ART THROUGH THE LENS 2021
October 2 - November 13
Yeiser Art Center

The Yeiser Art Center (YAC), a non-profit corporation with 501(c)(3) status, was established in 1957 as the Paducah Art Guild for the purpose of promoting the appreciation of the visual arts and for their creation. It started as a small volunteer organization with founding members Mary Yeiser, Ginny Black, and Bob Evans leading the way. Today, YAC has a permanent exhibition space that hosts seven shows annually and a permanent collection of over 300 works. The center offers visual art-based programming including educational classes for both children and adults, public gallery talks and artist lectures. We have grown to employ a full-time executive director as well as three employees. YAC also has a supporting membership program as well as many loyal and terrific volunteers.

As a strong voice for the visual arts in our community, YAC continues to promote the visual arts by presenting dynamic exhibitions and programs. The exhibitions are chosen to showcase a diverse range of art forms, styles and techniques with work ranging from traditional to contemporary. The center provides the regional community the opportunity to view original artworks, provides a forum for artists and serves as an educational resource for schools, colleges, and community organizations. Through our exhibitions and programs, YAC also provides art experiences for children while advocating the importance of a good visual arts education in our local schools. We work to help interpret the visual arts to the region by promoting established and emerging, regional, and national artists.

YAC strives to be a good community partner. We foster collaborative projects where possible, seeking to secure funds and contribute time and expertise to support other community arts projects. The center serves as a cultural attraction in Paducah’s historic downtown district, which adds to the city’s overall strength and competitiveness as a tourist destination. YAC strives to carry out our original mission and to further continue the development and appreciation of the visual arts by operating as a non-profit visual arts organization that serves adults and children of all ages throughout the region without regard to race, color, religion, ethnic origin, sex, or disability.

Cover Image: Katherine Dean, plate no.1
Art Through The Lens

The Yeiser Art Center is pleased to host the annual international juried fine art photography competition, Art Through The Lens. Originating in 1975 as the Paducah Summer Festival Photo Competition, Paducah Photo has grown from a fledgling contest into an international juried exhibition. Over the past 40+ years, this exhibition has become one of the Mid-South’s most prestigious annual photographic events. In 2013, Paducah was bestowed the honor of being designated a member of the United Nations Educational, Scientific & Cultural Organization (UNESCO) Creative Cities Network in the area of Crafts & Folk Art. To embrace both this international honor and reflect the international growth of the exhibition, Paducah Photo has taken on a new name, Art Through the Lens.

We extend our sincere gratitude to our award sponsors for 2021: National Endowment for the Arts, Kentucky Arts Council, KentuckyCare, Paducah School of Art & Design, Paducah Area Photographers Club – in honor of Sue Henry, and to our Anonymous Sponsor who help make this exhibition possible.

We received a total of 758 entries this year from thirty-seven U.S. states along with three other countries. Forty-four pieces were juried into the International Exhibition. Congratulations to this year’s award winners and to everyone selected to be included in the exhibition!
JUROR
Shannon Randol

JUROR BIO
Shannon Randol (1979) is an Assistant Professor of Photography at Middle Tennessee State University and Curator for The Baldwin Photographic Gallery. Shannon has served in various capacities in the Society for Photographic Education, most recently as Portfolio Coordinator for the annual conferences between 2009-2015. His work has been featured in national and international exhibitions and he is currently completing a body of work addressing boundaries in public spaces.

JUROR STATEMENT
As a curator, I spend many hours making decisions regarding image selection, exhibition layout, promotional material, and supporting gallery events. The allure of serving as juror lies in the occasion to focus energy into a single aspect of an exhibition...selecting the work to be on display. It is and has always been a pleasure to consider images and so I thank Lexie Millikan, Will Brandon, and the Yeiser Art Center for the opportunity to jury the *Art Through The Lens 2021* exhibition.

Images are meant to be seen but, more importantly they are meant to be part of a conversation, sometimes with other images and sometimes with viewers. The work included in the exhibition is about both. The word disparate comes to mind when thinking about the genesis of each individual image but it falls short as a descriptor once all are united. Images such as *Reed and Red Rocks* by Christopher Fowler seem to share little with Debi Henry Danielson’s *meh*, but upon further consideration one can begin to see the delicacy with which the reed and cup are being cradled; both also happen to be the more transient subjects in each image.

*Water* from *The Earth Series* by Joyce P. Lopez and *Dune in a Room* by Paul M. Murray present viewers with problems in understanding the image as communicator. To reword a popular analogy in photography, are we to look at the image or through it? This parallels with the idea that camera vision should become entrenched with one’s binocular vision so the tool is no longer necessary to see the image. With these two images, the viewer quickly departs the specific image and begins to think about the way in which the world can be interpreted once framed.

Each viewer will also begin to make connections between specific pieces based upon their own interests and experiences with lens based images. Tina Sexton, Paul Stapp, Amy Broderick, and Cheryl Zibisky use light in order to draw viewers to specific elements within the frame while Bette J. Kauffman, Amy Seibert, and Nancy Stalls democratize the frame, causing an unsettling viewing experience. Viewers will also find the same object being used in differing ways such as with images from Ryan Hogancamp, Alice Becker, and James Barton.

In all the images it appears, at least to me, that the maker is asking something of the viewer and as viewers we are given the chance to act upon that line of questioning on an individual basis or by expanding notions beyond the solitary frame. So, while viewing this collection of images become aware of the shared experience(s) created by the act of seeing.
CB Adams  Saint Charles, MO

Checkerboards
2020
gelatin silver print from film negative

*Checkerboards* was created from scenes rendered with a large-format 4x5 camera in Saint Louis. I strive to create images that require more than a passing glance or a swipe on a screen and offer a compelling ambiguity that invites the viewer to add their own experience or story to it. *Checkerboards* is an example of this approach. I constantly seek access to places that are out of the ordinary and have a “What is that?” quality that sets the photographs apart from the flood of images that bombard me – us – daily. As I work with each image in a wet darkroom, I discover elements that add complexity to the overall scene – elements that were in my peripheral, but not conscious, vision.

Mahsa Alafar  Chicago, IL

Cubic-ed
2021
photography

As human beings, we have evolved into creatures that have no longer any active connections to their inherent traits. We live in cubic spaces, far from nature, with closed walls, mostly alone. Isolation is becoming more and more normal between us. But Covid phenomenon reminded us that we are social animals and we need each other for survival. *Cubic-ed* is an image of us, locking ourselves up, voluntarily or non-voluntarily, in our private bubble, avoiding outside world just because inside our bubble we feel safe.

Norman Aragones  San Jose, CA

We share this.
2021
metallic paper/acrylic

The main paradigm in my photographic art revolves around the concept of depth (having some level of meaning within the photo and thus attempting to elicit a viewer’s reaction through deliberate imagery). My hope is that the viewer comes away with some feeling, idea, and/or perspective from seeing my photo(s). The techniques I use in creating photographic images are not something specific. I just try to work diligently in creating something in particular (that I had envisioned previously in my mind’s eye).
Paul Atkinson    Raleigh, NC

*Above All*
2021
archival photographic print

I go, for the purely selfish reason of bringing home a photograph. And if that’s all I got, I probably wouldn’t put up with the discomfort, the cold, the wet. But I find instead I return home with an experience, a shared moment with the landscape, and that is what drives me to go out and do it again.

