ART THROUGH THE LENS 2022

09.24.22 - 11.12.22
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: Eli Sicken, *Times Are Changing*
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 2022: Dry Ground Brewing Company, Kentucky Arts Council, Paducah Area Photographers Club, Paducah School of Art & Design, WKCTC Culinary Arts, and to our Anonymous Sponsor who help make this exhibition possible.

We received a total of 598 entries this year from thirty-five U.S. states along with two other countries. Fifty-two 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
Carolyn Benedict Fraser

JUROR BIO
Carolyn Benedict Fraser is a photographer and educator based in Nashville, Tennessee. Her work utilizes the constraints of the camera, the frame, and vision to address the ways in which we orient ourselves to mental and physical limitations. She studied psychology and photography at Mills College in Oakland, California and received an MFA in Visual Art from Cornell University. She presented her work at the 2017 SPE Northeastern Conference, *Is Photography Enough?: Interdisciplinary Approaches Beyond the Still Image*. In recent years, her work has been included in exhibitions at Site:Brooklyn in Brooklyn, New York, Washington State University, The Humble Arts Foundation in New York City, and the Millepiani Gallery in Rome, Italy.

JUROR STATEMENT

“Painters and photographers work in completely opposite ways. Painters start with a blank canvas and can fill it with whatever they want. Photographers start with the endless content of the world and must isolate and frame it within limits defined by the camera.”
- Richard Misrach, from “on Landscape and Meaning”

The invention of photography made image-making easier in some regards, and more challenging in others. Image-making became easier in that we were able to document and preserve the world as it was seen by the human eye, but it became harder in the sense that the photographer had to choose where to point the camera when confronted with, as Misrach phrases it, “the endless content of the world.” If you think about the medium in this way, making a single, well-executed photograph is a remarkable task.

The selected works in *Art Through the Lens 2022* illustrate how the seemingly simple gesture of opening and closing a lens is not the result of arbitrarily clicking a button, but a delicate and complex negotiation between the restrictions of the camera and the boundless nature of our visual world.

Walking past a window our eyes typically fall on the view outside. Julia Paul and Paul Stapp’s images suggest that there are hidden images to be found if we break from habitual looking. Gavin Posey’s *Look Closely* asks us to contemplate the borders of the image - the subject, a curious dog framed by a window within the larger frame, notices the viewer before the viewer notices it. *Shadows* by Joan E. Gardner and *Journey* by Kate He are reminiscent of silhouette portraits, the pre-photographic process of using light to trace the casted shadow of a loved one.

While acknowledging the overwhelming information that lens-based imagery allows us to see, we must also consider what we are not seeing. Looking at images of Western Kentucky’s devastating tornado damage in contrast to Stephen Wilson’s carefully painted, intact garage, we are reminded of what can remain hidden within the walls of a building and the borders of a photograph. What are the facial expressions of the subjects in Trotter Hardy’s image, *Three Fold*, or the emotions of the turned heads in Terri Bright’s *Untitled*? We can assume, but never know, what was seen by the closed eyes of Melissa Pott’s subject in *Need A Minute*. Each of these images suggest that our visual field goes beyond our eye’s vision by calling on our mind’s eye to insert information where other content is destroyed, concealed, or missing.

As you view the works in this exhibition, I encourage you to spend prolonged time with each one. As you stand in front of an image, think about the relationship it has to the work on its left, and then right. Then look behind you and consider how it fits into the context of the greater exhibition. By consciously and thoughtfully looking around the room we begin to experience what it might be like to be a camera as we attempt to contextualize the immensity of our world from a restricted field of view.
CB Adams  
Saint Charles, MO

Boyball  
2022  
gelatin silver print from film negative

*Boyball* is part of an ongoing project titled *My Life In A Dome*. My parents saved an incredible amount of my boyhood toys, clothes, equipment and other ephemera. I have been photographing these items, primarily with medium and large-format film cameras in black-and-white. These items connect me to my past and upbringing and enable me explore my feelings about my boyhood, thanks to the distance of time.

Norman Aragones  
San Jose, CA

Alone  
2019  
metallic

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).

Robin Baker  
Shawnee, OK

Breath 33  
2022  
high-definition video

My work investigates humanity’s relationship with the non-human world. Our perceived separation from the natural world allows the non-human elements of our planet to drift out of concern. News media and research each demonstrate the many ways in which our separation has drastic consequences have and will continue to have. It is easy to be disheartened by the state of things, but recently I have focused on work suggesting a more symbiotic relationship.

It is the symbiotic possibilities this work suggests humanity is a part of the natural world, not separate from it. The photographs that fall into this body of work offer opportunities to reconnect with the world around us. Whether through observations of the beauty of the world, documentation of direct action, or the opportunity to connect directly with a natural object and phenomena in the gallery. This interaction is meant to serve as a reminder of humanity’s place as an active participant in this world rather than separate from the “natural world.”
Jan Bell  Bowling Green, OH

Twilight at Point Reyes
2018
photography

Growing up on a farm in the Midwest instilled an appreciation for the land. This innate passion has continued into Bell’s life and translates as the work you see today. His life has been filled with exploration. It is this solo time in the wilderness that allows him to connect with the land and create his personal interpretation of the landscape.

Bell’s photos represent an opportunity to consider the subject – almost apart from its meaning or function. Whether that be the inner folds of a plant, a sand-swept dune, or a distant coastline, he focuses on an intimate view, narrowing the scope and allowing his audience to see only chosen elements of the whole.

His work has been exhibited in a multitude of galleries throughout the US. He has been published in various fine art photography magazines. He has garnered numerous awards, with the Ansel Adams award topping the list for his Agave photo. His latest accomplishment is the completion of a hardcover book titled Quiet Contemplation.

Joshua Bezdek  Farmington, CT

Big Rig
2022
gelatin silver print

I take photographs of everyday objects and events centered around the experience of childhood. Informed by vivid personal memories and by bearing witness as a parent, I try to show some of the simple wonders noticed in the world around my kids, and some of the concerns that the larger world brings their way. I draw inspiration from a long history of photographers interested in the subject of childhood—photographers such as Lewis Hine, Wayne Miller, Sally Mann, and Jo Ann Walters. I aim for my work to express mixtures of feelings, like hope and fear, that go along with the vulnerability of being a kid or looking after one.

