

ATLANTA PHOTOGRAPHY GROUP

Choice 2026

Gallery Exhibition Guide

Atlanta Photography Group (APG) congratulates all the photographic artists who were selected to exhibit their work in APG's *Choice 2026*.

APG thanks our esteemed juror Madeline Black, Curator, Marietta Cobb Museum of Art for choosing these exceptional artists for this exhibition.

About Atlanta Photography Group (APG)

APG is generously funded by the City of Atlanta Mayor's Office of Cultural Affairs, the Fulton County Board of Commissioners, and the Georgia Council for the Arts through the appropriations of the Georgia General Assembly. GCA also receives support from its partner agency, the National Endowment for the Arts. The APG gallery is free and open to the public. For more information go to www.AtlantaPhotographyGroup.org.



FULTON COUNTY
ARTS & CULTURE

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Artist Statement

SEMIOTI/C/ITY is a photography project focused on signs found through the city of Greenville and the environment they've been placed in. Signs in the urban environment are meant to communicate so quickly you don't have to think about them. You are meant to absorb their message on sight, without distraction or conscious thought. As both a photographer and someone who studied semiotics during undergraduate work, I cannot refuse to see. Beginning in 2024, I've taken my camera on unstructured walks through the city to capture signs and their contexts. The signs are often uniform in construction, or repeated in deployment. Making these pictures of the signs in the particularity of their surroundings creates a catalog of difference in meaning affected by time, place, and environment.

Bio

Aden Albert is a photographer and writer based in South Carolina. His work documents the same ghosts we all live with, but never take time to notice. His photographs have been exhibited across the United States and in Europe.



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Artist Statement

I approach photography not as the description of scenes, but as a process of reduction. I'm drawn to moments where the visible world—whether water, landscape, architecture, or vegetation—can be compressed until depth collapses into a flat field built from tone, line, rhythm, and atmosphere. Across these images, subject matter recedes as light and spatial relationships take precedence. Some works lean toward abstraction, others toward representation, but all are governed by the same intent: to restrain depth, simplify form, and allow atmosphere to function as structure rather than mood. Rather than emphasizing place or narrative, the work seeks a quiet tension between geometry and dissolution—where geography gives way to form, and what remains is an image that asks to be inhabited rather than explained.

Bio

Allan is a photographer whose work focused on reducing the visible world into abstract, two-dimensional compositions. After early work in editorial photography and fine-art exhibitions, he spent several decades as a commercial still-life photographer in New York. Since returning to personal work, he has concentrated on black-and-white imagery that emphasizes light, geometry, and spatial ambiguity, using the natural world and other environments settings rather than a subjects.



Andre Phinnessee

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Artist Statement

Photography is how I observe and understand the world around me. I photograph places as they are, not staged or idealized, but noticed through patience and attention. My work comes from slowing down and seeing what already exists, whether that is a quiet landscape, a neighborhood street, or a space shaped by everyday life. I have been photographing since 2012, across multiple countries and cultures. Travel plays a central role in how I see. Each place has its own identity and demands a different approach. Rather than forcing a consistent look, I respond to what is present in front of me. I am drawn to scenes that feel ordinary to the people who live there but reveal something when viewed from a different perspective. Markets, streets, homes, and natural spaces often become the subjects because they show life as it is lived day to day. Nature is central to my work. I see it as God's art canvas, and my photography reflects that belief. I enjoy capturing landscapes and natural environments, but I am equally interested in how people exist within those spaces. Sometimes people are visible in the frame through street candids or moments within the landscape. Other times they are absent, and their presence is suggested through what has been built, used, or left behind. In both cases, the goal is to capture the reality of a place rather than an idealized version of it. My background as an engineer influences how I approach photography. I am naturally attentive to structure, geometry, repetition, and framing. I often notice scenes where the world seems to organize itself into a composition, such as a wall that frames a landscape or a space reclaimed by nature over time. While composition matters to me, the impulse behind the image is curiosity, not control. I work primarily with landscapes, with occasional street candids and rare portraits. The through-line in my work is not a single subject or location, but a consistent way of seeing. My photography, like my travel documentation, is about showing up, paying attention, and capturing places as they exist. I hope the images invite viewers to slow down, look more closely, and experience a sense of place through quiet observation.

Bio

Andre Phinnessee is a travel and landscape photographer based in Atlanta, Georgia. His work is rooted in a deep appreciation for the natural world and a curiosity about place, exploring how land, light, and geography shape human experience across cultures. Drawn to both expansive landscapes and quieter, contemplative scenes, he photographs nature as a living canvas, emphasizing mood, scale, and presence. Through extensive travel across Africa, Asia, Europe, and the Americas, Phinnessee creates images that reflect a thoughtful relationship between environment and memory. His photographs often balance untouched landscapes with subtle indications of human influence, allowing traces of movement or structure to suggest the stories embedded within a place. Guided by light and composition, his approach favors authenticity and restraint over spectacle. Phinnessee began photographing seriously in 2012. His practice is shaped by patience, observation, and respect for place, inviting viewers to slow down and engage with the world more intentionally. His work continues to evolve as an exploration of nature, travel, and visual storytelling.



Angeline Miller

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Artist Statement

I like to photograph images that make me stop and look; that evoke an emotion or mood and then challenge me to recreate that feeling or sensation in others. I am one of photography's many lovers, learning and growing with each image presented and recorded through my lens, experiencing photography as a healing art that keeps me in focus and grounded.

Biography

Angeline Miller is a retired librarian who has a passion for photography. Her love for photography started at a young age and continues as she seeks out new places and adventures to photograph. Angeline is a self-taught photographer and is the official photographer for her family and friends. Photography is a healing art for Angeline that keeps her "in focus" and grounded. She considers herself one of photography's many lovers, learning and growing with each image that she captures through her lens. Angeline has always had a passion for photography, and over the years has tried to learn and take classes to hone her skills. Since her second retirement, she has fully devoted her time to photography and traveling. As a lover of nature and outdoor activities, her work primarily includes landscapes and nature images. She can trek for hours in the woods off the beaten path where her spirit and camera become one. Still life photography is also a favorite medium and much of the beauty of nature that she can manage to bring indoors is also the focus of her camera. A member of several photography groups and has shown images of her work in public showings and in public and private galleries. She also had editorial images published that accompanied a magazine article.



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Artist Statement

As a photographer, my work seeks to capture the profound beauty and intricate artistry of South Indian classical dance forms. South Indian classical dance forms have their roots deeply embedded in the cultural and spiritual heritage of India, evolving as expressions of devotion, storytelling, and artistic excellence. Originating from temple traditions, these dances served as a medium to narrate mythological tales and celebrate the divine, blending intricate footwork, graceful gestures, and evocative expressions. Over centuries, they transitioned from sacred temple performances to prestigious art forms embraced on global stages while retaining their classical rigor, spiritual depth, and cultural essence. These traditions, marked by their unique stylistic nuances, continue to inspire and connect audiences to India's rich historical and artistic legacy. Through my project Natyashastra (Dance and Science of performing arts), I aim to showcase the depth and complexity of South Indian classical dance forms by capturing their emotional intensity, graceful movements, and symbolic gestures. Using stop-motion photography and moving portraits, I seek to preserve the fluidity and energy of the performance while emphasizing the vividness of facial expressions, the dynamic movements, and the intricate hand gestures that define the dance form. This body of work is not just a documentation of an art form but a celebration of Indian classical dance. It is an exploration of how classical dance, with its roots in ancient tradition, continues to evolve and resonate in the modern world. This project is inspired by the Indian-American community in the United States, where I observed how people, despite living in the Western world, remain deeply committed to preserving their Indian culture and heritage. The dancers were Indian Americans—born and raised in the U.S., yet deeply devoted to preserving and sharing our cultural traditions. This experience made me realize the unique intersection of Indian culture and the Western world, where the commitment to heritage endures across generations.

Bio:

I am a photographer, currently pursuing my Master's in Photography at SCAD in USA. My journey began in India, where I earned a Bachelor's degree in Communication Media, specializing in Photography. From the streets where I discovered photography to the cultural landscapes that shaped my documentary aspirations, every step has been about exploring, learning, and growing. My path has been far from conventional. Photography, for me, is about more than just the images it's about the stories, the experiences, and the challenges that make those stories worth telling. Whether it's

walking for miles, enduring sleepless nights, or navigating unfamiliar terrains, I've always gone the extra mile to connect with my subject and capture it authentically. This relentless drive to push boundaries and embrace the struggle is what defines me as an artist. SCAD has been instrumental in refining my craft, exposing me to global perspectives and advanced techniques that fuel my vision. These learnings, combined with my years of real-world experience, have made me a storyteller who captures not just moments but the essence of life itself. From fashion, product, and lifestyle photography to fine art and Editorial work, my versatility reflects my passion. But it's in documentary photography crafting detailed, meaningful bodies of work that I find my true calling. For me, success lies in continuously pushing myself to create art that is impactful and timeless.



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Artist's Statement

Inspired by abstract and impressionist paintings, I chose photography as my mode of expression using the camera as my brush. An autodidact in digital photography, I employ different techniques such as intentional camera movement and multiple exposure to produce interesting effects. Trees and reflections are a common thread running through much of my work. In a recent series, I experimented with complex curves in Photoshop, to create interesting Japanese woodblock style graphic images that are printed on handmade Japanese Unryu paper. The choice of paper is of critical importance in my artistic and aesthetic process. It can change the whole feeling of an image. I appreciate great design and seek out both interior and exterior architectural details, since I am fascinated by how the play of light and shadow can produce abstractions. Euclidean Star is an example of those abstract geometric elements that I adore. Blown away by the graffiti art at the John Lennon Wall in Prague, I employed a multiple exposure technique creating abstract-like paintings composed in camera and on location. Each are completely unique and always a delightful surprise. The intense energy of the daily visitors and their active participation in contributing to the ever evolving wall was exciting to witness, and translates into Freedom. I placed the Freedom slogan prominently given the global state. Time Mirror was inspired by my interest in physics. While having lunch in Sundsby Saterii, I was captivated by the reflection on the wall, the passage of time, the history of the location, and my own personal existential crisis. Capturing the moment found new meaning. I define myself as an artist rather than a technical photographer. When I allow my spirit the freedom to engage in the art and the moment, without contemplating the technical aspect, it's then that I find success. I live for those moments

Bio

Anne Walker was born in the US, lived in Scandinavia for 7 years photographing the back roads of Sweden, but moved back to Georgia just before the pandemic. She learned her appreciation for nature and the environment from childhood walks with her father in the countryside of Illinois, and her appreciation for art from visits to the St Louis Art Museum with her mother. Her passion for photography began after a black & white course in college, but life took her in different directions, until 2010 when photography became her focus and her mode of expression. While her style is ever-evolving, impressionist, expressionist, and abstract paintings remain her inspiration. She participated in the APG: Airport 2025, Choice 2025, Our Planet 2024, and Concepts 2023-Abstraction exhibitions, Arts Clayton Photography exhibition 2025 & 2024, the Julia Margaret Cameron awards exhibition at Fotonostrum Gallery in Barcelona, Spain 2019. She exhibited at RiverCity Gallery in Gothenburg, Sweden, both solo and jointly, 2014-2019, and she has also participated both solo and jointly in Georgia at Slow Exposures 2010 & 2012 and Arts Clayton 2011 & 2012. She has received numerous awards including Minimalist Photography Awards 2025 & 2024 honorable mentions, PX3 2024 honorable mention in two categories, Julia M Cameron awards 2019 three honorable mentions, Fine Art Photography Awards Honoree 2019 in three categories, International Photography Awards 2017 third prize in Architectural Interiors category, PX3 Prix de la Photographie 2016 honorable mention in four categories, and International Photography Awards 2015 first prize in People/Children.



Benjamin Reaves

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Artist Statement

Benjamin Reaves creates staged still-life photographs that function like artifacts. Objects are arranged as if they were recovered from an unknown ritual, catalogued, and preserved. Working in a dark studio space with controlled, theatrical lighting, Reaves builds temporary assemblages from humble materials (sticks, twine, paper, glass, and found objects) and photographs them as if they were evidence: intimate, ominous, and materially specific. Two recent works, *Loop of the Unwilling* and *Recipe No. 00*, operate as a paired narrative set. In *Loop of the Unwilling*, a handcrafted, ritual-like ring encloses a dim portrait. The image is held in place like a witness bound to the scene. Below, a hand, lit in ember-red, hovers in a gesture that is equal parts offering and warning. The circle reads as both sigil and trap, a loop we inherit, reinforce, and come to mistake for fate. In *Recipe No. 00*, three stick-and-twine boxes become reliquaries, separate chambers that hold fragments of an unnamed condition. Their contents are deliberately partial, clues without a key, remnants without a full account. The work suggests a quiet formula, where craving, remedy, ritual, and survival blur into one another until it is hard to tell what is curse and what is simply life. Reaves is drawn to the way objects carry psychological weight: a small portrait can become a stand-in for memory; twine can imply restraint and will; a common syringe can read as both remedy and threat. By isolating these arrangements against a black void, Reaves invites viewers to project their own narratives into the surrounding space, where dread and tenderness can coexist.

Bio

Benjamin Reaves is an Atlanta-based photographer and multidisciplinary artist whose work merges constructed still life, sculpture, and cinematic lighting to explore memory, mortality, and the human impulse to assign meaning to objects. He earned a BFA in Photography from SCAD Atlanta (summa cum laude). Alongside his studio practice, Reaves works as a senior graphic designer, bringing a meticulous sense of composition and craft to both commercial and personal work. His photographs often resemble relics or evidence, quiet scenes built from found materials that invite the viewer to read symbolism into the everyday.



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Artist Statement

I'm very fond of Black and white photography. I think it speaks to more of my theme and ideologies. The majority of my work stems from isolation, bleak, and most importantly inspired by music. Music plays a huge role in how i am feeling once the image is captured. My choice of format is mostly instant photography particularly Polaroid and Medium Format. Polaroid photography is what brought me closer to photography in 2016. It's what spark my interest and love.

Bio

Born and Raised in North Georgia. Specifically Forsyth county, when I attended school as a child. As I was but a few handful POC attending my elementary. Feeling outcasted and excluded, I always felt a form of isolation and vulnerability. Seen differently and treated differently. Regardless of that i am Latino male and i feel more comfortable in. my skin as i age. Most of my work reflects that sheer isolationism and somber tone.



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Artist Statement

My photos are a recorded moment of beauty and emotion. These moments are photographed in digital format in natural or artificial ambient light but are presented in B/W and color. No matter the wardrobe or physical attributes of the Muse, capturing their beauty and personality is the sole intent.