Robin Baker    Shawnee, OK

*Trash Print #1 South Padre Island, TX*
2021
photography

The relationship between humanity and the planet we live on has been my primary focus as an artist for many years. As I have explored this relationship my knowledge and experience have grown more nuanced as have the shape and tone of my work. I have worked primarily with cast-metal and wood, but I have recently started to explore this subject photographically. The immediacy of the camera allows me to capture the ubiquitous examples of humanity’s neglect for the rest of the planet. The *Trash Print* series also requires a subtle yet meaningful activist intervention to complete each image. To paraphrase a fellow environmentalist: “With so much that needs to be done there is room for everyone to contribute and every contribution is meaningful.”

James Barton    Gilbertsville, KY

*St. Stephen’s Church*
2021
photography

Much of my photographic work is centered in the rural farms, fields and woods near my home in Western Kentucky. The browns and greens here lend themselves easily to reds, golds and blacks.
**Alice Becker**  Evanston, IL  
*Rollins Savannah*  
2020  
photography  

I use photography to identify and define the environment in ways viewers might not otherwise see or imagine. I am attracted to shapes, angles, patterns, textures and color contrasts. I am attracted to sites and locations that may have a daily reality but which I turn into an aesthetic reality as well. I focus naturally on these details for my work as I am drawn to them and their juxtaposition. I do not focus on any particular subject matter. I follow my instinct and interest or image at the moment and pursue my goal to take the reality of an image and highlight the image for the viewer to see in a different way.

**Bob Bell**  Benton, KY  
*Out in the Weather*  
2021  
photography  

I take pictures of rural America, mainly old buildings that are in a state of decay, and will soon be gone from the landscape. I also take pictures of historic structures that are being, or have been restored. The goal is to record as much of our history as possible, as it is disappearing at an alarming rate. I grew up in an area that had numerous old abandoned homes and barns. For the most part, they are gone today, having been replaced with mobile homes, pole barns, and other soulless and mundane dwellings and utilitarian structures.

**Rebecca Binks**  Paducah, KY  
*Beco do Batman 15*  
2016  
digital photography  

I come from a long line of inventors, who used their imagination to create things to make ordinary life a little bit better, starting with my Great-Great Grandfather Joseph Binks who invented the cold-water paint spray system that was used to paint the buildings of the 1893 Columbian Exhibition in Chicago in time for its opening. My grandfather devised pinball machines and quality control devices for tin and other metals. My father created a machine that made 500 miles of sausage casing a day. In this environment, I learned to look at ordinary items with new eyes, to see what beauty could be found there. With my photography, I try to capture images that represent the intersection of the mundane and imagination. We often overlook commonplace things and structures because they are so ordinary, but when we look closer with our imagination and creativity, we see a much more interesting world.

São Paulo, Brazil is the fourth largest city in the world, and can be seen as an overwhelming expanse of concrete buildings and other man-made structures. Perhaps in response to this and to regain a sense of creativity, the street artists in São Paulo have used the walls of the city as their canvases and become well-known around the world for the quality of their work. In the 1980s, as Brazil emerged from military rule into a democracy, an early street artist painted an image of the superhero Batman where three cobblestone alleys converge in the Vila Madalena neighborhood of the city. Overtime, more artists have added works and the area became known as Beco do Batman (Batman Alley). *Beco do Batman 15* illustrates the convergence of whimsy and the urban environment.
C. Todd Birdsong  Paducah, KY

_Homer, The Neighbor’s Boy_
2021
scanned film negative/archival print

C. Todd Birdsong received his MFA from Southern Illinois University in Carbondale, Illinois in Mass Communication and Media Arts. He is an interdisciplinary artist that works with both analog and digital processes within photography, sound and transmission art, time-based media and instrument making using found objects and electronics. Execution of his work takes the form of conceptual installations, performances and remote transmissions. Concepts of indeterminacy and randomness are used to examine the ideas of mindfulness and being present in the moment of witnessing, understanding and decoding our daily lives.

He is currently the Director of the Clemens Fine Arts Center in Paducah, Kentucky where he produces several performing arts series and programs the visual arts exhibits for the CFAC gallery space.

Amy S. Broderick  Jupiter, FL

_Mangroves_
2020
archival inkjet print

My work explores our human quest to bring the wilds of the universe into order and to isolate life’s uncertainties and understand them. Ultimately, I am obsessed with our collective obsession to engage in this practice and I am committed to celebrating the ultimate entropy or outright futility of this quest. Detailed descriptions of the phenomena unfolding around us are among the tools that we humans use to coax order out of chaos. This work embodies my interest in noting the specific topography of everyday life and the loss of each day’s details to the fleetingness of time. What discoveries are possible when we open our eyes to the intersection of the plain and the beautiful? What specific dreams and discoveries are possible at this point of intersection? How can the methodical process of documentation reveal the wonders that reside within the details? How can we hone our descriptions of the wondrous so they may provide portals from our quiet days toward indescribable bliss?

Autumn Clark  Saint Augustine, FL

_Fog_
2021
photography

Autumn Clark is a photographer from Saint Augustine, Florida based in Savannah, Georgia. Currently, she is attending SCAD University studying for a degree in documentary photography. While she experiments with a variety of subjects and techniques, she is most drawn to street and landscape photography. Autumn uses film and digital photography to create original images that inspire others to experience and appreciate the world around them.
Debi Henry Danielson  Hazel, KY

meh
2021
photography

I am Debi Henry Danielson residing in Hazel, Kentucky. My creative work is an intuitive response to the small moments of the everyday. I am drawn to themes of domesticity and landscape; often reflecting on ideas of a sense of place, relationships, and beauty.

While painting and drawing were my areas of study academically (BA Centre College of Kentucky – Danville, Kentucky, MA Murray State University – Murray, Kentucky, MFA University of Tennessee – Knoxville, Tennessee) I primarily work in photography and fibers today. Photography has been a fascination since childhood. Before having a camera of my own, I cut and collected the black and white images from Look and Life magazines; drawn to documentary and street photography styles of images. My first experiences with cameras were with the self developing Polaroids. Later, I used a Canon TX and learned technical photography and darkroom skills from a local portrait photographer, spending many hours after school in his downtown studio.

Currently, I primarily shoot with an iPhone, taking advantage of its ubiquitous presence to document the quiet moments, and the events that make up the day. For several years, I have been working from a 365 Photo a Day series. Sometimes, capturing the rural landscape during morning walks or the daily drive to town, photography is a way to remain mindful in my space. Sometimes, when documenting the people I live and work with, photography is a means to be connected. Through photography I have a better awareness of my surroundings. These images are evidence of my rapport with people and place.

Katherine Dean  Lafayette, IN

plate no.1
2019
wet plate collodion on glass

Katherine Dean is a visual artist based out of Indiana. Her work exists at the merger of traditional and contemporary photography. By exploring modern ideas and imagery with historic and/or manipulated traditional processes, Dean addresses the ideas of time, memory, and space.

Dean is a Continuing Lecturer of Photography at Purdue University. She earned an MFA (2017) in photography from Memphis College of Art and also holds a BFA (2014) in photography from the University of North Florida. An abrupt transition from one landscape to the other has greatly influenced the manner in which Dean approaches the creative process. Dean recently spent four years working with a small group of artists in Memphis creating large scale public sculptures. Her work has been exhibited nationally in a number of juried shows.

Currently Dean lives in Lafayette, Indiana, where she is working on a new body of work exploring the dissolution of memory and time.