Rebecca Binks  Paducah, KY

Mayfield
2021
digital photography

The devasting December tornado remade the places where it hit, like Mayfield. In some places common infrastructure like power wires remained, while the canopies of trees were sheared off.

The randomness of the destruction challenged our tendency to overlook commonplace things and structures because they are so ordinary, and ponder the mystery of the tornado’s arbitrary impact.
Terri Bright  Greenville, SC

Untitled
2020
archival pigment print

As a photographer with a background in painting, I photograph details, shadows, and misplaced objects. I look to familiar forms and formal structures to describe my relationship to things within and around me. The tension between the disorder of my surroundings and my internal desire for pictorial order and beauty is crucial to my working process.

For me, beauty comes in many forms. Improvisation and reflection yield lyrical narratives from the everyday – inorganic forms disclose life-like characteristics, randomly placed objects seem purposeful, bent frames become graceful. These images are like small meditations, granting permission to pause, and creating space for contemplation. Forgotten items and ordinary spaces possess a kind of wilted beauty that alternately suggest playfulness, tranquility, melancholy, and desire.

Nolan Cain  Smithland, KY

December 11th: Sunrise
2021
digital photography

The December 10-11th tornado outbreak was unprecedented with the local Mayfield tornado becoming legendary practically overnight. However, in that time, the Bowling Green tornado was put on the backburner despite being a larger city. This damage was caused by a slightly weaker EF-3 with peak winds of 165 MPH. This damage also occurred only a half mile from where I was living at the time for college. I have always told people that you have no idea how unreal these beasts are until you see one with your own eyes.

Kathy Callahan  Murray, KY

After the Twister #2
2022
digital photography

While travel provides great inspiration for my work, there are opportunities to explore everywhere. The photography I create is most often informed by two sources – architecture and street art. Occasionally I see something in people or items on the street who capture my attention. Last December’s tornado in Mayfield and other communities in Kentucky devastated the region. In January, six weeks after the event, I traveled with my camera to Mayfield to see what remained. Empty lots remained where familiar buildings once stood and rubble was piled high throughout the downtown. In this photo, the chaos in the foreground contrasts sharply with the order of the pieces of the broken roof and the hope of the blue sky.

Kathy Callahan is a full-time European History professor with a background in art and design. England and Scotland play a large role in her photography, places she travels every chance she gets.
Mark Coggins  Napa, CA

Last Supper in Honolulu
2021
archival pigment print

Although my serious interest in photography began with a multi-year immersion in large format film photography where I took mostly landscapes and still lifes with a heavy 4×5 view camera, I have evolved into a street photographer who relies on a lightweight digital rangefinder. In spite of the near 180-degree reversal in equipment, medium and subject, I believe the training in large format has given me a deeper appreciation of composition, depth of field and exposure that is quite beneficial in making my images.

In deciding where to aim my camera, I look for groups of people interacting or engaged in a common activity, rather than individual subjects. As a photographer who has also published seven novels, I am perhaps drawn to tableaus that hint at a story. Take, for example, my image Geisha Confidential. How did the two geisha come to be in the cab in the middle of the night? What is the topic of their (seemingly) urgent conversation?

The desire to tell a story may also influence my style: I like sharply focused images with a full tonal range pulling detail into the shadows. Almost all my work is black and white with a colder toning. These choices echo the approach of documentary filmmakers and photojournalists looking to capture a scene in detail without the distraction of color.

Both the desire to tell a story and the urge to tell it with a clean, crisp image might be best summed up in the quote “f/8 and be there,” attributed to famous New York photojournalist and street photographer Arthur “Weegee” Fellig. f/8 as a f-stop setting suggests good depth of field and sufficient exposure for sharp image, and “being there” implies putting oneself in the right place at the right time to capture a compelling interaction.

Whatever my subject and style choices, I hope my photographs convey the energy, communal bonds, and in some cases, inherent mystery and alienation of urban life.

Al Crane  Grants Pass, OR

Double Exposure: Water in Truck Bed / Clouds
2021
archival inkjet print

This photo is from a series in which I am using natural elements, the changing seasons, and my own image to explore connections between nature, the human condition, and the passing of time.

The images are digital, double-exposures recorded in-camera at the time the image was initially made, leaving some aspects to chance. It involves layering one image over the next, with the dark shadow areas of one exposure being filled with the lighter areas of a second exposure. The images are later computer enhanced with dodging, burning, color saturation and contrast manipulation.

My goal with this process is to move from a simple record of physical reality toward a more metaphorical expression. I am combining elements from the physical world as a means of exploring the transitory nature of life.
Photography captures a visual moment in time; light, texture, movement, and color blend together and become instantly preserved. Every image allows us the freedom to draw our own unique impressions, thoughts, feelings and ideas.

Our perspectives are drawn from individualized experiences; no two people experience the same life. My hope is to capture images the viewer can connect to, apply their own interpretations, and possibly introduce a different point of view.

My knowledge of photography stems from classroom and professional education, combined with self-taught experimentation and exploration. This approach enables me to keep one foot on each side of the fence; learning the tried and true while keeping an open mind to the what ifs.

If just one of my images makes you pause, look again, and generate a thought or emotion, then I am honored to have communicated in such a way.

Learning is a life-long process, and each day a new adventure.
Char Downs  Paducah, KY

America
2022
photography

(1947, Mangum, OK, United States) Downs creates intense personal moments by means of rules and omissions, acceptance and refusal, luring the viewer round and round in circles. She makes work that deals with the documentation of moments and the question of how they can be presented. Her photos feature coincidental, accidental and unexpected connections which make it possible to revise Art History and, even better, to complement it. Interpretation becomes multifaceted. Sometimes they appear idiosyncratic and quirky, at other times, they seem typical by-products of American superabundance and marketing. Her works are saturated with obviousness. Her works never show the complete structure. This results in the fact that she can easily imagine and own interpretation, without being hindered by the historical reality.

Char Downs currently lives and works in Lower Town, Paducah, KY.