Bio

I am a self taught photographer that shoots digital and film. I was born in Birmingham, AL in July 1969. I have been resident of Atlanta and the metro area since 1972. I love portraiture and Fine Art photography.



Capt. Bruce D. Pungler Jr.

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Artist Bio

As a photographer and professional mariner, I see the world through both a lens and a compass. My work explores moments of stillness, connection, and light—whether in a quiet lighthouse silhouetted by sunset, a reflection drifting across the Hudson, or a bird cradled in a helping hand. I am drawn to scenes that speak to faith, freedom, and the beauty of simplicity. Shaped by years spent working on the water, my perspective is grounded in patience, awareness, and respect for forces larger than myself. Each image is an invitation to pause and reflect on what anchors us, lifts us, and carries us forward.

Artist Statement

My photographic work is rooted in a life spent navigating both physical and spiritual landscapes. As a professional mariner, I have learned to read light, weather, and movement with care and humility. As a photographer, I translate those same instincts into images that reflect stillness, faith, and quiet resilience. I am drawn to subjects that exist at the intersection of strength and vulnerability—lighthouses standing watch, open water reflecting the sky, wildlife held gently in human hands. These moments are not staged or dramatic; they are pauses. They ask the viewer to slow down, to notice what is often overlooked, and to consider their own relationship to freedom, stewardship, and belief. Light plays a central role in my work. Whether natural or fleeting, it becomes both a visual and symbolic element—suggesting guidance, grace, and presence. Many of my images carry subtle references to faith, not as proclamation, but as invitation. I aim to create photographs that feel contemplative rather than declarative, allowing space for personal interpretation and reflection. My time on the water has deeply shaped my artistic process. Maritime life teaches patience, discipline, and respect for forces beyond control. These values inform how I approach photography: waiting rather than forcing, observing rather than directing. I believe meaningful images emerge when we allow moments to unfold honestly. Ultimately, my work is about connection—to place, to nature, to one another, and to something greater than ourselves. Through simplicity and intentional framing, I seek to create photographs that offer quiet grounding in a fast-moving world. Each image serves as a visual anchor, reminding us of what steadies us, what gives us hope, and what carries us



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Artist Statement

My photography crosses many genres and styles but the common thread is a challenge to capture a unique moment in nature. Wikipedia describes street photography as: “an art photography that features the human condition within public places” and goes on to add “Framing and timing are key aspects of the craft, with the aim of creating images at a decisive or poignant moment.” I see myself as a street photographer that prefers to engage wildlife rather than people and searches out magic moments on game trails rather than city streets. My artistic goal is to capture a poignant moment in nature of either color or gesture and captivate the viewer into the moment. Then lead them on a quest to learn more about nature and eventually to conservation and protection. I know this journey very well because my passion to photograph nature has taken me from cynic to activist.

Biography

At a very young age I can remember the magic of creating photographs with the family’s Brownie camera and latter, the joy of opening the perfect Christmas gift, a brand-new Kodak Instamatic camera. My curiosity was turned into a passion taking two photography classes while studying engineering. This experience ignited a fire that has been burning throughout my entire adult life. Never enjoying time spent in the darkroom, I was left frustrated with film photography. With the advent of high-quality digital photography my passion has exploded into an obsession. I have worked hard to continually refine my visual skills and technical skills while continuing to pursue the same areas of interest that caught my eye back in my college days, wildlife, landscape and abstract. I live with my wife and yellow lab in Houston Texas.



Carole Cavanaugh

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Artist Statement

My surrealist series “Strangers” emerged in spring of 2025 in response to the uncertainties of our current political reality. I photographed clay figures and layered them into images of murky and tangled environments. The subjects may appear human or vaguely alien, but all share a sense of psychic nakedness and vulnerability. Stripped of individuality, they appear to me as “strangers in a strange land,” making their difficult way across the landscape of the unconscious. They search for something lost, hidden, or unknown, either within or beyond themselves, as in a dream or myth.

Bio

Carole Cavanaugh is a lens-based artist living in rural Vermont. She spent years working in Tokyo and Kyoto and had a long career as a professor of Japanese culture and cinema at Middlebury College. In 2023 she began combining these influences in photography. A guiding principle of her work is expressed in the Japanese word *miren*— a feeling of lingering attachment for a lost time or experience. She is drawn to the subtleties of the simple and the spare, to things worn or unfinished. Her images of figures, objects, and landscapes suggest atmospheres of emptiness. The same sensibility underlies her conceptual works and surrealist dreamscapes.



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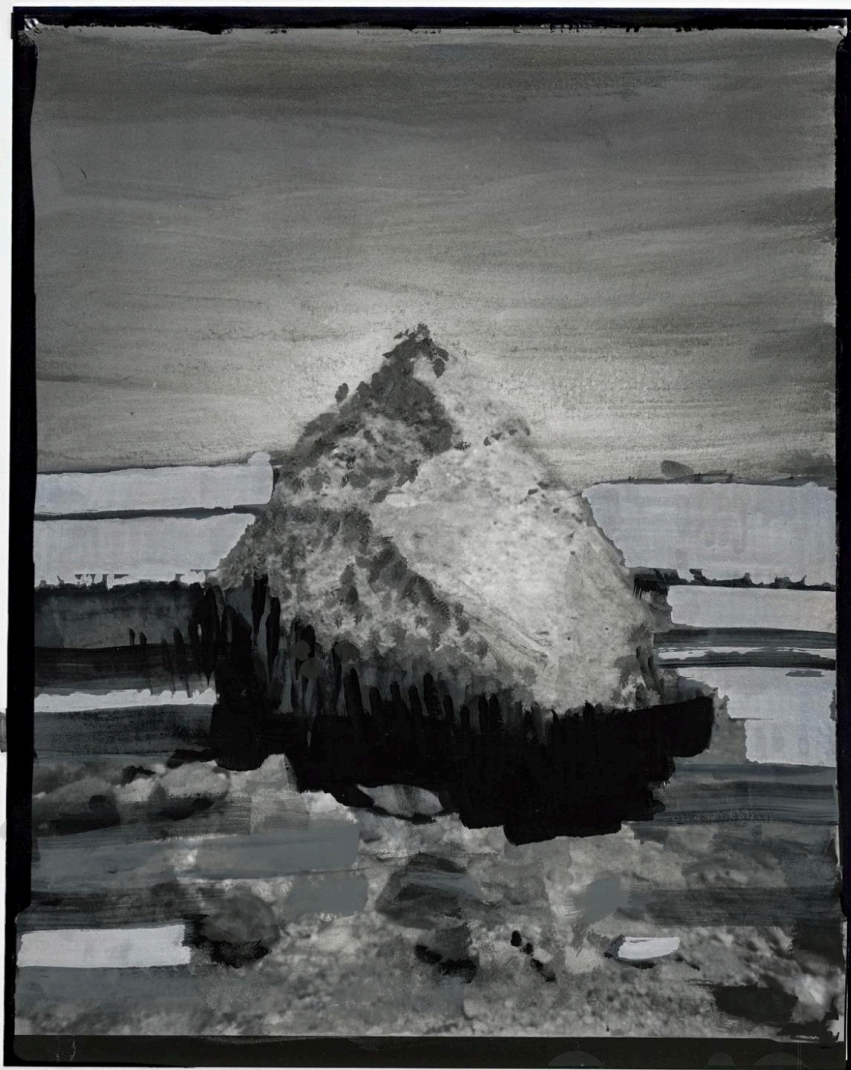
ARTIST STATEMENT

From the Series Pinhole Rocks

My work investigates how materials, histories, and political conditions intersect through lens-based media, drawing, and paper-based processes. Moving between photography, graphite, and ink on paper, I stage an ongoing conversation between raw matter and technological reproduction, using rocks and landscapes as sites where image and support test one another's limits. In recent projects, disruptions caused by the war in Ukraine and fragile photographic supply chains have sharpened my sense of photography's dependence on specific raw materials and industrial processes, prompting me to embrace slow, low-tech methods such as 4x5 pinhole photography and hand-worked surfaces. Across my work, I return to issues of agency, visibility—yet the practice resists simple resolution, dwelling in zones of tension where figure and ground, documentation and abstraction refuse to settle. Repetition and seriality drive my practice. Iterative processes allow small shifts in light, time, and attention to accumulate into a slow register of change. I repeatedly photograph related glacial rocks with a 4x5 pinhole camera, then print and work into the images with graphite and ink—creating a series in which differences accumulate as the same 'subject' reappears with shifting balances of outline, shadow, surface, and erasure.

BIO

Christina Price Washington is an Atlanta-based artist whose work integrates photography, drawing, and painting. She earned her MFA in Photography and MA in Art History from Georgia State University. Her projects have appeared in exhibitions such as "Photography's New Vision: Experiments in Seeing" and "Underexposed: Women Photographers from The Collection" at the High Museum of Art, "Slow Exposures," and the Museum of Contemporary Art, Georgia. Her work is held in the High Museum's permanent collection and in private collections nationwide and internationally. She also teaches photography at Oglethorpe University



Christopher Ryan

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Statement

Photography to me is a way to interact with people I would otherwise not have the opportunity to know. I will not be deterred by conventional standards and I despise censorship. While only one image will ultimately be selected, I chose to submit six as a way of intentionally revisiting and presenting work I have not previously put forward for exhibition.



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Artist Statement

The two images featured for this exhibit are part of my ongoing project, For the Birds. Through a non-traditional post-processing approach, I employ a composite technique to highlight each species while evoking a painterly aesthetic. My goal is to present nature through a more artistic lens—one that is visually compelling and serves as a catalyst for dialogue around bird conservation. As you engage with these works, I invite you to reconsider the avian world and its profound influence on our lives. From their striking beauty to their vital role in maintaining ecological diversity, birds offer more than just visual splendor—they are essential threads in the fabric of our shared environment.

Bio

Clay enjoys photographing a variety of subjects including people, architecture, landscapes, rural areas, and other themes. His work has been exhibited at the GA. State Capitol, galleries, juried exhibitions, newspapers, magazines, and various businesses throughout Georgia & other states throughout the south. As a Georgia full-time resident, Clay lives in Atlanta. To view more of Clay Fisher's work, visit his webpage at www.cfphotoimages.com.



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Artist's Statement

As a photographer committed to capturing beauty, my work serves as a visual antidote to the negativity that often surrounds us. Through my lens, I aim to create images that amuse and delight, invoking a moment of pause and introspection in the viewer. Each photograph is an invitation to stop and truly look, to see beyond the ordinary and find a slice of humor or a spark of wonder in the mundane. In selecting my subject matter, I gravitate towards people and scenes that compel a second glance. It is not just the visual of the scene that intrigues me but the emotional resonance it carries—how it moves me. This emotional connection guides my creative choices, from the initial click of the shutter to the final composition. What inspires me is the unusual, the unexpected interplay of light, and the undeniable presence of beauty. Yet, it is the element of laughter, often understated in the world of art, that breathes life into my work. I strive to find those fleeting, joyful moments that might otherwise go unnoticed. My photographic technique stands out through its unique blend of poses, lighting, and setting. These elements come together to create something distinct, something that speaks to the viewer on both a visual and emotional level. They are carefully orchestrated to highlight the subtleties and nuances that make each photograph not just a picture, but an experience.

Bio

Colin recently relocated to Athens, Georgia after spending 25 years in heat and hurricane prone Saint Petersburg, Florida. Originally from England, Colin began his love for photography as a young man developing film in his parent's bathroom. He squeezed in a photography class while studying engineering at Ohio State University and has been a very active photographer since retiring from a career in manufacturing.



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Transitions Artist Statement

One of my annual traditions during the fall season is the ritual of leaf burning. This most recent autumn, I felt a strong desire to record the mesmerizing seasonal event photographically. While a leaf's primary purpose is photosynthesis, it is estimated that more than 40 quadrillion dead leaves fall every year, with not even a single one being identical. I went into this series feeling that there was a story to be told about their unique process of metamorphosis: from the infant stages of foliage spring buds all the way until they become fully grown leaves, which will eventually decompose, completing the life cycle. The details of the flames burning the leaves, as the very composition changes rapidly with smoke and combustion, is what I chose to focus on. I captured several hundred images looking for interesting patterns of foliage, fire, smoke, and ash. Photos with the most contrast worked the best with the solarization effect I was using. I looked for a visual balance that would invite the viewer's eye to travel and explore throughout the image. The final images fell somewhere between expressionism, semi-abstract, and abstract, driven by the amount of solarization effect used. Before this stage in my photography journey, all of my work had been representational in nature. The biggest challenge for this project was knowing when to stop in the post-processing phase, as a slight change can create a completely different image. Prior to this series, I had no preconceived idea of what the final images of the study would look like. Instead, I felt free to explore the direction each image was revealing. *Transitions* has been an amazing creative and learning experience, showcasing the beauty in the simplest of things around us and how they have the ability to transport us to another world. I plan to expand on this method, using the camera as the starting point and allowing the subject to transform into a new expression.

Bio:

David Provost was born and raised in California. Early memories of trips to national parks inspired his love of nature and landscape imagery. His passion for visual art led him to pursue art courses at Los Angeles City College. While enlisted in the US Navy, a visit to a base photo lab changed his life and sparked an obsession with photography. Upon returning to the U.S., he attended Brooks Institute of Photography, taking courses in motion picture, portraiture, and underwater photography. David graduated with a B.A. in Advertising/Illustration Photography. He operated a commercial studio in Los Angeles for ten years before relocating to Atlanta. In the following years, he has continued his portraiture work and, most recently, has shifted his focus to landscape photography.



David Kenyon

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Artist Statement

I practice a reverence for my surroundings with photography. Memorializing a moment in life is a ritual that helps me understand and celebrate the world around me. Sharing those distilled moments with a friend or stranger only enhances these pursuits through an act of communion where we both share in wonder.

I shoot primarily with 35mm film on a Minolta 7000. This setup has ignited a passion in me to take extra time to frame my shots and consider what will be most valuable to capture. I find this limitation and resultant anticipation enrich the process for me tremendously. It also encourages me to always be looking for shots since I want to only capture what I love the most.

One of the core tenets of my approach rests in framing and spacing. I seek to abstract away unnecessary details. I simplify scenes to their essence: pattern, form, emotion, and light. I believe abstraction draws the viewer's attention to what matters.

I pursue precise moments where I feel called to capture evocative scenes, full of curiosity and feeling. I choose to be pushed by the currents of the landscape, the street, and the other. I photograph cities and travel, drawn to how places reveal themselves through texture, geometry, and light. I look to capture raw beauty and decay, and to provoke wonder in the viewer.

Viewing the world through a viewfinder clarifies what I see. I seek the rhythms of nature, life,

and culture. When I view the world this way, I find where I stand.

