

PHILLIPS' MILL PHOTOGRAPHY NEWSLETTER

NORA ODENDAHL AND SPENCER SAUNDERS, EDITORS



Phillips' Mill, by Alina Marin-Bliach

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To contact us about subscribing to this newsletter or becoming a member, please send an email to

phillipsmillphoto@gmail.com

Two Exhibitions on View in 2022!

First Show: The Phillips' Mill Photographic Exhibition

3 to 22 April 2022

Saturday, 2 April: Opening party at 4:00 p.m.

Friday, 8 April: Mill members' meet-and-greet at 6:00 p.m.

Friday, 22 April, 7:00-9:00 p.m. and Saturday, 23 April, 9:00 a.m. to 12:00 p.m.: Print pickup

The 2022 juried exhibit comprises 136 images selected from 1143 submissions by photographers from eighteen states and two foreign countries. Congratulations to the accepted artists! Further details and a schedule of hours when the exhibit is open to the public can be found at our new website location, under the auspices of the Phillips' Mill organization.

<https://www.phillipsmill.org/photography/photo-exhibition>

For its return to the Phillips' Mill venue, the 2022 Phillips' Mill Photographic exhibition was judged by *National Geographic* veteran photographer Bob Krist. In anticipation of this event, on February 10th Laura Womack interviewed Mr. Krist as part of the Phillips' Mill Art Talk series.

<https://www.phillipsmill.org/events/arttalk>

<https://bobkrist.com/>

Our new location online is at

<https://www.phillipsmill.org/photography/phillips-mill-photography>

Not Your Run-of-the-Mill Photo Show....

Second Show: The Phillips' Mill Photography *Committee* Exhibition

24 to 30 April

Saturday, 23 April: Hanging of members' and volunteers' prints from 11:00 a.m. onward

Sunday, 24 April to Sunday, 30 April: Not Your Run-of-the-Mill Photo Show

Sunday, 30 April: Closing party 7:00 p.m. to 9:00 p.m.

Since 1992, the annual juried *Phillips' Mill Photographic Exhibition* has been completely organized by fine art photographers from the area. With a newfound commitment to this show, those same volunteers have collectively joined the Mill's membership to confirm and solidify the future of the fine art of photography at Phillips' Mill.

This first *Phillips' Mill Photography Committee Exhibition* is a sincere thank-you to these passionate image makers from the local area who volunteer their time to produce the prestigious juried show that's open to the worldwide photographic community.

Without review or artistic judgement, each invited photographic artist can submit a full body of their personal work to be exhibited.

The Phillips' Mill organization was founded almost a century ago by a small group of passionate artists. These free spirits dared to build their own unrestricted gallery space to share their work with one another. Our photographic show is a continuation of their thinking. We follow in their defiant footsteps, proudly inviting the viewer to discover what amazing art fills the walls inside the beautiful stone grist mill on that very sharp corner.—Spencer Saunders

Plus a Lecture on Low-Light Photography!

Sports and journalism photographer Armando Flores will present a talk entitled "Let's Go into the Darkness" via Zoom on Tuesday, 12 April 2022, at 7:00 p.m. Mr. Flores will speak from his extensive experience, having photographed professional sports for over 17 years and having been a contributing photographer for Reuters, AP, AMPAS, HFPA, and IGLA. He currently works for Tamron USA.

<https://www.instagram.com/aftamrontech/?hl=en>

This presentation is generously sponsored by Hunt's Photo and Video (<https://www.huntsphotoandvideo.com/promotions.cfm>). Further information about the event will be sent to our Phillips' Mill Photo email distribution lists.

Members' News and Notes

Philip “Dutch” Bagley submitted a portfolio that was one of the winners in the 2021 Altera Vita Photo Competition, held by the Space Art Gallery at 749 South 8th Street, Philadelphia.

<https://www.thespacephiladelphia.com/alteravita-photo-contest-2021-winners-gallery>

Dutch also received a first-place award in the Michael Day International Competition 2022 for his photo entitled *Rushing Wall*.

<https://berksphotographic.org/wp-content/uploads/2022/02/Michael-Day-Images-2022.pdf>

One of Dutch’s photos, *Harsh Encasement*, was part of the “Any Shape—Any Form” juried exhibition held from February 3rd to 27th at the Upstream Gallery, 8 Main Street in Hastings-on Hudson, NY.