Ben Erlandson  Sparta, NC

Pinhole Sunbeams
2019
pinhole photography

I combine natural light landscape, macro, and portrait photography, time-lapse, and stop motion animation to interpret natural and built landscapes across scales. Separately and together, these forms help us explore a sense of place for each of us within these spaces, within a single moment or across different time scales. My hope is that we think beyond ourselves, our immediate surroundings, and shallow time horizons, expanding into something deeper and broader than what is an increasingly distracted frenetic existence (collectively and individually) on this planet we share with all species.

My still and motion compositions are driven by a desire to understand the world and discuss this understanding with others in our communities. I hope these works inherently spark discussions amongst others, even not in my presence.

By using various media modalities to explore the juxtaposition of space, time, and light from both internal and external perspectives of human (and non-human) relationships with water and watersheds, I can create the opportunity for awareness, understanding, and appreciation of the complexities of the world in which we live, including a sense of place.
Laura Everett  Paducah, KY

Ions
2021
digital photography / iPhone

Therapy, specifically Negative ION Therapy, was the gift we were experiencing from the waterfall unseen in this photo. I felt compelled to capture the ocular action with the energetic metaphysical healing. Much like a pinball machine, this composition is a dance that begins with darkness and ends with light. The amplitude of waves composes a symphony of dissonance and harmony of highlights, shadows, and colors. We teeter between the human groups, their engaging conversation or encompassing exploration. Ultimately, serotonin unveils humans unto their stardust state, collectively dissipating- falling water, rocks, atoms, and IONS.

Callie Gaines  Cincinnati, OH

Callie, Artist, Daughter
2020
photography

It Ends with My Dad is an ongoing series I started in the fall of 2021. My dad and his side of the family, his mother, aunt and cousin, all work in a family business repairing clocks. This business has been around since before I was born and has impacted myself and the choices made in my life and those in my family. The depiction of the connection between my family's life and time, and how big of a roll time plays in our lives both work as a memory bank for my family but also as a dive into how parents' choices can impact their children's. The specific choices I make and those in my family who are not a part of the shop make, do affect the future of the business, as after my grandmother, the shop ends with my dad.

Callie, Artist, Daughter is a pixilated, black and white self-portrait reflecting my gaze into the unknown as I find my own career path in photography. Part of my series, It Ends with My Dad, the rest of the portraits that are included are crisp, colored portraits of my family members in our clock repair business. I find comfort in this self-portrait, accurately displaying my soft and determined mindset of making my own way in the art world instead of following my family members in the path they have always known.

Joan E. Gardner  Sherrills Ford, NC

Shadows
2022
photography

These are times of uncertainty and tumult. My art is a reflection of that reality and is of its time. Can art be a catalyst for societal improvement?
Malcolm Glass  Clarksville, TN

Doppelgänger
2022
digital color photography

responses of gallery viewers often give me new insights into my work, and I am always pleased to hear about the thoughts and emotions my work evokes. These comments illuminate for me the layers that rise to the surface for others. My creative process relies a great deal on guidance from the subconscious and unconscious, and viewers reveal some of these hidden elements and thus enrich my understanding of my own work. Recently someone asked, “Which one is the doppelgänger?” I had never thought of that ambivalence. Whichever face you pick is fine with me.

On a technical note: This digital image is what the camera saw. The only digital alterations were darkening and cropping, changes I would have made in the darkroom. We shot this against a black background in a completely dark room with one dim light source. I asked my model to move her head during a three-second exposure. I clicked the shutter not knowing what the image might look like. As I said, this is what the camera saw.

Dany Govea  Mayfield, KY

Searching
2021
photography

a few days after the tornado, my father, a wax supervisor at the candle factory, was asked to go on-site and identify wax tanker trucks that were in the rubble. He had worked there for more than 20 years, so it was a hard scene to take in. He remembered that this was the exact place where his big rolling toolbox would stand. Hoping that it was still there, he made his way through the pile of debris, in search of it. Surprisingly, it was still standing there intact. From the toolbox, he retrieved his rock with the word “Pray” engraved on it, which meant a lot to him.

Paul J. Grumley  Paducah, KY

Two Redheads
2021
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.
David Hammond  Goreville, IL

*I Closed My Eyes...And Autumn Passed*
2020
photography; archival inks & matting/framing

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).

Trotter Hardy  Williamsburg, VA

*Three Fold*
2022
photography

What do we see with our eyes? Whatever it is, cameras see more and less and different. They catch odd-ball things: impossibly short moments, impossibly tiny things, curious angles and perspectives and viewpoints that are never given so much as a glance or a nod in the always moving world around us.

When we do look, we see people first, and everything else second. With people, we see faces first, and everything else second. Or never. Can we learn anything by looking at human beings, but not at their faces? Are there other things that can form an independent and revelatory body language? Can the angle of a leg mean boredom? The position of a foot imply impatience? The arrangement of a group of legs tell of relationships? What kind?

Photographs that explore this idea raise several puzzles. One is, as indicated, the puzzle of what an image conveys about its subjects and their activities, their feelings, their relationships. But the other explores the viewers’ own sense of self and place in the world. How do viewers react to pictures of people but not faces: with a vague sense of unease? A certainty as to what must going on? A laugh? A longing for something more? A rippling recognition of familiarity?

Curiosity about these responses and their significance leads to the work on display here.
Kate He  Murray, KY

Journey
2021
framed photo

I am a plant biologist and a passionate amateur nature photographer. My photography is inspired by the rich biodiversity I see around me. I try to give aesthetic context to the extraordinary displays of the interdependence of flowers, birds, butterflies, and other living creatures in the breathtaking landscape. I strive to use my camera lenses beyond capturing 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.

Stephen Honicki  Ulster Park, NY

Morning Reflections from the series The Book of James
2022
archival pigment print on German etching paper

Since early childhood, I have connected with engaging narratives. Whether from a book, film, or episodic television series, words and imagery help me to conjure imaginary worlds where I can escape.

As a photographer, I am a visual storyteller. Dramatic vignettes unfold, providing underlying themes of love, relationships, loss, and hope in our queer culture.