I discovered photography at age eleven and practiced off and on until stopping. After years away from the hobby, I fell back in love with photography two years ago when I discovered film. Growing up between Belgium, Dubai, and the United States gave me an early education in how place shapes perspective. My influences include Ansel Adams' reverence for landscape, Ezra Stoller's geometric perspectives on urban architecture, and Steve McCurry's gift for capturing the subject's soul.

Bio

David Kenyon was born in Ghent, Belgium and is 29 years old. He discovered his love for photography at 11 years old by experimenting with his mother's point and shoot camera. After delving into the world of digital photography and stepping away from the hobby for a time, his discovery of film photography 2 years ago led to a revival of love for the hobby. David was homeschooled until 6th grade and lived in Dubai for a short period of time. David is a Software Engineer by day and he currently lives in Virginia-Highlands, Atlanta with his girlfriend Sophie and his dog Nova.



Debra Marie Barnhart

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Statement

Originally trained as a painter and printmaker, I turned to photography ten years ago, partially because I was drawn to its ability to capture those moments and images that we sometimes take for granted. Yet they strike a chord within the soul when the photographer is successful.

I have been blessed to travel and take photographs in some remarkable locations: Corkscrew Swamp Sanctuary and Rookery Bay in Florida (where my brother has been a volunteer), the Farallon Islands, 32 miles off the coast of San Francisco, Karongwe Game Reserve in South Africa, and in February 2025, Yellowstone National Park.

In November of last year, I was on a boat tour at Rookery Bay in Naples, Florida. My brother was the tour guide. I used my brother's Canon EOS R mirrorless camera and his 500mm lens to take photographs. It was challenging to say the least. I was on a moving boat, photographing moving birds, and gingerly trying to work my way around other passengers on the boat without blocking their view. When I got home and saw that I had a sharp photo of two pelicans sitting on a sign in the middle of the water, I started laughing. The sign reads "Critical Wildlife Area: Closed to Public Access." I titled the photograph "The Guardians."

A year ago, I traveled to Yellowstone National Park with National Geographic Tours from February 28 through March 2. I didn't know what was drawing me to Yellowstone in mid-winter. I'm not a cold weather person, but when I reached Yellowstone, I came to accept the mysterious force that attracted me there. Rudyard Kipling referred to Yellowstone as "a howling wilderness of three thousand square miles full of all imaginable freaks of fiery nature."

Indeed, to go to Yellowstone, especially in winter, one feels as if they were stepping back millions of years in time. Yellowstone in the winter is amazing mix of mountains, frozen waterfalls, steaming geysers, fissures, gurgling mud and gem-colored hot springs. It was an amazing experience and three of the photographs that I am submitting to the Choice Exhibit were taken in Yellowstone National Park.

Artist Biography

As a full-time artist living in Suwanee, Georgia, my home away from home is my studio at Tannery Row Artist Colony in Buford, Georgia. The colony is a collective of 20 artists working in a variety of media. The colony has galleries where the group regularly exhibits their artwork and we hold two open juried exhibitions a year. I also serve on the Public Arts Commission for the City of Suwanee. I was born in New Jersey, and moved to Georgia in 2001. A large part of my adult life in the north was spent working in the advertising industry in New York. My 16 years in New York allowed me exposure to many galleries, museums and art schools, including Parsons School of Design and Pratt Institute. In 1999, I earned a Master of Arts in Fine Arts from Montclair State University. In New Jersey, I've continued my education with courses at the New York Institute of Photography (online certificate), Atlanta School of Photography, Atlanta Photography Group and Penland School of Craft in North Carolina. My art has been exhibited in juried exhibits at Tannery Row Artist Colony, as well as Suwanee Arts Center, Atlanta Photography Group, the Florida Museum of Photographic Arts, where I won third place in the Member Show in the portrait category in 2022. My work will also appear in the 2026 Florida Museum of Photographic Arts Member Show.



Dennis Luckenbill

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Artist statement:

While shooting, I let the energy of the street direct my eye and lens. The camera becomes my sixth sense as I walk the streets. Constantly moving, I shoot many images, which allows me to be ready for the special moment that creates a connection.

Bio:

Born and based in Reading, Pa.

Received a Bachelor of Arts at California University, California, Pa.

Attended Claremont Graduate School, Claremont, California.



Enrique Cortez, MD

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Statement

I became engaged in the fascinating world of photography when we first arrived to Minnesota for my medical residency training at the University there. In Costa Rica photographic equipment was for all practical reasons, unavailable. I purchased my first SLR Honeywell Pentax, and, in any free moment from studies, plunged into the learning curve of its capabilities. With our three small children, we roamed into ever widening circles, the northern lakes and great rivers, then the Rockies, the Badlands. Each exploration was recorded, hopefully with increasing skill, with my SLR and Kodachrome. Scanned, or projected with the now ancient but still performing drum projector, it gives us such pleasure to relive such beautiful areas and our moments in them.

Photography equipment improved so rapidly. Medium 6 x 7 Mamiya produced incredible resolution photos. We explored Baja, Taxco, Guanajuato, Allende, Costa Rica, recording those places and the gleeful romping of our children in those places of adventure. Each opportunity led us to range wider, to Europe, South America. The grandiosity of the desertic Southwest, the Northeast in the fall... It is a great way to live, to search for beautiful places, and getting there with the motivation to gaze and wonder, and to bring back the images to keep as a gallery of such sights. I visit in a manner that is unique to photographers, scouting for the right place, waiting for the right season, then the right time of day, the best angle to shoot from. Those poignant moments remain etched in memory, and photographs bring them back in full, nothing lost... It does not end.... March, when winter gives way to spring, I will travel to the Sierra Nevada in northern Spain, completely different from the southern Spain that we have visited before. We will stay in centuries old heavy stone villages like Huesca and Ainsa, aiming for the snowy mountains and villages, taking in their historical strong beauty, and meander, camera, tripod, looking for the scenes that will keep those eternal places in my mind, and in my photos. After I retired, I missed the reward that came from caring for patients. Now, while I still miss those years of practice, I have filled my time and devotion with the pursuit of photography, a large part of my life. Could not live without it. Always another place to see...

Bio

I was born in Costa Rica in February 19, 1938. I graduated from Medical School in Costa Rica in 1968, did two years of General Surgery residency, transferred to the University of Minnesota Ob Gyn residency and graduated in 1975. Following recruitments to areas with Hispanic populations, we moved to San Diego, then in 1983 to New Orleans where we had family. When our youngest, Ernesto graduated from Jesuit High School and headed for West Point Military Academy, we moved to Arlington, Washington, a small idyllic community north of Seattle. We moved to Dallas in 2005 to be Family with our daughter María, an electrical engineer with Texas Instruments, and I signed up with the Army Civilian Medical Corps at Fort Hood. I had the most satisfying work of my life there serving our young women soldiers and families, in a manner that was not competitive but dedicated team mission work. I retired in 2020, and we moved to Augusta, Ga., where our son Ernesto was the Colonel Commander of Fort Gordon. We enjoy the Southern life style, the green lush land which reminds us of our Costa Rica. I now have time to devote to photography, travel to Europe, South America, discovering the gorgeous landscapes, cities, villages, all fascinating photographic

destinations. I greatly value the opportunity to belong to the Atlanta Photography Group, and have learned so much from them. Enrique Cortez M.D



Eric Burkard

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Bio

Eric is a lifelong photo enthusiast who enjoys pursuing the decisive moment of Street Photography. Eric has earned various awards and recognition for his work exhibited in metro Atlanta, GA. He is a member of the Atlanta Photography Group and the A2D Photography Group. Eric is also an official photographer for the Atlanta Jewish Film Festival, the Alpharetta Symphony and the Georgia Philharmonic.

Artist Statement

My street photography is most inspired by the words of the late photographer Mary Ellen Mark, who said, "Photograph the world as it is. Nothing's more interesting than reality."

I am especially drawn to out-of-the-ordinary moments when disparate elements come together and create a sense of irony, amusement or wonder. But then there are quiet scenes that are overlooked by the casual pedestrian but nevertheless invite a sense of reflection and repose. Almost all of my street photography is shot on my Fujifilm X100V (and recently upgraded Fujifilm X100VI) which has forced me to be more creative and intentional about subject, composition and timing.



Rick Keeney

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Artist Statement

My photography is a response to the profound stillness and vast complexity of the natural world. As a landscape photographer, I seek to capture more than just the visual beauty of a place—I aim to convey the emotional and spiritual resonance that certain environments evoke. Each image is an invitation to slow down, look closely, and reconnect with something timeless. I am especially drawn to quiet, remote spaces where nature remains largely untouched. Working with natural light, I often revisit locations multiple times, waiting for the right moment when light, weather, and mood align. My process is patient and contemplative, allowing the landscape to reveal itself gradually rather than imposing a vision upon it. Through my work, I hope to create a sense of presence and reverence for the land. At a time when the natural world is under increasing threat, my photographs aim to honor its fragility, resilience, and beauty—encouraging both reflection and stewardship.

Bio

Rick Kennedy has been a landscape photographer since 2022 whose work captures the raw beauty, subtle moods, and ever-changing rhythms of the natural world. Based in Sandy Springs, GA, he is driven by a deep appreciation for wild and remote places, using photography as a way to explore and honor the connection between humans and the environment.

Working primarily with natural light, Rick seeks to create images that are both visually striking and emotionally resonant. Whether standing at the edge of a storm-swept coast or beneath the soft glow of a mountain sunrise, his process is rooted in patience, presence, and a respect for the land. Rick's work continues to evolve through both personal exploration and environmental storytelling. Through photography, he aims to inspire a sense of wonder and a deeper commitment to preserving the natural world.



Gabrielle Morse

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Bio

Gabrielle Morse is an Atlanta-born multidisciplinary artist specializing in photography and videography. Her work has been featured in several prestigious exhibitions, including The New South V at Kai Lin Gallery, the WITNESS Exhibition at TEDWomen, and On The Verge at the Atlanta Center for Photography Festival. Known for her vibrant use of color, dynamic compositions, and meticulous attention to detail, Gabrielle blends the realms of reality and dreamlike imagination in her portraiture and landscape work.

Artist Statement

These photographs come from a series titled "Walkin' Back To Georgia," named after the Jim Croce song. In the summer of 2024, I had the opportunity to travel within my home state, exploring all the wonder it has to offer. Georgia is one of the most diverse places in terms of the natural environment, including beaches, swamps, plains, and mountains. Even in the urban sprawl, you can find flora and fauna, uniquely woven into the tapestry of the city of Atlanta. Although I was shooting instinctively when traveling to these landmarks, when putting this series together my goal was to showcase the beauty of our backyard, urging the audience to search for their connection to the Peach State.



Gene Dominique

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Social Media @genedominiquephotography

Artist Statement

I engaged with some of the non-figurative still-life photographs in my archives to arrive at my submission for Choice 2026. It consists of photographs I have created in my studio, using a variety of props, tools, and miscellaneous collectibles I keep around as inspiration. The Red Guitar is my homage to traditional studio portraiture, but with an inanimate object as the subject. The point here is color, shape, and curves. The result is not so much a guitar but rather a hot, sexy thing. Time Has Come Today, another still-life photograph, is also in investigation of shapes, color contrast and light and shadow using a technique called knolling. A bunch of random watch parts becomes a graphic composition.

What began as a collection of ceramic mannequin heads transformed into a Shattered Portrait. After considering a variety of approaches to the image, I settled on surrealism and the idea of destruction and deconstruction to arrive at the final photograph. The collection of books called The Time Life Library of Photography sat in a box in a corner of my studio until, one day, I unpacked them and began playing. I looked the books individually but eventually I began to arrange them into geometric shapes: more deconstruction of the original subject. The result is a sculptural piece I call Obsolete and Discontinued. A magazine ad for Sherwin & Williams paint led to my creation of Time and Light. The image is not the result of a product of post-processing. It's simply black paint poured over a broken vintage camera. The title Time and Light comes from the art critic John Berger's quote that "the essence of photography is the combination of time and light." My maternal grandfather was a South Louisiana sugarcane farmer. I inherited some of his hand-tools. Grandfather's Tools is a still-life of some of my collection. Somewhere along the way I acquired a collection of colored cassette tapes. And I've been a fan of the technique of symmetrically arranging small related parts called knolling. Essence of Sound is the result of knolling an old cassette tape. Does Anybody Really Know What Time It Is is my close investigation of an inexpensive watch movement, and the title is an appropriation of a song title from the group Chicago Transit Authority.

Bio

Gene Dominique earned a photojournalism degree at San Jose State University. After thirty years of corporate and legal work, ten years ago Gene returned to his passion: a full-time photography art practice. Gene's explorations include a variety of genres from documentary and travel, to portraiture, surrealism and alternative photographic implementations. Gene has an active studio practice. He has a particular interest in an on-going series of floral still life, portraiture and travel scenes. Examples of Gene's new and archival works abound in his studio. Photographs, large and small, on paper and in gold, along with props, tools, supplies, and a variety of inspirational objects are arranged around the space. The studio includes a comfortable reading, relaxing area highlighted by a vintage 9' church pew that is a nod to the Black American Church. Gene's art studio is at the Goat Farm in Hapeville, GA. He lives in Atlanta, GA.



Guyla Johnson

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Social media: n/a

Artist Statement

I am made in God's image. You are, too. You are seen and loved even when you don't believe it. I have chosen the medium of photography to express my belief in the central tenet that all beings are created in God's image. "In God's Image" is an ongoing series of photos with the overarching theme of exploring what it means to be created in God's image. This series, titled "In God's Image: Our America," utilizes the genre of street photography to capture individuals existing in their fullness as creations of God. I select subjects who are often overlooked or simply unseen, aiming to reflect their inherent dignity and beauty. Through this work, I want you, the viewer, to understand that you, too, deserve to be seen. You are made in God's image.

Bio

Guyla Johnson uses her photography to highlight and advocate for the unseen and ignored. Her photograph titled "ICURYS2" was awarded Honorable Mention at the 2018 Atlanta Botanical Garden Flower Show Photography contest. In 2019, her photograph titled "Let's Go In" was selected for a gallery show hosted by the Atlanta Photography Group. Johnson's photograph titled "Mother Nature" received first place at the 2020 Atlanta Botanical Garden Flower Show Photography contest. She also submitted and was accepted to participate in the Atlanta Celebrates Photography [Virtual] Open Exhibition 2021. Her works were on display at the Avondale Art Alliance in an exhibit titled "Seeds of Liberation" in 2024. In December 2024, three photos were displayed in two exhibits in Atlanta, GA. Two of the three photos were selected to be on display at the Atlanta Photography Group Gallery for the exhibit titled "Joy". The third photo was shown during an extended six-month exhibition 2025 at Hartsfield-Jackson Atlanta International Airport in Atlanta, GA. In February 2025, Johnson's photo titled "WatchOut World" was selected for the Atlanta Photography Group "Chosen" exhibit. In May 2025, Johnson's artwork was chosen for the "Object" exhibit juried by Mary Anne Redding. She is a member of Atlanta Photography Group. Guyla Johnson is a trained scientist with a doctorate in Neurobiology. She currently works in Atlanta, Georgia.



