

FOCUS

SCHENECTADY PHOTOGRAPHIC SOCIETY NEWS

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Sasha Sicurella: I AM



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Sasha Sicurella is a Canadian-born arts education specialist, photographer, and directing founder of the I AM: International Foundation. Educated in visual arts and photography, Sicurella received her MFA from New York University in 2002. She taught art to students ages 3-18 in both public and independent American school systems and is currently the Director of Education at Omi International Arts Center in Ghent, NY. She lives and works Lenox, MA.

Established in 2009, the I AM: International Foundation is a non-profit organization that works to provide world-wide opportunities for children to explore identity through

art and self-portrait photography. Serving more than 1,000 children to date, projects include *I AM: India*, *I AM: Ethiopia*, *I AM: Israel*, *I AM: France*, *I AM:*



Jamaica, *I AM: Italy*, *I AM: Romania*, *I AM: Mexico*, *I AM: Cambodia*, and *I AM: Thailand*.

Sicurella's work has been exhibited internationally at galleries,

museums, and contemporary art centers in cities such as Mumbai, Addis Ababa, Tel Aviv, and Milan. The success of the projects has helped to increase the visibility of hard-working NGOs around the world while celebrating their children as extraordinary individuals. 2013 programs are currently in development and include *I AM: Mongolia* and *I AM:*

New Zealand. The *Homegrown Project Series* acknowledges local needs through similar projects within nearby communities such as Pittsfield, Albany, Chatham, and Hudson.

Most recent publication: "[Photographic Nurturing](#)" by [Ralph Gardner](#), [WALL STREET JOURNAL](#), [11/26/12](#)

Website: www.iaminternational.net



I AM: International Foundation



501(c)(3) non-profit organization

Mission

The I AM: International Foundation aims to give underprivileged children **hands-on opportunities** to explore **identity** through **art** and **self-portrait photography**.



Through nurturing workshops conducted in schools, community groups, orphanages, and non-government organizations, the hope is for each child to gain an understanding of his/her value, potential, and beauty as a unique person.

THE PROJECTS



Since 2009, The I AM: International Foundation has functioned as a creative resource for organizations who work with disadvantaged children. Serving more than 1,000 children to date, projects have included *I AM: India*, *I AM: Ethiopia*, *I AM: Jamaica*, *I AM: Israel*, *I AM: France*, *I AM: Romania*, *I AM: Italy*, *I AM: Mexico*, *I AM: Cambodia*, and *I AM: Thailand*. The success of these projects has helped to increase the visibility of hard-working NGOs around the world while celebrating their children as extraordinary individuals. 2013 programs are currently in development and include *I AM: Mongolia* and *I AM: New Zealand*. The *Homegrown Project Series* acknowledges local needs through similar projects within nearby communities such as Pittsfield, Albany, Chatham, and Hudson.

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THE ARTWORK

Upon completion of the workshop series, each child receives two 8x12" professionally printed self-portrait photographs. Often, a festive community event is held to display the work and honor the children's

achievements. NGOs receive exclusive rights to the collection of images, which are often used as tools for art and occupational therapies and to promote the organization through print and media. Photographs and artworks go on to appear in international exhibitions at noted art centers and galleries, allowing the voice of each child to be heard across many miles and endure over time. Presentations, lectures, and public discussions at venues abroad and in the U.S. work to bring global awareness to children, students, and professionals through shared ideas, stories, and pictures.



GIVE TODAY!



Sincerely,

Funding for the I AM: International Foundation depends solely on charitable contributions and grants. Please consider a tax-deductible donation today to ensure the continuation and growth of this unique and important program. ♥

Sasha Sicurella
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518.728.9256



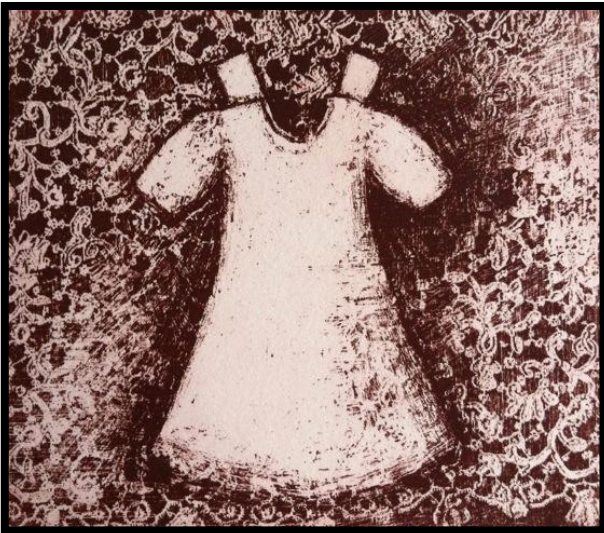
"I CLICK!"