My series, The Book of James, was inspired by my best friend James – who is also the “actor” in the series inspired loosely by the book of James of the New Testament. This photographic tale originated through my interpretation of themes from the Bible and the character of James as he deals with the trials and tribulations of modern life. The viewer watches as the character experiences personal moments of faith and prayer. Just like in the Bible, the character of James is not only seen in momentary heroics of day-to-day living, but also a man who is faced with temptation and sin – aspects of humanity to which many individuals relate.

Jason Jones  Dawson Springs, KY

Back to School / Moving Forward
2021
photography; black frame, white matting

I have always enjoyed photography. Over the last few years I have started to take it more seriously. On the night of December 10, 2021 my focus changed. I transitioned from landscape and wildlife photography to documenting the destruction caused by an EF4 tornado that hit my hometown of Dawson Springs, Kentucky. Almost immediately following the event, that destroyed 75% of the town, I felt a strong need to document this historic storm. So, I have. I have images of the terrible destruction, volunteer groups, clean up, the rebuilding, and so much more. When I snapped this image, I knew it would be special. It’s a powerful image that says so much. It was taken on the first day students returned to school following the tornado, 30 days after the event.
**Joseph Kelly**  
Paducah, KY

*Where are You?*
2022
digital photography

Approaching street photography and recording brief, unscripted moments of humanity has acted as an unexpected conduit for reflection on my own experiences. How does their experience of humanity compare to mine? Do they feel what I feel? My personal relationship with memory, nostalgia, and isolation serve as underpinnings to my current process.

While I primarily work within photography, filmmaking serves as a consistent source of inspiration. When the situation allows, I will frame in landscape orientation and crop to wide aspect ratios specifically utilized in cinema, as I find the compositional opportunities emphasize my aim. Further referencing the themes above, I’ve begun stripping away color, providing a detachment from reality that may provoke the feeling of an eroding memory or lingering nostalgia.

**Mariann Lankton**  
Paducah, KY

*Moon Over Lodi*
2022
photography

I love taking pictures. Sometimes it is just capturing the moment with my camera in my phone others with my digital camera. When I see something that speaks to me, I try to capture it in a photo. I have found you just have to be in the right place at the right time to capture that one great photo.

I love working with my dog June Bug. We are in training together for her to become a therapy dog to serve in hospitals, nursing homes and schools. My camera memory is loaded with lots of her pictures as she grows and changes.

*Moon Over Lodi* is one of those once in a lifetime captures. While stopping to close the gate behind Lodi Kennels, I noticed the moon directly shining directly over Lodi. The red reflection of the car tail lights on the fence made for the perfect shot. *Moon Over Lodi* creates a beautiful pallet of color that brings a smile to your heart. Lodi is a magnificent kennel and training facility located in West Paducah.

**Sue Lester**  
Paducah, KY

*Fish House*
2022
digital photography

I enjoy photography as a creative escape. This is a great contrast to my job as an accountant. Photography allows me to be creative in a way that numbers do not. I love to travel. I use photography as a way to document my adventures. One goal is always to show a different perspective as in the photo chosen for this exhibit. My goal was for the colors to draw the viewer’s eye in and make them think about what it is.
Larissa Magana Torres  Gainesville, GA

_Hermano 2_

2021
archival inkjet print

My work represents a struggle with self-identity as a Mexican American. This photograph is part of a series that depicts the push and pull between two cultures and how difficult it can be to figure out who you are. As a child and even more so as an adolescent, I struggled to figure out where I belonged. Even now, as an adult, I find myself contemplating this issue. My goal for this work was to capture this concept through images of my siblings. Some dressed in traditional Mexican attire, and others in more Americanized outfits. This way we can see the difference in both cultures and how easily we can identify as both, but not all at once.

Antonio Martinez  Carbondale, IL

_Skeletons + Heavens: Arrangement #13 “When the Wind Shifts”_

2021
cyanotype on archival pigment print

_When the Wind Shifts_ is from Martinez’s _Skeletons + Heavens_ series of botanical arrangements created through the means of digital and alternative photographic processes during the time of quarantine. The series is a response to the national dialogue and conversation centered around themes of mortality, diversity, difference, and ecology.

Antonio’s collection of leaves and other botanical forms collected from private prairie lands, public state parks, and his neighborhood served as a way to understand the remarkably complex diversity of flora within a 6-foot radius in a state park or backyard. Producing leaf skeletons for each arrangement was a lengthy process involving a combination of various chemical agents to bleach tree leaves. Each botanical arrangement was carefully composed and photographed upward through a sunroof to illuminate the various plant specimens, backdropped by a sky. Given the subject matter, Antonio incorporated the cyanotype process via contact printing digital negatives as a way to pay homage to Anna Atkins, the pioneer of botanical cyanotypes.

The slow act of observing and collecting various botanical specimens in a small perimeter became a meditation on the importance and celebration of diversity, especially during a tumultuous time as witnessed through the media, with respect to various political divisions. A forest with only one species of tree, flower, or grass would not survive, let alone be very interesting. The same applies to varied ways of being a human. For Antonio, _Skeletons + Heavens_ is a meditation and lesson about seeing and celebrating ecosystems beneath our feet and above our heads.

Rebecca Miller  Springfield, MO

_Truth Conductor_

2022
gelatin silver print

_Truth Conductor_ was photographed in Washington, DC, outside the Supreme Court, a few weeks before the Court’s decision to overturn Roe v. Wade. The photograph was taken with a Leicaflex SLR camera, produced in 1973, to reflect the loss of progress for women’s rights by moving backwards in time with the ruling. This photograph is part of a larger series entitled Protest America, which includes 10 years of images from protests in Washington, DC, and Missouri including Health Care (2012), March for Our Lives (2018 and 2022), Black Lives Matter (2020), and Reproductive Rights (2022).
Paul M. Murray  Jamestown, RI

Alert
2019
color photographic print on archival paper, signed and numbered limited edition, matted under museum quality glass with 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.

