

# Beyond Pixeltorialism: Digital Imaging in the 21<sup>st</sup> Century

Most of New Orleans cemeteries are above ground with the dead housed in tombs or mausoleums. At Holt Cemetery the dead are buried in the ground. Bordered by wood or cement the gravesites often have homemade memorials.



I found Holt Cemetery seductive in an eerie sort of way, not surprising to those that know of the place. The terms "conjuraton", "rootwork", and "hoodoo" are also quietly mentioned by these same individuals when speaking of this site.

Robert T. Wright Community Gallery of Art, College of Lake County

**COVER ART:**

**Todd Bertolaet**, *Holt Cemetery, New Orleans, LA*, Silver & inkjet print

**Todd Bertolaet**, Tallahassee, FL

Prof. of Photography, Florida A&M University

**Degrees:** MFA, BFA, Utah State University **Exhibited:** *In Between*, Southern Illinois University, Carbondale, 2009 (solo); *Southern Autographics*, Valdosta State University, Valdosta, GA, 2008 (solo); *Photocentric*, The Museum of Fine Arts, Florida State University, Tallahassee, 2008; 10X9, Tallahassee Community College, Tallahassee, 2008; *Katrina, One Year Later. Three Perspectives*, Bruce West, Todd Bertolaet, and David Wharton, The University of Mississippi, 2007; *PhotoSpiva 2006*, The Spiva Art Center, Joplin, MO, 2006; *In Between*, Minnesota State University, 2006 (solo); *Sense and Perception*, 621 Gallery, Tallahassee, 2006 **Collections:** University of Northern Iowa; R.J. Reynolds; Utah Museum of Fine Arts **Award:** 2006 John Simon Guggenheim Memorial Foundation Fellowship **Web site:** [www.toddbertolaet.com](http://www.toddbertolaet.com)

**Todd Bertolaet's** "Autographics" series works on multiple levels of recognition. At its root are landscape photographs made with a variety of large and medium format cameras. The title "Autographics" refers to the old Kodak Autographic camera that allowed the photographer to make a small written note on the negative after the frame was exposed. Conceptually, this series deals with Bertolaet's family history in the upper Midwest and his own history in Florida and the South. His distinctive application of digital images and postcards on top of traditional photographs allows for the unique juxtaposition of technology and technique. The writings and drawings in the vacant spaces of the image borders recall the Autographic camera's ability to meld writing and imagery in one cohesive entity. Through the "Autographics" series, Bertolaet is documenting his past, present and future all in one process.

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Photography has always taken its lead from other art mediums. Whether it was early portrait photographers borrowing posing and lighting styles from painting, or landscape and genre photographers who mirrored similar drawing and painting composition types of the period, photography looked to the long held tenets of traditional art mediums and styles.

In the late 1800s, the most notable of these imitator archetypes was Pictorialism. Pictorialism went much further than other photographic imitation. Not only did pictorialists borrow composition and aesthetic approaches from the traditional art mediums, they also sought to imitate their appearances, even so far as to mimic the texture, tone and visual effect of painting, drawing and printmaking. To accomplish this, pictorialists employed blurred focus, surface manipulation, heavy retouching and non-silver processes.

In the 1980s, digital imaging technology became available to photographers and digital image processing was born. In the past three decades, with advances in imaging software and computer and camera technology, the use of digital photography has eclipsed traditional silver-based processes in most areas.

This new, readily accessible technology has led to a unique development. For the first time, photography is borrowing subjects, aesthetic concepts and techniques from itself. Much like the Pictorialists who strove to recreate the effects they found in the traditional art mediums, the majority of digital fine art photographers are looking to traditional photography to define their aesthetic and conceptual role in the new digital age. This neopictorialism or Pixeltorialism approach is a natural progression in the development of photography, but the new digital technology allows for possibilities that go beyond traditional aesthetics, techniques and concepts.

Digital imaging has reached a point at which image-makers are moving beyond mimicking the traditional darkroom manipulations with Photoshop and are pushing into new and exciting territory. The artists included in this exhibition are truly moving *Beyond Pixeltorialism*.

Digital imaging is still in its infancy. Though this technology has developed rapidly over the last 25 years, there are infinite possibilities waiting to be attempted. The artists included in *Beyond Pixeltorialism* are at the forefront of defining this new frontier in photography.

