

Lindley Warren Mickunas: Hello and welcome to the museum of contemporary photography photos at zoom. My name is Lindley Mickunas and I am one of the curatorial assistants here at the MoCP, as well as an MFA photography candidate here.

Lindley Warren Mickunas: Sorry there are sirens going by.

Lindley Warren Mickunas: Today our topic is portraiture and human subject. One of the things that I've really been thinking about in relation to portraiture, while I've been preparing for this is representation.

Lindley Warren Mickunas: And that may seem like the most basic thing when we're thinking about portraiture, or the human subjects within photography

Lindley Warren Mickunas: But I've really been thinking about the way that not only a photograph can represent a human that is in the image, but also how photographers can use a human subject within the photograph to represent themes, ideas, issues, in our society.

Lindley Warren Mickunas: If you're tuning in for the first time for Photos at Zoom. This is something that we're doing every week at Wednesday at noon.

Lindley Warren Mickunas: And we are having different curators and curatorial assistants run through different topics. And at the end of my talk, I will also update you with what will be happening later this week and also next week.

Lindley Warren Mickunas: I would like to encourage all of you to

Lindley Warren Mickunas: To add questions we already have one so far in the chat box. We also have a Q&A

Lindley Warren Mickunas: Thing available, but we do ask you to use the chat box, just so it can be more community oriented and everybody can see what the conversations are

Lindley Warren Mickunas: Yes, you can rewatch the other weekly talks and I will ask Kristin, if you could please post the link there where they can find those that would be great, in the chat box.

Lindley Warren Mickunas: So we will be starting with Julia Margaret Cameron and working our way chronologically to very close to the contemporary moment with portraiture.

Lindley Warren Mickunas: This portrait by Julia Margaret Cameron became very interesting to me because of the way that it shifted based on real life events. w\When this photograph was made, she titled it simply "Ellen Terry at 16" and this photograph was

Lindley Warren Mickunas: Taken the Eve before this young woman was married to a mentor of

Lindley Warren Mickunas: Cameron's. His name was George Frederick Watts George Frederick Watts and he was actually the first person that Cameron showed photographs to

Lindley Warren Mickunas: He was an artist himself and he really encouraged Cameron to look at painters and to think about photography as a high art form. And so as I mentioned before, thinking about the eve of this young woman's marriage to this man.

Lindley Warren Mickunas: And titling it in a way that it's just her name and her age points to the impression that Cameron was taking this portrait as a way to show

Lindley Warren Mickunas: Who this young woman was; she was a famous Shakespearean actress and now, now in our times we think while 16 is extremely young to get married. So we could understand her doubt and her fears.

Lindley Warren Mickunas: The marriage only lasted a few years and it had a hard falling out. And so when Julia Margaret Cameron again reprinted, as a photogravure, she retitled it sadness.

Lindley Warren Mickunas: And so it with that title it translates into something that's more allegorical as opposed to just a representation of this young woman. Instead, the young woman becomes a

Lindley Warren Mickunas: Representation of sadness So, so that switches the meaning for the image for the viewer and potentially I'm assuming for the artist herself. She

Lindley Warren Mickunas: She was using the same image, but it, it changed in meaning.

Lindley Warren Mickunas: Something also that I was really inspired by, that I've always been very inspired by, with Julia Margaret Cameron, is that she was, she was one of the earliest photographers and throughout history.

Lindley Warren Mickunas: Luckily, things are changing today, but it's monumental for a woman born in

Lindley Warren Mickunas: 1815 Right, to be an artist and to be really

Lindley Warren Mickunas: At the top of her game. She started photographing when she was nearly 50. It was actually her daughter and son in law that bought her a camera and so it's inspiring to think not only that she was a woman, but she was later in life when she began her really groundbreaking career.

Lindley Warren Mickunas: Sorry. Okay. And then we have Alfred Stieglitz which is also a really important early figure in photography

Lindley Warren Mickunas: He was really involved in what we know as Pictorialism. And this was a movement to really put photo in this position of fine art, very similar to what Cameron was doing with the relationship to painting and thinking about how photo can have its place in that art world.

Lindley Warren Mickunas: We can look at this image, and we can think about genre scenes, right that we've seen throughout our history in painting, we see a figure he's an asphalt paver.

Lindley Warren Mickunas: But we don't really see any characteristics. It's just, it's, it's a figure that's a worker.

Lindley Warren Mickunas: And we don't have much information. It's clearly not a representation of this person we're not up close. We're not seeing any kind of details of the face or the personality.

Lindley Warren Mickunas: And so it becomes a figure in the landscape and the scene and something that was important and Pictorialism is not only that you're showing

Lindley Warren Mickunas: Some kind of genre scene, but also that there's an atmosphere present. That there's, you know, there's elements showing like the fog and the clouds, that's very beautiful.

