



## Perspective Exhibition

March 20 – April 11, 2009

I truly enjoyed jurying the *Perspective* exhibition for The Center for Fine Art Photography. I am fascinated with the issue of how we see so it is ironic that the Center asked me to jury this particular topic matter. Culling fifty images from a large selection of anonymous images is not an easy task, I discovered, even when you love the subject matter.

Limited by time and by instructions to only include one image per artist, I approached the jury process in a very systematic way to make the grand task manageable. It was energizing to see so many fresh and unique responses to the question of perspective; from a birds eye to worms eye view of the world to a state of mind through to a conflicting point of view. Many photographers presented representational or literal interpretations of perspective. Others offered up abstracted responses or made use of metaphor to articulate intent. No matter how a photograph was executed, each submission spoke to me, as juror, through the unique lens of its creator.

It was especially difficult to let go of the last one hundred images. In the end, my image picks were made because of the final assembled body of work. How an image echoed another or vibrated because of another image influenced what images would remain. For example, I considered the image *Cosworm* by Kevin Scofield, because I also considered David Todd's *Greek Temple*. *Cosworm* depicts an intriguing character with wizened tufts of hair. *Cosworm*, the man is portrayed in an interesting foreshortened stance yet it was the glasses he holds that completed the visual sentence for me. I perceive imagery by finding relationships and sequences that make meaning for me; call it a stream of consciousness if you will. The glasses begot thoughts of the stereograph image that also echoed the shape of the eyeglass structure. *Cosworm*'s glasses were a portal back through time to see Todd's marvelous antique structure.

For Juror's Selection, I chose Michael Guertin's *Plaidland Beach* because of his conceptual approaches to portraying a point of view.

Photography enables us to see the world from a variety of vantage points. It can be a vehicle to explore and understand our many differences as well as join us with a common thread.

My thanks go to all the artists who submitted to *Perspective* and to my colleagues at the Center for Fine Art Photography.

Paula Tognarelli  
Executive Director  
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