Hsuan Chung

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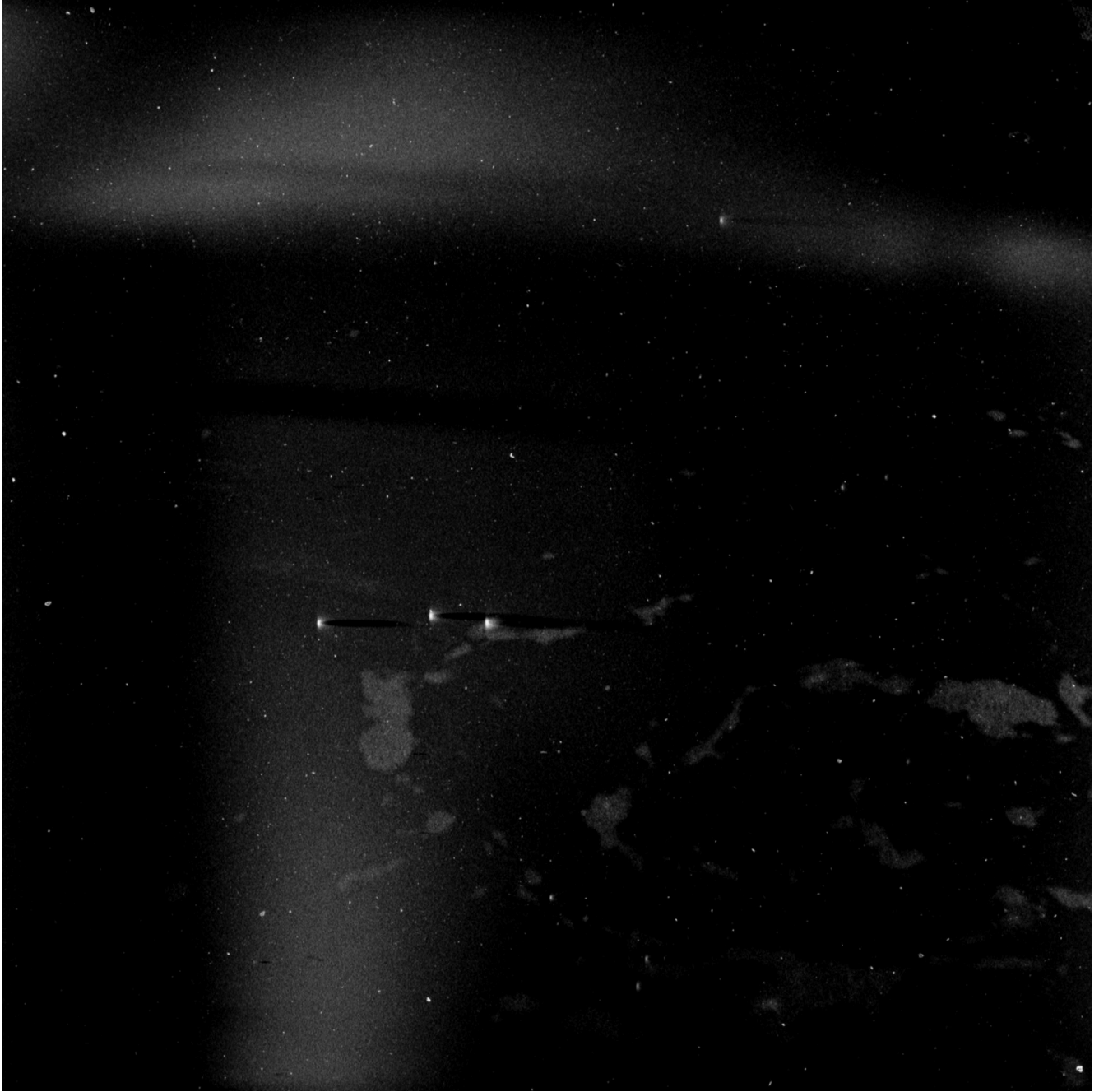
Instagram: @hsuan_chung

Artist Statement

My practice investigates how time leaves physical traces on matter, and how photography can become a site where these traces are enacted rather than simply recorded. I approach photography not as an act of representation, but as a process of encounter—between human intention and forces that exceed control. Landscapes and materials are not passive subjects to be captured, but active participants that shape the image through duration, contact, and uncertainty. Through analog processes, long exposure, and material intervention, I allow natural forces to enter the photographic process and leave visible marks on the image surface. *Edge – North Atlantic Ocean* focuses on the shoreline as a model for this inquiry. The shoreline is a boundary that never stabilizes, yet continues to exist through constant erosion, fracture, and accumulation. At this threshold between land and sea, matter is repeatedly transformed by tides, pressure, and time. Rather than depicting the coastline as a fixed place, the work attends to these ongoing processes of change. To extend this condition into the photographic process itself, I immersed film negatives in seawater collected from the photographed locations prior to development. Salt and minerals in the seawater chemically interact with the photographic emulsion during the darkroom process, altering the surface of the image. These reactions cannot be fully controlled or repeated, allowing geological and chemical processes to participate directly in the formation of the photograph. The resulting images exist as both photographs and residues. They register erosion, fracture, and accumulation rather than singular moments or narratives. Photography, for me, does not preserve time. Instead, it holds time imperfectly—through material transformation and uncertainty—revealing scales and processes that exceed human perception.

Bio

Hsuan Chung is a photographer whose practice explores time, material transformation, and the limits of photographic control. Working primarily with analog processes, Chung approaches photography as a site of encounter between human intention and natural forces. His work often focuses on landscapes and culturally significant environments, treating them not as subjects to be represented, but as collaborators that actively shape the photographic image. Through long exposure, chemical intervention, and site-specific processes, Chung allows materials such as water, minerals, and light to physically alter the photographic surface. In the ongoing series *Edge – North Atlantic Ocean*, Chung examines the shoreline as a shifting boundary where land and sea continuously erode and reform one another. By immersing film negatives in seawater collected on-site, geological and chemical processes become embedded in the image itself, collapsing distinctions between photograph and material trace. Chung's work has been exhibited internationally and is grounded in a long-term investigation of photography's capacity to register time beyond human scale. He currently lives and works in the United States.



IAN McFARLANE

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Artist Statement

For the past 30 years I have been creating portraits of people mainly in my community and all over the Southeast. My work has mainly focused on Black & White. I am fascinated with the power of portrait and documentary photography, the connection one makes with their subject, the silent dance that evolves, slowly watching the masks fade away. I strive to create a space that is safe and disarming, so the subject can be themselves and begin connecting and sharing the present moment. It is truly a synchronous moment of vulnerability and trust. In my process, I only use natural light and no additional equipment. I am drawn to the challenge of finding that magical and fitting location with just the right touch of light. The push, the pull, the shift and move to the right or center. The light moving, you wait but not for too long or the moment is gone. The subject stands in their own pace and time; I patiently wait for all the elements to collide and collapse.

Bio

Originally from Jacksonville Florida, I moved to Atlanta in 1984 where in high school I discovered my love for photography. I then went on to study at the Lamar Dodd School of Art at University of Georgia. Out of college I began working as personal custom darkroom printer and photo consultant for Michael Stipe of R.E.M. for 8 years. Then in 2000 I took the leap and opened my own full time studio, shooting commercial work and editorial work for publications all over the southeast. Now over 25 years later I am still living in Athens and splitting my time between Athens and Atlanta, shooting commercial work and my personal Black & White portrait projects.



Joseph Michael Pizzuto

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Bio

Joseph Pizzuto was born in Reading Pennsylvania in 1952. He first engaged his passion for photography while attending college. He is self taught but studied with Larry Fink and Chip Simone. Pizzuto has had solo shows at Albright College in Reading, Pa and Northampton College, in Bethlehem, Pa. Additionally, he has been part of numerous collective shows including museum shows at The Reading Museum of Art, The Toledo Museum of Art, The Museum of Contemporary Art of Georgia (MOCAGA) and the Musee Francais De La Photographie in Bievres, France. Gallery shows included The Nikon House in New York City; The Center for Fine Art Photography in Ft. Collins Colorado, The Photography Place in Exton, Pa; The Mind's Eye Gallery in Philadelphia; The Southeast Center of Photography in Greenville, SC and The RoHo Gallery in Cincinnati Ohio to list a few. Now based in Atlanta Georgia, Pizzuto has been numerous collective shows at The Atlanta Photography Gallery and Mason Fine Arts Gallery in Atlanta. His work is part of the MOCAGA Permanent Photography Collection, as well as dozens of private collections. Pizzuto's images can be found in numerous issues of Black and White Magazine.

Artist statement

I am a wanderer... I consider myself an urban photographer not limited to the city ... a street photographer not limited to the street. People are not required. I look at the world and try to find something extraordinary in the ordinary... portray simple things punctuated by a question mark, not an exclamation point. I prefer my images to elicit questions and provoke interpretation rather than simple acceptance and admiration. I find it difficult to define my work preferring that the viewer defines it. I don't focus on specific themes... only what the street offers.



John G Long

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Website - johnlongphoto.com

Artist's Statement

I've been interested in photography from early childhood, probably because my parents were constantly taking pictures of me. Once they let me hold the camera and push the button, I was hooked. By third grade, with my father's help, I developed my first roll of film. In high school and college, part-time jobs gave me access to well equipped darkrooms and the opportunity for more creative exploration. After college, my training and career left little time for photography. However, about 10 years ago I realized that I was missing something that had been a very important part of my life. I began to take classes and travel in the West, mainly exploring landscape images. Recently, alternative processes have become my primary interest. The hand-made, unique and somewhat unpredictable image continues to fascinate me.

Bio

Born March 29, 1954 Roanoke, VA
1976 Macalester College, St. Paul, MN
1980 Vanderbilt University, Nashville, TN
1987 University of North Carolina, Chapel Hill, NC
Film: Appalachian Film Workshop - Director of Nature's Way, a documentary about folk medicine in Appalachia; Directed several health related public service announcements for television
Still: Included in group shows: The Photographer's Studio - Atlanta, GA
Children's Healthcare, juried staff exhibition - Atlanta, GA
The PhotoPlace Gallery - Middlebury, VT
Atlanta Photography Group - Atlanta, GA
Arts and Culture Alliance - Knoxville, TN



Joseph Brockwell

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Artist Statement

Dilapidated Disposables is an examination of decay, neglect, and estrangement presented through the optic of obsolete technology and other items that have been used and discarded. This project presents a vision of longing by drawing parallels between the organic and inorganic. By deliberately photographing objects that are often viewed as trash, I am creating a visual language that asks what the meaning of worth is.

Dilapidated Disposables is a visualization of death and loss; it displays images of havoc and envisions a reality in shambles. This body of work could be described as “elevated garbage” (elevation through the means of acute attention to composition, lighting, and presentation), but I think that would do it a disservice. A motif throughout the series is the assignment of value; Moreover, who gets to dictate value. In a society that is constantly chasing the latest and greatest thanks to big tech convincing us we’d be fools not to purchase their shiny new toys, value is temporary. In an environment where worth comes down to utility things last a bit longer but even at that, it exhausts its usefulness nonetheless.

Bio

Joseph Brockwell is a photographer and MFA candidate at the Savannah College of Art and Design. His work explores the tension between our desire to understand the world and its resistance to explanation. He photographs the banal spaces of urban life, alleyways, city streets, and neighborhoods, finding in overlooked places a complexity that's difficult to articulate. Joseph's images don't offer resolution but instead invite viewers into a particular way of seeing: attentive to the mundane, alert to what's easily dismissed. There's an absurdity in how the extraordinary and the disposable exist side by side; his work sits within that contradiction, examining what gets overlooked in everyday experience. His work has been exhibited at Mason Fine Art, The Bakery Atlanta, Quinlan Visual Arts Center, Plaza Arts Center, SCAD, and published in Reveille and Labelless Landscapes. He is based in Atlanta.



Josh Booth

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Artist Statement

In a world that is so fractured, my work reminds us that each of us is unique AND we are all deeply connected. We do not have to sacrifice the integrity of the part for the sake of the whole, nor do we need to forget the cycles and interconnectedness of life in the name of individualism. The sum of our one shared life is greater than all of the individual parts, and my work calls us to remember that reality. These pieces are a part of my Unique + Connected series, where the process of making these pieces stands out as much as the images themselves. To make these pieces, I first meticulously build the photo's frame - often milling from slabs of wood made from forrest-free urban trees that have fallen in the Atlanta area - and collect some of the sawdust as I go. The choice of wood is never arbitrary - sometimes the grain of the wood helps me choose what photo I will print later, and other times it's the photo that inspires my wood selection. After building the frame, I hand-make my own paper using recycled materials, and infuse some of that very same sawdust into the paper. When you print a photo on the sawdust paper the result is an image that is soft and textured that plays back and forth with the randomized pattern of the sawdust, as opposed to the crisp and clear lines one might associate with photo paper. At times, this means that there might be slightly less clarity in the image than if it had been printed on traditional paper. But this lack of clarity serves to enhance the beauty of the overall piece. And so, a quality that might otherwise be thought of as an imperfection becomes part of the appeal, bringing a third dimension of gentle texture to what would have otherwise just been a two-dimensional image. Lastly I print on the sawdust paper with professional archival ink. The result is a piece that highlights the uniqueness each of the individual components - the frame, the paper, and the image, while also acknowledging they are completely connected at the same time. Each piece in my Unique + Connected series is one-of-a-kind, as the wood grain and sawdust paper are never the same way twice!

Bio

Josh Booth is a photographer and woodworker based in Atlanta, GA. He began pursuing photography full time after documenting war-torn Iraq while volunteering with an aid organization in December 2003. His early work focused on humanitarian storytelling—capturing human dignity even in the midst of suffering. While that passion remains, he is increasingly drawn to the quiet beauty of nature and landscapes. Recently, Josh has begun blending his two creative worlds in a series titled Unique & Connected. In this project, he first handcrafts a wooden frame, then collects sawdust from its making and infuses it into hand-made paper. He prints the final photograph on this custom paper, resulting in a singular, cohesive work of art. Each piece embodies both uniqueness and interconnectedness—reflecting the way individual elements come together to form a unified whole, much like our human experience. When he's not creating, Josh is often building furniture in his garage, working on his photo education startup called Think Like a Camera, coaching soccer and basketball for his two sons, Benji and Bear, and backcountry camping with his wife, Bethany.