**Roland Miller**, Guest Curator  
Professor of Photography  
Dean, Communication Arts, Humanities  
and Fine Arts Division  
College of Lake County

February 2010



### Michael J. Brown, Antioch, IL

**Exhibited:** *Lakefront Festival of the Arts*, Milwaukee, WI, 2008-09; *Main Street Fort Worth Arts Festival*, Fort Worth, TX, 2006-09; *Midwest Salute to the Arts*, Fairview Heights, IL, 2006-07 (2007 signature artist); *Krasl Art Festival*, St. Joseph, MI, 2005-08 (2005 poster artist); Anderson Art Center, Kenosha, WI, 2005; Door County Maritime Museum, Sturgeon Bay, WI, 2001  
**Collections:** Prairie Center for the Arts, Schuamburg, IL; University Center of Lake County, Illinois Art-in-Architecture, Grayslake, IL **Web site:** [www.michaelbrown.com](http://www.michaelbrown.com)

**Michael J. Brown's** shifting images portray the duality of nature in time and space. Taking on a technique that could easily fail as a simple gimmick, Brown has elevated this process to a new level in regards to execution, content and concept. Part rephotographic project and part landscape art, Brown's images move beyond sentimentality and explore our perennial links to nature, weather and regeneration.



Michael J. Brown, *Linden Allee*, 2008, Lenticular photograph

### Donald S. Clark, Lake Park, MN

Professor of Photography, Minnesota State University, Moorhead

**Degrees:** MFA, BFA, Utah State University **Exhibited:** *Photo Imaging Education Association Student/Teacher International Photography Competition*, 2009; Focal Point Gallery, Minnesota State University, 2008 (solo); *Invitational Exhibition*, Photographers of the Cliento Region, Ascea, Italy, 2008; *Catholicity*, invitational virtual exhibition, 2008; *101 Views of Scotland*, Utah State University, 2007; *PhotoCentric Exhibition*, Minnesota Center for Photography, Minneapolis, 2007; Truckee Meadows Community College, Reno, NV, 2006 (solo); *The Photo Review*, National Photography Competition, 2005  
**Collections:** Truckee Meadows Community College, Reno, NV; Indiana University Southeast; Florida Keys Community College; Everglades National Park; Idaho Nature Conservancy; President Bill Clinton, Washington, D.C.

**Donald S. Clark's** surreal landscapes, which appear as if they are from an alien world, are created with a simple distortion of the aspect ratio of the pictorial field. Rectangular landscapes become elongated vertical images. This world without horizontal hold becomes a completely new experience. Clark's use of quarries is intended to under-score the cost of altering the landscape by extractive industry. Clark transforms what would otherwise be bland scenes into monumental, breathtaking vistas.



**Donald S. Clark**, *Quarry #1*, 2008,  
Digital pigment print on canvas

## **Kelli Connell**, Chicago, IL

**Degrees:** MFA, Texas Women's University; BFA, University of North Texas

**Exhibited:** Catherine Edelman Gallery, Chicago, 2009 (solo); Yossi Milo Gallery, NYC, 2007 (solo); *Kiss and Tell*, Center for Photography at Woodstock, NY, 2007; *Girl Parade*, Australian Centre for Photography, Sydney, Australia, 2007; *Caroline Burghardt*, *Kelli Connell and Jean Laughton*, Minnesota Center for Photography, Minneapolis, 2007; *The Spitting Image*, SF Camerawork, San Francisco, 2007; Stephen Wirtz Gallery, San Francisco, 2007 (solo); Rebecca Ibel Gallery, Columbus, OH, 2007 (solo); Oswald Gallery, Jackson, WY, 2007 (solo); **Collections:** Microsoft; Los Angeles County Museum of Art; The Columbus Museum of Art; The Museum of Fine Arts, Houston; The Dallas Museum of Art; The Museum of Contemporary Photography, Chicago **Represented:** Yossi Milo Gallery, NYC; Weinstein Gallery, Minneapolis; Catherine Edelman Gallery, Chicago; Barry Whistler Gallery, Dallas

**Web site:** [www.kelliconnell.com](http://www.kelliconnell.com)

The engineered, quasi-documentary photographs by **Kelli Connell** feature the same person playing multiple roles. By digitally combining several images to form a believable photograph, Connell challenges the concepts of photographs as truth. Using the same model, Connell redirects the dialog between the subjects in the frame and also redirects the dialog between the viewer and the image. Basing the situations on her own experiences, Connell constructs a realistic, yet impossible, world to explore masculinity, femininity and other identities.