Lindley Warren Mickunas: That, you know, they would do things like rub oils on the lens to create this very painterly effect. And for those of you who are more familiar with the

Lindley Warren Mickunas: Photo history. In general, you know, after this. There was a totally different shift to have this the super, you know, sharp image to better capture the modern times.

Lindley Warren Mickunas: And so we also see this image here that Stieglitz created with a photographer named Clarence White and when I was reading about Clarence White I really felt an affinity with him.

Lindley Warren Mickunas: Both within my own practice. But in our, our current moment with COVID19 because he was somebody he grew up in rural America and the Midwest and various small towns in Ohio.

Lindley Warren Mickunas: And he really photographed close to the home. And so he talks about the Pictorialism aesthetics that are present in his work, not

Lindley Warren Mickunas: Just an aesthetic choice, but that they were a result of where he photographed. So he would photograph strange times of the day that that typically photographers were told not to shoot out, he would photograph within the home.

Lindley Warren Mickunas: And he was, she was photographing his wife and his children and his wife's sisters, and this is a collaboration between Clarence White and Stieglitz

Lindley Warren Mickunas: And it's titled "Experiment 27" and there's another photograph as well called "Experiment 28" which is not in our collection, but it's again of a woman with this.

Lindley Warren Mickunas: I'm presuming glass,

Lindley Warren Mickunas: This big global ball that appears in a lot of parents White's photographs. It's this very kind of

Lindley Warren Mickunas: You know, fantastical, beautiful object, and he photographs women with it inside the home and also outside of the home within the landscape.

Lindley Warren Mickunas: And we can see here, even though this isn't the best file ever, It's another photogravure. And again, you know, it's very obscured and we're not seeing the figure's features and so

Lindley Warren Mickunas: As I was talking about representation, again, obviously she is not fully represented, but her figure is playing in this idea of representation of an aesthetic quality for the Pictorialism.

Lindley Warren Mickunas: Stieglitz was also an important figure, not only because he was a photographer, but he was also a curator, a writer, a publisher; he created a publication, which came out quarterly and consisted of photogravures

Lindley Warren Mickunas: which sounds quite fancy and lovely. I would have loved to have a quarterly publication of photocopyers sent to me.

Lindley Warren Mickunas: And that lasted from 1902 to 1917 and

Lindley Warren Mickunas: It was the first public outlet for European art in the United States. And so, you know, he's really doing a lot for photo you know. He's doing all of these things

Lindley Warren Mickunas: And he's involved with Pictorialism and then he switches to the new aesthetics. You know, He was very always trying to be at the cutting edge of all of it. Does anybody have any questions before we move on about Cameron or Stieglitz?

Lindley Warren Mickunas: Yeah, so Pictorialism. That's interesting. The artist's emotion. Sure. Yeah. So, so they're using aesthetic qualities to to create this...

Lindley Warren Mickunas: Um, Joan if you-I don't know why you wouldn't see it up. Uh, Michael(Price?).

Lindley Warren Mickunas: I hope I say that, correct. Asked, "didn't Pictorialism attempt to represent the artist's emotion?"

Lindley Warren Mickunas: Um, and yes, I would say that they are definitely using aesthetic qualities to represent their own emotions.

Lindley Warren Mickunas: And again, that's interesting to think about, right, because it's the artist projecting their emotions as opposed to trying to capture the subject's emotions.

Lindley Warren Mickunas: And that's something that we will see throughout the selection of images that I've made; where the artist is really projecting an idea or their own emotions or their own identity into the work, and the subjects kind of just become a part of the greater whole of the context.

Lindley Warren Mickunas: Yeah, Marla, they would put oils on the lenses to create like a blurry effect.

Lindley Warren Mickunas: And then here we have James Van der Zee and James Van der Zee started a commercial photo studio in Harlem in 1916 and it was called the Guarantee Photo Studio.

Lindley Warren Mickunas: And what's really great about his commercial practice, and he had great commercial success through the studio, is that the people would come in and they

Lindley Warren Mickunas: Were sitting to be represented as they wanted to be represented and how they wanted to be remembered through photography. But, Van der Zee, is not just trying to create like, a straight visual record of them. He is using costumes, theatrical

Lindley Warren Mickunas: Aspects, beautiful backdrops, visual effects. He would do alterations, which is part of the reason that he was

Lindley Warren Mickunas: So well received and loved in the community is because he would do things like create alterations to create cigarette smoke or double exposure, to put a loved one who had passed away or some kind of dream aspect within the image.

Lindley Warren Mickunas: Uh, Julie, I will get to your question in just a moment. Um, and so Vander Zee was in a very important exhibition in 1916, sorry 1969, and that was really important to Dawoud Bey, who we will talk about in a moment.

Lindley Warren Mickunas: And this exhibition was at the Metropolitan Museum of Art and it was really monumental because it was one of the first exhibitions to really be dedicated to a minority group in America.