3/4 View



Full View

paper detail



Justin Hadley

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Artist Statement

These photos are a selection from a larger body of work created while on a thru-hike of the Appalachian Trail. They explore the ongoing conversation between humans and Mother Nature within the context of wild spaces, specifically along that trail and the cities and towns it skirts or runs through.

Many people seek out wilderness to heal or gain a sense of their true selves - or possibly discover themselves for the first time. It is a pursuit that, for some, can only be pursued in the solitude found in these wild spaces. Whether by road or by trail, to access those wild places, we must carve paths and build bridges. However, that accessibility is always at the whim of Mother Nature. Everywhere we inhabit was once a wild space, and those spaces never stop trying to heal themselves, either slowly, as grass grows through unused pavement, or all at once, as a hurricane ravages an area never thought to be at risk, covering those trails with trees and washing away those bridges. Humans and Nature are tenacious, and the give and take will perpetually persist. A raft bypasses the washed-out bridge. The blowdowns of hundreds of trees are cut through to reveal the hidden trail. We leave evidence of our impact and presence. Blazes painted on trees and cairns to help us navigate, giant turbines to harness wind energy, and roads and trails that get us in and out. While this evidence is necessary and largely unavoidable, it's important to respect these spaces as sacred. Mother Nature is a generous mistress, but her ability to give is limited, so our impact should follow suit.

Bio

Justin Hadley finds people to be fascinating, freaky creatures. He spends a lot of time thinking about how we interact with and impact each other and the world around us. The influence we have over one another, experiences that connect us, mindsets that divide us, and the things that make us amazing, awful, boring, and beautiful are what drive him and keep him curious. Justin has a BFA from Columbus State University and works as a commercial and fine art photographer in Atlanta. He's currently working on a body of work from his 6-month trek along the Appalachian Trail, from which he is still (and will probably forever be) emotionally unpacking.



Kelly S Mills

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no statement

retired



Ken Guthrie

Summary: Ken Guthrie is a recently retired Clinical Instructor in the MBA, PMBA, and undergraduate programs of Georgia State University, as well as part-time instructor at Oglethorpe University.

Prior to teaching full-time, Ken spent several decades in the Software and Services field holding a number of senior management and officer positions over Sales, Marketing, and/or Consulting. Organizations have included Infor Software (MSA/D&B), Pricewaterhousecoopers, and Oracle Corporation. For several of these entities he supported and led their expansion into non-US markets including Canada and Central / South America managing revenue streams of over \$30 million. Ken has made presentations to the executive management of over 1/3 of the Global 1000 companies.

He was in the US Army during the Vietnam Period serving stateside as an NBC instructor with the rank of Staff Sergeant. During the 70's and 80's he volunteered to teach photography classes to high school students as part of his Junior Achievement obligations. More recently, he has taught classes for the Roads Scholar organization.



Kimberly Genareau

Owner Kim Bailey Art, LLC

Instagram: https://www.instagram.com/kimbailey_art/

Website: <https://kimbaileyart.com/>

Artist Statement

I travel. Throughout every journey, I record my observations of the world using digital photography. These captured seconds provide the inspiration, main subjects, and color palette for the two-dimensional mixed media pieces later constructed. The process occurs organically: I photograph the building and the flower at different times in the same location; I select them as the two defining subjects of the place; and I build a scene around them, which reflects my understanding of the current time. The struggle becomes, simply, to receive the signal and transmit it into form. My instruments include pencil, crayon, ink, marker, watercolor, pastel, and prints of photographs and sketches, all of which are applied to various types of paper. The materials are combined to reveal a moment of the world that is transformed into a deconstructed combination of realism and impressionism. The story conveyed to viewers reflects their own unique deconvolution of the signal I have received.

Biography

I am a photographer and mixed media artist based in Alabama, where I live in the woods with my partner. I record my observations of the world using digital photography, drawing, reclaimed materials, found objects, and combinations of these media, with which I create a new view of reality. I have used my observational skills to build a career in science and continue to work as a research professor to better understand the Earth. Although I have earned several college degrees, I have received no formal or professional art education. Both my photography and mixed media have been exhibited in the southeast United States. I look forward to continuing my art career with a focus on visual arts and mixed media representations of surreal and unexpected environments inspired by the subjects of my photographs.



Lawrence Russ

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Artist Statement

As Antonia Porchia wrote: "When the stone is merely a stone, and the clouds are only clouds, I am unconscious." What I watch for is a certain quality in moments, objects, people or scenes. Lao Tzu referred to "the small, dark light." But I'm wary of talking too much about this, because its home is in mystery and silence. I aim to make photographs as though they were taken inside the soul as much as on the street or in the woods, like E.T.A. Hoffman's tales, in which things prove to be other and more than they may have seemed at first. As a photographer, I've been greatly influenced by my earlier years of study, writing, and publication as a poet, as well as by my love for works in other arts. Like Ernst Haas, what I value most in photography is "the poetic element."

Bio

B.A. in English Literature and Writing from the University of Michigan, where he was named the Sloan Scholar for the Humanities. Received MFA from University of Massachusetts, Amherst, where he was voted a Writing Fellow by the Program faculty. As a photographer, has received various Prizes, Honorable Mentions, or Prize Nominations in global competitions, including the London International Creative Competition Awards, international Fine Art Photography Awards, International Photography Awards; International COLOR Awards; reFocus Color Photography Awards, reFocus World Photo Annual Awards, Tokyo International Foto Awards, Architecture MasterPrize Awards, and Analog Sparks International Film Photography Awards. Work selected for numerous juried exhibitions (multiple times for each venue) of the Center for Photographic Art (Carmel, CA), the Center for Fine Art Photography (Fort Collins, CO), the New York Center for Photographic Art (NYC), PhotoPlace Gallery (Middlebury, VT), Praxis Gallery (Minneapolis, MN), Black Box Gallery (Portland, OR), The Atlanta Photography Group Gallery (Atlanta, GA), A Smith Gallery (TX), and other centers and galleries. Photographs published in F-Stop Magazine, The Photo Review (Annual International Competition issue); COLOR Magazine (Merit Award), Shadow & Light Magazine, and other publications.



Lisa R. Reisman

Artist Statement

For this year's Choice CFE, I have selected pieces from last year. Some street photography in Seneca, South Carolina's Ram Cat Alley. Only a couple, maybe three, blocks of small stores, classic diners with the usual charms. Have A Seat (2025) is an interesting alley offering a place to people-watch. The Sunlit Lights (2025) popped out against the sky. Most of the bulbs were lit by the sunlight, creating this interesting contrast look. The Bogy kept running through my line of sight, almost as if intentional. Finally, Reflections (2025) shows the old and new colorfully blocked in the one window pane. I am working to simplify for a more straightforward imagery style. I feel these fit that style with color, uniqueness, and clarity.

Bio

Lisa R. Reisman studied photography at the University of Colorado in Boulder, Georgia State University, and the Atlanta College of Art, getting her BFA in Web Design from the Art Institute of Atlanta in 2011. Her large body of work includes portraiture, land and sea vistas, documentary, and live concerts. Over the last few years, Reisman has added film location scouting to her collection. She has participated in many Atlanta Photography Group exhibitions, had a photograph published in the Cyndi Lauper Memoir, and her work has been used for book and album artwork. Recently, her photos from 1985 were published on the box set cover and in the booklet for Hüsker Dü 1985: The Miracle Year. Reisman has incorporated her work as a Locations Professional in film and television productions into her photography collection. She has credits as a Location Manager, Assistant Location Manager, Scout, and Coordinator in features such as Straw (2025), Reptile(2023), and Do Revenge(2022), and television shows First Wives Club Season 3 (2022) and Legacies Seasons 2/3 (2019/20). She is also a credited Still Photographer for three independent films. Her interest in film work stems from her love of taking photos and the hunt for new places to shoot. In the last half of 2024, Reisman began expanding her work to include zines and book making, a new interest that is just beginning. Reisman is a member of The Atlanta Photography Group, The Southeastern Photographic Society, Atlanta Center for Photography, the High Museum, and a few other photography galleries around the country. Reisman is also a member of The Location Managers Guild International, the Georgia Production Partnership, and The Atlanta Film Society, supporting her work in film locations. She has volunteered at The Atlanta Film Festival as a staff photographer. In addition, she provides location services for non-profit public service announcements and advises young filmmakers on the intricacies of location filming. To view Lisa's work, please visit <http://lisareisman.photos>Contact: E: lisa.reisman@icloud.com W: lisareisman.photos FB: facebook.com/lisareismanphotosIG: @lisarosetakespics



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Artist Statement

Loïc's photographic practice is driven by a fascination with the dream and the unseen, capturing the quiet details that emerge from the vastness of night. His work focuses on moments often overlooked, or just not perceptible to humans. Initially ignited during his travels through the U.S. National Parks, Loïc's journey into nightscape and astrophotography evolved from a personal need for refuge and introspection. The stress of everyday life led him to find solace under the stars, where the stillness of the night offered an escape and a form of meditation. For Loïc, astrophotography is more than a hobby; it is a symbolic act of liberation—a quiet rebellion against the relentless demands of the world. Retreating into the sanctuary of the night, the darkness offers a space for healing, reflection, and creative rebirth. The thrill of the unknown compels the senses to heighten, deepening Loïc's connection to nature and reminding him of humanity's humble place within the vast cosmos. In those rare, fleeting moments of quietude, time seems to dissolve, and the soul finds comfort in contemplation. Each photography session is both a journey and an exploration; each frame turning into a small project with many unknowns that foster creativity. Passionate about the US wild landscapes, Loïc finds his inspiration across the whole country, filled with unique places of unlimited potential. The process of post-processing the images brings further excitement, as it uncovers new dimensions of light and colors, offering surprises and inspiration even after the session has passed.

Bio

Loïc grew up in central-southern France near Clermont-Ferrand, surrounded by both music and science. His father and sister played in bands, while his brother became a professional singer. His mother, a midwife with strong convictions about health and science and a love for the outdoors, sparked his curiosity for both nature and inquiry. These early influences nurtured Loïc's dual passions for the arts and sciences. He went on to study biomedical engineering at INSA Lyon, later specializing in neuroscience research. Fascinated by the mystery of consciousness, he moved to the United States in 2019 to pursue a Ph.D. in psychological sciences at Vanderbilt University, where his research focused on visual perception. For Loïc, vision is the primary human sense, and photography represents its ultimate expression. While advancing his scientific training, he found himself drawn back to the arts through nightscape photography. His backpacking and road trips across the American wilderness rekindled his creative side, allowing him to merge his scientific understanding of vision with his artistic appreciation of the night sky.



Lynn Saville

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Artist Statement

Elevated by Lynn Saville

By lifting travelers above automobile and pedestrian traffic, el tracks and platforms provide a unique perspective on the urban environment. Seen from street level, the city is experienced as fragments, blocks and corners. But from the higher vantage point of a moving train or the platform of a station, one may see not just parts of a neighborhood but an expanse of urban terrain or urban canopy. One can gain a better perspective on major changes in the cityscape as well as catching glimpses of the life in nearby apartments. Also, photographs taken underneath the el convey a certain intimacy due to the ways in which the el's structure encloses space. The shape of those and similar neighboring structures can, in addition, serve as a framing device for nearby architecture or even billboards. (See Billboard at the Harlem Viaduct). I have been and will be taking photographs on, from, under, and around the city's el structures to reveal how they influence our aesthetic perception of the urban environment. (See Night Train and Elevated Platform.) These structures, redolent of the city's industrial past and the mundane present of mass transit, also seem to offer a promise of flight into a future elevated above the errands of the streets. Photographs taken from train platforms can play tricks with the perception of speed and stillness. In Night Train, for example, the speeding train caught by the camera seems as still as the lone passenger waiting on the platform. However, the light reflected on the side of the train, also captured by the camera, seems to be dancing. The theme of elevation can also apply to what I see by looking up from the street. In Spire Reflection, the windows of a modern office building integrate the spire of a church from an older city with dim images of office interiors, creating a kind of secular stained glass. Taking these pictures at twilight has been an important aspect of this project. During this transitional time, the change from daylight to moonlight and artificial light seems to awaken the city's own dreams, apart from the business and errands of its inhabitants. For me, these dreams are expressed in the strange mingling of past and present on a vitreous plane and in basic shapes and patterns that emerge during this fleeting transitional period. It is as if the city's infrastructure were communing with its own geometry.

Bio

Lynn Saville is known internationally for her photographs of cityscapes at twilight or, in her words, "the boundary time between night and day." During these fleeting moments, she captures deserted or nearly deserted streets dreaming their own dreams amid the shifting balance between the darkening blue of the sky and the warm yellow, red, and orange of artificial light. The pictures she is submitting for this competition are from a project titled "Elevated," featuring photographs taken at twilight from and around New York's elevated subway lines and similar structures.

Her work is represented by the Yancey Richardson Gallery in New York, and she has won many awards, including a Pollock-Krasner Grant for 2022–2023 and fellowships from the New York Foundation for the Arts and the New York State Council for the Arts.

Saville has published her work in three major monographs: *Acquainted with the Night* (Rizzoli, 1997), introduced by Joseph Rosa; *Night/Shift* (Random House/Monacelli, 2009), introduced by Arthur C.

Danto; and *Dark City* (Damiani, Bologna, 2015), introduced by Geoff Dyer. A substantial number of her prints are housed in the David M. Rubenstein Rare Book & Manuscript Library, Archive of Documentary Arts, at Duke University.

A review of Saville's work in *The New Yorker* called it "luminous," and Geoff Dyer included an essay on her pictures in his book *See/Saw, Looking at Photographs* (Graywolf Press, 2021).



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Artist Statement

Transitioning from fine art to commercial photography was not only difficult, but it felt as though I was betraying myself. Using a craft that I worked so hard to develop for what, at the time, seemed like mundane and uninspired moments made me feel as if I had given up. Yet it was a necessary “evil”, an experience I had to move through to find my way back to those brief, electric moments of passion that I once felt in my creative processes. Through this series, *Gazings*, I ask my subjects to stare directly into the camera and I capture that strange, intimate tension of meeting a stranger’s eyes for a period of time. I want viewers to feel as though they’ve been staring for so long that their vision blurs and all they begin to see is the subject’s eyes. My intention is not for audiences to simply sit with an image, I want them to feel consumed by it. Through these encounters, I’m reclaiming the honesty and vulnerability that once anchored my work.

