

# *Capture and the Seamless Stream: The Seductive Illusion of the Decisive Moment*

An exhibition of photographs contributed by the faculty of  
the Photography Department

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Art Suwansang and Tom Zasadzinski



Irene Carlson Gallery of Photography  
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“...Everything that is, was, and will be, eternally IS, even the countless forms, which are finite and perishable only in their objective, not in their ideal Form...”

-attributed to Helena Blavatsky

What this is about...

The balance of a career in the craft of photography is lived between timely moments of image capture. The decisive moment is illusive, now a trite figment of Cartier-Bresson's arrogance and ego it nonetheless pervades daydreams of idle ruminating photographers who have time on their hands between shutter releases. No photograph is perfect; all photographs bear unintended content and timely surprises and the whole story is not told in a single capture or in dozens or in hundreds, thousands or millions. These are the reasons photographs are as interesting as they are, assuming a quality of curiosity inherent in the nature of the viewer.

The disruptive technology of photography is arguably the most pervasive and profound vector of change wrought to epistemology in every discipline, of all time. We know about things because we've seen them, we've made pictures of them and we've seen pictures of them. We've seen these things profoundly beyond our physiological experience. It's a revelation akin to hallucination, to out-of-body being and to meditation. The moving picture does not do this for us. The still picture, the thin microtome of time and space stays with us, makes no resistance to our gaze. We can stare and know and stare again. We can find details we hadn't noticed before. By our peculiar consciousness within it, the advancement of time regularly edits the still photograph's story. If a single photograph is worth a thousand words<sup>1</sup>, over time these edits are worth a fortune. As Gaia and her dominant species reshape our spheres of exploration within this fragile shell of cultivation and protection from the great cosmic indifference, the durable photograph, the one on film, paper, metal and cloth endures.

We continue to hear from friends with only a casual interest in the craft of photography that the electronic photograph, the one on your father's old hard drive in the garage and in the atmosphere of the Internet, has changed everything about the photographic act. In fact, it's changed very little. We still draw and interpret the drawings in the formal ways we always have, peering through the darkness at the new cave wall as thousands of tiny flickering tallow lamps illuminate the illustrations of our timely and fleeting presence. What has changed is the ubiquity of images. In 2017 photographs and permutations of the photographic act were stored on hard drives and hoisted into the mining facilities of social media at the rate of 2.4 million per minute.<sup>2</sup> It's a testament to our adventuresome spirit, the fecundity of our expressive inclinations and the burgeoning size and wealth of our population.

Regrettably, we, corporally, don't last very long. But our presence outlives us by our works. And the photographs we make don't have to be perfect, they just have to be. In this way our stories endure for the activity of minds that will later visit our caves. We've always been able to reach our descendants with our pictures. But you tell me the cable connecting your father's 250 MB hard drive won't work on your computer? And, anyway he didn't convert his pictures from the Digital Darkroom<sup>3</sup> format to JPEG? And he forgot the password to his cloud account?

It would have been good if he had made some prints.

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<sup>1</sup> <http://www2.cs.uregina.ca/~hepting/research/web/words/history.html>

<sup>2</sup> <https://mylio.com/true-stories/tech-today/how-many-digital-photos-will-be-taken-2017-repost>

<sup>3</sup> [https://en.wikipedia.org/wiki/Digital\\_Darkroom](https://en.wikipedia.org/wiki/Digital_Darkroom)

Who we are this year...

- Anne Battle, Adjunct Instructor of Photography  
Teaching PHOT 315, Alternative Processes in Photography
- Anita Bunn, Senior Adjunct Professor of Photography  
Teaching PHOT 210, Elementary Photography and  
PHOT 360, Studio Lighting
- David Bess, Senior Adjunct Instructor of Photography  
Teaching PHOT 100, How do I look better? and  
PHOT 230, Documentary Photography
- Kevin Bowman, Photography Department Manager  
Teaching PHOT 327L, Staff Photography Laboratory
- Gary S. Colby, Professor of Photography  
Teaching PHOT 327, Staff Photography,  
PHOT 351, Landscape Photography and  
PHOT 499, Senior Project
- Stacey McCarroll Cutshaw, Visiting Professor of Photography  
Teaching PHOT 100, How do I look better?,  
PHOT 305, The Magic Box Revolutions,  
PHOT 399, Independent Study, Curatorial Practice, Ground Floor Gallery  
LVE 400, Picturing Us and the Lens of Social Media and  
PHOT 499, Senior Project
- Jason Smith, Senior Adjunct Professor of Photography  
Teaching PHOT 356, Digital Portfolio
- Art Suwansang, Senior Adjunct Instructor of Photography  
Teaching PHOT 310, Digital Image Processing,  
PHOT 322, Digital Photo Retouching,  
PHOT 421, Architectural Photography and  
PHOT 422, Events and Weddings
- Tom Zasadzinski, Adjunct Instructor of Photography  
Teaching PHOT 321, Portrait Photography