Devin DePamphilis  Harrisburg, PA

Bye Bye COVID
2021
macro photography

Many people take great comfort in memories of their life, especially childhood. Some items or events remind you of comfort and happy times, whereas others create the opposite feelings. The challenge of this project was to see past everyday items and connect with your inner child.

This photo demonstrates a minimalist approach to a unique perspective utilizing macro photography, medical supplies, and miniature people. My macro photography captures medical supplies in a fun and compelling manner, which, in turn, will hopefully put a smile on your face, especially during these uncertain times.
Christopher B. Fowler  Point of Rocks, MD

Reed and Red Rocks
2017
film photography

I’ve found three statements that resonate with my approach to photography:
The first is from Dylan Thomas, who said art is about telling the truth.
The second is from Georgia O’Keeffe, who said what appeals to us about mountains and rocks and trees is not that they’re mountains and rocks and trees, but rather the lines, planes and textures they present to us.
The third is from Joseph Campbell, who said it’s the task of the artist to convey the radiance behind the physical reality.

I don’t do photoshop or otherwise manipulate images, aside from cropping and, when needed, truing the horizontals. I don’t even use filters or a lot of different lenses (admittedly I do have a zoom lens, but my tendency is to use it in the wide-angle length so as to get the greatest possible depth of focus).

The images are quite literally what came through the lens. They may not be technically sophisticated, but they are—or at least they are meant to be—deeply felt.

Ryan Hogancamp  Paducah, KY

Wooden Embrace
2021
photography

My interest in photography began at the age of 12 when I received a point and shoot film camera as a gift. My initial interest grew into a passion soon after I finished college, and I quickly found a love for landscape photography. I discover subjects as I explore the outdoors—both in urban and rural settings. My photographs focus on the relationship between nature and manmade objects, especially in the absence of human intervention. These images remind us of the power of nature and the impermanence of the world we have built. Photography serves as stress relief, and a way to escape the everyday hustle and bustle. Wandering outside with my camera grounds me in the present as I discover interesting scenes or relationships that may be overlooked at first glance.

Bette J. Kauffman  Monroe, LA

Lotus Fractal
2020
archival pigment print of digital photograph, framed

I am a photographer-mystic, encountering the world, striving to see and know the forms and spirits of things. I am interested in the glory and pathos, the heroism and hubris of humankind, and our struggle to find and create meaning. One influence is Georgia O’Keeffe, who could draw a banana plant or paint a landscape pregnant with the human condition. Another is Margaret Bourke-White, who saw beauty in industry. Subjects include people who work/perform in public spaces, the natural world and the built environment. Framing is a foundational aesthetic and tool of the photographer. Imposing frames on reality profoundly disrupts that reality, isolating, freezing, representing a fragment of time and space, which humans by and large experience as continuous. Through framing and other photographic methods like selective focus, use of color & monochrome, and abstraction, I transform an encounter, a telling detail, a fleeting insight into an invitation to viewers to see and know as well.
Donald Kouba  Oak Forest, IL

Covid Response
2020
photography archival digital print

My first taste of photography happened when I received a camera for my 12th birthday. I took my initial photography class as a freshman in high school. Once I was in the darkroom making prints, I was hooked. I attended Columbia College in Chicago and received my BFA w/Honors in 1972. I traveled east to attend RISD and obtained my Master's in Fine Arts during the Bicentennial in 1976. I taught photography at Prairie State College in Illinois for 32 years, retiring from teaching in 2010.

I often explore the streets and avenues looking for interesting elements to come together, sometimes, discovering them in visual collaboration for just a brief moment.

Covid Response was created when I came upon a closed outdoor restaurant in downtown Scottsdale, Arizona during the early months of the pandemic. As I composed this image, it struck me that an anthropomorphic figure behind the canvas, was struggling to escape the suffocating effects of the unknown. The blue cord, a straight vertical line that extends beyond the frame, symbolizes hope, while existing outside of the conflict, is readily available to be grasped. I often find, or rather, these picture situations find me, relating to faith in the one who is, indeed, larger than the conflict, always within reach.

Joseph Labate  Tucson, AZ

Biosphere 2 #3416
2020
pigment ink on cotton rag paper

These photographs made in 2020 examine the “landscape” of the research being conducted at Biosphere 2. Biosphere 2 is an American Earth system science research facility located in Oracle, Arizona. It was originally constructed between 1987 and 1991 and has been owned by the University of Arizona since 2011.

Contained within Biosphere 2 are six distinct model zones/landscapes – Rainforest, Ocean, Savanna, Mangrove, Desert and Model City, zones created and contained in constructed fabrications. This offered an opportunity to make photographs in a wide range of landscapes within the perimeters of these fabrications and allowed me to further explore the photographic landscape genre.

Brittin Lang  Paducah, KY

Looking Off into the Distance
2020
photography

My interest in photography comes from growing up with autism and trying to find ways to relate to the world around me. Along with other forms of art, I settled more into photography because of the peace it gives me with my surroundings. Be it a natural or urban jungle, it’s just life.
Joyce P. Lopez    Venice, FL

*Water from The Earth Series*
2018
archival inkjet

While in Tanzania some years ago, I met an Ethiopian man named Tesfye. He told me his name meant “Tree providing shade to 1000 people.” I have been thinking about this ever since then: what a remarkable name! The importance of trees to providing shade particularly in Africa, to holding soil and preventing land erosion, cleaning the air, filtering the water, preventing climate change, fuel for cooking, etc. And then I was thinking about all the ways mankind has abused the earth. Showing this in a non-documentary way through composites of spherical shapes in a more Fine Art context, seemed appropriate.

Now it seems we have reached the tipping point: is it too late and where to we go now? This series is concerned about deforestation, factory farming, the military and its affect on nature, drought, flooding, the importance of insects to agriculture, potable water, etc. It has been a challenge to NOT do typical documentary work but to tell this story more poetically in single images.

My intention is to raise awareness as to our stewardship of the earth for generations to come: a sense of world citizenship and community across country borders.

Paul M. Murray    Jamestown, RI

*Dune in a Room*
2019
photographic print on archival paper, signed and numbered limited edition, matted under museum-quality glass in a black wood frame

I am very much a visual traveler interacting with the world and ideas on a variety of levels through several planes of vision that intersect with time and space. At those intersections, I hope to capture an intriguing moment and portray it from my perspective. Often, I venture beyond the pathways of others in my photographic journeys.

Color, light, and gesture are important elements in my work. My use of these varies across landscapes, nature, people, and culture. My choices of timing, perspective, and composition are intended to draw the viewer into the setting and moment.

In creating art, I try to remain open to possibilities, trust my instincts, and discard labels that are divisive. I use technology to increase my creative options and productivity not to replace my vision.

As an artist, I hope my images engage the viewer’s attention and interest, and perhaps enrich their experience and vision. To the extent this happens, I feel my art communicates in a way that is unique to me.

Aude Pailhas Aparo    Pleasanton, CA

*Landscape rock-05*
2018
Inbe paper, steel metal frame

I grew up in the incredible Languedoc region, in the southwest of France. From my family heritage I have developed a singular eye on vegetals and minerals, at the basis of my inspiration.

Over the years, working as a studio photographer in Paris and then in the USA, I have developed a passion of building art with light, from still life or as we say in French “nature morte”.