**Kelli Connell**, *This Morning*, 2008, Digital C print

**Mark Alan Francis**, Pensacola, FL  
Assistant Professor of Art, Pensacola Junior College

**Degrees:** MFA, Savannah College of Art and Design; BS, Florida A&M University **Exhibited:** *Above Ground Level*, Minnesota State University, 2009 (solo); *Cinco Banderas*, Artel Gallery, Pensacola, FL, 2004; *Visible Spectrum, A Selection of Florida A&M Photographers*, Capitol Gallery, Tallahassee, 2002; *Go Figure, The Figurative Work of Mark Francis and Scott Mueller*, Cultural Center, Pensacola, 2001

The diptych photographs of **Mark Alan Francis** allow the same scene to be viewed from slightly different perspectives. Francis photographs festivals and public events with a slightly voyeuristic approach. His imagery works as both diptych (where the photographs are read as one composition) and paired photographs (where the images are viewed as separate and distinct, but reflecting the content and commentary of the other). Though the two images in each diptych appear similar, they are very different in structure and sentiment. Mere seconds and inches make the difference in these photographs. Francis proves how delicate the balance is between perspective and perception.



**Mark Alan Francis**, *Yellow Rose?*, 2009, Photography, inkjet print





**Ben Gest**, *Kate & Ben*, 2004, Archival inkjet photograph

**Ben Gest**, Caldwell, NJ

Courtesy of Stephen Daiter Gallery, Chicago, IL  
Adjunct faculty, International Center of Photography, NYC

**Degrees:** MFA, Columbia College Chicago; BA Rutgers, The State University of New Jersey **Exhibited:** *Exposed: Defining Moments in Photography from the MCA Collection*, Museum of Contemporary Art, Chicago, 2007; *Ben Gest, Light Work*, Menschel Media Center, Syracuse, NY, 2007 (solo); *Family and Friends*, Museum of Contemporary Photography, Chicago, 2007; *Domestic Diary*, The Rockford Art Museum, Rockford, IL, 2006; *Group Portrait*, The Photographic Resource Center, Boston, 2005 **Collections:** The Art Institute of Chicago; The Museum of Contemporary Art, Chicago; LaSalle Bank **Represented:** Stephen Daiter Contemporary Gallery, Chicago **Web site:** [www.stephendaitergallery.com](http://www.stephendaitergallery.com)

**Ben Gest's** vignettes of contemporary genre scenes belie the fact that the subjects were photographed in the same space at different times. By digitally combining these separate instances, Gest is able to explore the intricacies of the subjects' relationships in ways never before seen. Gest also succeeds in transforming the still image into a temporal experience.

**Doug Manley**, Port Barrington, IL  
Adjunct faculty, College of Lake County

**Degrees:** MFA, The School of the Art Institute of Chicago; BFA, University of South Dakota **Exhibited:** *Photo Arts I*, Cornerstone Gallery, Whiting, IN, 2009; *Sirens*, Elmhurst Art Museum, Elmhurst, IL, 2008 (solo) **Collections:** University of Wisconsin, Madison; City of Krašnik, Poland; Ausstellungsarchiv Museum, Schloss Clemenswerth, Sögel, Germany **Web site:** [www.smooshedspiderweb.org](http://www.smooshedspiderweb.org)

**Doug Manley's** fantastic digital constructions contrast organic forms with formal landscape backgrounds. Manley's method of inserting a sky in his images is reminiscent of the work of 19th century photographers. The limited sensitivity of their film to mostly the blue range of the spectrum would overexpose the sky, requiring them to print in the sky from a second, under-exposed negative. Unlike these early photographers, Manley contrasts the ever-present sky with his bizarre subjects.

The bright colors and familiarity of the sunrise/sunset backgrounds contradict the foreign nature of the organic subjects. Slightly alarming and entirely enchanting, Manley's images are exotic and attractive at the same time.



