

SAN DIEGO VIEWS

Portfolio Prospectus

Photographs
Incorporated

SAN DIEGO VIEWS portfolio brings together twelve photographers working in the region. Rather than attempting to define a particular local style or shared thematic concern, the diverse pursuits of their pictures provide a spectrum to view and celebrate contemporary photographic practice in San Diego, California. Though each of the included twelve photographers' approaches to the medium of photography varies, each of their individual pursuits are realized through the careful and astute rendering of the photographic object itself, conveying the specific meanings and inherent qualities of the printed picture. As a complete set of photographic imagery, the assembled portfolio proposes a contemplative view, one that converges through a lens which reflects inward while also projecting outward, relaying the perceptions of each artist through their own specific route to describing a particular subject.

San Diego Views was produced by Photographs Incorporated in the winter of 2020, in an edition of twenty. Housed in a custom foil stamped clamshell portfolio box measuring: 15 ¼ x 12 x 1 ½ inches, and including: title page, colophon, brief introduction and 12 original prints on 14 x 11 inch sheets. Each individual artist created their prints for this special edition portfolio. Individual prints are held within custom print enclosures, and each print is signed by the respective artist on its verso.

scott b. davis

John Brinton Hogan

Suda House

Adriene Hughes

Farrah Karapetian

Stephen Arthur Milner

Michael Mulno

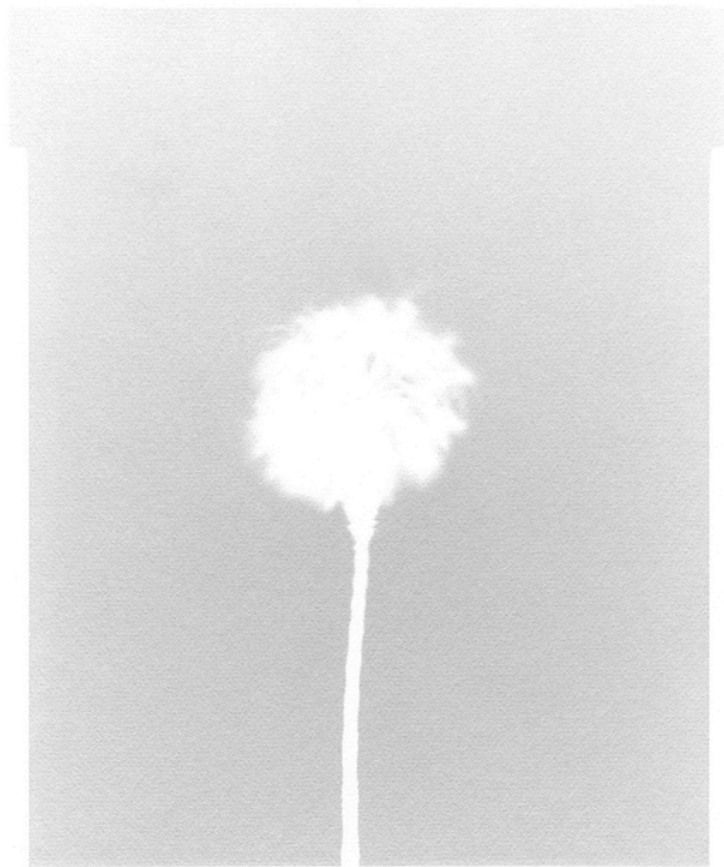
Han Nguyen

Philipp Scholz Rittermann

Paul Turounet

Rebecca Webb

Joe Yorty



scott b. davis (b. Silver Spring, MD., 1971), has had an uncanny fascination with desert landscapes since childhood. After relocating to California in the 1980s he began making photographs of unremarkable wilderness corridors and anonymous urban spaces throughout the American west. Currently davis' creates work in regions spanning from Mexico to Los Angeles, and most favorably, the nearby Sonoran Desert.

Since the 1990s, davis has worked with large format cameras and the platinum / palladium process to explore the edges of photographic sensitivity. His approach is rooted in a comprehensive technical understanding of darkroom processes and a unique interest in photography's history. Incorporating photographs of extreme darkness and light, working with in-camera paper negatives, and employing experimental darkroom formulas, his work posits reinterpretations of the western landscape, rewarding its viewers through careful investigation, use of scale, and playful juxtapositions of iconic landscapes.