Julia Paul  Blacksburg, VA

Look In Look Out - Room
2022
framed c-print on Fuji Deep Matte paper

I work in both photography and painting, and am interested in relationships that raise questions about perception, materiality, and power. Taken through a window into the interior of my home, Look In Look Out - Room is from a series of photographs that explores the boundaries between internal and external spaces. The images in the series fold together landscapes with details from inside, overlapping and collapsing space, undermining the usual understanding of pictorial perspective and place. This allows for the suspension of logic and provides a vehicle to look at metaphorical peripheries. Produced throughout the Covid-19 pandemic, the series examines themes of home, privacy, and isolation.
Melissa Potts  Montgomery, IN

Need A Minute
2021
digital photography

Covid-19 impacted all of our lives. We all had to make changes and to find ways to improvise on our daily routines. However, healthcare workers had to alter their work flow the most. Already struggling with staffing shortages, they had to deal with the surge of covid cases and how to help others when the hospitals were at max capacity. Many skeptics thought covid was just a hoax or a ploy for big pharma. However, it was not.

I use photography to tell a story and to provoke feelings. Therefore, I began a documentary series of photographs called Life as a Nurse to show what a nurse sees on a daily basis at a hospital. All of these photographs are in black and white because I wanted the viewer to feel the sadness and despair these nurses were going through. I also did not want color to compete with the subject being shown or change the mood in any way. These pictures were also taken to ensure patient confidentiality due to HIPAA laws.

This particular work, Need a Minute, depicts a nurse working a long shift all don in her personal protective equipment. The focus of this photo is the nurse and her surroundings of the intensive care unit that appear to be at a standstill at this moment. The nurse is exhausted and is taking a minute before stepping back into a covid patient room. As seen in the photograph, the nurse has her eyes closed taking a moment to reflect or simply resting. My goal is for the viewer to feel her tired, sad soul.

Michael Potts  Phoenix, AZ

Saturday Afternoon
2021
archival print

When I do portraits or candid family photos it’s important not to shape the narrative. Children are a goldmine of moments if you let them do it at their speed. Let them get used to you, shower them with positive attention, and they will give you their joy and trust. When they look forward to your visits you start to get the best pictures.
**Nicole Reimers**  
*Appleton, WI*

*Death of A Dream*

2022  
giflé digital print on Torchon paper

*Death of a Dream* is a representation of the ever-changing world we live. What was once a dream many years ago of working the land, growing the crops to supply families with what they need has been crushed.  
Gone are the days of yesteryear, farming isn't what it used to be. Even though it is still vital, change has not made it viable.

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**Mahaila Rickman**  
*Murray, KY*

*Home*

2019  
gelatin silver print (35mm film)

My work is oftentimes done through the documentation of my personal journey through life. My photographs are taken in a very intentional way, hoping to create that overwhelming sense of nostalgia. The main focus of my work is to allow the viewer to have some sort of connection to what they are seeing.

This photo was taken in Cairo, Illinois, which was once a thriving, popular city in its prime but is now merely a ghost town. In the past, this particular home was grand and well-kept. My reason for creating this piece was to not only have evidence of this home, but to showcase how it now looks after years of abandonment.

The use of 35mm film and high contrast filtering greatly benefited this concept of nostalgia, and helped capture the true essence of sentimentality, and just how quickly things can change.

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**Laura Romero**  
*Querétaro, México*

*Intervals VI*

2020  
giflé digital print

Bachelor of Fine Arts from the Complutense University of Madrid with a specialty in design, I completed my studies at the Open University of Catalonia in Digital Art and Culture Innovation and in various subsequent courses: University of the Arts London, Central Saint Martins, and the International Center of Photography and EFTI Cinema in Madrid.

I consider my work to be quite intimate. Under the scope of my own experiences, I elaborate a story about everyday life, I expose situations we all face day to day. My intention is to bait the audience into taking a second, closer, look; it is an invitation to reflect on everything that goes by in our journey unnoticed.

I began to work with the city as a self-portrait since I moved to México seven years ago, from an urban environment to a more rural one, and I began to search for myself there, with a view to the unknown and the new, to find myself in what was in front. These last years through art, I have been questioning the territory I live in, building a new identity, my identity.
Phyllis Russell    Paducah, KY

December 10, 2021
2021
digital fine art print

“In the eye of a tornado, there is no more high and low, no floor and sky.”
Francis Alys

Eli Sicken     Paducah, KY

Times Are Changing
2019
photography

This photo was shot on a Canon AE-1. It has always had a special significance to me because of the polarizing technology used. The photo itself was shot on a nearly 50 year old camera using 35mm film and the camera could hardly capture enough light to make the subject visible. Your focus is instead drawn to the modern iPhone, which is using AI to artificially brighten the image and create a photo you would want. You would need a tripod, shutter release cable, and a very still model to capture this same image with the AE-1 alone. The world of photography has changed so tremendously and it really shows how easily you can become engaged in this art form today. I started my own art career with the same phone in this photograph, while the AE-1 became my favorite camera to shoot on. I love seeing the differences in how they capture the same image.
I am a mother, full-time student, and a hobby photographer. Photography has been a creative outlet for me over the past 10 years, allowing me to tell stories through a visual format. I enjoy a photographic happenstance, such as my currently displayed image, or the structure of a planned photography session. This medium has continued to bring joy into my life, and hopefully the lives of others by giving them images that evoke feelings and thought.

Lyndsey Sparks   Paducah, KY

Goddess of Light
2022
digital photography

My photographs highlight mundane and otherwise overlooked landscapes that I observe in everyday life. There is a mixture of stillness, wonder, and familiarity in each composition. These images are created by combining three black and white negatives that have been shot through different colored filters: red, green, and blue. The time I spend with each landscape allows me to arrange the movement of light and color by layering scanned negatives. Through this process, I explore my world in a methodical, although sometimes unpredictable, photomechanical way.
Mary Lou Uttermohlen  New Orleans, LA

*Robert’s Home Sweet Car*
2021
artist printed pigment print on Hahnemühle Matt FineArt paper

*Structure Out Of Chaos* documents chronically homeless Americans living in non-traditional dwellings. It’s a paradox of visiting the homeless, in their homes with the intent of shedding light on this domestic humanitarian crisis.