## Anne Battle



The quilt is a class project with all the photographers prominently featured. It shows campus areas that were important to the students. The process used to create the quilt comes from the early stages of photography in the mid-1800s and is known as cyanotype. It is characteristically blue and during the 1800s, was used to create a record of plant life which is found in several scientific journals. In an effort to show students that not all photographic images are only two-dimensional, I suggested that we print on fabric and then collect the images in a quilt. My students and I worked out the design and I sewed their images into the piece.

## David Bess



These images are part of series highlighting the theme of the timelessness of youthful romance. This series represents a time in our history somewhere in the late 1940s when there was a new hope and sense of optimism beginning to take hold following WWII. The youthful anticipation of a future that is bright yet unknown fuels the young lovers as they embark on life's journey together.



## Kevin Bowman



Inspiration for creation comes from many sources, including every new opportunity for adventure and the latest technical enhancements to equipment and materials. This image was made from the Cow Canyon Saddle, Angeles National Forest, about one mile west of Mt. Baldy Village, looking west. In this print the Glendora Ridge Road is visible on the left side of the image, in the middle distance. It's a challenge to see how much can be achieved with the least investment in photographic gadgetry. To that end, this panorama was created from a series of eight separate exposures using the Olympus OM-D E-M5 Mark II with a 75mm  $f/1.8$  lens mounted on a tripod with a panorama bracket.

## Anita Bunn



*Ambient (Green)*, 2012  
continuous tone lithograph, ed. 3, 18" x 18"



*Ambient (Brown)*, 2012  
continuous tone lithograph, ed. 3, 18" x 18"



*Untitled Iteration V*, 2014  
continuous tone lithograph, ed. 3, 18" x 18"



*Ambient (Red)*, 2012  
continuous tone lithograph, ed. 3, 18" x 18"

The work in this series is a continuation of an ongoing interest in marrying contemporary digital media with traditional photography and printmaking. Original digital captures are enlarged and output as negatives, which are then exposed to sensitized aluminum plates for printing on a Mailander press as continuous tone lithographs. The three lithographs titled *Ambient* use silver ink on black paper with the addition of a transparent color. *Untitled Iteration V* uses the non-primary colors of the additive light color wheel to print the three separate *Ambient* photographs in layers of cyan, yellow, and magenta. My desire is to engage in a dialogue about photographic processes and the nature of perception, myth, and the sprawling urban environment of Los Angeles.

## Gary S. Colby



*Connor*



*Tanner*



*Molly*



*Jake*

### *Four Authorities*

Each of the portraits is made from a child's toy, a cheap, nondescript positionable action figure. Each of the figures is equipped with generic badges, firearms, voice transmitters, handcuffs and other accessories. The face of each figure measures about 3/8 of an inch vertically. The enlargements are 24X36 inches. The images were exposed with a Nikon D810 camera using a 105 mm Micro-Nikkor lens in a makeshift outdoor studio in open shade. Depth of field was managed by focus stacking, with approximately 30-60 layers in each image. The original white background was removed and the gradient background and shadow in each image is false, rendered in Photoshop. The objective is always to reveal another little bit of the nature of our being, together.