Lindley Warren Mickunas: But there were still a lot of problems with the exhibition, one of them being that some people felt that if they were going to have a show that was

Lindley Warren Mickunas: Dedicated to African Americans in America that it should also include the more serious arts like sculpture or painting and not just like photography, which is like the ugly cousin of the art world, you know,

Lindley Warren Mickunas: And also they felt like they should the people in Harlem felt like they should have been involved in the selection process of the art because they are the people that that know Harlem best um

Lindley Warren Mickunas: So Van der Zee is a fantastic photographer. Unfortunately, in the 30s, he had to close the studio because of economic depression, but he really started to become an important figure and retouching photo and a lot of people would go to him.

Lindley Warren Mickunas: To have his expertise.

Lindley Warren Mickunas: The sitter's attire

Lindley Warren Mickunas: Is their own, but I believe that he also had attire within the studio that they could use but but I think people really wore their best, you know, their best clothes.

Lindley Warren Mickunas: To have these portraits made because again, they were how they wanted to be remembered. But yeah, he definitely had a lot of like

Lindley Warren Mickunas: He had been full length fur coats in the studio that people could where, he had a lot of jewelry and a lot of different props that people could use that, you know, the items didn't belong to them, but they were able to use for their own portraits.

Lindley Warren Mickunas: Yes, "Harlem On My Mind." Yes, the concept of...

Lindley Warren Mickunas: Yeah, so, so Julia asks if I could "discuss the concept of portraiture when these photos seem to be using human as a canvas for exercises, other than capturing, preserving the image."

Lindley Warren Mickunas: Of subjects." Definitely. We're going to talk a lot about that with the photos that I have coming up.

Lindley Warren Mickunas: So talking about staging,

Lindley Warren Mickunas: Talking about staging referencing to the first question, which I will read aloud, just so we can get to it and not overlook at Hillary, Hillary Johnson, since you also emailed it

Lindley Warren Mickunas: I want to make sure to address it and Hillary asks about portraiture within the time of Corona and wondering about the setting versus a studio or setup for portrait making, and how to determine what is most relevant in the frame versus posture and body language.

Lindley Warren Mickunas: Can you all see me? It seems like something might have happened.

Lindley Warren Mickunas: Okay, great. Um, thanks. Zoom.

Lindley Warren Mickunas: Can't see but can you hear me...

Lindley Warren Mickunas: Yes.

Lindley Warren Mickunas: Okay, I'm going to stop my video and restart it and see if-can you all see me now?

Lindley Warren Mickunas: No. Okay. Yes.

Lindley Warren Mickunas: Okay. Okay, I think we're good.

Lindley Warren Mickunas: Okay.

Lindley Warren Mickunas: Great. So, um,

Lindley Warren Mickunas: The question before answering

Lindley Warren Mickunas: Yeah, yeah. So I'm going to address Hillary Johnson's question.

Lindley Warren Mickunas: Which is about making portraits in the time of Corona and thinking about setting up a portrait thinking about gesture and thinking about what is relevant within the frame.



Lindley Warren Mickunas: That's a big question. Um, and Hillary. If you um, if towards the end; If I don't address those things that you're asking about just naturally through talking about it please repost your question and I will be happy to address it.

Lindley Warren Mickunas: Okay, great. So this is Jeff Wall.

Lindley Warren Mickunas: And talking about staged portraiture.

Lindley Warren Mickunas: Jeff Wall is somebody who definitely comes to mind. And again, thinking about people within the frame but definitely not representing themselves. They're really actors.

Lindley Warren Mickunas: Now, this is Jeff while himself. It's called "Double Self-Portrait" and towards the beginning of Jeff Wall's career, he was

Lindley Warren Mickunas: Doing just like, a couple of self portraits and with this one specifically, he's thinking about how to visualize a literary concept. I couldn't find the exact literary concepts that he was addressing but I'm assuming that it's The Double, by Dostoevsky.

Lindley Warren Mickunas: Um, but he doesn't really do much self portraiture after this. And

Lindley Warren Mickunas: I think it's, it's very interesting to see self portraits by Jeff Wall. I don't know why, but it seems like maybe because a kind of personality is so removed later? Like

Lindley Warren Mickunas: Because they're so fabricated. For those of you who aren't familiar with Jeff Wall's work, he creates these elaborate scenes.

Lindley Warren Mickunas: A really good example of kind of the, the level of elaboration that he goes to he decided that he wanted to

Lindley Warren Mickunas: Create a scene of people waiting outside a nightclub.

Lindley Warren Mickunas: And he, it's completely fabricated set, but it looks exactly like a normal street where people are just waiting outside

of a club and he had all of these studio assistance like chewing gum and put it on the cement.

Lindley Warren Mickunas: So it would look real. And a lot of people kind of question. Well, why wouldn't you just, like, go by a nightclub and photograph people waiting outside the club.