I live now in Pleasanton, California, and produce original works of art.
Michael Potts  Phoenix, AZ

Forgiveness
2020
archival print

In my underwater work (which I am only able to do a quarter of the year) I seek moments of sublime peace (that fine line where the conscious and subconscious meet) and the creative chaotic (where energy is released that fine line is broken and the potential becomes kinetic). I see the water as a metaphor for a dream medium and I try to meet my subjects on that boundary and hope that we are able to take the viewer from tranquil peace to a burst of creation and back again.

Ronald J. Saunders  Reno, NV

Tuff Place
2021
photography/print

Ronald J. Saunders is a fine art landscape photographer. Ron received his first serious camera, a 35mm Kodak Retina II, from his father, a career army man, when Ron headed off to college. After graduating with a BS in Mechanical Engineering, from the University of Washington, and an MS in Nuclear Engineering from the University of California, his work spanned sensing technologies starting with microwaves and then branching to sonar and finally to digital imaging sensors and cameras. Ron’s engineering career bridged more than a decade each with Raytheon, Teledyne, and finally with Fairchild Imaging and BAE Systems.

Ron is passionate about his photography and has dedicated his time to improving his imaging and printing skills while evolving his creative interpretation of subjects of interest. Ron moved to Nevada in 2014 and resides in Reno where his interest in fine art landscape photography is routinely explored from the Black Rock Desert to Death Valley following the eastern slopes of the Sierra Nevada.

When Ron travels, he can frequently be seen with his dog Makoto, who follows in the footsteps of Max and Finn, Ron’s departed canine friends. Makoto, a Tibetan Terrier, is a great travel companion and never complains that they stay in one spot too long. Ron says that his wife Koko also participates in photography trips and contributes through continued encouragement and support, and provides critical review of his art.

Ron has exhibited prints throughout the United States including the Center for Photographic Art in Carmel, California. Additionally his work has been shown at the Yeiser Art Center in Paducah, Kentucky, the Maryland Federation of Art in Bethesda and Annapolis, Maryland, the Kings Art Center in Hanford, California, the Carnegie Arts Center in Turlock, California, the Carson Valley Art Association Art Show in Minden, Nevada, the Yosemite Museum, Yosemite National Park, California and the Northeastern Nevada Museum.

The primary objective of Ron’s work is to create a print. He strives to create pieces that have the characteristics of beauty in natural landscapes. A large amount of Ron’s art is done in black and white and usually on a glossy media. He endeavors to get elements of the sky in most of the works because sky and clouds work so well with black and white prints. The earth is in a slow transition while the sky is infinitely more dynamic. In such cases the captured images may look different every few minutes.

Ron hopes his effort to transform an image and experience to a print is enjoyed by others.
**Amy Seibert**  Louisville, KY

*Near River Corrib*

2019
digital photograph printed on Hahnemühle FineArt paper

*Near River Corrib* is from a series entitled Microbiome that was photographed during the Summer of 2019 in Ireland and Scotland. The image is of seaweed on the shore, submerged in shallow water. The series is the exploration of what we as observers perceive on the surface juxtaposed with what is existing just underneath. The photographs are intentionally abstract to force the viewer to have to study the image to understand what it truly is. In our everyday interactions with people, we are quick to simply notice what is in front of us and dismiss the existence of an entire emotional being underneath. Through the density of texture and line in the photograph, I hope to mimic the complexity of the emotional being while highlighting the dichotomy between what is revealed and what is concealed.

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**Christopher Schneberger**  Chicago, IL

*The Wanderers #4 (Sentry)*

2021
digital pigment print on panel

The Wanderers

“For me, childhood roaming was what developed self-reliance, a sense of direction and adventure, imagination, a will to explore, to be able to get a little lost and then figure the way back.”

Rebecca Solnit, *A Field Guide to Getting Lost*

When I was young I would set out into the woods, with friends or alone, and look for adventure. My friends and I would sometimes plan expeditions, perhaps “camping out.” This would include the packing of gear – sleeping bags, canteens, compasses, flashlights – as if we were exploring a frontier. That frontier could be a nearby forest, a trail, or the agrarian spaces of crops. To us it was wilderness to be traversed and conquered. What were we searching for? Perhaps it was adventure, or just to be independent. We wanted to be scouts, like Lewis and Clark, or Daniel Boone; to venture out from parentally tended homes, and enter a land with less guarantee of safety and more chance of discovery; to prove to ourselves we could survive it. In our minds we might even find a new home in the wilds and never return to civilization.

This new series of semi-narrative tableaus imagines a band of young explorers traversing the land. These young women portray both the fantasy of those childhood expeditions and serve to illustrate the idea of getting lost and finding one’s way. This is not a specific story being told with a point-by-point plot, but a series of scenarios with repeating characters and tropes. The land they roam is a non-specific midwestern farmscape, both wild and cultivated, seen in a half-light of evening or gathering storms. The relationships between these wanderers shifts with the landscape, and is often deliberately ambiguous. I intend to depict them just on the edge of reality, verging slightly into the cinematic, in hopes the viewer will indulge in the same idealistic vision and suspend disbelief.

Solnit goes on to say, “Getting lost like that seems like the beginning of finding your way or finding another way, though there are other ways of being lost.” This series is in some ways my own processing of being lost and finding my way, and appreciating getting lost as a deliberate act.
Tina Sexton  Murray, KY

A Nod to Vermeer
2020
archival digital photography

Sometimes images are the result of specific thought and planning. Other times the image is often more spontaneous and sometimes whimsical. Either way, color and light are the constant key in my search for an image.

Nancy Stalls  Hopkinsville, KY

Koi Home
2021
digital photography

Cast between thought and feeling, my history in photography is but a brief bio. Sunlit foliage, shadowed doors, and sunflower’s bright, my mind’s perceptions are drawn through the eye of the camera.

In my art, I like to photograph for passion, not purpose while capturing my idea of beauty in both space and time.

Paul Stapp  Saint Paul, MN

Touch-Up
2021
archival pigment print of digital photograph

I visit the built environments of cities and towns to observe the currents of deterioration and alteration that mark them. Individual people have been leaving evidence of their activities on these constructions for generations. I merely travel about and see what’s been set out for me to discover.
Thomas A. Stoffregen   Saint Paul, MN

*White Church*
2020
digital giclée print from 4 x 5 negative

My photographs have a narrative quality. Without including people, the images suggest the stories of people, both present and past, sometimes spanning many generations. The panoramic compositions allow us to “look around,” and give the feeling that the viewer could step directly into the scene, to search out the narratives, to meet the people who formed these landscapes. My work addresses built or modified landscapes in the American heartland that have passed their prime and now exist under various forms of neglect: Factories, homes, riverbanks, and traces of indigenous cultures. Who built these structures? How were they intended to fit into the landscape? Who lives there now, and what are the lives of people inhabiting landscapes that they did not create? What societal changes led these sites to decline? What will be the future of the sites and their present occupants? How do we understand our own history, our relation to our own past, as reflected in the landscapes that we inhabit?

Jacinda Streufert   Paducah, KY

*Desert Swan*
2019
photography – metal paper

My photography is something I do to show the simple uniqueness in various things that are around us. In our world today we are bombarded in so much imagery that the simplest things, their actual beauty, their starkness is overlooked or highly stage. My work is of things that are passed without a thought many times…I try and bring them the attention they deserve.

Valerie Van Over   Denton, TX

*Closer to the Shore*
2021
archival pigment print

With this series of images, I excavate the ways in which I use time outdoors to unpack trauma and process memories. It is an exploration of the human connection to nature, on a micro and macro level; our simultaneous desire to control nature, as well as the healing facilitated by an individual relationship with the earth. It’s an examination into the reflection and introspection that occur when meditating in nature, as well as an investigation into how memory and experience affect perception.