<https://www.upstreamgallery.com/juried-shows>

An exhibit of Dutch’s works, “The Warp of Time,” will be on view at Gallery 14, located at 14 Mercer Street in Hopewell, NJ, from April 2nd to May 1st.

<https://www.gallery14.org/>

Sharlene Holliday’s photo titled *Our Turn to Shine* was published in *SHOTS* magazine, Issue No. 154, Winter 2022: “Earthy Delights.”

<https://shotsmag.com/>

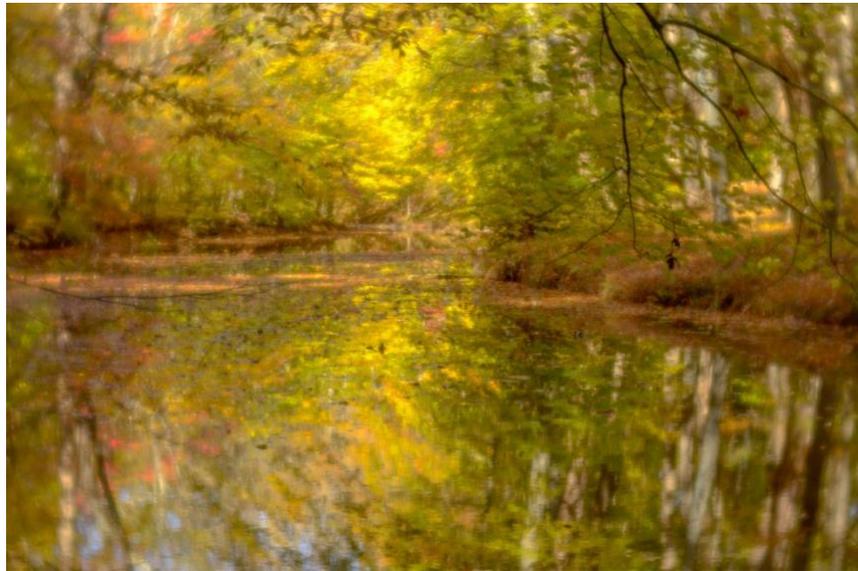


Our Turn to Shine, by Sharlene Holliday

Thom Goertel's portraits of women in Cuernavaca, Mexico, are on display in an exhibit titled "Tiempo y Belleza" at Camden Fireworks, 1813 South Broadway, Camden, NJ, from March 20th to April 23rd. This project was conducted under the auspices of a nonprofit organization, VAMOS!, that works with local communities to serve women and children.

Nora Odendahl has had several photos published in the *PA Post* newsletter issued by Spotlight PA, an organization "dedicated to producing non-partisan investigative journalism about Pennsylvania government and urgent statewide issues." The newsletter dates were 16 November 2021, 6 December 2021, 3 March 2022, 18 March 2022, and 30 March 2022.

<https://www.spotlightpa.org/newsletters/papost/#archives>



Pidcock Creek in Autumn, by Nora Odendahl

Philip Rothenberg's triple-portrait photo, *Vecchio Amici*, was selected by the editors of *Lens Culture* for its "Portrait Awards 2022 Competition Gallery." When you visit the online gallery, you can click on the star icon at Phil's image to vote for it and on the image itself to see Phil's other entries.

<https://www.lensculture.com/photo-competitions/portrait-awards-2022#competition-gallery>

John Stritzinger had an image accepted in the fotofoto Gallery's 17th National Photography Competition, one of only thirty prints selected out of the 552 submitted. The exhibition ran from February 3-March 5 at the gallery in Huntington, NY.