Lindley Warren Mickunas: But that was his whole idea to like recreate these normal moments. And he also has more fantastical images but earlier on. He was definitely inspired by

Lindley Warren Mickunas: Literary references and also painterly references. Invisible Man is incredible. Definitely. And I encourage you all to look at that one specifically some of my peers will use that use that, I think Dylan and or Jordan have used it.

Lindley Warren Mickunas: Which are two curatorial assistants which you will see here on Zoom and other places. Well, nothing too elaborate to say here about Jeff Wall. I just thought it was definitely worth mentioning him with relation to set up and portraiture.

Lindley Warren Mickunas: He actually sold the

Lindley Warren Mickunas: Two bits that he emerged. I saw them online that, that they had sold in an auction and you can actually see copies of this photo where you can see the line.

Lindley Warren Mickunas: Where he merged the two

Lindley Warren Mickunas: Photographs because he doesn't have an identical twin to talk about how this was made, you know, he just he has the camera on the tripod.

Lindley Warren Mickunas: stands in one side of the room takes the photo and then stands on the other side of the room and takes the photo and then later composites them so that they're one image.

Lindley Warren Mickunas: And then here is Dawoud Bey. Who we are very fortunate to have at Columbia College Chicago as a wonderful professor

Lindley Warren Mickunas: And I will show one of these Polaroids here from 1993 when the MoCP invited him to come here for an educational outreach program.

Lindley Warren Mickunas: And he worked with the urban youth and he did workshops with them.

Lindley Warren Mickunas: And he, he, you know, he had been for a couple of decades photographing on the street and you look at his portraits and you think they're very intimate and they are, but I read that he became interested in having these more and

Lindley Warren Mickunas: more intimate sessions with people where he could really sit with them and get to know them instead of just meeting them on the street, briefly, taking their photo and moving on. And so with these youth, he was doing workshops with them and

Lindley Warren Mickunas: And also sitting with them for a long time. And I love seeing these Polaroids from 1993, which he began making the Polaroids in the mid 80s.

Lindley Warren Mickunas: But this. This is from Chicago and you see these and they're very contemporary right? I mean we see this a lot. I see this a lot with

Lindley Warren Mickunas: With photographers, young photographers today, doing this fragmentation and it's a really beautiful way to try to capture the human subjects in a way that is representing that

Lindley Warren Mickunas: Because the slight gestural changes Hillary this kind of addresses gesture and framing and what fits within a single frame because Dawoud is using several frames. Right. These are large format Polaroids

Lindley Warren Mickunas: And I read that he also would give the negative part of the image, because you peel the large polaroid, and he would give those to the subjects and then keep the positive for the work.

Lindley Warren Mickunas: And we see that the slightest facial changes, gestures, timing, and we can learn so much about a person through those elements that are represented in a photograph.

Lindley Warren Mickunas: And again, let's think about the title, "Larry, David, and Jason," Right. There's no experiment or the double portrait or-yes this is an MoCP collection

Lindley Warren Mickunas: Definitely

Lindley Warren Mickunas: Hillary says, "you can see the passage of time in such an interesting way" it's very true. Um, and I think it's lovely to see

Lindley Warren Mickunas: This later work by Dawoud Bey after this one because of the sitting, you know and this deep intimacy.

Lindley Warren Mickunas: This series by who I think I have to say is my favorite, The Birmingham Project. It was made nearing the 50th anniversary of the Birmingham bombings

Lindley Warren Mickunas: In 1963 when the KKK bombed the 16th Street Baptist Church in Birmingham, Alabama, which killed four young black girls and the same day two young black boys were killed, murdered out of racial violence.

Lindley Warren Mickunas: And so, Dawoud went to Birmingham and worked with people within a church in a museum there to photograph people to really pay respect to those lives that were lost.

Lindley Warren Mickunas: What's fascinating about these portraits is they really strike such a beautiful balance of

Lindley Warren Mickunas: Creating an intimate experience with the subject who is sitting before us. I feel so emotionally connected by their gaze and their body language and this like this presence that I can feel and the exchange between Dawoud and a sitter.

Lindley Warren Mickunas: They're both coming together in this moment to think about this monumental day

Lindley Warren Mickunas: That really

Lindley Warren Mickunas: Was so important with the history of the Civil Rights Movement.

Lindley Warren Mickunas: And a very mournful day and again it's titled with their names.

Lindley Warren Mickunas: And the young boy is the age of one of the boys that died that day and then the older man is the age that the young boy would be in 2013. And so there's a 50 year span. And so it's such a

Lindley Warren Mickunas: emotive and poetic way to talk about lives lost and the span of time and memory and impact and there's this gap of the ages. Um, but they're just they're just-

Lindley Warren Mickunas: Really a beautiful combination of both intimacy and concept and representation, both with the individuals here and acting as surrogates.