Artist Bio

Madisyn Epps-Johnson is an Atlanta native and Georgia State University graduate with a degree in fine art photography. Her practice focuses on the delicate, vulnerable moments woven into everyday life. For the past five years, she has worked as a commercial photographer, grounding her images in authenticity, intimacy, and a continued passion for fine art.



Mallory Brooks

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Artist Statement

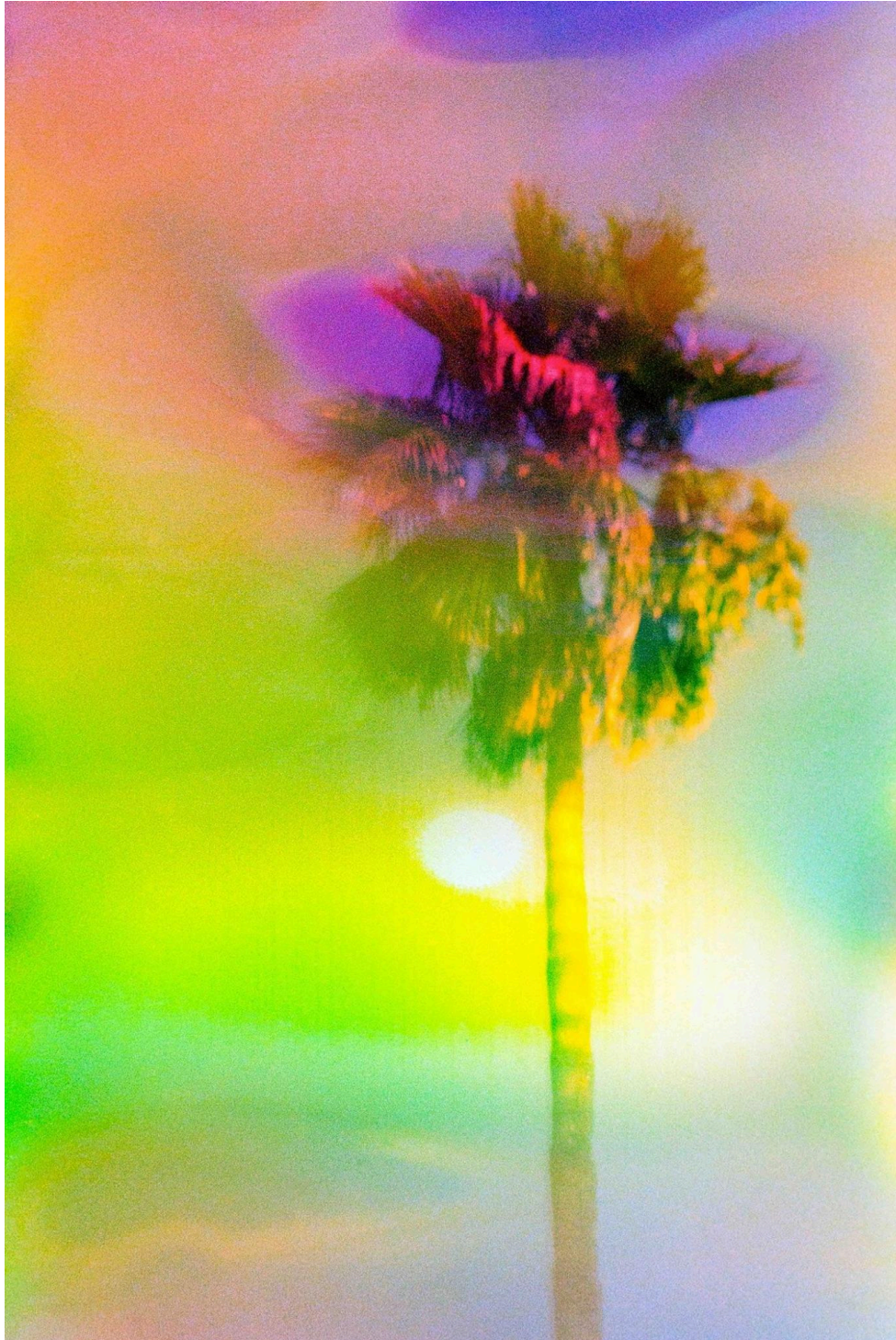
My work transforms chaos into composition. Working exclusively with film, I employ experimental analog techniques—film soup, multiple exposure, lens distortion, and custom filters—to create contemporary photographic art that cannot be replicated. The palm tree, iconic and ubiquitous across tropical and subtropical landscapes, becomes my subject for transformation. What begins as straightforward documentation evolves through chemical intervention into something that exists between photography and painting, between reality and abstraction. My process begins in the field: observing light, angle, and composition. But what comes next—submerging exposed film in a chemical bath of ingredients like salt, matcha, lemon juice, and dish soap—is where my art is created. These ingredients react with the film's emulsion in ways that are guided but never fully controlled. The results are genuinely unrepeatable: I can photograph the same palm tree twice, soup both rolls identically, and produce entirely different images. This tension between intention and accident is central to the work. Years of experimentation have taught me how to collaborate with chaos rather than fight against it—to create conditions where extraordinary color shifts, light leaks, and dreamlike overlays can emerge. Every effect visible in these pieces occurred in-camera or prior to development. No digital manipulation. No Photoshop. No AI. The chemical reactions you see are physical evidence of the experimental process itself.

What results are images that reject both traditional photographic "rules" and the limitless malleability of digital processes. They offer something rarer: photographs that carry the history of their creation in every unexpected color shift and atmospheric bloom, transforming familiar subjects into work that exists nowhere else in contemporary photography.

Bio

Mallory Brooks is a fine art photographer based in Atlanta, Georgia, whose work focuses on experimental analog photography inspired by coastal and urban environments. After a career in advertising, Brooks turned to photography full-time in 2020, choosing film as her primary medium to explore the intersection of technical control and creative unpredictability. Her experimental process—film soup, multiple exposure, lens distortion, and in-camera manipulation—transforms familiar subjects into contemporary photographic art that defies digital replication. Brooks' work is held in private collections and has been featured in luxury residential and hospitality projects throughout the Southeast. Her photography bridges contemporary art and photographic

tradition, offering collectors and designers visually arresting work grounded in genuine technical innovation. She has been featured in Professional Photographer Magazine, named one of Analog Forever Magazine's "16 Film Soup Photographers You Need to Know," and has exhibited internationally, including at Barcelona's Experimental Photo Festival.



Marcos Oscar Lopez

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Artist Statement

My art stems from the most common places and situations I've come across presenting work that inspires me to see beyond the ordinary working outside my comfort zones to notice what's out there. The oddities I see present themselves within plain view. I've captured these images to share the wonderment of our planet earth surrounding all of us in plain sight. I travel camera in hand. My photography consists of people seen in the most common places. Within the frame area range of complimentary colors, hues and tones. The composition is as important to me as the colors enhancing what I'm trying to express before shooting my images. Timing also plays a critical role in my process. My inspiration comes from a cross section of documentary and social environment stills from masters of the arts. My images all tell a story.

Bio:

Marcos Oscar Lopez is a freelance artist and photographer living and working in Atlanta, Ga. His expertise revolves around the human element and its co-existence in the real time world that surrounds us. The best way to describe his work would be: He is a visual storyteller. He documents people in their spaces using still photography as one of his mediums. He works nonstop capturing imagery that inspires and makes us aware of the human emotions in all of us. Marcos sets out capturing fleeting images normally passed in a blink of the eye with his camera. His visual perceptions have earned him numerous awards including a second grand prize for his series on Dementia for the Seth Rogen Hilarity for Charity org. The work joined the "Photo Ville Fence" show traveling the USA in 2019. The Project was seen in Brooklyn, Chicago, Atlanta, Houston, Denver and Los Angeles over the span of a year. He recently graduated (May 2024) from Georgia State University earning his second degree with a bachelor's in arts, concentrating on printmaking. His hopes are for studio group exhibits as well as solo shows combining his visual story telling incorporating photography to printmaking. He will have his first solo show in December 2026 at the Maloof Gallery, Atlanta Photo Group featuring a body of work dealing with environmental portraits from under I-75 Interstate in Atlanta, Ga.



Marcus Durham

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Artist Statement

My work is rooted in observation of people, behavior, and of the quiet tensions that shape how we move through the world. Working across film and digital formats, I create documentary and editorial photographs that explore the intersection of politics, environment, and human interaction. I am drawn to moments that feel ordinary at first glance but reveal something unresolved, intimate, or telling beneath the surface. With academic training in both psychology and photography, I approach image-making as a study of human behavior as much as visual form. This dual perspective informs how I read body language, gesture, and proximity, and how I anticipate the emotional weight of a scene. The camera becomes both a recording device and a tool for inquiry a way of asking what it means to be human within systems that shape our choices, identities, and relationships. Rather than directing or staging, I work observationally, allowing situations to unfold as they are. I am interested in the subtle exchanges between people, the spaces they occupy, and the political and social forces that quietly structure these interactions. Through this process, I aim to create photographs that invite viewers to slow down, look closer, and consider their own role within the shared human landscape.

Bio

Marcus Durham is a photographer, educator, actor, and musician based in Atlanta, GA. He teaches photography at Callanwolde Fine Arts Center.

NO HUMAN
IS
ILLEGAL



~~ICE~~

catch



Marky Kauffmann

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We Were Children

Growing up, my sister and I shared a bedroom. She was a year older. When we entered puberty, our stepfather began molesting us. He would enter our room at night, crawling on his hands and knees, holding a flashlight. He would begin with my sister, and then he would turn on me. So, I understand deeply the suffering of the Epstein Maxwell victims. Virginia Giuffre, the most outspoken of the survivors, created the organization, SOAR –Speak Out, Act, Reclaim. The group uses a butterfly to represent the transition from sexual abuse victim to survivor. For me, this resonates. For me, this is personal.

Bio

Marky Kauffmann is a fine art photographer based in Somerville, MA. She has won numerous awards including a 2017 MA Cultural Council Artist Fellowship in Photography. In 2025, she won 1st Place in the Digital/Collage category of the 26th Julia Margaret Cameron Awards. Also, in 2025, she won the Griffin Lens Award, presented by the Griffin Museum of Photography as part of their 31st Annual Members Juried Exhibition. In November 2025, the Tokyo International Foto Awards gave her a Silver Award in the Books category. In 2024, she won a Silver Prize in the Analog Sparks Film Awards. In the 2023, she was the winner of the Julia Margaret Cameron Awards Alternative Processes category, and also won an Honorable Mention in the Tokyo International Foto Awards. In 2022, she was a Hot 100 YourDailyPhotograph.com photographer. She uses darkroom techniques, alternative processes and digital editing to create her unique image



Marla Puziss

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Artist Statement

I use my camera to capture the essence of ordinary people, places, and things, to see them with fresh eyes and reveal them in a new way. I am drawn to environmental portraits, to the smaller towns, rural areas, and byways – the “blue lines” on the old maps – and to quirkiness and eccentricity.

Safia dreaming of the fig tree was made at Urban Sprout Farms. Safia is one of the farm owners. I visit the farm each spring to photograph the women of the farm – mother, daughter and grandmother - together and separately. The family’s farm is on the southern edge of Atlanta on the grounds of a former motel. The abandoned graffiti-covered buildings contrast with the lush and overgrown natural environment where the owners cultivate flowers and organic vegetables. It is fascinating to photograph the delicate beauty of the women and young girl amidst the green wildness of the trees and weeds. This long-term project reflects both the human bonds and nurture of new generations and the stewardship of nature.

Evening on the Darien waterfront was made in 2024 during a visit to friends, after we had feasted on fresh seafood at a dockside restaurant. Darien is the shrimping capital of Georgia and the shrimp boats are the iconic symbols of the town. I wanted to photograph the shrimp boats as they glowed in the evening light after sunset.

Bio

Marla Puziss moved to Atlanta from Maryland in 1989 and is still getting to know the South. She lives in Hapeville with her husband and retired from the Clinical Laboratory at Grady Memorial Hospital. She is a self-taught photographer, inspired by looking at great photography since childhood. Her work has appeared online in *South x Southeast*, *Lenscratch*, and in various local, statewide and regional juried photography exhibits. Her work is held in private collection and by the City of Decatur, GA.



Mhandy Gerard

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Artist Statement

Both of these images tell a story about a couple of the hottest topics in current events: the roles women should play and how that may or may not be supportive to our society *cough cough* our patriarchal capitalistic society and the rapidly changing landscape around what is true- can we trust our eyes, what information will we be taught in our schools, and how will that news story be spun?

Facts- I love this photo because it captures creativity, defiance, fandom, and location all in one frame.

Artist Bio

I am Mhandy Gerard, a proud first-generation Haitian-American woman and native of Stone Mountain, GA. Photography is one of my greatest loves and I've found immense joy in capturing candid moments and telling stories through vibrant imagery since 2007.



Mony Nation

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Artist Statement

I use photography and film to remind myself that Blackness should never be a source of shame, melanin is universal, joy is not elusive, and smiles are divine. When I create visual media, capturing images and moving narratives of the Black diaspora, I seek to demonstrate the richness and complexity of our lives by highlighting specific details and/or patterns in my work. Given my interest in studio and travel photography, I aim to center Black people within a variety of landscapes and environments as well as capturing those surroundings. My photographs often highlight my subjects' physicality, movement, and emotion. I want anyone who views my work to see what I believe is beautiful, valuable, worthwhile, worthy, and alive. These images are a departure from my portrait and fashion imagery. I am a lover of gardens and find an immense amount of inspiration for designs, color combinations, shoot scenarios by stealing away amongst them. I also find that a reprieve within nature can be both refreshing and necessary. These florals stood out to me for their unexpected beauty and boldness during winter when most flowers are not blooming.

Biography

Mony Nation is a published photographer, writer, and designer who seeks to center Black lives, stories, and communities foremost as well as women from many ethnic backgrounds. Having traveled the world to more than 30 countries, Mony draws a great deal of inspiration from the new environments in which she finds herself. She has served as a co-editor for The MelaninLensMagazine as well as a contributing travel writer and photographer for MITHmagazine. Mony's photographic works have been exhibited across the United States at venues that include Venn.Bushwick, the Long Island Photo Gallery, Montgomery Photo Festival, Huo Bao Zhu Gallery, NomadWorks, South x Southeast Gallery, Atlanta Hartsfield-Jackson International Airport, Atlanta Photography Group, SlowExposures and Grace College



Myrtie Cope

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Artist Statement

Lagos di Braies is a mountain lake in the Italian Dolomites. The crystal-clearwater reflects the mountains around it as well as the vintage rowboats lined up for rent and a Tyrolean chapel where weddings take place. It is one of the most beautiful and serene places I have ever visited. The black and white photo of the tutu is a complete diversion from the landscape. The photo was shot while browsing on the Marietta Square. I was attracted by the texture and design of the sequins and embroidery on the bodice of the tutu. Black and white processing made the details pop, and the elegance of the tutu show through.