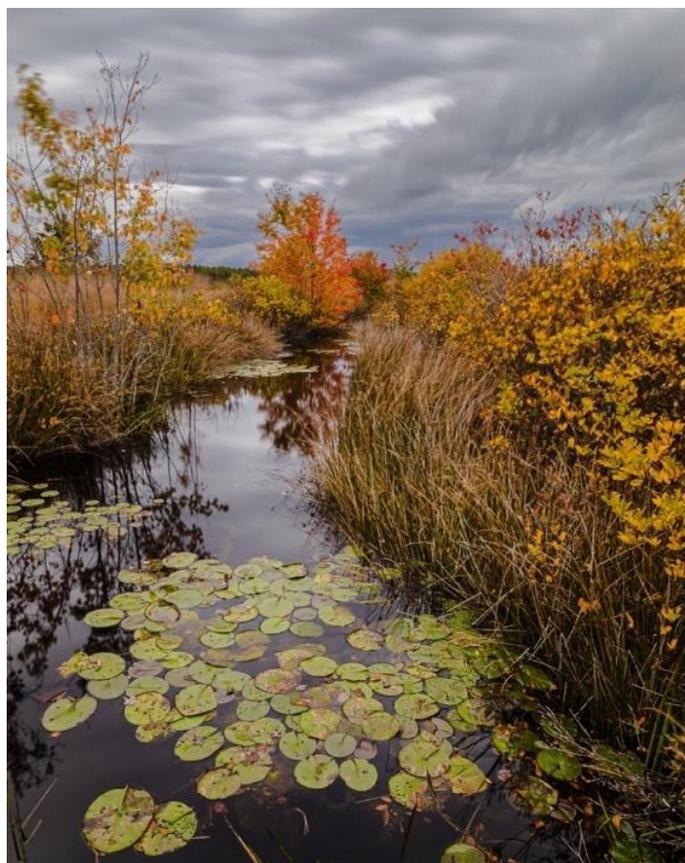
<http://fotofotogallery.org>

An exhibit of John's works, "Tree Talk," will be on view at Gallery 14, located at 14 Mercer Street in Hopewell, NJ, from April 2nd to May 1st.

<https://www.gallery14.org/>

In addition, two of John's prints (one shown below) were accepted into the Pinelands Preservation Alliance's 2022 Pinelands Juried Photography Exhibition of 86 images selected from 695 submissions.

<https://pinelandsalliance.org/explore-the-pinelands/pinelands-events-and-programs/photography-exhibit/>



Quiet Convergence, by John Stritzinger

Samuel Vovsi displayed a series of photos at the Alfa Art Gallery in New Brunswick, in the exhibit "Interchangeable Lens: Frame of Mind," held from 18 January to 12 March.

<https://www.alfaart.org/event/interchangeable-lens-frame-of-mind-nbas-photography-exhibition/>

One of Samuel's photos is included in an exhibit called "The Streets," on view from April 16th-30th at the Praxis Gallery in Minneapolis, Minnesota.

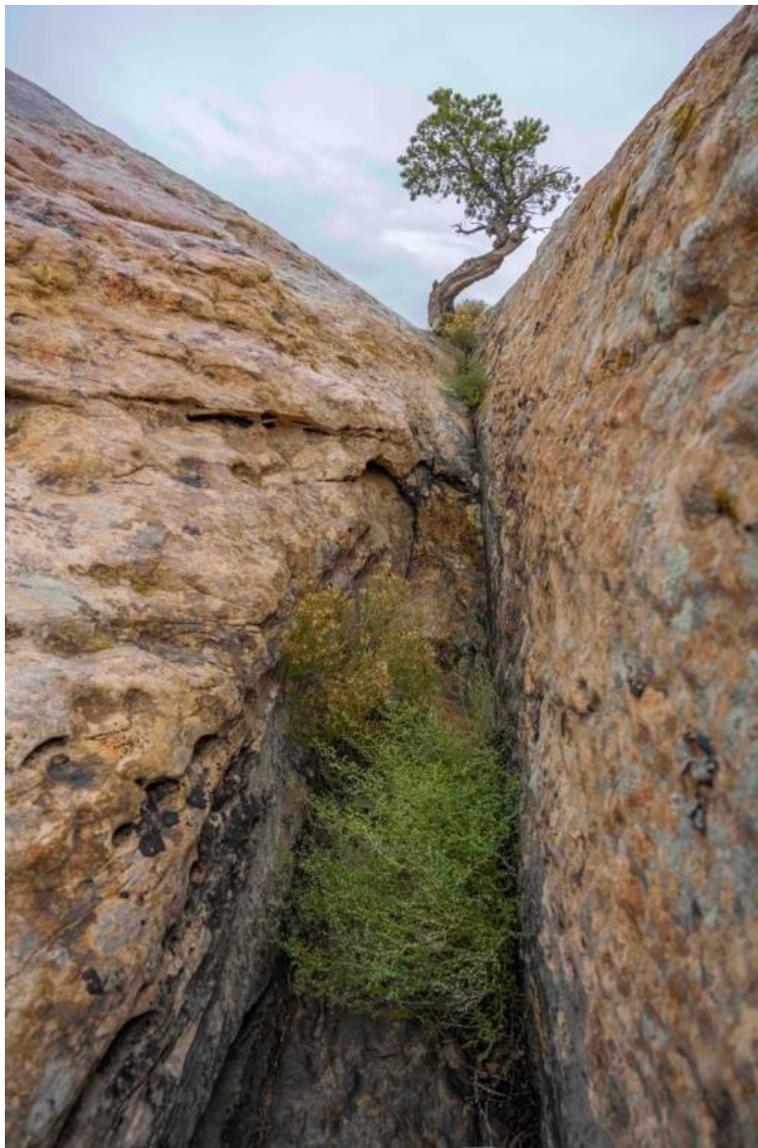
<https://www.praxisphotocenter.org/calendar>