With the goal of offering an individualized experience for each child, the 'interactive self-portrait' is a guided and carefully-crafted vehicle for self-expression. After participating in introductory workshops that include elements of drawing, play, music, and movement centering around the notion of identity, children are invited to make their own photographic self-portraits. Using a high-resolution camera mounted on a tripod and a remote control, each child is given free reign to snap several pictures, as they play with different expressions and experiment with the seemingly magical technology.

www.iaminternational.net

Colleen Cox:PhotoPolymer Gravure

Colleen Cox is an experienced printmaker and teacher. She studied Printmaking and Combined Media at the University at Albany, where she earned her MA and MFA. Colleen has participated in many artist residencies and cultural exchange projects both in the US and internationally. She ran the printmaking studio at the Evergreen State College in Olympia, Washington for over five years, during which times she converted the studio to safer and less toxic methods. During her



©Colleen cox

graduate work at UAlbany, she made structural improvements to promote less toxic approaches to various intaglio printmaking methods. Colleen taught photopolymer gravure



©Colleen Cox

workshops at Ragged Edge Printmaking Studio in Cohoes, and is now continuing to offer workshops in her personal printmaking studio in Albany.

Photopolymer Intaglio, or Photopolymer Gravure, is an intaglio printmaking technique that has the potential to produce rich, full tonal prints using digital technology together with traditional printmaking methods. In this presentation, I'll briefly describe how to translate a drawing or photograph into a photopolymer gravure and how this method is complimentary to many types of art-making. I'll talk about the use of Photoshop, digital film positives, exposure units, development process and intaglio printing methods. I'll provide examples of prints using this technique and talk about other possibilities.



©Colleen Cox

Famous Photographer Series: Dorothea Lange

The San Francisco Museum of Modern Art has chosen Dorothea Lange: American Photographs as the last large photography exhibit in the old War Memorial Building. As Dorothea Lange never considered herself an artist to begin with, it is ironic for her to be on exhibit here. Though it is appropriate that her work is displayed at the Civic Center, near the site of labor demonstrations that she often photographed, than at the new Museum site near Yerba Buena Center.

If Dorothea Lange was alive today, she would probably be out in United Nations Plaza, talking with and photographing the homeless. Shy as she was, Dorothea Lange was always interested in people: either her rich clients who sat for their portraits in her early career, or the migrant workers from Oklahoma she spent time with in later years.

Ask most people who know her work where and what she photographed and they will reply: bread lines, strikers, tenant farmers,

the Central Valley, and the Great Plains.

Dorothea Lange is remembered for her images of proud and destitute share croppers from the south, and of the people who moved west in search of a brighter future who ended up in camps in the Central Valley.

Her portrait of a *Migrant Mother*, *Nipoma, California, 1935* is a classic image of the dust bowl era. Several different versions of this famous

equally vulnerable to landlord and reinforcing conditions of dependency and poverty. Here the causation of migration were manifest: the poverty of the overused and undernourished soil, the eagerness of farmers to produce mainly a 'cash crop' rather than living in harmony with what the land could produce and sustain, and finally the gradual introduction of large scale farming equipment, often financed by Roosevelt's various programs designed to help the poor farmer. Lange documented the change."

It is little wonder, that upon the outbreak of WW II, the population was on the move again. Much less know but of importance to our readers are the changes that Lange documented in Richmond. A recent article in *East Bay Express* failed to even mention Lange's Richmond photos.

The Lange show is divided up into several categories and several rooms: San Francisco and the Central Valley; Changes, Rural America; The War Years, and After the War. It is the War Years that most interested me. The room was filled with classic images of Richmond during the

war.

The impact of displaced farmworkers moving to California that began in 1930s was followed by a mass migration of southern sharecroppers in the 40s to take the many wartime jobs that opened up in this bustling port city.



Dorothea Lange

image appear in the exhibit.

America was going through tremendous changes and Lange was there to document them. A explanatory placard at the exhibit states "By the 1930s, farm tenancy had essentially replaced slavery, making Black and White tenants

The Kaiser shipyards in Richmond built 727 ships during the war, including one-fifth of the country's Liberty Ships. The *Anthony Wayne* was completed in just four days. In *Women Line Up for Paycheck Richmond Shipyard, 1942* happy workers are looking forward to relaxing after a hard day at work.