Bio

Myrtie Cope has been focusing on nature, landscape, and architectural photography since graduating from the photography program at Rocky Mountain School of Photography in 2008. She is honored to have photos in several private and public collections around Atlanta including the Hartsfield-Jackson Atlanta Airport and Emory University Hospital Tower. She has won numerous awards for her work which has been widely exhibited throughout the United States and internationally. Her winning images have been exhibited in the Julia Margaret Cameron Award for Women Photographers at Fotonostrom Gallery in Barcelona, Spain, multiple times. Her body of work, "Nature Embroidered", was one of the projects featured in All About Photo Magazine's Nature issue in September 2023. Ms. Cope received the Denis Diderot Artist-in-Residence grant at Chateau Orquevaux, France, in 2021 and received a second residency at Atelier AIR in Dangeau, France in 2023. The residencies allowed her to focus on and refine her work and experiment with new techniques as well as traveling around France for photography. In 2024, Ms. Cope was awarded the Williams Family Distinguished Fellowship in Photography for an artist residency at Hambidge Center for Creative Arts and Sciences where she continued her work in embroidered photographs. Email: mcopephoto@gmail.com Website: www.myrtiecopephoto.com Instagram: [@mcopephoto](https://www.instagram.com/mcopephoto)



Nathan Dean

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Artist's Statement:

"Photography produces pleasure by simplicity," said National Geographic photographer Sam Abell. "I see something special and show it to the camera. The moment is held until someone sees it. Then it is theirs." Those words guide my photography. I want to capture something special and share it with others. Sometimes that something is people, other times it's abstract; sometimes color is essential, other times color detracts; but always, simplicity is the secret ingredient. In the viewfinder or the computer afterwards, I work to emphasize what is essential and to eliminate what isn't, so that the viewer will see that special something.

Brief Bio: Born in Tennessee, educated at UNC and Cambridge University, Nathan Dean spent years as an enthusiastic amateur photographer while becoming a university physics professor, dean, vice provost, and vice president. After retiring from academe in 2008, he began seriously studying the art and science of photography. By the time he moved to Atlanta in 2013, his work was being accepted in juried shows in New York, Minneapolis, Los Angeles, and elsewhere. Since then, his work has been featured locally in solo exhibits at Restaurant Eugene and the Vinings Library and accepted in juried shows at the Callanwolde Center, the Marietta Cobb Museum of Art, and the Spruill Center, as well as elsewhere in Atlanta and across the nation. He is represented internationally by Singulart of Paris. Soon after arriving in Atlanta, he volunteered to co-direct monthly art shows at the Buckhead Library and organized an annual photography exhibit there as part of Atlanta Celebrates Photography's ACPFest. He subsequently served as chair of ACP's Development Committee and as a member of its Board and Executive Committee. He continues to live and photograph in Atlanta.



Olga Rivera

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Artist Statement

My work explores quiet encounters with the natural world, focusing on subtle details and moments to invite slow observation. Nature for me is a space of presence and renewal, and capturing it is an act of slowing down and paying attention. I am drawn to images that invite quiet engagement. By reducing visual complexity, I aim to create photographs that feel contemplative and open, allowing viewers to bring their own interpretation. My approach is guided by curiosity and intention, shaped by years of technical experience and a conscious shift away from excess. Each image is an exploration of seeing how light, form, and time intersect in subtle ways. Through my works, I hope to convey a sense of gentleness and respect for the natural world, encouraging a slower, more mindful way of looking.

Bio

Olga Rivera's photographic journey began in 2005 when she got her first compact digital camera. As her interest in photography increased, she purchased a DSLR camera and began taking photography classes where she learned the fundamentals of photography. Olga continued her photographic education by attending different classes and workshops. She established herself as a studio photographer in 2008, and over the next seven years worked in different photography studios, photographed weddings and events, worked as a photographer at summer camps and cruise ships. Those years shaped her technical foundation and understanding of light and composition within a commercial setting. Alongside her commercial work, Olga developed a strong interest in film photography, working primarily with medium format cameras. Her practice included traditional printing in the darkroom as well as experimental techniques, such as painting directly onto negatives, allowing for a more tactile and conceptual exploration of the medium. Over time, the demands of commercial photography led to creative exhaustion, and she stepped away from the camera entirely for an extended time. In 2021, Olga returned to photography with renewed intention and a quieter perspective.



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Nick Prince

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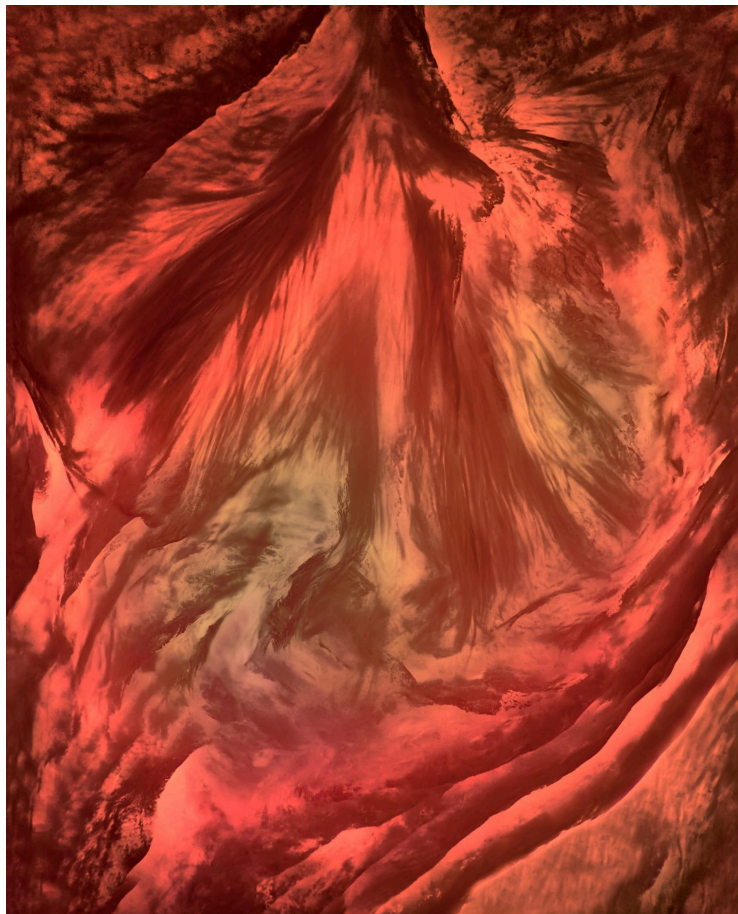
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Artist Statement

While these works are part of a larger project, they are not a “grouping” and should be evaluated individually. The works presented today are part of my ongoing project “Things You Will Never See – Places You Will Never Go”. It is an exploration of scenes and artifacts found inside gems and minerals. These works are millions of years old and I am fortunate to have discovered and captured them. As I survey the finished works I see meaning and emotion of each scene. For me, the works evolved over time as each viewing presents the opportunity to discover something new. All scenes are “as found” with no outside or computer generated objects inserted in the photograph. While the works are named, they are paradoxically abstracts as well with viewers discovering their own objects and scenes while interpreting them within the context of their own lives. I hope you enjoy them.

Biography

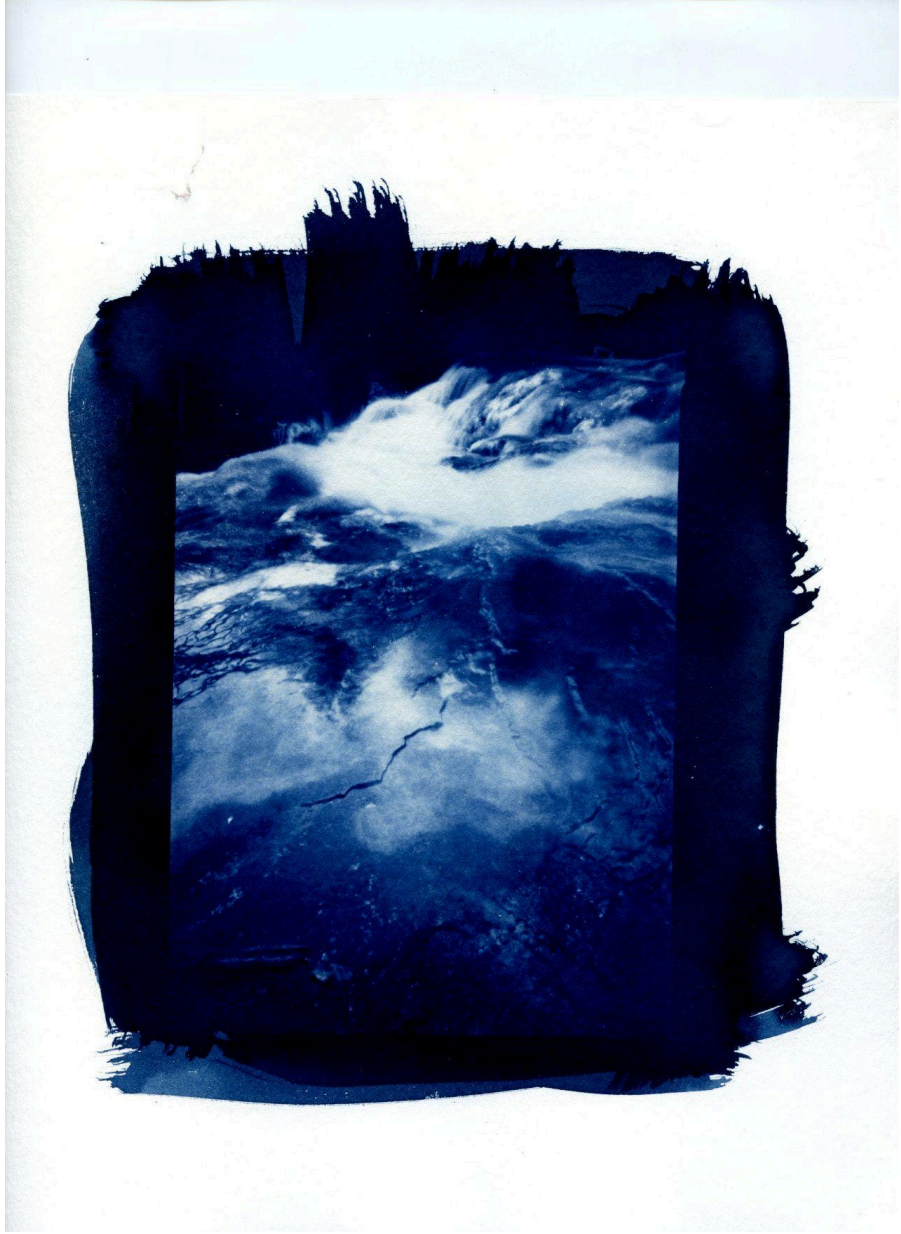
Nick Prince is a multimedia artist producing works in stained glass, silver, and still images. His current photographic focus expresses abstract images created from light and scenes inside gems and minerals.



Reis Birdwhistell

Bio

I started my photography career in high school. we had a daily paper in one high school and in the second I was the photographer and editor of the yearbook. I went to college at R.I.T. and got a degree in photography. when I got out of college, I got married and I am still married to the same wonderful woman. We came to Atlanta, and I got a job working for a lab for about 3 years. I left that job to go to work for P.S.A., Photographic Services of Atlanta till they closed their doors in 1974. I have been freelancing ever since. I have taken pictures of all sorts of things, from past presidents to the neighbors' children, from small jewelry to tall buildings. I use everything from 8x10 cameras to the latest digital cameras. I use photoshop and other programs to manipulate images.



Saba Sitton

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Artist Statement

My work offers a reflection on the poetics of migration and the stories of exile. The work explores transitory instances of time when one's awareness is threaded between the present and a similar moment remembered from the past. At times, these threaded moments have hard juxtapositions due to differences from a change of context, the passage of time, or a change of place. Other times, they blend and fuse to create a sense of continuity. As an Iranian-American artist my work echoes attributes of early Persian art and metaphors. It is inspired by idealized landscapes and intricate designs found in Persian miniature paintings. In my work, a flower, a tree, or an intricately woven pattern of branches, become visual metaphors for a sense of connection with a remembered past. The poems that I include in my work are written by contemporary Persian poets. The poems are an accompanying voice and an integral element woven into the visual presence of each piece. Sometimes the poems echo a sense of hope or longing; other times they evoke a sense of disorientation or doubt, as might be felt by one on a life's journey, of being in-between.

Bio

Saba Sitton is part of the present day Persian diaspora. Her work engages with the ephemeral nature of time and memory. In her work she explores transitory moments where past and present converge, creating a liminal space of in-betweenness. Having lived in diverse cultural contexts across Asia, Europe, and the United States, Saba has experienced navigating the complexities of cultural hybridity and the negotiation of multiple languages and traditions. Her work is influenced by Persian art and literature, which she reinterprets through the lens of a modern, multicultural society. Saba studied art and design at the California Institute of the Arts and the University of Oregon where she earned her MFA. Her work has been exhibited in the United States and in Europe, contributing to a broader discourse on diasporic identity and cultural memory.



Sara Beth Cox

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Artist Statement

This body of work explores the expression of emotion through body movement when partially obscured by a blanket. With the subject's emotions conveyed solely through body language, the photographs examine the shapes and forms that emerge under the constraints of fabric. The interplay of light and shadow imbues the images with a sense of moodiness and eerie tension. My intention is for viewers to feel a sense of discomfort, even claustrophobia, while simultaneously gaining a fleeting glimpse into the inner world of the subject. This work delves into the complexity of human emotion—capturing the agony, stress, and all the nuanced feelings in between.

Artist Bio

Sara Beth Cox is a Marietta based photographer and current BFA student at Kennesaw State University. Cox's style gravitates towards a documentary and cinematic quality that creates a narrative in which she invites viewers to find their own interpretations of her work. Recently, she is getting back into film photography in her developing series exploring rural towns of the South.



Seth Cook

Closer to the Sun is an ongoing photographic project reflecting the intertwined beauty and corrosion of southern Louisiana's petrochemical landscape. Drawn from the myth of Icarus, a story about untethered ambition and its consequences, this body of work reflects a region where industrial progress and environmental vulnerability have become inseparable. Oil production and chemical manufacturing have long defined the region's economy, even as their byproducts pollute its air, soil, and water. Amid ongoing expansion across the Gulf South, these forces continue to reshape the terrain and the lives built upon it. Through the Chromoskedastic Sabattier process, each photograph transforms into a luminous surface of bronze, gold, green, and violet tones reminiscent of oil-slicked water. These altered photographs reimagine the landscape as both evidence and reflection, revealing how industry reshapes not only the land but the very image of the South itself. Closer to the Sun reflects on what remains when land is both resource and ruin, when beauty itself carries the trace of contamination, and where ambition is chosen over responsibility.