His portfolio of nine images titled *Urban Dreamscapes* will be published in issue #156 of *LensWork* and *LensWork Extended*. One of these works is shown below.



No One Knows What Lies Ahead, by Samuel Vovsi

One Memorable Image: Photos with Personal Significance



Slice of Life, by Dafydd Jones

Dafydd Jones: Shot at Muley Point East in southeastern Utah in the fall of 2021. Not only are you in the middle of nowhere, but also the roads require paying attention before you walk the last quarter mile, so it's hard to get to this location atop a 1,200-foot cliff on a very rocky plateau, but the views are stunning. Little can grow on solid rock but where there is a crack there is life and this bent, twisted and very exposed tree has somehow survived. Climbing onto the rock near the tree the views extend for 30 miles or more, and sunrise is a solitary and reverent experience.



Dress Up, by Philip Rothenberg

Philip Rothenberg: One of the things that I learned about street photography is that you are really limiting yourself if you only take candid photos. I found that when you see an interesting person, asking them to pose for a photograph can produce better results than trying to chase down that great candid shot while they are moving.

It turns out that my best photos are “street portraits” of people and their dogs that I took in Rome, Italy. The people really like to show off their pets and the dogs seem to strike a pose as well. It was very rare thing to be turned down and we had fun doing it since they decided how to pose. So, don’t be afraid to walk up to someone and just ask.



Morning Walk, The Vatican, by Curt Shreiner

Curt Shreiner: Fresh out of college, I taught fifth grade for two years. I decided to leave the job, cashed out my (meager) retirement money, bought a camera, and went to Europe in September instead of going back to teaching. New worlds were awaiting, and I found new ways of seeing those worlds framed through the lens of a camera.

This image was taken during that first trip to Europe. Clergy from around the world pass through ancient entry columns on their way to and from morning prayers at the Vatican. The play of bright morning light and deep shadows among the columns helped to compose a singular moment.



Old Shed and Barn in Pipersville, by Sue Ann Rainey

Sue Ann Rainey: The image of the old shed in Pipersville is at a farm that I have watched fall apart for twelve years. Someday it will be gone, but for now I watch the fading colors and textures in the changing seasons. I stopped on this snowy day since the textures of the wood were so dramatic against the white snow.

I have photographed images for my ongoing project, “Disappearing Structures,” for over fifteen years. They are mostly buildings that are falling apart or in a location where they will be demolished soon. I watch them and take photos after many years of neglect and rot. Sometimes I return and they are gone, then I will document the location if it is visually interesting.

I exhibited a collection of these images in 2019 at the Upstairs Gallery in Lahaska, PA, when I had a solid group of images that worked well together. I was contacted by a family member about a group of three images of a house and garage during this exhibit. The woman was happy I had documented them since they had been demolished to make way for a Super Wawa in Doylestown. They were buildings that her husband had grown up in and they held memories for him since his father and uncle had a business in the garage. Times like this make me feel that my documenting is worth my time.



