The IULMIA screening features two National Educational Television short educational reels with photographer Ansel Adams.

The FAR Photo Review is a monthly discussion that supports and develops the work of local photographers of every level. The goals are to build community, discuss personal projects, and provide constructive critiques. The review is facilitated by FAR staff member and photographer, Chaz Mottinger.

Featured artists are: Garrett Ann Walters, Brick Daniel Kyle, Allison Marie Strang, Eric Schoch, Niki Chao, Amanda Justice, Avery Smith, William White, Sarah J. Slover, Aina Puce, Conner Gordon, Raouf Bishay, Jiayi (Grace) Jeng, Susan Glowacz, and Bill Bateman.

The exhibit and screening are made possible entirely through sponsorship from the City of Bloomington Arts Commission through the BAC Arts Project Award. We are extremely grateful to Ric Cradick at Digital Image Editions for printing the photographs, Framemakers for providing mats, and Carmel Curtis for helping acquire the films!



Bill Bateman

When I walk through woods and fields I often become interested in the small details of things around me; the texture of bark, the shape and color of small flowers, grasses, and leaves. I enjoy taking pictures of these things for my own delight. But if I were to show them to others, most often I would receive only a shrug. In my Patterns collection of photographs I have taken these simple images, replicated and folded them out into symmetrical, sometimes complex patterns. In doing so the simple beauty of these subjects become more accessible and engaging. There is a bit of Rorschach in these images as people often comment on what they imagine appearing in these patterns. Their symmetry mimics in a way the symmetry of living forms. Each of the images in this exhibition were created from photographs taken in Brown County this past autumn.



Autumn Leaves

Raouf Bishay

Two of my great passions in life are travel and photography. I believe that travel broadens one's view of the world. Traveling to different countries, experiencing different cultures, seeing the beauty, and sometimes ugliness of the world has helped me understand that all of our lives are at once interconnected and individual.

This made me appreciate my own home and it helped me become more understanding and tolerant of other people and other countries.

I look at photography as a distilling of reality into a person's vision, as such I try to capture in my photos how I felt at the moment that I took that photo.

"I look in my viewfinder not to take a photo but to tell a story."

Raouf Bishay *continued*



Moon Eclipse



See Within



Wonder of Nature

Niki Chao

Niki Chao (1977) was born and raised in Texas but moved around the country after college and ultimately landed in Bloomington. She is a pediatrician who always had an interest in photography but did not explore it until after becoming a mom. Her children were her motivation for learning the skill to capture childhood moments. She loves to travel with her children to see different cultures and scenery, and these experiences inspire her work.



Happy Little Cloud, 2020



Reflections in Utah, 2019



Daydreams in Costa Rica, 2021

Jiayi (Grace) Geng

I like to explore the relationship between a subject and its environment by either deliberately placing the subject in an *unrelated* environment as in *Break Free*, or by provoking a certain mood as in *Herndon in Muscatatuck*. In the *Train passing Tulip Trestle*, the subject of a passing train at night is abstracted to a beam of light, intersecting its environment.

Jiayi (Grace) Geng *continued*



Break Free



Herndon in Muscatatuck



Train passing Tulip Trestle

Susan Glowacz (aka Glow Gal)

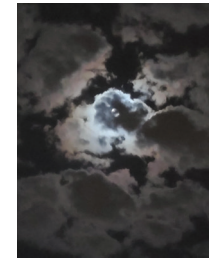
My photography is less about creating the perfect image and is more in the realm of stepping into a magical moment. With my lens, I honor my relationship with Water, Earth, Trees, and Sky. I hope my photographic art invites others to find the Wonder Within.



Jui-Yen's Moon Song (2021)



Hidden Wisdom (2021)



Watching Over Me (2021)

Conner Gordon

My images in this exhibition stem from a series on community gardens I began shortly after relocating from Bloomington to Eugene, Oregon, last fall. Eugene's community gardens trace their roots back to the late 1970s, when the spaces first became associated with the hippie communities that flourished here the decade before. Today, the gardens promise an idyllic respite, offering their members a chance to reconnect with the earth and "harvest the fruits of their labor." However, being located on stolen Indigenous land and in a city with one of the highest populations of unhoused people in the country, it is impossible to view these spaces, and the padlocked fences that encircle them, in an apolitical light.