Lindley Warren Mickunas: And then we jump here to 2001 with Hannah Starkey.

Lindley Warren Mickunas: And Hannah Starkey is interesting to look at and this stuff because it goes back to Cameron and Stieglitz with thinking about painting, and a cinematic quality and in Starkey's case.

Lindley Warren Mickunas: She's really inspired by the painter Edward Hopper, and in her work she's really thinking about the female perspective.

Lindley Warren Mickunas: And the way that females are represented in photo history and art history as well. Um, and so, we often see women and her images that are by themselves, very mundane settings, you know, here we have a kitchen.

Lindley Warren Mickunas: Here we have a cafeteria or a diner, and here we can see that the this image is untitled

Lindley Warren Mickunas: And the former is just "Kitchen" right so she's not telling us their names, she's not really giving us much information. And usually when a photographer, does that. That's because they want the image to kind of carry its own life and they don't want to paint it too much

Lindley Warren Mickunas: By their titling.

Lindley Warren Mickunas: Um, and so Starkey is really thinking about and trying to subvert the way that we often see females represented in photos. You know, we don't see their faces, in Starkey's case, where she's kind of creating this like emotive distance and this

Lindley Warren Mickunas: very formal, you know, she has very formal lines, very formal structures and the women are often again like, shown by themselves, they create kind of this isolation and I think she's, she's a great

Lindley Warren Mickunas: contemporary example of somebody who is again.

Lindley Warren Mickunas: Using the human form, but in a way that it's really not about the individual person and the frame. It is more about kind of a feeling or trying to create

Lindley Warren Mickunas: an aesthetic or kind of

Lindley Warren Mickunas: Mood

Lindley Warren Mickunas: And then this is actually one of my favorite

Lindley Warren Mickunas: Works in the collection. It's by Taryn Simon, a photographer that I respect tremendously. For this project she was initially

Lindley Warren Mickunas: Brought to the idea through a New York Times Magazine assignment that she was put on

Lindley Warren Mickunas: And what she did is she went around the country and she met people who had been wrongfully accused for violent crimes, and they were only set free once there was DNA evidence proving that they were not the

Lindley Warren Mickunas: People who committed these crimes. She became very fascinated with the role of photography within the criminal justice system. Because people can be wrongfully accused based on,

Lindley Warren Mickunas: depending on visual memory, but through the process of saying this is the person who did it, there are drawings that are created of

Lindley Warren Mickunas: The person who did it based on memory. There are mug shots. There are

Lindley Warren Mickunas: All of this you know, maybe surveillance footage, you know there's all of this visual representation that is presented to the person who is supposed to remember exactly who did it, and where they did it.

Lindley Warren Mickunas: And so through this process of getting new information visually, their memories change and then they wrongfully accused someone.

Lindley Warren Mickunas: And

Lindley Warren Mickunas: And so, Karen Simon went around the country and

Lindley Warren Mickunas: Extended this product, she became very, very interested in this, started doing heavy research, going around interviewing people and meeting people

Lindley Warren Mickunas: And she began to photograph them in places where the crime, either took place, or where their alibi had taken place, or you know where they said their alibi location was, or where they had been arrested.

Lindley Warren Mickunas: And so sometimes for these photographs she was meeting the people who had been wrongfully accused in the scene, in the location of the crime, where they had never been before.

Lindley Warren Mickunas: Or they had met her where they had been arrested and all of them are extremely

Lindley Warren Mickunas: Aesthetically rich. She has these

Lindley Warren Mickunas: Yeah, these huge headlights.

Lindley Warren Mickunas: in the work or it's you know she has this really fantastic image of this man like in between a mattress and they're all very interesting and

Lindley Warren Mickunas: And I mean, talking about narrative within photography as a whole other talk, but you know she uses these narrative elements. You know, like

Lindley Warren Mickunas: The question here, how do you interpret that huge headlight in the context of this work? It's very interesting, right, I mean, thinking about a headlight. You think about like

Lindley Warren Mickunas: I mean, this is like a very kind of dorky film reference, but think about like Edward Scissorhands right, where he like gets caught

Lindley Warren Mickunas: He was tricked to go into the garage and then the like lights go off. We associate like lights, with like, being caught or sirens and so to have like huge lights.

Lindley Warren Mickunas: coming behind him, we think of like a crime scene. At least I do. Um, and again, this very serious kind of somber figure there and this darkness surrounding.

Lindley Warren Mickunas: Taryn Simon is very research heavy in her work, like I mentioned, and

Lindley Warren Mickunas: So she got really deep into meeting these people. And again, I think

Lindley Warren Mickunas: It's interesting because again, you know titling this image with the subjects name, and it is about him

Lindley Warren Mickunas: But also it's about larger themes within the criminal justice system and people who are wrongfully accused. And so again, like Dawoud's work, I think it has a beautiful blend of representation happening on all kinds of levels.