The title of this series, Processing, was chosen for its double meaning. It is the involved process of manipulating photos and going back and forth between digital and analog. It also refers to the emotional processing that occurs when we digest our feelings after events. This series consists of 11 photographs taken in various local parks. All images are shot on Kodak 4x5 color film and digitally scanned. Some are manipulated digitally or simply inkjet printed as is, then physically manipulated in various manner and re-photographed.
Bruce West   Springfield, MO

*Family Outing*
2019
archival inkjet print

*Family Outing* is from my ongoing project of photographing in Great Britain. For the past five years, I have photographed in the United Kingdom, exploring the visual potentials of various social settings; the streets, parks, and beaches of London, Belfast, and Margate. Responding to the physical positioning and relationships of individuals within a given environment and to the nuances of expressions and gestures, my images address the social and psychological complexities of contemporary urban life and culture. While observing how individuals comport themselves in diverse social settings, my photographs allude to the transitions in identity which occur as one moves from private to public experience. As I photograph, I attempt to suspend judgment and initiate an immediate and nonverbal relationship based upon trust, respect, and recognition of a common humanity. The act of photographing enables an empathic union with the former stranger on the street.

Janusz Wojcieszak   Myslowice, Poland

*Inspired by Kandinsky*
2021
photo/Hahnemühle museum etching

A long time ago I discovered photography for myself. Not knowing how to draw and paint, I was able to create pictures. It’s great.

After my first fascination with the photographic technique, I realized that the recorded images are my personal way of looking at the world.

Absolutely individual.

Scene, frame, light, moment ... these are all things I can decide, if not completely, at least partially.

By looking, I attempt to see.

This is a good way to try to understand or/and feel.

I hope that my photos offer not only artistic impressions, but also have content meanings, important not only for me, as the author.

This content is curiosity about the world and sensitivity to its beauty. Sometimes it helps to be inspired by the creativity of others.

Cheryl Zibisky   Banner Elk, NC

*Nicole*
2018
archival pigment print from scanned film negative

*As You Were*: A nostalgic look at bygone. A study of gesture. All images were photographed with different types of film shot with different types of cameras between 1987-2017. Each piece is either a vintage print, or a digital print from a negative and printed in 2018.
When my wife looks at my photos following our trips, she often asks “Were we on the same trip? That doesn’t look like anything I remember.” She concludes that we see things so differently because I’m usually looking at things through my mental viewfinder while searching for the ideal composition, rather than simply appreciating it for what it is. I plead guilty, but for better or for worse, that’s my worldview. All the better if there are vivid colors or unusual juxtapositions, whether they be in traditional marketplaces, rushing streams, or our backyard garden. They’re all begging to be photographed! And that’s what I’ve been doing for the past 50 years or so, even more so in the since retiring in 2009. Having the good fortune to travel regularly (at least before Covid) is an added bonus. I’ve had little formal training (a visual anthropology course at the Art Institute of Chicago in the early 1970’s) but picked up additional skills from work-study jobs and as a Peace Corps volunteer. As I age, though, I find myself more attracted to still life possibilities right in front of me, such as the garlic and tulips photo, which I threw together in our kitchen, using a platter that our son had made years earlier in a pottery class. And my wife still asks me what I’m up to when I do so!

Inspired by Alice’s Adventures in Wonderland by Lewis Carroll. Cheshire Cat, “I am not crazy, my reality is just different from yours.” I photographed a feral cat in the neighborhood that exhibits the free wheeling attitude. The palette I used is from nature’s own beauty found in the images I took. I use graphic squares to represent the vibrations found in the image and to illustrate vitality and mystery. Aesthetically, I am seeking to show the harmony between the natural scenic beauty and the vibrations within.

Autumn Clark is a photographer from Saint Augustine, Florida based in Savannah, Georgia. Currently, she is attending SCAD University studying for a degree in documentary photography. While she experiments with a variety of subjects and techniques, she is most drawn to street and landscape photography. Autumn uses film and digital photography to create original images that inspire others to experience and appreciate the world around them.
Charles Crabb    Clifton, NJ

World Trade Center through Mall Roof
2017
framed digital print on Hahnemühle German etching paper

I am drawn to a moment's compositional aspects of line, texture, tone, lighting and context, more so than a photographic opportunity's documentary aspect. I try to render moments to reveal the way that I see them and feel about them.

While we emphasize tonal characteristics that attract our artistic subconscious when we interpret a moment, we don't precisely capture what we feel about a scene. But the photo lives to be interpreted by others. When I create a photograph, I understand that others will analyze what it is, and find new meanings in it.

In photography, it is both technique and technology that produce the image. I am careful to understand the camera's influence on capturing an image, and careful to understand the camera's limitations; I try to use camera settings to reveal how the image affects me, but the conversation about the story and meaning of the image transcend the involvement with the technology that is used to capture it. Then, using developing tools cautiously, I try to uncover tonal aspects of an image that bring out undiscovered aspects of its design; the image becomes a design of an encounter with a particular moment that has to be rendered.

My photos reflect my environment; they form a record of the scenes of where I live and travel that I feel will tell us a little more about how we visually relate to our surroundings.

*the selections on this page were chosen by Yeiser Art Center staff

Ruth Güse & Dorothea Bornemann    Detmold & Kahl, Germany

Marta Herford (designed by Frank O. Gehry)
2021
ChromaLuxe 50 x 70 cm – the slide film was soaked in a “film soup” with nightshade vegetation

We are similar in our backgrounds, as we are both designers who worked in the marketing sector. Of course, creativity is also required, creativity that is, however, usually limited by the wishes and expectations of the clients. In artistic photography, we take all the freedom we need. Freedom in dealing with the motifs – natural and architectural landscapes, in the experimental use of technical means, in a combination of photography, cameragrams, double exposures, solarisation. The latter are processes on which light leaves its mark. We work primarily with natural materials, such as plants and earth, taking the risk during the process of creation not to influence a motif completely, but to let chance help shape it. The result is a unique world of images captured with a slide camera on the borderline between photography and painting.

Shavit Vos    Ramat Gan, Israel

The Dancer
2020
printed photo on acrylic

Photography is my greatest passion and love in the last couple of years. My art is a journey of self-discovery and self-expression. It is the process by which I choose to explore the people, things and world around me.

Photography for me is a way of capturing unique moments in time that will never be repeated. It is the greatest reward when a viewer connects with an image emotionally. My work, whether it be portraits, landscapes, animals or still life, is most successful when it speaks to celebrating the richness of life.

I create images to make emotional clay impressions of the things I see and use different techniques to generate my images: such as light and shadows, guiding lines, movement, texture, colors, form & shape.

When traveling, my camera acted as a bridge to the people I met and photographed. The more fun I had the better the images would be.

I am a seeker, a traveler, a gatherer of moments.
Regional Salon

During each Art Through The Lens exhibition, we honor our local traditions of photography with the ‘Regional Salon’ which is comprised of artists residing within approximately 150 miles of Paducah. The roots of Art Through The Lens lie within these local photographers and regional photo clubs, who have nurtured this medium through the years. This year, a special panel of Yeiser Art Center staff meticulously chose the fifty-two pieces included in the Salon. Content and composition were used to make initial choices, which were eventually narrowed down to those images that forced the panel to take a deeper look. We are incredibly honored to showcase this artwork made by regional artists!