This series empowers the subject to describe the repetitive traumas of this collective. Ultimately, it inspires informed discourse about unhoused Americans with no legal place to hide.

The federal government’s response to this crisis is a rapid rehousing program. However, two of the three factors creating chronic homelessness cannot be solved with housing. Those factors are severe mental illness and substance use disorders, which tend to be intertwined. After receiving housing these unresolved issues lead many back to living on the streets.

For people experiencing mental illness, our laws require them to navigate their own care. If their illness causes them to fail that responsibility they are relabeled as homeless. Many choose to self-medicate making them appear like addicts. As the mental healthcare system lost funding the criminal justice system gained it placing psychiatric care primarily behind bars.

This project began in Miami in 1993 when the city was being sued for violating the civil rights of homeless people by arresting them prior to public events. The federal judge wrote a consent decree called the Pottinger Agreement that protected unhoused Americans until a conservative judge abolished it in 2019. Without that decree the criminalization of this population is increasing.

This series doesn’t focus on people’s personal tragedies but on the barriers to ending this epidemic. If we continue to ignore vulnerable people, then this trauma will proceed unabated. A massive shift in consciousness is required to end American Homeless and this work strives toward that goal by being a platform for people without one.

Paul Stapp  Saint Paul, MN

*Picture*
2020
archival inkjet print of digital photograph

I visit the built environments of cities and towns to experience the visual richness found there.

I’m often drawn to windows, and they have become a crucial element in my work. Something seen in an office or store window from the street often carries a sense of amplified importance. This applies to intentionally-conceived displays as well as to random artifacts or “found art.”

Windows also “display” reflections of the world that’s looking in. These two realities, interior and exterior, are often quite out of sync, adding to the psychic dis-connect. But in this case, the interior, exterior, real, reflected, and depicted images are eerily in-sync.

It’s this type of interplay and incongruity that I seek out in my work.
Sloane Volpe    Brighton, MA

Mountain Road 21
2021
archival pigment print from Portra 400 scan

The first time that I visited Mountain Road, I felt at home. So different from where and how I grew up, this place felt calm. I was able to take a deep breath of fresh air and stare at the open sky. Mountain Road, while it has its own troubles, is a fascinating place. I photograph it to better understand the landscape and what happens within it.

Evan D. Williams    Ithaca, NY

Rocks, Pools
2022
chromogenic prints

Evan D. Williams investigates the quandaries of the numinous and carnal self in a range of documental forms.

Steve Wilson    Groveland, IL

Washington Street
2021
digital photograph; archival pigment print

My principal interest is discovering the artfulness of those things around me that make up the region where I have lived all my life - Central Illinois. An avowed design-junkie, I am especially drawn to interesting architecture. I seek out the time-worn, curious, and funky. I love exploring rural communities and once thriving urban neighborhoods for reminders of humanness, culture, and community. My photographs are an investigation of this place. I continue to find my voice and moments when everything comes together are worthy of the worry.
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, Yeiser Art Center staff meticulously chose the forty 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!
Bethanie Bailey  Murray, KY

*Buddy*
2020
archival pigment print

My grandfather had an old film camera, and we would go on walks photographing my grandmother’s garden plants, that started my journey into biology and photography. One of my passions is to rescue wild animals and rehabilitate them. Photography allows me to communicate my point of view about nature preservation and to express my emotions. I am currently pursuing a BFA in photography at Murray State University.

Warrena J. Barnerd  Slaughters, KY

*A Big Fish, Still Wiggling*
2022
photography

Joy is what I discovered when I began my journey as a photographer. It is what I feel when I pick up my camera and then again later when I put together my vision at my computer! Many of us spend much of our lives searching for who we are. I found “Me” when I found photography! It is therapy to me. When I hold a camera, I can block out everything else going on around me so that there is just me, my camera, and God.

In 2019, I was honored to get an article with photos in Digital Photography Magazine, an international publication. This year, I was honored to be awarded 2022 Kentucky Photographer of the Year by Photo Pro Network (Kentucky Professional Photography Association).

James Barton  Gilbertsville, KY

*Field Trip, Bologna, Italy*
2022
13”x19” photo print

In 2022 my eye was attracted to street photography. And there’s no better place to practice that discipline than the streets and alleys of Venice and the surrounding islands and cities. Bologna is particularly interesting with its wide open squares, crowded markets, and busy avenues.
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.

I’m a nature photographer. I absolutely love nature and believe it’s the mother of all healers. It has healed me in so many ways and that’s why I choose nature photography. Nothing is better to me than observing animals in the wild and taking photos, just becoming one with nature. I’m also very passionate about birds and capturing their beauty because so many are endangered now and one day they may be gone.

Light is the foremost way we interact with and understand our world. And the more I explore photography, the more I understand there is more to it than meets the eye. As of late, I have enjoyed discovering how I can use the lens to move and paint with light. We only see a momentary burst. The camera can see light for elongated periods of time, and like an artist with brushes and paint, the photographer can move the medium around. You never know what you might get!
Travis DeNeal    Harrisburg, IL

*Good Steamy Morning*
2022
photography print

Travis DeNeal is a photographer who has captured images on film and digital media for more than 20 years. A 1998 graduate of Southern Illinois University Carbondale’s School of Journalism, DeNeal honed his craft in black-and-white film photography before making the jump to digital photography. He has won awards for his storytelling as a journalist from Associated Press and the Illinois Press Association. He has been active in the outdoors since childhood and prefers to photograph landscapes and wildlife. DeNeal is inspired by the body of work by his wife Sara DeNeal, an art professor and teacher, with whom he shares two children. DeNeal and his family live on the edge of the Shawnee National Forest in southeastern Saline County in Illinois, a location that provides endless opportunity to capture Nature in her finest form.

Lisa Farren    Princeton, KY

*It’s Good To Be Crossy*
2022
photography

Tony Gamboa    Paducah, KY

*Muddle*
2022
digital photography
Joseph C. Garrett   Herrin, IL

“SONNY” A60404
2021
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. If my photo elicits an emotional response, invokes a memory, then the photo is a success.