His photographs have been exhibited throughout the United States, Europe, and Asia, and have been reviewed in the New York Times, the New Yorker, Los Angeles Times, Village Voice, and other media. davis' photographs are held in the collections of the J. Paul Getty Museum, Los Angeles County Museum of Art, the Nelson Atkins Museum of Art, Pier 24 Photography, the Santa Barbara Museum of Art, Center for Creative Photography, and others.

davis' intimate and minimal rendering of an iconic Southern California palm tree for the portfolio adheres to the artist's fascination with the edges of perceptibility and the creative reinterpretation and materiality of a landscape photograph within the context of contemporary photography.

Image: *washingtonia robusta*, 2020, palladium contact print on cotton rag paper, 5 x 4 inches on a 14 x 11 inch sheet.



John Brinton Hogan (b. San Diego, CA, 1963), is a self-educated artist whose insightful observations on the contemporary landscape remind us that its geography is at once vast yet requires our presence within its definition. His interest in and knowledge of the Western landscape, and the critical issues that inform its study can be viewed in his work, notably in the two series: *Vacation* and *Blacktop Boondockers*.

Hogan's photographs have been exhibited both nationally and internationally at numerous public institutions including: the Museum of Contemporary Art San Diego, Center for Creative Photography, Museum of Photographic Arts, Phoenix Art Museum, Imperial Valley Desert Museum, Oceanside Museum of Art, Milk Contemporary, Copenhagen, and Tokyo Photo. His work is included in the collections of the Museum of Photographic Arts and the Center for Creative Photography. He has participated in residences at the Center for Land Use Interpretation (2004, 2005), and Museum of Contemporary Art, Tucson (2017). Most recently, his solo exhibition entitled; *Brightest Beacons, Blindest Eyes* at the Mesa College Art Gallery in San Diego (2019), showcased large-scale work from the artist's new series, *Visual Aphasia*.

Visual Aphasia continues the artist's exploration into the way a landscape can be experienced, interpreted, and described. In this new series the artist examines the prospect of a post-human landscape; an alternative place where shimmering silhouetted figures inhabit sites both tangible and enchanted, searching for meaning in a once known terrain. While these unconventional images are generated from the artist's own photographed "natural landscapes", extreme transformations of their components, including additive elements to the picture's surface and non-traditional image processing combine to invent scenes both familiar and unknown, a new world informed by Sci-fi novel illustrations, 70's album covers, and "Finish Fetish" references.

Image: *Hiker Making Snapshot at Copper Mountains, Barry M. Goldwater Range, AZ, November 2019 (Grey Negative with Black Glitter Flocking), 2020, mixed media on archival cotton rag matte paper, 11 x 14 inches.*



Suda House (b. Du Quoin, IL, 1951), received her Bachelor of Fine Arts degree from the University of Southern California in 1973 and her Master of Arts from California State University, Fullerton in 1976. In 1980, House was awarded a National Endowment of the Arts Emerging Photographer's Fellowship, that same year she became a Professor of Photography at Grossmont College, where she continues to teach.

For the past forty years, her photographs have been widely exhibited in both solo and group exhibitions. Her work was included in the exhibition and accompanying catalog *Proof* (1992), an important survey organized by the Laguna Art Museum of artists and photographers working in Los Angeles during the 1960's to 1980's. This retrospective located House's work in context with other photographers pushing the boundaries of the medium, as well as her relationship to this influential period in Southern California practice. This notion was revisited in 2018 through *Aperture Magazine's* Los Angeles (issue #232), which surveyed historical and contemporary issues in photography in Los Angeles, including House's work.

Recent exhibitions include: *Feminizing Permanence*, Saint Mary's College Museum of Art (2020), *Making Waves: Contemporary Woman Artists*, Honolulu Art Museum (2019), and *Collected at Pier 24 Photography* (2017).

Her photographs are held within many museum collections, including: the Los Angeles County Museum of Art, Museum of Photographic Arts, Norton Simon Museum, Santa Barbara Museum of Art, Nelson-Atkins Museum of Art, Walker Arts Center, and the Center for Creative Photography.

Like many of House's complex narrative photographs, work from her series, *Umbra* convey a landscape that is conjointly physical and emotional; one fraught with the psychology of darkness and the topography of memory. Within this shadow terrain the viewer finds their way; a metaphorical journey that is both personal and universal.