In addition to the Regional Salon, Yeiser Art Center staff juried in a selection of six pieces to Art Through The Lens that they felt should be honored for their merit. The past few months have been difficult for many and these select works showcase the energy and whimsy that has helped to guide us through our challenges.
CB Adams  Saint Charles, MO

_Pedal Another Cause_
2019
Gelatin silver print from film negative

_Pedal Another Cause_ was created from scenes rendered with a large-format 4x5 camera in New Orleans. In 2019, I was in New Orleans for the first time and noticed the mural on my way to the Lower Ninth Ward, and it was too interesting to pass up. I had exposed one sheet when I noticed a bicyclist heading toward me. I wanted to try and add an additional element to this scene. I strive to create images that require more than a passing glance or a swipe on a screen and offer a compelling ambiguity that invites the viewer to add their own experience or story to it. I constantly seek access to places that are out of the ordinary and have a “What is that?” quality that sets the photographs apart from the flood of images that bombard me – us – daily. As I work with each image in a wet darkroom, I discover elements that add complexity to the overall scene – elements that were in my peripheral, but not conscious, vision.

Lynn Bartlett  Benton, KY

_Dog Day Afternoon_
2016
Photography

I like to explore small towns and back roads to find and capture that one special moment in time. I enjoy urban decay and street photography as each has a story to tell.

I reside in Benton, Kentucky (since 2008), by way of Tucson, Arizona, and I am originally from Belleville, Illinois.

James Barton  Gilbertsville, KY

_Ethel's House_
2021
Photography

Much of my work is centered in the rural farms, fields and woods near my home in Western Kentucky. The browns and greens here lend themselves easily to reds, golds and black.
Bob Bell  Benton, KY

*Back Road Aphrodite*
2019
photography

I take pictures of rural America, mainly old buildings that are in a state of decay, and will soon be gone from the landscape. I also take pictures of historic structures that are being, or have been restored. The goal is to record as much of our history as possible, as it is disappearing at an alarming rate. I grew up in an area that had numerous old abandoned homes and barns. For the most part, they are gone today, having been replaced with mobile homes, pole barns, and other soulless and mundane dwellings and utilitarian structures.

Rebecca Binks  Paducah, KY

*Fuel Tank 1*
2021
digital photography

We often overlook ordinary objects around us. *Fuel Tank 1* captures an industrial fuel tank on a bright sunny day where the shadows transform the no-nonsense utilitarian metal stairs into a pattern of delicate lace.

C. Todd Birdsong  Paducah, KY

*Currently 900 (red)*
2021
photographic mosaic

C. Todd Birdsong received his MFA from Southern Illinois University in Carbondale, Illinois in Mass Communication and Media Arts. He is an interdisciplinary artist that works with both analog and digital processes within photography, sound and transmission art, time-based media and instrument making using found objects and electronics. Execution of his work takes the form of conceptual installations, performances and remote transmissions. Concepts of indeterminacy and randomness are used to examine the ideas of mindfulness and being present in the moment of witnessing, understanding and decoding our daily lives.

He is currently the Director of the Clemens Fine Arts Center in Paducah, Kentucky where he produces several performing arts series and programs the visual arts exhibits for the CFAC gallery space.
Nolan Cain  Bowling Green, KY

Coming Soon
2020
digital photography

The Columbia was one of the best locations in my career. The entire session itself was a retro theme and the model was in 60's attire, perfect for the time period of the theater’s life. After the COVID-19 pandemic, the image took an indirect turn to cinema’s near-demise because of fears of being near someone.

Kathy Callahan  Murray, KY

School Trip
2019
digital photography/giclée print

Travel provides the greatest inspiration for my work, be it domestic or international travel. The photography I create is most often informed by two sources – architecture and street art. Occasionally I see something in people on the street who capture my attention. While seemingly cliché, beauty is indeed everywhere. Taking a moment to absorb my surroundings allows me to find that beauty to share with the hope that the viewer will find the same beauty that I see.

Gabriel Camacho  Paducah, KY

Smashing Atoms
2019
photography

My work in monochrome deals closely with street photography. Humans are interesting things, and I love to seek out the beauty in the everyday things they do.
J.T. Crawford      Paducah, KY

*Through a Glass Dimly*
2020
digital photography

I want to see what is not seen.

My personal goal for photography is to look beyond the wide-angle view and find the components and pieces that help comprise the story of a scene. The photo is a paragraph, but where are the individual words, phrases, commas, and more that tie it together?

I also love when those components raise more questions than they answer. Will the viewer see beyond and have questions? That’s where the real magic occurs. There should be a story and a story untold. For me, that is a huge challenge to present. And when I do, feel the most satisfied.

If something catches my eyes and begs a question, I want to multiply that and draw it to the surface.

Debi Henry Danielson      Hazel, KY

*Birdwatching*
2021
photography

My work reflects the day to day goings on, primarily focusing on images of my mother who has Alzheimer’s and I share care taking responsibility for, and landscape images of rural Western Kentucky. Working to capture the subtleties throughout the day with iPhone images, one day moving forward.

Dennis Dreyer      Gilbertsville, KY

*A Beautiful Evening*
2021
photography

My interest in photography began with capturing images of the Iris flowers in my garden. Over time I experimented with a variety of techniques to capture color in photographs. I currently am experimenting with the use of soap films, refracted glass, and oil film captures. The use of a kaleidoscope of colors provided with these techniques I find to be technically challenging and rewarding.
Basil Drossos  
Paducah, KY

*Six White Ibis*

2021
digital photography

This year Florida birds in February have become my subject. Always beautiful and a thrill to photograph. My entries were taken on Sanibel Island.

Tony Gamboa  
Paducah, KY

*World Within a Bottle*

2021
photography

The landscape is fluid yet frozen in time. Your eyes are tasked to explore from many angles. Within this soap bottle our imagination cannot be contained.

Joseph C. Garrett  
Herrin, IL

*Southern Suds*

2020
photography

Photography makes me much more observant and aware of the wonderful little things that surround me each day. I notice things like light, shadows, patterns, and frames that I can use in my pictures. It is my hope that my photos make seen the unseen. The successful expression of my vision will integrate well with the viewer’s own vision. If my photo elicits an emotional response, invokes a memory, then the photo is a success.

Craig Gentry  
Benton, KY

*Delicate Arch Sunrise*

2020
photography print

I’ve found photography to be a great motivator for increasing the frequency of my travels and explorations. The camera is sometimes all that’s needed for me to drop whatever I’m doing and take a trip.
Teresa Gilson  Mayfield, KY

*Streetlife*
2019
photography

People often ask me why I am so passionate about my photography journey. The answer is truly quite simple. I shoot what I see. I shoot what I love. I create what I want. It is my art, for me. I have learned to develop a love for what I see in the viewfinder, whether it is a beautiful landscape, or a homeless person on the street that tugs at the heart strings. There is art everywhere. A person just has to choose to see it, develop it, and appreciate. I know I have.

Malcolm Glass  Clarksville, TN

*Repose*
2021
digital color photograph

In all my creative work I try to help others see more deeply and experience the world more fully. The difference between a casual look and seeing beyond the first glance can be very slight. In my photograph *Repose*, the camera helped me see something I might have missed otherwise. In the viewfinder my friend DeShun was neatly framed by an abstract pattern of lines and angles. The image is more than a simple likeness of a man. It also has elements of art, a pleasing arrangement of line and shades of color.