Lindley Warren Mickunas: Love these comments.

Lindley Warren Mickunas: All right, and so I will talk about two series here by Hrvoje Slovinc. I'm hope I said that right, I've practiced. Um, and so this project is called "Partners in Crime."

Lindley Warren Mickunas: Slovinc is a Croatian photographer, but has lived in the United States for quite some time now, and he created this series.

Lindley Warren Mickunas: until 2006/2007, I believe, and he was photographing people who are in same sex.



Lindley Warren Mickunas: Unions, but are-were not legally allowed to get married at this time. And so he was photographing them in this fashion that

Lindley Warren Mickunas: That is, is referencing 19th century wedding photography but he is showing them in this kind of very cold.

Lindley Warren Mickunas: Disconnected fashion where they're not being romantic, you know, they're not touching each other. They're very serious, you know, and he asked them to wear clothes that they would want to wear at their wedding. Um, but then there's all of these juxtapositions happening.

Lindley Warren Mickunas: Again, the subjects are named in the title, but he's using he's using all of these different same sex couples photographed in a very similar fashion to again talk about a larger idea, a larger issue really within the society

Lindley Warren Mickunas: About this way that is not only like, obvious and put on people, but also in subtle ways that same sex couples.

Lindley Warren Mickunas: are told that they shouldn't be, you know, like walking around with their arms around each other or whatever because it's like not socially acceptable, especially at this time. But before it was even legal for them to have a legal union, legal marriage.

Lindley Warren Mickunas: So for this series,

Lindley Warren Mickunas: They also were people who were in unions for around an average of 18 years. So he's photographing a lot of older couples who have been together, you know, longer than some marriages even last.

Lindley Warren Mickunas: So it's, it's, again, pointing out this kind of like silliness to not legally allow them to marry.

Lindley Warren Mickunas: And another series,

Lindley Warren Mickunas: By Slovenc is,

Lindley Warren Mickunas: "Creation Rhapsody" and in this series, um, it's a really fantastic series. I encourage you to look it up because there is so much going on. It's really becomes a multimedia project with video and 3D objects and

Lindley Warren Mickunas: And I really love talking about this image, especially when it's hanging in the museum, Teju Cole had it up for Go Down Moses, which we had

Lindley Warren Mickunas: A few months ago now. And what's so fantastic about this specific image is that, there's like this unfolding that happens through the process of looking at it.

Lindley Warren Mickunas: Because a lot of people, when I would give tours, we would look at it and I would ask, what do you think is happening in image?

Lindley Warren Mickunas: And at first, a lot of people thought that it was a protest and then you look at the title and it refers to a church choir. So then you think, Oh, they're singing.

Lindley Warren Mickunas: But the photographer is actually kind of toying with you and misleading you, because these are all actors who are just looking in the same direction and saying a single word. And so there's all of these layers of like expectation, believing a title.

Lindley Warren Mickunas: And thinking about these things that we believe and the truth and fiction, you know, conversation that exists so heavily throughout photographic history and thinking about what are we going to challenge what are we being told, or what we're being presented.

Lindley Warren Mickunas: And again, this series is very multi layered. There's a lot going on.

Lindley Warren Mickunas: Yeah.

Lindley Warren Mickunas: Um, yeah. Does anybody have any questions right now? I have not addressed? Let's see.

Lindley Warren Mickunas: Um,

Lindley Warren Mickunas: Michael says, "Is there anything in these later portraits that would be

Lindley Warren Mickunas: Use to characterize them as contemporary as opposed to say modern? um, so, the word modern is-

Lindley Warren Mickunas: That's another talk too-But it's relating to like modernity and like you know, modernism and this time in history where everything kind of

Lindley Warren Mickunas: Switched to this very straightforward, clean kind of aesthetic. Um, and, they are often interchangeable, Modern and Contemporary, people will-do interchange them, um but contemporary is a term that I like to use because it's not tied to that that history,

Lindley Warren Mickunas: And so, you know, talking about the contemporary moment. So I think of the last 40 years when I use the term contemporary

Lindley Warren Mickunas: "What is the name of the exhibit project that includes this image?" So the exhibit-There have been two

Lindley Warren Mickunas: exhibitions of this work. There was a three person exhibition that, Kristin, If you could post the name of that one? That'd be great. Um, this was part of, but then this image itself was part of Teju Cole's exhibition from last year called "Go Down Moses", and then the

Lindley Warren Mickunas: Thank you, Kristin. And then the series is called Croatian Rhapsody.

Lindley Warren Mickunas: And then here we have Myra Green. This image as well was in Teju Cole's Go Down Moses and it was displayed very beautifully in the center of the room. So really captured your attention.

Lindley Warren Mickunas: I'm assuming we have installation shots of that, and hopefully a lot of you got to see that exhibition, but really I think that was there are a lot of striking

Lindley Warren Mickunas: Installation things happening in that exhibition, but this was one that was just in the center of the room with a lot of space around it, where her eyes just really, really looked at you. Myra Green is using a wet plate process.