Teresa Gilson   Mayfield, KY

Graffiti and Motion
2022
photography

As an amateur photographer, I am in awe of so many things this world has to offer. I love nature photography, shooting the night skies, photographing the “big” nature, and capturing the tiny elements that are often overlooked.

I am especially drawn to what I call “Urban Nature,” otherwise called “Street Photography.” Humans are a fascinating animal to photograph in the genre of street photography. The excitement of capturing an image that will disappear in a moment is a satisfying thing.

All types of life, nature, etc... should be admired, whether it is good, bad, or ugly. I shoot what I love, and shoot for myself. A creator of my own art. If it happens to move a viewer, then I have been successful. If it does not, I am still successful, because I created it for myself.

The love of imagery has no boundaries.

Hazel Grant   Carbondale, IL

Survive! Survive!
2022
digital photography

My first photographs of nature focused on the beauty around me, and that beauty was there. So, of course, was so much more. Sometimes, the ugliness of destruction and decay. Sometimes, the wonder of how nature works. And here a turtle struggling to make it through to safety—and, by the way, we did help it on its way back to the woods area it called home. As with the turtle, our world right now is struggling in so many ways, reaching for the light. This turtle reminded me of that struggle.
Sarah Haig  Martin, TN

Into Darkness
2022
digital photography

Sandra Halter  Mayfield, KY

NYC
2022
photo on gloss

I have enjoyed taking pictures most of my life. In recent years, I developed a passion for photography. Now I look at light, shapes, shadows, movement, and other attributes with a different eye. The pursuit of photography awakened my eyes and mind to the world around me. Photography is much more than pointing and snapping the shutter. It is pure enjoyment.

Jason Hargrove  Benton, KY

Fallout
2022
photo-based digital art
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 inspiration for *Welcome to Ellis Island* was sunlight streaming through a window in the Great Hall. The light passed through an American flag, outlining the window, and illuminating the stars and stripes on the flag.

Adding an image of the nearby Statue of Liberty pays homage to the millions of immigrants who passed through Ellis Island and into America.

I find inspiration within the landscape and the way light reacts with geographical formations in an abstract manner. My preceding work dealt more with similarities between the human form and the earth’s surface, primarily close-ups that took on a topographical nature when lit from a certain angle. They were highly suggestive compositions that portrayed these similarities of meandering rivers and erosion, with textures applied to the form to mimic those found in nature. The statement within for me was the juxtaposition of natural elements both providing sustainability and irreversible damage simultaneously and the effects time have on the human form. The underlying element would be the change that takes place over time to both canvases due to innate processes. I was attempting to portray the relationship between the two through this altered perspective.

My current work deals directly with landscapes in a more general way; light is still at the forefront of my inspiration but my range is much broader. I’m drawn to transitional scenes where land and water meet or the horizon fades into the mountainside. Architectural elements and contrasting textures collide suggesting an obscure directional movement throughout the piece which leads the viewer’s eye. These entries are a culmination of compositions I have captured while traveling over the last couple of years. I have moved away from studio lighting, opting for more natural lighting and environments while maintaining a study of the relationship between light and angles.
Meghan Jordan  Bell City, KY

**Bonnie Blue**  
2019  
custom poster print mounted on 30"x40" canvas by artist with Mod Podge technique

Black & white portrait of registered American Bucking Bull, Inc. rodeo cow Bonnie Blue- born and bred on our farm in Bell City, Kentucky. Captured with my very first camera (Nikon D3300) this photo embodies my style as a landscape / portrait photographer and expresses my love for animals & the outdoors.

Sara King  Lobelville, TN

**I’m in Pieces Over It**  
2022  
cyanotype on Bristol paper

I make work lately just to express my emotions better. This piece, I’m in Pieces Over It, is meant to express the brokenness of the subject by separating each piece of the portrait. The title is something I’ve heard from people in the south my whole life. Whenever something happens they say “Oh it’s just got me in pieces” or “I’m about to have a come apart.” I feel as though the cyanotype medium shows people in a sad kind of light. To me the color blue more often than not places a more depressing mood upon the subject.

Brittin Lang  Paducah, KY

**Luck Tree**  
2021  
photography

I encountered this scene in eastern Utah at sunset. I was on an overlook at sunset with light drizzle passing through that set up this scene.
Kara Petterson   Murray, KY

Centennial Ferris Wheel @ Navy Pier in Chicago, IL
2021
digital photography on metallic paper

Albert Phillips   Shawneetown, IL

It’s Just a Stick
2022
digital photography, Photoshop

Since 1984 I have worked as a demonstrator of 18th century woodworking. This image is based on a photo taken by Mike Hicks at the Strawberry Festival in Plant City, Florida. The image has been Photoshopped by layering the image and erasing the sections not needed. The stick in the background was shaped with a drawknife from a split billet of Osage orange. The finished Windsor walking stick details are done using the same hand tools. The stick in the foreground is the finessed product. For anyone interested in the woodworking part, a book by Mike Abbott called Green Woodwork is an excellent source.

Geoff Pope   Paducah, KY

Outside Rehab
2022
digital photography

In my photography I aspire to intrigue, delight, provoke, and reveal God’s glory. In the case of Outside Rehab, the doll’s head was in the parking lot of Stonecreek Health and Rehabilitation (in Paducah), where my dad recovered from a fractured femur. How did the doll’s head get there? Whose was it? How could a decapitated head still be smiling?
Lucas Riddle       Mayfield, KY

The Muse
2022
photography

I have been an artist and expressed myself through various creative ways for as long as I can remember. Photography, illustration, sculpting, digital designs, etc. This particular shot was taken on a hike in Gallatin, Tennessee, of my dear friend Nickie. She has been a frequent collaborator and inspiration for some time now.

It always takes me a while to come up with the right title for a piece. I usually just let the art speak for itself. Then you realize how much power is in a title. How much impact it can have on directing the viewer’s mind into a place they normally wouldn’t go. Most see a girl in the woods, but when you change the name to something like The Muse, she becomes much more and gives the photo a very magical almost fantastical presence to it.