**Doug Manley**,  
*Sein Und Zeit-Augen Auf*,  
2009, Pigment print

**Erick Rowe**, Chicago, IL

Adjunct faculty, College of Lake County

**Degrees:** MFA, Columbia College Chicago; BA, Purdue University **Exhibited:** *Intra\_Space II*, Beverly Arts Center, Chicago, 2009; *Intra\_Space*, Harper College, Palatine, IL, 2008; *New Site Exhibition*, Vincennes University, 2007; *Chicago Land/Space/Place*, Glass Curtain Gallery, Chicago, 2004; *New Works*, A D Gallery, Chicago, 2002; *A State of Art*, Shotwell Gallery, Chicago, 2001

**Web site:** [www.erickrowe.com](http://www.erickrowe.com)

**Erick Rowe's** architectural combinations appear perfectly natural to a casual observer. It is only with a detailed inspection that the slightly equivocal nature of the buildings is perceived. In what he refers to as "the myopic aesthetic of globalization," Rowe attempts to deconstruct, literally, and then reconstruct our physical surroundings, thus forcing us to contemplate the banal and detrimental aspects of technology. Rowe questions our automatic acceptance of new technology and, at the same time, our unquestioning belief in the truth of the photographic image.

**Matt Siber**, Chicago, IL

Adjunct faculty, Columbia College Chicago

**Degrees:** MFA, Columbia College Chicago; BA, University of Vermont **Exhibited:** Galeria Ysabel Pinyol, Barcelona, Spain, 2010 (solo); *Site Seeing: Explorations of Landscape*, The Center for Photography, Woodstock, NY, 2009; *Stranger than Fiction*, OHT Gallery, Boston, 2009; *Fotofestiwal Lodz 2009/Backlight 2008*, Lodz, Poland; Galerie Antoni Pinyol, Reus, Spain, 2008 (solo); Billi Rubin Gallery, Berlin, Germany, 2008; *Backlight 2008*, Centre D'Art, Luxembourg; ARCO, Madrid, Spain, 2008; *Photo London 2007*, London; *The Power of Language*, Goethe Institute, Berlin, 2007; *PhotoEspaña*, La Fabrica Galeria, Madrid, Spain, 2006 (solo) **Collections:** The Art Institute of Chicago; The Museum of Contemporary Photography, Chicago; St. Louis Art Museum; Princeton University; COFF Foundation, San Sebastian, Spain; Deloitte Collection **Represented:** La Fabrica Galeria, Madrid, Spain; Galeria Antoni Pinyol, Reus, Spain; Galerie f 5.6, Munich; Galeria Ysabel Pinyol, Barcelona; Billi Rubin Gallery, Berlin

**Web site:** [www.siberart.com](http://www.siberart.com)

The dissected images in **Matt Siber's** "Untitled Project" explore the relationship of text and symbols in modern life. By separating the physical text from the remaining objects, Siber also separates the viewer from the casual experience of these situations. The image, sans text, now emphasizes color and texture, while the text, out of context, now emphasizes placement, size and structure. Siber's photographs underscore the increasingly important role text and icons play in our world.



**Erick Rowe**, *Orange Blue (Wacker Drive, IIT)*, 2009, Lambda print





**Matt Siber**, *Untitled #45*, 2009, Archival inkjet print



**Steven C. Spencer**, *Also Equivalents*, #18, 2009, Photography

**Steven C. Spencer**, Cocoa Beach, FL

Instructor, University of Central Florida

**Degrees:** MFA, Louisiana State University; BS Florida A & M University,

**Exhibited:** *Navel Gazing: Artists' Visions of Florida*, Brevard Art Museum, Melbourne, FL, 2010; *Florida Artists*, Harris House Gallery, Atlantic Center for the Arts, 2010; *Body Works*, Orlando Science Center, 2007; *Florida Universities Show*, Mary McLeod Bethune Visual Arts Gallery, Daytona, 2007; *Artifacts & Evidence*, Miami-Dade Community College, Miami, and Texas Tech University, Lubbock, 1999; *Lest We Forget - A National Survey of Artists' Responses to the Gulf War*, Armory Art Center, West Palm Beach, FL, 1998 **Web site:** [www.StevenCSpencer.com](http://www.StevenCSpencer.com)

**Steven C. Spencer's** "Also Equivalents" series, images of sand and surf, references Alfred Stieglitz's "Equivalents" series. Wherein Stieglitz photographed clouds he felt were the equivalent of his feelings, Spencer plays on the concept that the viewer's impression of the image is also an equivalent experience. These simple yet mesmerizing color photographs allow viewers to experience both the photographer's vision and their own personal responses – their own equivalent feelings.