Women Line Up for Paycheck Richmond Shipyard

Due to housing shortages, people not only worked in shifts-they slept in shifts, too. Several images *No Rooms; Camp, Richmond CA 1944; El Cerrito Auto Camp; Furnished Rooms, Richmond California, 1943; and Day Sleeper, Richmond, 1943* graphically display this problem. Many businesses were open 24 hours a day to cater to the defense workers. The pace was non-stop. In *Cafe, MacDonald Street, Richmond, California, 1942*, a young woman stands proudly in front of The Richmond Cafe, in her evening furs -- in the middle of the day.

The population of Richmond before the war was 20,000. After war broke out the Kaiser shipyard employed over 100,000 workers building freighters. The impact on the community was considerable.

Lange was fascinated by the human aspect of this change -- particularly by the ethnic and racial

mix of people who worked along side each other [in Richmond]. Lange found the energy and newness of the experience exhilarating and saw in it a premonition of the future.

The images of Richmond in the Lange exhibit were taken for an assignment for *Fortune* Magazine. The article, written 1944, documented a 24-hour sequence at the Kaiser Shipyard in Richmond.

Dorothea Lange had a partner in this assignment -- Ansel Adams. Known for his monumental landscapes, especially of Yosemite National Park, they seem a mismatched pair. Even their styles of working were

different.

Dorothea Lange was almost invisible as she wandered around photographing; Ansel Adams, however, wearing his ten-gallon and bushy beard, attracted attention. Crowds gathered around him as he set up his bulky

photography equipment. In this assignment Dorothea Lange's people photographs were more successful than Ansel Adams'. (Adams will be the subject of a future article.)

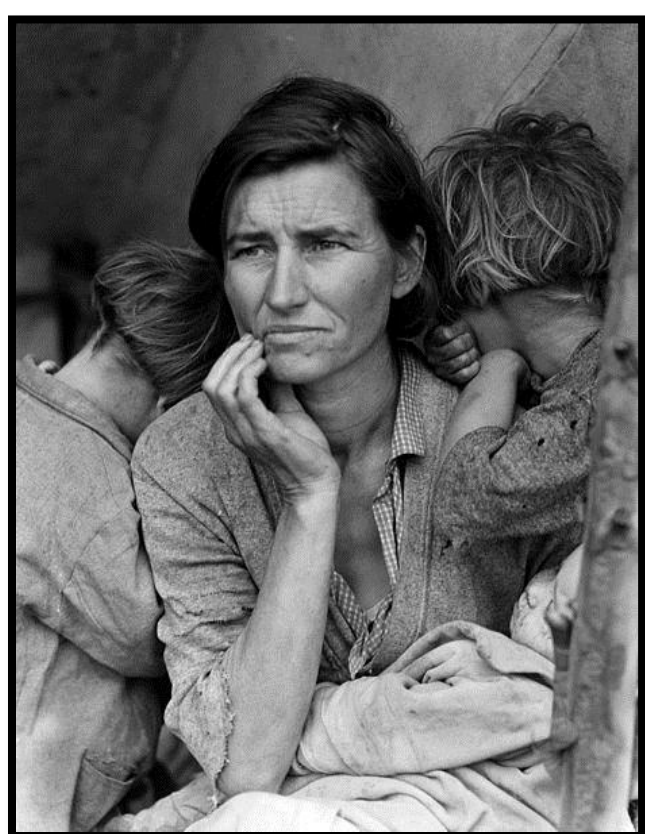
You can see Lange's influence on Adams, though, in the photograph, *Trailer Park Children, Richmond, California, 1944* in the companion show, *Friends and Contemporaries - Documentary Photography in Northern California*, where Adams captures a lyrical portrait of three children.

Life was not always that peaceful as shown in *Relationship #2 Girl and Boy, Richmond California 1944 MacDonald Avenue*. In *Trailer Park Camp, Richmond, 1944*, you can feel the tension between the unhappy couple.

Dorothea had a dream never realized of organizing a project modeled on the Farm Security Administration of the 1930s, to "study the ways society shift-change from a small rural community to an urban mass culture".



The Shack



Migrant Mother

In addition to documenting the Richmond area, Lange also captured the changes occurring in the rest of the Bay area: *Bill Board, Pleasanton CA, 1945*, showing a large vacant field and a real estate sign. The hills probably look the same today, but I'm sure the fields are gone. The growth in the suburbs after the war was phenomenal. The caption of another photograph says it all (*Cafe Near Pinole, CA 1956*):

"Rapid development of a previous rural area was occurring -- 'Dammit, it getting so a person can't stand still in one of these here fields without getting mowed down, raked up or painted'".

