

photoSpiva

JUROR'S STATEMENT 2011

This was not about landscape. Or glamour. Or still life. Or portrait. Or political action. Not even about fashion. The *PhotoSpiva* experience was about photography and the medium's unique ability for discovery. My approach to this choosing was similar to an approach to a good education.

A good education begins its work when we enter places for learning with an openness for the unique experience. In these circumstances, we hope, in effect, to prove ourselves wrong—to locate propositions unlike any of those we had held before. Art works the same way. A life lived fully in the moment works that way, too. And photography, especially, focuses upon the moment, upon that extraordinary event in the once here and now.

I looked for pictures that played outside of any category. Images which challenged my positions, argued with my assumptions, refused to submit to previous experience. Some images argued boldly, declaratively, and others, by degree, more subtly, softly against expectations. But each selected ground fully its own, making genres less sensible.

Our task with these images is to understand just what they are saying. Surely they hook back to what we have seen before. But they each reach beyond that safety net of previous experience to venture out toward a pictorial experience that is best understood on its own terms—the terms put forth by the extended work of the artist.

And that, ironically, is the failure of this effort: These pictures in the *PhotoSpiva* grouping are flirtations that call attention to the need for more of their kind, a better articulation from the series in which they spin out their meaning. And that should be our commitment: to find out just whether these works indeed make sense.

Anthony Bannon, Ph.D.
Director, George Eastman House
International Museum of Photography & Film
Rochester, New York

1st Place

body of work

Rafal Maleszyk

Waipahu, Hawaii



As an artist, I believe photography is the ultimate artistic form that captures one's encounter or oneness with nature. My style focuses on simplifying and expressing with intimacy the perspectives in nature. Arriving on the Oahu island of Hawaii, I have found the island an idyllic place of inspiration and self-expression. I took up wave surfing, and delighted in my connectedness with Nature as I ride the waves every day. Having lived in six countries over the past ten years, I find Hawaii a fitting home for an artist, where family and



top Oahu Laie bottom Frost Polska

community life, as well as the love for Nature, are highly valued.

I have developed myself professionally as a fine art photographer, specializing in large format prints series using a digital, medium-format Hasselblad camera.

2nd Place

body of work - Anne, Michael Mc, Carly, Chris

Charles J. Mintz

Cleveland, Ohio



Chris

"Costumes": A collaboration with Cleveland Public Theater

Each piece begins with a photograph of an actor, in costume, in performance lighting at the theater. Using what appears to them to be an antique—a 4x5 Field Camera—softens the relationship between us. Exposures are typically 2-4 seconds. For the most part, the actors are not able to hold perfectly still for this long, creating a softness in the images. The next phase is photographing the actor inside and outside their home using the same equipment with the same limitations.

"Costumes" explores questions of what is real and what is contrived. We might want to believe the home images are more genuine. The way we decorate our homes, the things we leave out, even the places we sit or stand are all calculated to make a statement about who we are. How real is the statement? The viewer has no information about how I might have chosen how to make these location photographs. After all, these are actors.