Conner Gordon *continued*

This ongoing series of photographs examines Eugene's community gardens not as bucolic, decorative spaces, but as a topography where quasi-utopian ideals of the garden encounter questions of access, ownership, community, and aestheticized views of nature. Focusing on the improvisational qualities of these spaces, I aim to examine the values that these gardens communicate and embody—as well as the questions that linger below their lush surfaces.



Untitled, 2021

Brick Daniel Kyle

Taking inspiration from vintage cookbooks, horror novels, houseplants, tchotchke collecting and my incessant need to make messes while baking, I created these Still Life images as a sort of visual diary - they all represent milestones in my life and photographic journey.



Study in Green, 2022
Still Lives



Party For Jessica, 2021
Still Lives



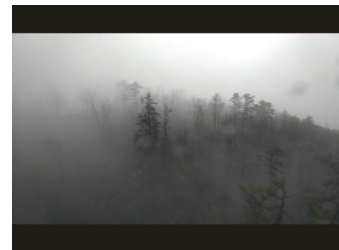
Scissor Fetish, 2021
Still Lives

Amanda Justice

I'm a trained photographer. I'm also a really busy mom and wife. When I decided to have kids I stopped my profession and became a "mom". But as I watched my kids grow, I realized it wasn't only with my eyes that I was watching them. I was watching them through the eyes of my lens as well. I decided that I could do both. I might not be out selling my prints or chasing down brides for the "perfect shot". But I could still do something I loved, while I was chasing down my overly energized children.

Yes, I still grab my hefty digital camera, but for most of our daily lives I do what most people do. I rely on my phone. I don't need my big equipment to see images that I want to capture. I just need a quick eye and patience. Using the training I received to become a studio photographer (in film for that matter), I find the small things that I can capture and appreciate around me. For the most part it is my children, but they can find things out in nature, or even the back yard that captures my eye and makes me take out that phone.

For the two prints that are featured in this show, we had been on a biannual trip to Nashville Tennessee. Up in the Great Smoky Mountains on a gondola, slipping gracefully through the trees toward the top of the ridge. It wasn't long, maybe a few months, after the fires had ravaged the area. Looking out over the half burnt, but mewly reviving forest as rain gently fell and fog blanketed the area. I found beauty. My children found a mystery. The images I captured feed into that mystery and make me want to find my way back there to see if what I saw was real.



Slumbering Forest : Gatlinburg, TN



Rainfall on Tower : Gatlinburg, TN

Aina Puce

I am a professor & neuroscientist at Indiana University (Bloomington) who studies how our brains see the world. Living & growing up in Australia, I have taken photos for well over 30 years because of a passion for travel. This was a way for me to augment the travel experience – with camera in hand, irrespective of whether one uses it or not, one's visual experience changes. Interesting details come out from rocks, trees, buildings – contours, angles, lines & patterns emerge from light & shade – the visual memory of that location is tremendously enriched. When I shoot a photo, I try to depict an unusual view or feature of something. I might target a small detail of a building, object, or plant. Or for a landscape, there might be transient beautiful light, requiring that this moment be caught as it will never ever exist again. I have shot with film & negative, but now shoot with digital SLR, mirrorless camera or cell phone & use Canon/Nikon software or Photoshop for post-processing.

Two themes link my photos here. First? 'Look up!' So many interesting things exist above our heads – if we only remembered to look up more! Second? 'Even stone is not permanent.' The left image depicts a limestone grotesque that has seen better days – bearing the brunt of many bad winters at West Virginia University's Morgantown campus. It was shot with SLR on tripod & is an HDR image composed of 5 different exposures. The right image displays grotesques from the Notre Dame in Paris. The image was shot in 2018, about a year before the devastating fire of 2019. This single exposure was shot freehand with a mirrorless camera & 36x optical zoom.



Impending obscurity (2012)



Impermanence (2018)

Eric Schoch

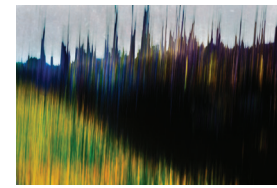
Eric Schoch is an Indianapolis lens-based visual artist exploring shapes, line, color and tone in images of the city and the countryside, and in portraits, presented in various levels of abstraction.