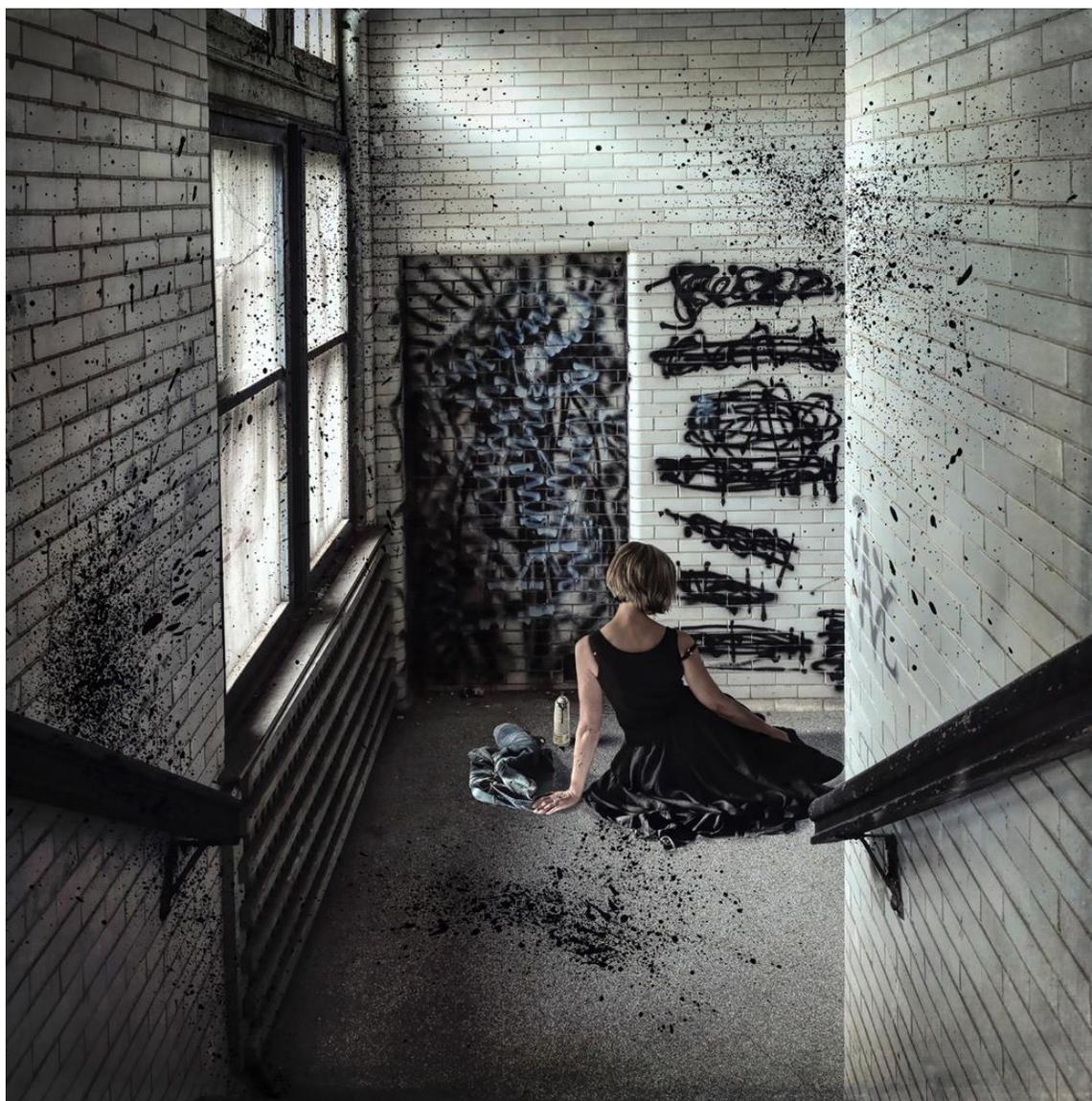
Elongated Perspective, by Dutch Bagley

Dutch Bagley: This image is of a high-rise tower in New York City was taken a few years ago. I love to photograph buildings from an architectural point of view, and since I have recently been learning the pen and gradient tools in Photoshop, it has led to reinterpreting some older images. It is interesting to me how these tools can create a totally new perspective that isolates the building, gives it a dark and foreboding mood, and allows me to direct how the light plays on it so I can guide the viewer's eye through the image.



Spaces Between Us, by John Stritzinger

John Stritzinger: I was visiting friends in St Petersburg, FL, and strolling near the waterfront when I noticed people walking and jogging past a stand of palm trees. I waited for a moment when all were between tree trunks. My intent was to convey that we can all be in our own box of thoughts, in different states of mind, or ages of life. I post-processed as a B&W panorama. The piece, *Spaces Between Us*, was shown in the 2017 Phillips' Mill Photographic Exhibition.