Lindley Warren Mickunas: Which is referenced in, part of the history of colonialism and slavery and ethnographic photography-and she talks about

these are self portraits--and she talks about photographing the features of herself that are

Lindley Warren Mickunas: The features of race. She's photographing her nose, her eyes, her ears, her mouth.

Lindley Warren Mickunas: And it's so beautiful the way that she does this because she's she is using black glass for the material

Lindley Warren Mickunas: Instead of transparent glass and when it's transparent glass you can reproduce it as many times as you want. Right. But if it's a positive image, it doesn't and that's really conceptually striking to me because it's speaking to

Lindley Warren Mickunas: This way that she is acting as a stand in for this entire history.

Lindley Warren Mickunas: But she is the photographer and she is the subject and she's staring right at us and she is also saying this is an individual, right. Like the fact that you cannot reproduce the image, it is an individual image and she is an individual. And so I think it's a really beautiful way.

Lindley Warren Mickunas: To

Lindley Warren Mickunas: To make this concept and this

Lindley Warren Mickunas: Execution of the concept really come together in a really powerful way.

Lindley Warren Mickunas: Yeah Mimosa, definitely. That's, that's something that's so fantastic about it. The series is from 2007 but it really, again, not only conceptually refers to an earlier time but aesthetically you see these and you do not think 2007, which again just speaks to her.

Lindley Warren Mickunas: No, they're actually much smaller it, I'm sure. Thank you so much. Kristin. She's always on top of it. Yeah, so they're small, you know, they're like a

Lindley Warren Mickunas: I don't know if you've seen a glass, glass plate negative before but they're even smaller, you know, some glass plate

negatives are bigger than what she uses but they're small and they're, they're just beautiful, very intimate.

Lindley Warren Mickunas: And then we have a series here from Laurence Rasti.

Lindley Warren Mickunas: Her parents are from Iran, but she grew up in Switzerland and in 2007 the

Lindley Warren Mickunas: President of Iran was in America and made a comment that,

Lindley Warren Mickunas: While he was speaking at Columbia University, and said, unlike you, we don't have homosexuals in Iran, which obviously is not true. It's just that to be a homosexual in Iran is punishable by death. And so you have to completely hide the fact

Lindley Warren Mickunas: If you are a homosexual there. And so Rasti began to photograph people who left the country

Lindley Warren Mickunas: To live elsewhere, and she photographed them in a Turkish town that a lot of people would travel through

Lindley Warren Mickunas: To get out of Iran to go to other places of the world to live so that they can live freely. Um, I really appreciate the way that Rasti uses

Lindley Warren Mickunas: aesthetic qualities to talk about this desire to be yourself. The subject is meeting our gaze.

Lindley Warren Mickunas: Which is to me a welcome invitation to connect right. If somebody is meeting your gaze in a photograph it's a lot more connective as I referred to earlier. But again, they are hidden behind this object.

Lindley Warren Mickunas: Showing this idea that they cannot reveal themselves fully. That they are not allowed to, again, we see another aesthetic choice. We see the standing light we see these

Lindley Warren Mickunas: fake flowers and other objects showing us again and that these identities need to be hidden. Now, I love having this image as well in the same set as Slovinc's work, which is also about

needing to hide identity if you are living within a same sex union because

Lindley Warren Mickunas: That series that Slovinc's did was photographed here in America.

Lindley Warren Mickunas: And it shows like the worldwide parallels of needing to hide that identity.

Lindley Warren Mickunas: And then we have Natalie Krick here, who is a graduate of the program at Columbia College Chicago, and I've always loved this series, and it's unfortunate that

Lindley Warren Mickunas: You can't see it in person, Kristin. Kristin Taylor and I were talking about this and Kristin said you have to talk about the glossy paper and I was like, I know.

Lindley Warren Mickunas: Because it's such a nice element of Natalie's work because it's such high gloss paper and you see it in person and, not very many photographers use high gloss paper,

Lindley Warren Mickunas: Um, so it adds another element of like having this conversation with high gloss magazines and commercialism. And so, Natalie is photographing

Lindley Warren Mickunas: Herself, her sister, her mother, sometimes her grandparents. In other words, she's photographing older women and other women in general. Um, but I love this.

Lindley Warren Mickunas: This way that she photographs, you know, the legs, and you can see the varicose veins and you can see the scratch on the leg and you can see

Lindley Warren Mickunas: Like this combination of like the natural and the fake, you know, and this blending together of like mother and daughter and

Lindley Warren Mickunas: It's just there's so much going on here that's so fantastic.