Hazel Grant  Carbondale, IL

*Art of the Throw*
2021
digital art composite

When people occasionally ask what kind of photography I like, my usual reply is street photography. My answer speaks of my fascination in trying to capture what is really going on in a life at the moment. Body language, eye focus, facial expression, interaction with others and the environment—all work with lighting and composition to help present that moment of life. My camera’s lens creates a smaller world of focus to share a mini-world environment, that aha moment of, if not understanding, at least of appreciation.

Moving from observation through the lens and onto my computer, I explore nuances of presentation. Some photographs remain au natural with only minor tweaks. Others open up through digital art creation, each step of the process helping me understand the world a bit more and so find those aha moments of sorrow and joy. All of this has expanded my photographic world as my work has been accepted for juried exhibitions over the years.

So, I my body of work is eclectic. Rather than a street photographer as originally planned, I find myself a world avenue observer as I explore digital art.
Paul Grumley  Paducah, KY

Hope at Jaffa
2019
digital photography

While trying to master the art of digital photography, I am always looking for the unusual presentation, the different perspective, or the surprise photographic opportunity. I am not satisfied with a photograph that only represents the scene that is before me and so, with my picture, I attempt to interpret the mood, emotion, and feeling at that point in time. The composition of the image, the juxtaposition of shapes, lines, patterns, and forms, and the play of light are very important components of my work. By learning different photographic techniques, I am able to achieve these goals with camera in hand but I employ the digital darkroom to complete the project.

I have always had an interest in photography but never had time to seriously dedicate myself to that pursuit. After retiring from the practice of medicine, I began taking classes in digital photography at the Paducah School of Art and Design. I have learned much and continue to focus on my art and to find my voice in photography.

Sarah Haig  Martin, TN

Kleen Rite
2021
photo – digital print

Sarah Haig is an artist and educator in Northwest Tennessee.

David Hammond  Goreville, IL

Winter Abstract II
2021
photography

My overall collection of photography is titled EVERYDAY MIRACLES and is meant to focus on the beauty of the earth that our Lord and Creator has given us. All thanks and glory belong to him.

Images are made using digital and film cameras. I edit my images in Photoshop and Lightroom to best show how it appeared at the time the image was captured. Editing includes adjustments to exposure, saturation, and contrast, as well as dust removal and slight cropping, but does NOTHING to artificially alter the image beyond what was presented to my vision (no composite images or computer created images).
Jesse Haywood  Paducah, KY

*Train*
2020
digital media

I capture images for myself.

Kate He  Murray, KY

*Sunset*
2021
framed photo

I am a plant biologist and a passionate amateur nature photographer. My photography is inspired by the fantastic biodiversity I see around me. I try to give aesthetic context to the extraordinary displays of the interdependence of flowers, birds, butterflies, other living creatures and the breathtaking landscape. I strive to use my camera lenses beyond the ecological, aesthetic and artistic values of Nature to raise society’s awareness that better stewardship will benefit all of us as partners sharing this unique planetary ecosystem.

Ryan Hogancamp  Paducah, KY

*Bud*
2021
photography

We can frequently overlook beauty in our everyday lives. I try to capture scenes that can often be missed if one isn’t looking. I also enjoy the juxtaposition between manmade objects and the nature as the objects age and are no longer “useful.” All photos were taken in Paducah, Kentucky in 2020 or 2021.
Elvis Costello once said something about turning obsessions into careers. Photography started out as a hobby for me, but quickly became an obsession. A healthy one, I think. Will it turn into a career? Who knows? Definitely not me. I just love taking pictures of the way I see things, because I believe nobody looks at things in the same way. We all have our own point of view. My photographs represent mine.

My artwork focuses on displaying objects found in my day to day life and presenting them in visually distorted images through the use of a flatbed scanner.

I ALMOST didn’t get this shot! I ALMOST didn’t get up at 4 a.m. to capture an early sunrise over Acadia National Park. Once there, I had no idea that a partial solar eclipse was forecast for that morning and I had no eye protection or special filters to capture the moment. Since I did not have the right equipment, I ALMOST didn’t try a photograph. As the sun rose, I lined up my camera at the last moment, closed my eyes, and hoped for the best. This image almost didn’t happen!
Teresa Joyce    Paducah, KY

Memories of My Granddaddy
2019
framed photographic print

I created this photo as part of a series of *Faceless Portraits*. The 1940’s style hat reminded me so much of my Grandaddy Rowland. He was a very tall, lanky, baldheaded man who never went outside without his head covered – be it a straw fishing hat, his farming cap or his Sunday fedora. His chair of choice was a wooden rocker that sat just inside at the front window of my grandparent’s house. Every time I see this photo, I recall seeing him in his Sunday best coming in the front door and hanging his hat on the back of his rocker. I can hear the squeak of the rocking chair as he sits down and rocks in time to the tick-tock of the wind-up mantle clock…but most of all, I hear his voice greeting family and friends as they came through the door. This photo takes my mind back to happy, lazy Sundays filled with food and family fellowship. When I look at this photo, my hearts sings with those memories.

Isaiah Kennedy    Union City, TN

New and Old
2018
photography

On the left a bookstore that existed for more than a hundred years and to the right a giant concrete building being torn down faster than it had been erected. Caught in the middle is a man acting as the avatar for the idea of a Japanese worker. He is the physical metaphor of the two conflicting sides of a classical and yet rapidly growing culture.

Shane Knotts    Smyrna, TN

Great Blue Heron
2021
photography on metal
Brittin Lang  Paducah, KY

Trouble Brewing
2019
photography

My interest in photography comes from growing up with autism and trying to find ways to relate to the world around me. Along with other forms of art, I settled more into photography because of the peace it gives me with my surroundings. Be it a natural or urban jungle, it's just life.

Sue Lester  Paducah, KY

Golden Hour
2020
photography

I believe that all photographers have a magical power. The power to stop time and create a memory of a person, place, or thing. I take pictures to capture moments... to create memories... and for a brief moment to stop time. This picture is a family vacation trip to the beach. I am a beginner photographer and take pictures as a hobby in my spare time. I am trying to learn and improve by taking online classes and reading books.

Lindsey Morgan  Murray, KY

Caroline
2020
digital photography

My work is not fancy or forced, it is small moments mixed with a little creativity. A sunset backyard session, a field of flowers on a wedding day, a moment solidified in time amid a bustling downtown.

I photograph a little bit of everything: some milestones like welcoming a new baby, graduating college, or getting married, and some more mundane like an in-home family session “just because” or a creative shoot with a friend.

People and their beautiful lives inspire me. I hope to capture them as they truly are, while adding a creative spin on it, and showing my clients that they are worth capturing, simply as they are.
Barry A. Noland  
Nashville, TN

Dark Beauties
2020
photography

My style and genre have varied greatly in the course of my artistic career. But generally, my visual aesthetic of calm, peaceful presentations with an emphasis on composition has stayed reasonably constant throughout. I typically shoot subjects, human and non-human, from reaction rather than vision. While, depending on purpose, creating without a specific vision can be detrimental to sharing your experience, I enjoy the sense of working off-the-cuff – in mid-air. Among my favorite subjects are still life studies of decaying, dying – even dead – flora. I like recording unexpected beauty.