Schoch is self-taught in photography, and has been influenced by workshops and seminars with John Paul Caponigro in Maine, Sam Abell on Whidbey Island, Wash., Art Wolfe in the Blue Ridge Mountains and the Olympic Peninsula, and Thom Hogan in Patagonia and South Africa.

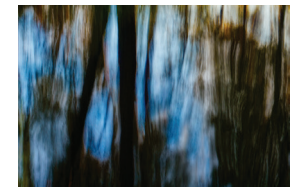
He has shown work at the Indiana Landmarks Center, Five Seasons Studio and M10 Studio in Indianapolis, the Clark Gallery at the Honeywell Center in Wabash, Ind., the Opera House Gallery of Contemporary Art in Delphi, Ind., and in Black and White magazine. He is a member of the Full Circle Nine artist cooperative in Indianapolis.



Sumac and Cement



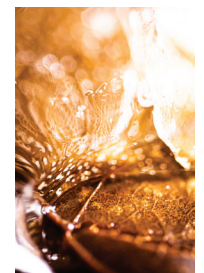
Marsh Skyline



Evening

Sarah J. Slover

Sarah J. Slover considers herself a portrait artist, through and through. A visual poet who uses photographs to capture the essence of her subjects, harness the vastness of a moment, and uncover the beauty that exists all around. While she adores and works predominantly with people, she also loves to explore the same in nature and follows the lead whenever curiosity strikes. This series of three photographs were captured in the most unexpected place. See if you can figure it out!



Frosthumus (Triptych), 2022

Avery Smith

My work is a personal commentary on my thoughts, feelings, and memories of rural Indiana, discussing themes of money, racism, blue-collar work, addiction, and violence. I explore these themes through my influences in music, literature, fashion, and history, using them as elements in a visual language that accurately depicts how rural Indiana shaped me as a person and as an artist.



adjectiveNORTH AMERICAN 1



adjectiveNORTH AMERICAN 2

Allison Marie Strang

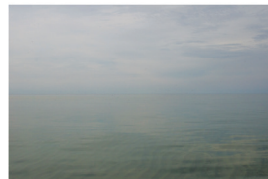
In the enchanting words of Iranian American poet Kaveh Akbar, “The universe has already written the poem that you were planning on writing.” With a poet’s heart, and a camera at the ready, I identify as resourceful, and am inspired by the universe’s visual poetry. When materials are words, space is cadence, light and shadow are punctuation, visual poems abound! The images in this body of work, *Still Life*, were made in Southern Indiana and on Lake Michigan, places that I call *home lands* and my *freshwater life sources*.



*What do you love about
being alive? 2021
Still Life*



*Dissolving and Becoming, 2021
Still Life*



*Reverence, 2021
Still Life*

Garrett Ann Walters

These three photos are moments from a larger project I have spent the last year on and am continuing to work on. All photos are made on medium format film.

My intent with these photos, and the larger collection, is to celebrate through sentimental documentation: rural, LGBTQ+, and working class life in Indiana. I am interested in creating work depicting my family, the community of LGBTQ+ people I exist within, landscapes, and vignettes of midwestern life to share them all together in the same soft light. I believe these places, moments, and people are precious and deserve to be documented with care. These images of rural life and LGBTQ+ life come together to create a context for myself as a butch lesbian woman in southern Indiana.

I hope to share a feeling of warmth and love with these images.

In the Context of My Home (working title)



*Mom and Dad's Garden,
2021*



Late Spring Kitten, 2021



Callen, 2021

William White

I have been asked, something that I have never before considered - what is my reason for taking photographs of landscapes and other objects? Am I just trying to memorialize a moment in time or an experience, or is there more to it? Is the artistic value of a photo just a matter of pure taste or a simple emotional reaction, or is the photographer trying to bring something of his or her own feelings to the photo? By trying to get a better angle, a different perspective or to let the light capture an emotion, one is trying to depict reality in a controllable way. When I take a photo I am trying to show best how I see the scene

William White *continued*

and how that scene affects me emotionally. It may be that I have to change something of the reality that the camera captured but I am trying to connect my emotional involvement with a reality that I am seeing.



Bonsai



Devil's Tower



Faded Glory