The List, by Maria Dreyer

Maria Dreyer: As the end of another decade quickly approaches, I have spent the latter portion of that decade making a few changes, changes that I mean to embrace as I enter the next decade. Some of those changes have been easier than others, a healthier lifestyle with better diet and more exercise, reorganizing and prioritizing the use of my time better, but mostly just to be the best possible version of me that I can. I have explored this last concept more deeply and have begun to illustrate it in a series of self-portraits, a series that continues to be a work in progress.



Peak District Landscape, by Nora Odendahl

Nora Odendahl: Why was just this one tree left to grow at the boundary of field? Did the solitary tree and the stone shed have any historical connection? Or do these symbols of nature and human architecture speak to each other only in the frame of a photo?

While hiking in England's Peak District almost thirty years ago, perhaps I might have briefly admired but never deeply contemplated this enigmatic scene. Instead, thanks to my having carried a camera loaded with black-and-white film, this fragment of a timeless landscape is still vivid in my mind, and the two neighbors--one squat, hard, and geometric, the other tall, leafy, and sinuous--still carry on their secret conversation.



Four Faces and Two Hands, by Daniel Sierchio

Daniel Sierchio: When the producers of *Angels and Saints: Eros and Awe* (<https://www.angelsandsaints-erosandawe.com/>) approached me to provide the photographic stills for their creation, I jumped at the chance. In this film, according to its creators, “The persons interviewed speak freely of the psychic pain and damage that institutional religions and American culture in general have inflicted upon themselves and upon the majority of Americans.”

The documentary uses dance to depict how religion and erotica are colliding in the twenty-first century. Via modern jazz choreography, the dancers’ movements portray the expressions of love, the expressions of conflict, and how they may be merged.

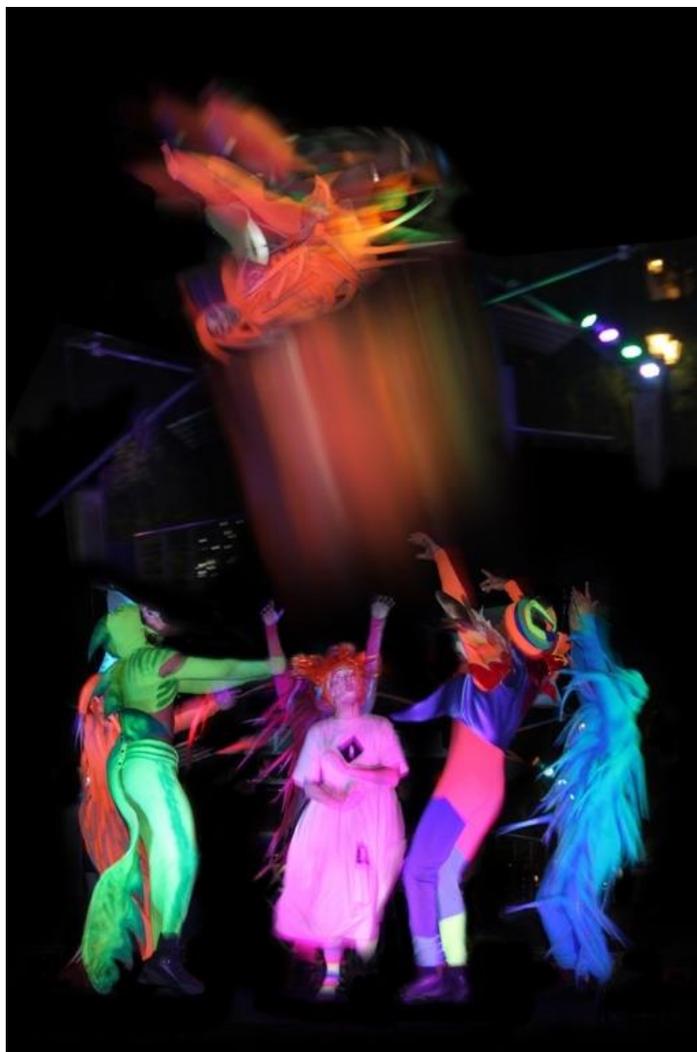
I am thankful to the producers and creators for allowing to develop my own form of expression using the stills from the production. For me, the image *Four Faces and Two Hands* is about the merging of the differences we have with sex in the twenty-first century and religion. It displays the differences in gender, ethnicity, and age.



Untitled, by Marty Golin

Marty Golin: I suppose it's mostly my nature and partly by circumstance, that inconsequential scenes and objects literally in and around my house often find their way into my camera. They are mine, and I'll take responsibility for them, but my role has simply been to remain open to them, and they seem to seek me out.