Bradley Phillips  
Cape Girardeau, MO

Here Now, Untitled #6
2021
cyanotype & Flashe

There is an unspoken expectation of what a photograph is in terms of content or what is photographed. A quick survey of popular photography or images that are “trending,” reveals a social appetite for beautiful yet unfulfilling and soulless photographic content. This popular aesthetic has created a demand which forces image makers to create similarly shallow imagery if they seek to share their work and be noticed. However, what if one was to consider photographic arts less in terms of a medium embedded with expectations and instead as a material?

This question has become the philosophical crux wherein my approach to making “photographic art” resides. This has led to exploring how photographic processes and materials play an essential role in creation while avoiding entirely the notion that a photograph must be of a “thing” or produced using a camera. This focus on material results in images that are rich in color, that play on process and performative act, that consider images in a state of latency as complete and that process against the expectations we all experience by popular demand.

Allan Ramsey  
Paducah, KY

apple
2018
digital photography
Fred Reaves      Hazel, KY

*The Guardian*
2020
photography

Throughout my career as a commercial photographer and graphic designer, I have never abandoned the muse that brought me to the dance, the creator of fine art. This guiding vision and spirit has always been the major force in the creation of my commercial work, as my approach has always been with that of an artist’s eye. The synergy between the technical and the visual requirements of my work has been an integral part of my success, the result being a very fulfilling lifestyle and a successful career of unique opportunities, challenges and a strong portfolio of work, both on the commercial side as well as the fine art side.

Phyllis Russell   Paducah, KY

*Rainy Day in Hong Kong*
2019
archival digital print

Photography is an art, an expression and a picture of our experiences. Most of my photography reflects people, places, flowers and landscapes that have captured my eye. I hope my images are more than a photograph. My desire is that these photographs reflect the beauty and experiences of life, and nature. No two photographs are the same. Hopefully my photographs provide an image that brings comfort and meaning to others.

Tina Sexton       Murray, KY

*Which Way Do I Go?*
2020
archival digital photography

I have been experimenting with different avenues in my recent photography. I find my style to be somewhat diverse and eclectic.
Robert Shapiro  Metropolis, IL

Line of Sight  
2018  
digital photography  

As a lifelong boater I have always taken great pleasure in the dynamic interface between the sky and the sea. On this particular morning, as the sun rose over the estuary of the Apalachicola River, the retreating morning fog coupled with the mirror-like surface of the sea created an ethereal horizon beckoning our passage north through the Florida Panhandle.

David Harold Sheridan  Dresden, TN

Winter, Reelfoot Lake  
2019  
black/white photo  

I started out as a painter. I think of my photographs as creations. Not just capturing a moment. I want to capture a “moment” and add my own vision to the creation. Hopefully I will find my heart in the final creation. With Winter, Reelfoot Lake, I began with the negative image and worked with that exposure until I reached the darkness and spookiness of the subject. The heart of a very scary place. Reelfoot Lake.

Eli Sicken & Austin Scarbrough  Paducah, KY

A Bubbly Personality  
2021  
photography
Nancy Stalls  Hopkinsville, KY

*Bright Dreams*
2021
digital photography

I have enjoyed photography with both large cameras with elite lens and with my iPhone with tiny lens. Both bring me satisfaction, and with both my imagination can run wild. As I age more and more beautiful, interesting, intense, and humorous subjects catch my eye. I can roam a neighborhood or a vacation locale and still find great subjects. Photography is a hobby, a career, a lover, and a child to me.

J. Wayne Thomas  Nashville, TN

*Brushy Mountain Sink*
2020
archival giclée print

This utility sink sits at the end of a cell row in “D” Block at the decommissioned Brushy Mountain State Penitentiary outside Petros, Tennessee. The scene was lit from above by a dim, buzzing florescent light and from behind me by some tiny, barred windows. The most dangerous criminals were kept here, and I do not know the reasoning behind the cheerily painted walls and floor. I was struck by the colors, contrasted with the white sink nestled in the corner.

Seeing order in chaos, and the sublime in the mundane, requires both patience and a willingness to change points of view. A small shift in perspective can transform a random jangle of impulses into a revelation.

Ronald Toth  Murray, KY

*Ponderosa Pine Cone with Extension*
2021
photography, inkjet print

All of my recent images are of plant organs or fragments of tissue, made with a macro lens or a microscope. I am interested in the shape, color or pattern, not the plant itself.

My former profession was teaching and doing research in plant science. Over the years I have photographed many parts of plants, some of which had strange and beautiful shapes, but my interest was in their scientific message, or usefulness in teaching.

Now that I am retired, I have been making images of many whole plants or parts of plants, which are of interest to me, just for their visual impact, without regard to any scientific usefulness. One recent project involves microscope images of small areas of tissue which have been distorted by artificial color and focus, and taken out of context, so that any resemblance to the original material is lost. The most recent endeavor is of images of pine seed cones (very geometrical structures) distorted by using a concave mirror surface.

The images have no meaning, social content, or message. Whatever feeling the viewer gets from the image must of course be personal.
Mark Watkins    Paducah, KY

*Maui*
2021
digital photography

My name is Mark Watkins from Paducah, Kentucky. Enjoy all forms of photography but my favorite is landscape photography. Photography is an impulse and a momentary escape from reality. I try to capture a moment in history and enhance its natural beauty in post processing. I’ve been a photography student at the Paducah School of Art and Design for several years. It’s been a great experience.

Sarah Lynn Watson    Paducah, KY

*Arizona – Lake Havasu Sunset*
2020
photography

I like to save moments that cause me to feel something. I have a terrible memory, but similar to how certain songs take you back to a time and place, my photography does the same for me.

I don’t have deeper meanings for the photos I share, they’re simply what they are and they do a fantastic job of that on their own.

Haley Wilkerson    Beaver Dam, KY

*Out of Sight, Out of Mind*
2021
Canon EOS Rebel T6

My name is Haley Wilkerson, and I am the CEO of Through the Lens. The goal with my photography is to constantly strive for better and make whoever I can proud of me. Through the Lens was started in late 2019 and has since grown quite a bit. Even with the positive reactions I still receive negative ones like “you’re wasting your time” “you can’t get anywhere with that” “that’s a side job” and to all of that I have IGNORED. I have learned that in this life you get one shot, no redos or do overs, so you have to find something that lights that fire inside you and run with it. Photography is my escape from depression, it also allows me to showcase that feeling in a way that people can easily see and understand. This is the life I choose. It may not make me 6 figures, but I choose to be happy in doing it:)}
Stephanie Young  Paducah, KY

*Dystopian Vortex*
2021
photography – printed on metal

A quote from George Orwell’s *1984*:
“It was a bright, cold day in April, and the clocks were striking thirteen.”

The past year and a half, the world has been spiraling in its own dystopian vortex…and this is what I had in mind as I manipulated a lone tree on a Nebraska farm…to thirteen o’clock.

Hope Youngblood  Murray, KY

*Lulu Black Metal*
2021
inkjet print, Velvia film scan

Hope Lyca Youngblood is a trans femme photographer/poet/electronic musician/videographer/artist/painter from Murray, Kentucky. She has had work published in Twang Anthology, Eoagh, Five to One, and Heartspark Press. As we may be in the hospice stage for our planet earth, Hope reaches for us to adapt to each other again, through mutual aid, in this time of daily trauma. She/Her/Hers please.
We extend our sincere gratitude to our sponsors below, as well as Paducah Area Photographers Club in honor of Sue Henry, and to our Anonymous Sponsor who help make this exhibition possible.