Lindley Warren Mickunas: Again, you know, I just love this idea of self portraiture and photographing her mother and photographing people who are

very close to her, but they are acting you know, they're performing for the camera,

Lindley Warren Mickunas: And I'm so happy we have such a fantastic file of this image, um, you know, the use of color is really profound and I think her mother's gaze is just so striking it just like, it's right there in your face, and that flash is fantastic. Um, and the-

Lindley Warren Mickunas: I'm sorry I'm hoping that the names and the titles of things are showing up next to the image as well on the presentation. For those of you who have questions about the names and series and so forth. Okay, thanks John.

Lindley Warren Mickunas: And so again you know, this is another artist. I mean, I encourage you to look up all of these artists, which will, we will have a list in this video. Also, it is being recorded so it will be posted later if you want to refer back to it.

Lindley Warren Mickunas: Um, but using these visual techniques that are present in commercial photography

Lindley Warren Mickunas: Or high gloss magazines of like bright colors. Lots of makeup, lots of artificial light, you know, but, again, making that very conscious decision not to

Lindley Warren Mickunas: Hide a scar on the face, or a wrinkle on the face, or a scratch on the leg. And again, this merging of mother and daughter is, you know, speaking to the ways that

Lindley Warren Mickunas: We're taught right, we're taught to wear makeup a certain way or either by our like maternal figures or by society or by those magazines, that she's aesthetically referencing, you know, so, um, again, just a fantastic way of playing with representation.

Lindley Warren Mickunas: Um, and I'm happy to see we're doing pretty well on time. Um, we have about 10 minutes left. And this is the last artist, so I will talk about Priya's work and then please feel free to ask

Lindley Warren Mickunas: Any questions, and it'll be super easy for me to like flip back or answer a couple questions before we wrap this up. So this is Priya Kambli.

Lindley Warren Mickunas: She will be added to our collection soon, it's going through the acquisition process, which is very exciting. In her

work she is talking about blending together two cultures. So when she was 18 she moved to the United States to study and

Lindley Warren Mickunas: She grew up in India and so she's taking these photographs of her family members as well as materials and objects from India. Like here we can see the patterned paper, and she is digitally compositing them with photographs.

Lindley Warren Mickunas: In a way that really focuses our attention on specific-Hillary, this goes back to your question-Gestures, right, she repeats gestures by doubling this woman by using the paper around the mouth so that our eyes go there.

Lindley Warren Mickunas: Covering certain things and leaving other things present. So we just look at the hands, you know, even the title, "Fitted hands", What does she want us to look at? The hands. And so we go there with her.

Lindley Warren Mickunas: And it's just a beautiful way to work with material and create this really multi layered experience of thinking about the past and the present and multiple cultures and family.

Lindley Warren Mickunas: And while these do not do not show

Lindley Warren Mickunas: Um.

Lindley Warren Mickunas: All of the breadth of her work ,where she is also photographing herself and gestures and clothes as well that her mother wore

Lindley Warren Mickunas: We are again seeing what she wants us to see through framing techniques that are very conceptual and material and-

Lindley Warren Mickunas: I heard a rumor that Priya may be watching, So there's a question.

Lindley Warren Mickunas: She's placing flower on top of the images. Thank you, Kristin and Priya if you're here, if you want to say anything, as well. Please be sure people would be happy to hear from you. Um, but so flower on the images and pattern paper, I believe, and using in this way that we see.

Lindley Warren Mickunas: Oh yes, thank you Kristin. so Priya will be giving



Lindley Warren Mickunas: a tour of her studio on Vimeo next Friday so

Lindley Warren Mickunas: I'm definitely watching that one. You should see too. And you can learn a lot more about her work and what she's thinking about and

Lindley Warren Mickunas: Yes, flower on top. That's fantastic.

Lindley Warren Mickunas: Um,

Lindley Warren Mickunas: So, yes. Okay. Priya, that's fantastic. I'm so excited to watch that.

Lindley Warren Mickunas: Um,

Lindley Warren Mickunas: And so since Priya is talking soon and we only have a few minutes left. I will leave all of the beautiful insights to her for next Friday. And I will tell you now about the events that we have coming up our next Photos at Zoom is going to be

Lindley Warren Mickunas: Next week, Socially Engaged Photography with Dylan Yarborough that will be next Wednesday 12 to 1 and then this Friday, we have a Behind the Lens with Ross Sawyers who is a professor of photography as well at Columbia College Chicago, and that will

Lindley Warren Mickunas: That will be wonderful to see his studio and how he's working and fabricating these images. Um, and then the one that we were talking about Behind the Lens with Priya, next Friday, May 8 from 12 to 1. Um, thank you Karen. So download the PDF and learn more,

Lindley Warren Mickunas: Here's the link. We have so many fantastic um events coming up. I have been so impressed with the curators and the Education Team at a MoCP for putting all of these amazing presentations together. There's so much to look forward to, and

Lindley Warren Mickunas: Thank you all so much. I really appreciated

Lindley Warren Mickunas: Doing this today.