## Stacia Yeapanis, Chicago, IL

**Degrees:** MFA, School of the Art Institute of Chicago; BA, Oberlin College  
**Exhibited:** *Losing Yourself in the 21st Century*, Maryland Art Place, Baltimore, 2010, and Ernst Welch School of Art & Design Gallery, Atlanta, 2009; *RE: Figure*, Glass Curtain Gallery, Chicago, 2009; *MP3: Volume II*, Midwest Photographers Project, The Museum of Contemporary Photography, Chicago, 2009; *Rewind, Remix, Fast Forward*, The Miller Gallery, Pittsburgh, 2008; *The 14<sup>th</sup> Annual Parnu International Video and Film Festival*, Parnu, Estonia, 2008; *Ladylike: A Proper Take on Feminist Art*, Koscielak Gallery, Chicago, 2008; *New American Talent 23*, Jones Center, Austin, 2008; New York Photo Festival, Tobacco Warehouse, NYC, 2008 **Web site:** [www.staciayeapanis.com](http://www.staciayeapanis.com)

By documenting her virtual life in a simulated computer game world, **Stacia Yeapanis** explores her identity. Yeapanis's screen captures of her avatar's life in the digital world are unsettling. The game's simplified graphics strip away fine texture and detail, leaving a modernistic shell of a world that seems empty and fruitless. Yeapanis's "Glitches" series plays on the virtual world's flaws and software issues, creating ambiguous circumstances and contexts for the viewer to interpret.



**Stacia Yeapanis**, *Standing in My Stomach*, 2006, Inkjet print, screen capture from *The Sims 2*™

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## EXHIBIT CHECKLIST

### Todd Bertolaet

*Gator Girls, Kissimmee, FL, 2004, Silver & inkjet print*  
*Holt Cemetery, New Orleans, LA, 2004,*  
 Silver & inkjet print  
*Riley's Bait Shop, Carrabelle, FL, 2005,*  
 Silver & inkjet print

### Michael J. Brown

*Hunt Club Road Oak, 2007, Lenticular photograph*  
*Linden Allee, 2008, Lenticular photograph*  
*Rose Arbor, 2009, Lenticular photograph*

### Donald S. Clark

*Quarry #1, 2008, Digital pigment print on canvas*  
*Quarry #2, 2008, Digital pigment print on canvas*  
*Quarry #3, 2009, Digital pigment print on canvas*

### Kelli Connell

*Reflection, 2008, Digital C print*  
*This Morning, 2008, Digital C print*  
*Sweetwater, 2008, Digital C print*

### Mark Alan Francis

*A Couple Discussions, 2009, Photography, inkjet print*  
*Hang On, 2009, Photography, inkjet print*  
*Yellow Rose?, 2009, Photography, inkjet print*

### Ben Gest

*David & Sam, 2003, Archival inkjet photograph*  
*Kate & Ben, 2004, Archival inkjet photograph*  
*Jessica & Alan, 2004, Archival inkjet photograph*  
 Courtesy of Stephen Daiter Gallery, Chicago, IL

### Doug Manley

*Hunderdämmerung, 2008, Pigment print*  
*Sein Und Zeit-Augen Auf, 2009, Pigment print*  
*The 7 Profits of 22 Passions, 2009, Pigment print*

### Erick Rowe

*Orange Blue (Wacker Drive, IIT), 2009, Lambda print*  
*Twist, 2007, Lambda print*  
*Yellow-Blue (Nashville, Chicago), 2009, Lambda print*

### Matt Siber

*Untitled #45, 2009, Archival inkjet print*  
*Untitled #46, 2009, Archival inkjet print*

### Steven C. Spencer

*Also Equivalentents, #18, 2009, Photography*  
*Also Equivalentents, #12, 2009, Photography*  
*Also Equivalentents, #20, 2008, Photography*

### Stacia Yeapanis

*Making Love to Spike, 2006, Inkjet print,*  
 screen capture from The Sims 2™  
*I Blow My Mind, 2006, Inkjet print,*  
 screen capture from The Sims 2™  
*Standing in My Stomach, 2006, Inkjet print,*  
 screen capture from The Sims 2™



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Robert T. Wright Community Gallery of Art

February 26 – April 11, 2010

### Gallery Hours:

Monday-Thursday 8 a.m.-10 p.m.

Friday/Saturday 9 a.m.-4:30 p.m.

Sunday 1-5 p.m.

Hours vary during college breaks

**Information:** (847) 543-2240

**E-mail:** [sjones@clcillinois.edu](mailto:sjones@clcillinois.edu)

<http://gallery.clcillinois.edu>



## College of Lake County

19351 West Washington, Grayslake, IL



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