It's a plastic lawn chair, plus several shafts of light, and I add a bit of judicious cropping and grooming. I hope the result is an image that can make its own way in the world.



Dance of Colors, by Samuel Vovsi

Samuel Vovsi: About five or six years ago I submitted a series of pictures to the Phillips' Mill Photography Exhibition. Alas, that year none of my entries were accepted and on a required date I picked them up. And while driving back home, I remembered that on the same day the submission to Ellarslie Open 33 in Trenton City Museum was taking place.

Ellarslie Open is a well-known annual exhibition where various visual art forms are presented. Usually, such mixed art shows are not among my favorites: our modest photo-masterpieces often get overwhelmed by huge canvases, sculptures and other creations of human imagination. But this time I decided: why not? After all, the pictures were already in my trunk, plus the museum was almost on the way home. And so, from the four Phill-Mill-rejected photos I rather randomly selected two (which is a limit for Ellarslie) and in half an hour they were submitted. A couple of weeks later I learned that both were accepted, and on the opening day one of them got the Best in Show Award for Photography.

I am writing this because some of my photographer friends are getting verrrry-verrrry upset when their images are not accepted to this or that juried exhibition. Please don't! Hope this story is a good illustration why.



Feeling Blue, by Donna Lovely

Donna Lovely: I almost always have my camera with me because you never know when a photo op will present itself. While driving through Philadelphia, I passed a little pocket garden in an area I'd never seen and did a double take when I saw bas-relief sculptures. I liked this one best. Her blue face was off its nail head and added that evocative, sad quality that made this photo sing. Lucked out that irises were in bloom, too. *Feeling Blue* is one of my favorites.

I went back in the winter, and someone had put her head back on the nail; it wasn't the same. I always say, "Take the photo when you see it. It may not be there (or at least not the way you first saw it) the next time."



Connections, by Sharlene Holliday

Sharlene Holliday: I was working on a street-photography series called "A NYC Minute" when the pandemic arrived. *Connections* is part of that series.

I am drawn into the frenzy of the city...Colors, shapes, signs, textures...the diversity of faces, places, gestures, and movement. The image is full of intentional grit, literally and figuratively.

All images are in-camera double exposures taken near Times Square.

Appropriately, the series is now entitled "A NYC Minute (pre-COVID)." I am very proud that I will be able to exhibit some images from my series in the upcoming Phillips' Mill Member/Volunteer show.



Abandoned Truck, by Barbara Warren

Barbara Warren: I've been shooting infrared photos for over fifteen years, but always printed black and white or toned images. I recently learned how to do color processing of infrared images and have fallen in love with the subtle and unworldly quality of color infrared images. Since travel photography has been limited in the last couple of years, it has been great to revisit my collection of IR images, choosing some of my favorites for a color interpretation.



by Spencer Saunders

Seeing

In Photo History 101, mandatory reading was Susan Sontag’s “Ways of Seeing, or how we perceive and process visual images.” Oh, how we lumbered through the heaviness of the thick theories, explorations, ramifications, and the justifications presented. As I become “more experienced” and able to view photography as a medium through a personal lens at 20,000 ft., I’ve come to realize Susan’s writings and in-depth diagnostic explorations were right on in concept, construct, and introspection.

To me, one of the greatest feelings in the world is—seeing a pic. It’s all there, unfolding in a matter of milliseconds, catching me off guard challenging me to capture; I’m told what we say now is “capture.” I can’t manifest this feeling or keep it at bay. It’s just a thing. In 1973, I uncovered a visual language that allows me to speak silently to myself through my images; a tangible journal that keeps me sane. Photography. Rarely do I open the door to let people in.

But are the ASA, ISO, f/, time, and light important? I already felt the pic. But now I have to prove to you that I did in fact—feel it, see it, live it. And only then can I construct/project a facsimile called an image in your 3-D world. And then it is shared? Is the raw creativity only in the initial visual or is it the out-put product produced later when it all comes together? Do some of us operate on a different system where still images composed in a rectangular shape define who we are? Or am I just obsessed with that unattainable and never-ending kaleidoscope of “what ifs” in the visual *Alice in Wonderland* playground of angles and vanishing points within my own private Idaho: the rectangle. I hate you Susan. I love you Susan.