The rest of the exhibit covers Lange's later work, with optimistic photos about the first meeting of the United Nations held in San Francisco, after the war. She also worked on other series dealing with growth and change; traveling the country documenting the effects of Interstate highway construction on small towns and the effects of the

construction of Lake Berryessa Valley on the residents.

The companion exhibit gives perspective on Lange's contemporaries, so be sure to see that, too.

Nothing compares to a black and white photograph for giving a feeling of veracity. In these days of colorized *Casablanicas*, virtual reality and computer generated images, it is both refreshing and sobering to look at Dorothea Lange's work. Though the images are over 50 years ago, the themes are current.

Taking a last glance at the photograph of *Argument...* that appeared outside the Museum, I reflected on changes that Lange had documented, and on how much has remained the same.

All photographs are courtesy of the Dorothea Lange Collection, The Oakland Museum.)

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Figure 1 Learning New Thing ©Gerald Skrocki



Discussing Images ©Gerald Skrocki
Figure 2



Art Appreciation ©
Gerald Skrocki



Guest Speakers ©Gerald Skrocki



Good Friends ©Gerald Skrocki

It's What SPS Is all About

A Favorite Place to Meet ©Gerald Skrocki



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Help for all paid up SPS Members:

I would like to help all members to critique their creations to be better prepared for competitions.

I have the expertise and time. I would have members send me an image for me to advise on how to improve the composition, what to use in Photoshop to accomplish this and suggestions for the use of filters.

This will be an internet critique to help in creating an acceptable submission.

Most judges have not done this because of time constraints.

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Member Exhibit

Robert Coppola will have a solo exhibit on display at the Clifton Park Halfmoon Public Library beginning Friday, January 4 through Monday, January 28. The title of the exhibit is "People, Places and Things."

Member Discounts



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 1st Place Assigned Print
 Canon G12
 New York State Musum
 Used low light setting on
 camera-no flash



Bicycle Mania
 ©Connie Frisbee Houde
 2nd Place Assigned Print
 Canon 5D Mark II
 24-105mm f/4L
 1/250, f 7.1, ISO 160
 Natural late morning light in
 Kumasi, Ghana



Bicycles
 ©Robert Wright
 3rd Place Assigned
 Print

P R I N T C O M P E T I T I O N



Broom Study
©Kim Koza
1st Place Monochrome
Print

Farm Building at Twilight
©Phil Olivo
1st Place Color Print
Fermanagh, Northern Ireland.
NikonD300 Tamron 18-270
zoom lens
1/2000 @ f7.1 65mm focal
length
“golden hour” natural light



Enchanted Forrest
©Rebekah Sokol
2nd Place Color Print
Canon Rebel xti
Tamron 18-250 mm
Metallic paper
Topaz Adjust 5
Acadia National Park,
Bar Harbor, Maine
Natural Light

Exhausted
©Sean Sullivan
2nd Place Monochrome Print



Habitat ©Rebekah
Sokol
3rd Place
Monochrome Print
Canon Rebel xti
Tamron 18-250 mm
MIT, Boston
Natural Light



Arabian Nights ©John Sullivan
3rd Place Color Print Nutcracker Ballet
Canon 5D Mk II f/1.4 prime lens at f/2.2,
1/160 sec., ISO2000 Stage left shooting
across the stage into floods

Projected Image Competition



Multipods ©Ken Deitcher
1st Place Assigned Projected
Canon 50D camera
18-270 mm Tamron lens
Photoshop CS6's Oil Paint filter
background was a fractal created in PS
using Kai's Power Tools filter set
colorized using PS Hue and Saturation
filters
drop shadow was applied to the pods

Tattoo Dude ©Maureen Goldman
2nd Place Assigned Projected
Nikon D90
focal length 45
F number 4.8
Exposure 1/69
Photoshop conversion
Shot at the 2012 Scottish Games



Urban Reflections ©Jeff Perkins
1st Place General Projected
Fuji X 10 digital camera aperture priority at 5.6 with
a 28-112 mm zoom lens appx 50mm1 Nikon
converted to monochrome in Topaz adjust

Date	Speaker	Title
01/02/2013	Ken Deitcher	Basic Photography & Imaginative Thought
1/09/2013	Sasha Siccurella	I AM: Children, Identity and the Art of the Global Se
1/16/2013	Colleen Cox	PhotoPolymer Gravure
12/23/2013	Mentoring	Katy Wright: Camera Secrets You May Have Forgett
01/30/2013	Critique Night	Bring Your images for a critique from our Expert Par

January Competitions

January 2nd

Print Group-Motion

Show us something in motion and make us feel it

January 9th

Projected Image – Time

Your Interpretation



**Schenectady Photographic
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