## Jason Smith



*Siesta, Riobamba Ecuador*

*Scale, Quito  
Ecuador*



*Capitan Eduardo, Quilotoa Ecuador*



*Clowning, Cuenca Ecuador*



*Scale, Quito Ecuador*

The four images presented are from a larger series of photographs made during my travels around Latin America. When I travel I am apt to encounter situations that require either a double-take or perhaps further investigation. In these situations my shots are spontaneous, quick, and with questionable aesthetic or sociological intent. However, it is in the post capture where I discover the narrative or story behind the captured image or series of images. I guess it could be said that I am a shoot-now-ask-questions-later kind of photographer.

## Art Suwansang

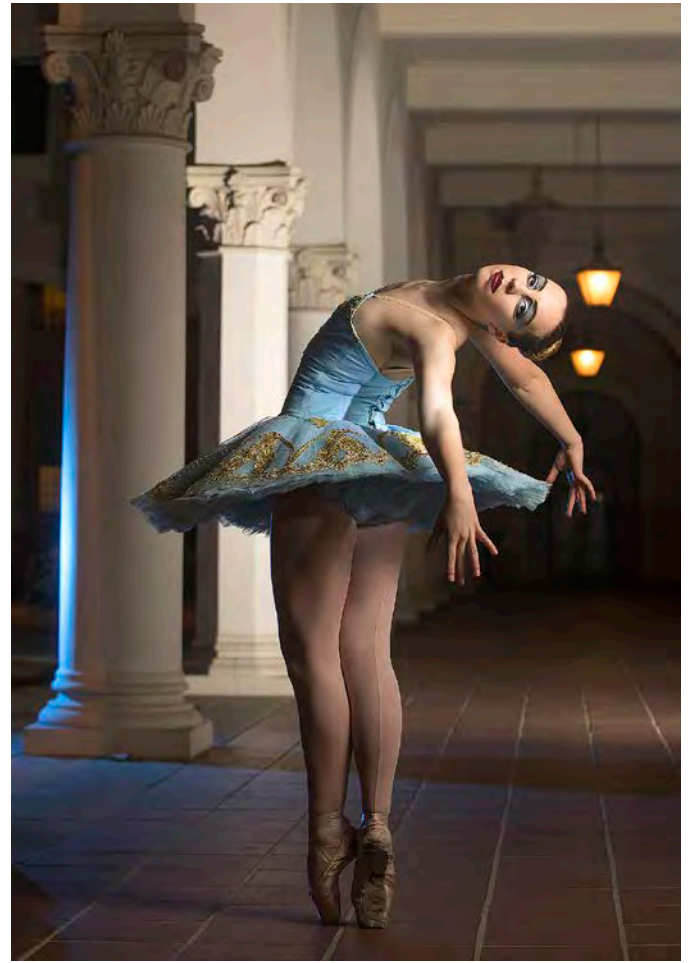


*Budhir, Snæfellsnes, Western Region of Iceland*  
64.82, -23.38 (approximately).

The image was photographed from the backyard of the famous Black Church, Búðakirkja, during the vernal equinox in Iceland. The creation of this image began with 9 overlapping vertical captures of this landscape, later stitched together with Lightroom Panorama Merge to create a new 192-megapixel DNG file. Following the file merge Lightroom develop module tools were used for image editing and enhancement. There are multiple spot removals, 4 graduated filters and 26 radial filters applied locally to control tonality in multiple areas of the image. The resulting file was exported to Photoshop for enlargement and printing. This process doubled the original file size, resulting in a 618-megapixel file capable of printing approximately 4 feet x 19 feet. The presentation of this image extends beyond the achievement of the final print. Mounting such a vast canvas was a challenging task, new and creative mounting methods were discussed and devised, and custom tools were fabricated for this site-specific presentation.

For me, photography is about the journey and the destination. This panorama captures and records a small slice in time of the magnificent landscape of Iceland. From one view point, the sensation is as if you are actually there. From another, the image is an abstraction. Move closer and you can see clearly the waterfalls far away in the mountains, the houses and the farms. Throughout the creation of this panorama I discovered not only a lot within the image and a lot about the process, but also relived my experience within Western Iceland as winter turned to spring.

## Tom Zasadzinski



*Annika at Night1* and *Annika at Night2*: Portraits of a young dancer, using multiple strobes and a simple flashlight to capture the vitality and energy of the dance. These images are also an exercise to illustrate how simple light painting and complex lighting techniques can produce equally effective results.