Stephen Weiss

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Artist Statement

I hope my photography draws the viewer into the scene and makes them smile.

Bio

I was given a Kodak Instamatic camera by my dad when I was seven with the pronouncement that I was now the family photographer. In the seventh grade, I was introduced to the darkroom and fell in love with the processing of negatives and the printing of the photograph. I continued exploring photography in the graphics arts class in high school and as a member of the Yearbook photography team. During college, medical school and residency (OB/GYN), photographic art was put on hold. Once digital cameras and Photoshop became capable in 2004, I renewed my photography with a special interest in landscape photography. I am a member of the Georgia Nature Photographers Association (GNPA) and the Southeastern Photography Society (SPS). I've benefited immensely from competing in contests with both of these groups and listening to the critiques of my fellow photographers. Photographic works include:

Photographer of the Year SPS 2016

Okefenokee Swamp pass photo 2019 and 2021

Best of show: North Gwinnett Arts Association Juried Show 2016

Best of Show Blueridge Arts Center National Juried Show 2023

First Place Blueridge Art center National Juried Show 2025

First place Oatland Island Wildlife Center Competition 202



Steven Steinman

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Artist Statement:

A Unique Moment in Time My images tell a story, often by using strong composition, focusing on interesting light, and capturing authentic moments, details, and interesting people. It can be a stunning landscape with a unique foreground, as in "Sunrise in the Desert", or a candid street portrait, that conveys the essence of a place. When I'm shooting images, I consider angles, perspectives, composition, lighting, to tell the story conveying the feeling of a place and time. As in "Smoking with the Dead", I capture a moment revealing a unique and frequently overlooked perspectives on people, that is integral to our lives. Every time I head out with my camera, I see the world from a unique angle and look for moment's others might miss. The concept of creating a new vision to counter our preconceived ideas of what we see is the key concept in my photography. The aim is to present images that demand a response of awareness, knowledge, emotion and imagination. The focus is to capture compelling photographs of a subject, which on some level you must pay attention to discover it, but also can associate a familiar memory from a story of your own. While exploring the importance of visual storytelling my work creates a universal language. It is a language that transcends cultural and linguistic barriers. For me the images I take can give the viewer a narrative in an instant. Whether a moment on the street or alone in nature I hope to create story that contribute to a larger narrative.

Bio

Steve Steinman was born in Lakewood, New Jersey. He received a Bachelor of Fine Arts (BFA) and a Master of Arts in Teaching (MAT) at the Rhode Island School of Design. Upon graduating, he moved to New York City where he received a Master of Fine Art (MFA) from Pratt Institute where held a teaching position before moving to Atlanta, GA. Steinman also has a doctorate from Capella University in Education and was on the faculty at the American InterContinental University for thirty-three years as a teacher, department chair and dean of the School of Design. As dean, he was responsible for a portfolio of art and design programs across the university's worldwide network of campuses. Steinman has worked in a variety of creative art forms over his 50-year career, including photography and sculpture. His work has been exhibited in galleries and museums across the U.S. and abroad, including the Museum of Contemporary Art and the Marietta Cobb Museum of Art, both in greater Atlanta. His work has also been exhibited in the Hunter Museum of Art in Chattanooga, Tenn.; Elvehjem Museum in Madison, Wis., The Brooklyn Museum in New York; The American Cultural Center in New Delhi, India, and Centro De Cultural in Buenos Aires, Argentina. Steinman has also been exhibited in shows in San Diego Art Institute, San Diego, California, Contemporary Arts Center, New Orleans, Louisiana, Alligator Gallery, San Francisco, CA, San Diego Art Institute, District of Columbia Art Center, Washington D.C. and West Broadway Gallery, New York, N.Y.



Tara Coyt

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ARTIST'S STATEMENT

I am a multidisciplinary artist, working in film, literary arts, and visual arts. My creations nourish curiosity, and intreat people to look beyond the surface, find a point of connection or reflection, and broaden understandings of their internal and external worlds. Individuality, curiosity, and connectivity fuel my photographic creations, which are abstract, archival, nature, and street images. The nature images reveal beauty in mundane spaces, and present connections within different aspects of nature and with humanity. The abstract photographs are created from micro nature images and invite viewers to reevaluate their vision, perspectives, and the way they experience the world. The submitted images are single-exposure selections from three series - Blue-T-iful, Puddle Art, and Reflections. These vibrant, detailed abstractions beckon viewers to examine what they are experiencing and to wonder how they were created.

Bio

Tara Coyt is an award-winning multidisciplinary artist. Her work has exhibited in juried group exhibits since 2023, including Atlanta Art Week, Atlanta Photography Group, Chicago's Griffin Museum of Science and Industry, Dunwoody Fine Art Association, Emma Darnell Aviation Museum, Georgia Nature Photographers Association, Gertrude Herbert Institute of Art, Hudgens Center for Art, Monmouth Museum, and National Afro American Museum. Tara's photographs have appeared in the book "Black American Voices: Shared Culture, Values, and Emotions," and in print and digital media. She was an Artist in Residence at Fulton County Central Library, and has curated African art, contemporary art, and photography for books and exhibits. Tara produced the short documentary, "Joe Barry Carroll," which was commissioned by the South Fulton Institute. She received a project grant from Alternate Roots and the Andrew Mellon Foundation." She received the Next Generation Indie Book Award for, "Real Talk AboutLGBTQIAP." Recognitions also include Atlanta Business League Super Tuesday Outstanding Business Achievement award, and Atlanta Daily World Women of Excellence. Memberships have included Alternate Roots, the Atlanta Film Festival Screening Committee, Atlanta Center for Photography, Atlanta Photography Group, Atlanta Writers Club board of directors, Decatur Book Festival board of directors, Georgia Committee of the National Museum of Women in the Arts (GA NMWA), Georgia Nature Photographers, GLAAD Media Institute, PEN America, SE Center for Photography, Smithsonian American Women's History Museum, and Working Title Playwrights.

Tara earned a BS, Natural Sciences, Xavier University and an MBA, Marketing, The Ohio State University. She is from Cleveland, OH and currently resides in Atlanta, GA.



Tony King

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Artist Statement

My work is rooted within the world as it is, fleeting and immediate. I'm drawn to tiny moments, only so subtle enough to be noticed once. The coexistence of what is still and what is active. Many of my images are shaped by solitude, a choice rather than a condemnation to loneliness. I look for organic windows, jagged lines of rugged architecture, bystanders drifting by or the blissful boldness of nature, to frame my subjects. The relationship found between my subjects and the strata of the world between us molds a framework through which I exert my own feelings. This way, those windows and the context they create, are me. My work is about observing the in-between, an invitation to pause and linger, because ultimately most of what we see is impermanent. My work is an exploration of memories and character, searching for individual truth as it comes to pass. I aim to evoke a quiet ache for connection when everything seems to be narrowly out of reach.

Bio

Tony King is an Italian-American photographer based in Atlanta, GA. His photography has a motif of capturing the world as he sees it, a request from his late father. This spans from capturing sweeping scenes around the world to seemingly inconsequential details on the ground in his driveway. Through his body of work, he continues to deepen his understanding of himself, exploring everything from existential angst to boundless romance. His influences include his father's work, an instinctive curiosity, and a notion that what you look through is just as important as what you look at. His photography is as much a therapeutic exercise as an artistic expression intended to help people actively notice their surroundings more deeply.



Wendy Garfinkel-Gold

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Statement

I am particularly interested in our internal emotional lives in connection to our external environment .

I consider the human form, symbolically, as a medium that contains this mysterious psyche and I seek to communicate this private, interior world outwardly. In creating a visual narrative or dramatic persona for my subject , I emotively define this hidden world as a state of being. Through choreographed figurative and spatial relationships, I define these characteristics to my audience. In the process of creating my arrangements, composing every detail I, utilizing existing sought - out environments or fabricated installations arrangements, composing every detail, utilizing existing sought - out environments or fabricated installations in the search to visually define that which is abstract and indescribable in words alone is paramount.

Finally, I compose my photographs from this intentional stage, with the use of symbolic color, emotive lighting and a very purposeful perspective to connect the subject and audience in an internal dialogue that is revealing of the most existential inquiries .

Bio

Wendy Garfinkel is an artistic photographer in Athens, GA. She studied photo and film 1980- 82 at RISD, and NYU, BFA film, 1984. She attended University of the Arts graphic design graduating with honors 1994. Wendy received an *Alling & Cory Paper* award and was nominated for a school-wide *Alexander Award*.

Design work was published in various books including, *Revival of the Fittest: Digital Versions of Classic Typefaces* by Philip B. Meggs Garfinkel exhibited at Pittsburgh Filmmakers 1997- 98 and was in a group show *Show Tones* at the Silver Eye Gallery, Pittsburgh, PA, 1998. Best in Show and a Gold Award for art direction of *Facet* , a monthly newsletter for Georgia Museum of Art in 2012. Logo work was published in *LogoLounge Master Library 1,2 & 3* and *LogoLounge 2,3 & 5* by Bill Gardner, a *Graphics Gold Award* in 2008, published in *Graphics Logo Design 7*, and work published in *1,000 Greetings* by Peter King and Co. Group shows in 2012:*iPhoneography: Updated Visual Dialogs* at Lunch Box Gallery in Miami, FL *Ways of Seeing: Phoneography* at the Rebekah Jacob Gallery, Charleston, SC and *The App Wars: Instagram Vs. Hipstamatic* at the Museum of Photographic Arts, San Diego, CA. Solo show Farmington Gallery, Athens, GA, May 2017.

Farmington Gallery, Athens, GA, May 2017. *Person/Place/ Thing* at Spruill Gallery, Atlanta, GA, September 2021, *Pin-Up Holiday Event*, Eyedrum Gallery/Print Club of Georgia, Atlanta, GA, December 2021, *Members' Showcase* ATHICA Gallery, Athens, GA, February, 2023 and *The 48th Juried Exhibition* at Lyndon House Gallery, Athens, GA, March 2023, merit award.



Xavier Adams

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Artist Statement

As a Black man in the U.S., I have often felt a certain emotional isolation that has distanced me from the world around me. Inspired by guerrilla filmmaking and photojournalism, I work within that isolation to unearth what can be found in that space. I melt into how my subjects see and feel at a given moment and then usher the viewer into that moment. To compose a tangible experience for the viewer, I prefer to shoot my subjects from behind to give viewers a parallel view of sorts that invites them into the subject's point of view. I also pay special attention to the depth of field to fully form this enveloping experience of adopting the subject's point of view in a photo. Texture has life in the foreground of my compositions, while the background prioritizes scale. And the lighting in my work is as naturalistic as possible, maybe involving the occasional reflector for outdoor shoots to bounce sunlight. It is all about keeping the integrity of how the naked eye experienced a moment first. And at the end, my connection to the viewer is found in sharing in the gravity of the experience of the person I am shooting. I am trying to tell someone's story to someone else as I work to understand it in real-time myself.

Bio

Xavier Adams is a photographer and aspiring cinematographer based in Huntsville, Alabama. Raised as an Army brat before eventually settling in Augusta, Georgia, Xavier followed his passion in college by obtaining a Bachelor of Arts in Film/Video Production from Georgia State University, graduating in 2020. After graduating, Xavier pursued 35mm film photography to flesh out his creativity while working full-time for the federal government. While he initially began photography as a high school senior in 2015, it wasn't until he started shooting film in 2021 that he leaned into it as a full-fledged creative hobby. Furthermore, he views it as an opportunity to build community (as seen through his membership in the HuntsvillePhotographic Society) and to hone his skills before returning to the film industry. In his free time, he typically works in a self-made darkroom in his apartment to develop film and make photographic prints. He also uses the room as an editing bay for his digital photography and video editing. When it comes to filmmaking, Xavier's work includes serving as a camera operator for the upcoming feature-length documentary *Run With It*, directed by Academy Award-nominee Nomi Talisman. He has also served as director/editor of the short film

project *Earth is Ghetto*, released in 2021. Xavier's photographs have been exhibited in numerous places, such as the Huntsville Museum of Art (2023), The Orion Amphitheater (2025), and Huntsville City Hall (2025). You can view examples of Xavier's work on his website <https://xavierisaac.com/>.



Yoyo Li

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Bio

Driven by a fascination with the fluid boundaries of gender and identity, Yoyo Li is a photographer whose work challenges traditional narratives. Born and raised in Shanghai, Yoyo moved to North Carolina during middle school, her cross-cultural background informs a practice that investigates the nuances of femininity. Drawing inspiration from historical paintings, Yoyo reimagines classical aesthetics through a contemporary lens. Her work creates a dialogue between saturated, dreamlike portraiture and the raw, gritty soul of monochrome film photography. By weaving masculine forms with traditionally feminine elements, she dissolves rigid gender norms. Her imagery serves as a meditation on transformation, using the human form to celebrate the quiet strength found in authentic Self-expression.

Boy With A Pearl Earring Artist Statement

Boy With A Pearl Earring reimagines Vermeer's iconic masterpiece *Girl with a Pearl Earring* through a bold, mythological lens, acting as a visual bridge between classical art and modern identity. In this series, masculine forms collide with traditionally feminine aesthetics to explore our culture's growing embrace of gender-fluidity.

The heart of this project was a social experiment in vulnerability. Working together with my stylist, Jingxuan (Jaja) Qi, I wanted to see how my models would respond to being styled with accessories traditionally reserved for women, such as pearls and delicate jewelry. What began as a curiosity turned into an inspiring discovery: every man involved was remarkably accepting, finding a genuine sense of comfort and empowerment in the wardrobe. This openness suggests that the rigid boundaries of traditional masculinity are dissolving, giving way to a more expressive and inclusive future. To ground this exploration, I looked to the timeless aesthetics of Greek Mythology. Each of the nine models embodies a god or goddess: Forest Nymph, Ares, Apollo, Poseidon, Cupid, Dionysus, Hades, Aphrodite, and Narcissus. By channeling these characters, the models moved beyond their everyday personas, finding a personal connection to the divine traits they portrayed. Through the interplay of ancient myth and modern selfhood, "Boy With A Pearl Earring" becomes a meditation on fluidity and transformation. It invites the viewer to see the pearl not as a gendered accessory, but as a universal symbol of the beauty found in one's true self.

Ultimately, the series captures the quiet strength of the human form when it is finally freed from the constraints of expectation.