Paige Rogers       Henderson, KY

Kismet
2020
digital photography

This piece came to exist just days into a lockdown characterized by unfettered speculation with no real answers and no foreseeable end. At a time when citizens of every nation were sequestered to their own abodes, the search for extraordinary among the familiar became an unintentional game. The virus stripped humanity to its core, ultimately uniting us. No one was immune to its touch. It returned us to our roots, encouraging a renewed gratitude for life’s simplicities.

While such treasure hunts through daily life are nothing new to this artist’s eyes, I found myself reliving grade-school summers spent exploring the woods that surround my family’s home, discovering elements of nature seemingly lost to the human gaze, all the while testing the limits of my own photography. This magical act of transformation is the backbone of my work, as witnessed throughout my portfolio at FlashAlchemy.com. Before the next wave comes, let us remember: you are never too old to play in the dirt.

Cintia Segovia Figueroa       Murray, KY

Rémi
2022
glass plate on Photo Rag Pearl inkjet paper

This work is about embracing imperfection. The glass plate 4x5” negative was invented in the 1850s, it defies the desire to create an image that is technically perfect. The emulsion in this plate was hand coated. As a photographer the view camera slows me down as there are more steps to take a portrait than with a digital camera. The subject in this photo had to hold a pose for 30 seconds and the development process is also open to chance. In today’s culture where a snapshot can be taken instantly, modified for consumption and reproduced immediately; this format contributes its own personality to the piece.
Tina Sexton  Murray, KY

Jacks
2020
archival print

Robert Shapiro  Metropolis, IL

Second Amendment
2019
digital photography

Randy Simmons  Paducah, KY

Untitled
2022
digital photography

Taken on my iPhone with the Hipstamatic app, this image is from the Hadrian’s Wall hike I did in Northern England a few years ago. I was caught by the symmetry and visual weight of the tree as it seems to be pushing down on the earth yet reaching up for the skies. In addition, the contrast between the sky and the earth provides a separation of top and bottom of the image while the colors remain warm. By chance, the figures in the distance, two females on one side, two males on the other, are silhouetted equally with the tree form giving a sense of scale to the scene. I did some slight cropping, burning and dodging with the image.

Christina Smith  Paducah, KY

Sign
2020
digital photography

My photography is focused on desolate areas & shifted perspective, the image can be appreciated when tilted in different ways. This sign covered in spray paint says “Area Closed” marks an eroding part of coastline known as The Sunken City in San Pedro, California, where a neighborhood was completely removed in 1929 & now only partial roads & layers of graffiti art remain.
Nancy Stalls  Hopkinsville, KY

Wrapped in Mother Nature’s Arms
2022
photography

Nancy McCuiston Stalls is a native of Murray, KY, now residing in Hopkinsville, KY. She studied the art of black and white photography in college, developing and printing her works in her private photo lab. She has exhibited her work at the Yeiser Art Gallery, Paducah, KY; Murray Art Gallery, Murray, KY; Janice Mason Art Museum, Cadiz, KY; Glema Mahr Center for the Arts, Madisonville, KY; Knoxville Center for the Arts, Knoxville, TN.

Stephanie Susie  Harrisburg, IL

Bolivar
2022
photography

I am a full-time photographer running a portrait photography business where the daily grind of photographing families and children can sometimes become repetitive and loses a little bit of creative magic. I have to be intentional about being creative and devoting time for myself to shoot things that are just for fun, for me. I have always loved watching smoke float and drift in the air and it’s what inspired me to take my cigar-loving husband into the studio.

Karen Taylor  Mayfield, KY

Reflections at Sunset
2020
photography

As a hobby photographer, I have developed a deep appreciation for the beauty of nature and the world that surrounds me. Western Kentucky is one of the most beautiful places on earth and affords endless opportunity to explore that beauty. One of my favorites is Lighthouse Landing in Grand Rivers, where I took the photo Reflections at Sunset. Sunset is the most colorful time of day and my absolute favorite time to take pictures. There is something mesmerizing about the glorious colors of sunset on the water. Besides sunset, my passion includes photographing flowers, landscapes, old buildings, wildlife, and anything to do with rural America.
Justus Wayne Thomas Nashville, TN

*Paul Shires’ Old Place*
2020
archival digital print

I found this stand-alone cinder block building sitting along a two-lane rural highway. Creative hands labored in this place, but the work is complete and there is stillness now.

Tio Tocino Paducah, KY

*Art School Dumpster*
2022
Office Depot photo

Kristy Ulrich Paducah, KY

*Lizard in Green*
2019
photography

Taking photos is always a pastime that involves animals, landscapes and people. Many times, it’s just a quick shot to capture the moment and move on to the next. Other times, I will slow down and realize that all the factors are in place for a potentially cool picture. This lizard happened to be in the right place at the right time by blending into all the greens surrounding it. The tones helped hide the fact that the lizard was living in an enclosure at a zoo instead of a natural setting lush with the greens of nature.
Sicily is an island where you can find everything on earth that seems to seduce the eyes, mind and imagination. It was a crossroads for so many waring societies and was impacted by cultures such as the Carthaginians, Spanish, Normans, Arabs, Greeks and Romans. Its broad range of architecture, particular cuisine and mixing of cultural traditions began around 12,000 B.C.

Its ancient past is seen and experienced everywhere a person looks. In other words, the metaphors and poetic imagery were constantly flooding my gaze and challenging my creative energy. For example, strolling through a marketplace you will see vendors selling every kind of fresh seafood, street meat, and deserts. Many I had never heard of or tasted. I heard melodic chants from sellers which together combined into a spontaneous symphony of beautiful sounds.

I ask the viewer to focus on the somber Courtyard Reflection and allow their thoughts to travel to the deepest recesses of their ancient memory. To conscientiously connect with the forgotten life events and imagery which appear in their dream sleep.

Drawing inspiration from the work and words of female photographers such as Diane Arbus and Vivian Maier, I seek opportunities to capture people in those in-between moments: in between posing, in between glances, in between movement. In simply suggesting, I share the power of storytelling with the subjects - and also with the viewer.

Stephanie Young Murray, KY

Birds on a Wire
2020
photography
We extend our sincere gratitude to our sponsors below, as well as Paducah Area Photographers Club and to our Anonymous Sponsor who help make this exhibition possible.

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