Image: *Umbra II*, 2016, archival pigment print on Hahnemuhle photo cotton rag metallic paper, 10 5/8 x 8 inches on a 14 x 11 inch sheet.



Adriene Hughes (b. 1960, Ft. Lauderdale, FL), is a multi-media artist who earned a Master of Fine Arts degree from The School of the Museum of Fine Arts, Boston and Tufts University in 2001. Her celebrated work is situated within the genre of landscape photography and expresses critical environmental issues pertaining to the land and its representation. Like the landscapes she pictures, Hughes is a survivor. A struggle that bonds her to these fragile places and to the healing process. In 2013, the artist decided to stop taking therapeutic cancer drugs and make a trip to the arctic landscape of Alaska. It was there she formed a connection to the land, turning her energy toward the creative description of an autobiographical landscape.

Her work has been widely exhibited, both nationally and internationally at galleries, museums and festivals. A list of notable exhibitions includes: *Endangered: Exploring California's Changing Ecosystems* at the California Center for the Arts (2020), *Threaded Icebergs* at Lishui International Photo Festival, China (2019-2020), *D/Evolution* at Scuola Grande della Misericordia at the Venice Biennale (2019), *Conjured Realities* at Center, Santa Fe (2018), and *Modern Myths, Folklore, and Tall Tales* at the Museum of Photographic Arts (2012). Her work has also been featured in numerous publications, including: Harper's Magazine, Photo District News, Wired, American Photo and Lenscratch. She has completed several public art commissions, including a recent large-scale mural project at the San Diego International Airport and was a recipient of Photolucida's Critical Mass Top 50 honor in 2018.

In Hughes' series, *Wildfires* from which the portfolio image is drawn, the artist's inventive and imaginative use of digital technologies impart both visual and metaphorical layers for the viewer consider. The image is captured with a modified digital sensor, in which the infrared block was removed to permanently change the scope from full spectrum to IR specifically; rendering the resulting imagery discernable, yet otherworldly. The artist states, "I focus my lens on, but I am not interested in rendering the landscape in a way that speaks to the traditional. I am interested in the unconventional position of recording light, the warming earth, and the violent colors brought to the surface through infrared technology."

Image: *Untitled*, 2020, archival pigment print on cotton rag paper with screen printed elements, 5 x 7 inches on a 14 x 11 inch sheet.



Farrah Karapetian (b. Marin, CA, 1978), incorporates sculptural and performative means to create imagery that refigures the medium of photography around bodily experience and participation. She received a Bachelor of Arts from Yale University in 2000, and a Master of Fine Arts from the University of California, Los Angeles in 2008.

Karapetian's work has been widely exhibited in both group and solo exhibitions at numerous public and private institutions, including: the Vincent Price Art Museum, the Garage Museum of Contemporary Art, Moscow; the Museum of Contemporary Art, Jacksonville FL; Los Angeles County Museum of Art, the San Francisco Museum of Modern Art and the George Eastman Museum.

Her photographs are held within the public collections of the J. Paul Getty Museum, Los Angeles County Museum of Art, San Francisco Museum of Modern Art, and the Columbus Museum of Art, among others. Karapetian's work is highlighted in several notable books that survey contemporary aspects and trends within the medium, including: *Photography: A Cultural History* (Laurence King Publishing Ltd., 2021), *Constructed: The Contemporary History of the Constructed Image in Photography Since 1990* (Routledge/Taylor & Francis, 2019), and *Photography is Magic* (Aperture, 2015).

She has received many honors and awards, including: a Fulbright Award (2018), Pollock-Krasner Award (2017), the California Community Foundation, Mid-Career Fellowship (2014), and a grant from Creative Capital/Warhol Foundation for her writing on the arts (2013). She has been awarded numerous residencies, including the prestigious MacDowell Colony Residency (2010).

In her series *Flowers*, Karapetian's hauntingly beautiful and experimental camera-less photographs trace their subjects through metaphorical and performative gestures; evoking narratives and posing questions regarding reality and its representation.

Image: *Ungiven Flower*, 2020, archival pigment print on baryta rag paper, 12 ¼ x 9 ½ inches on a 14 x 11 inch sheet.



Stephen Arthur Milner (b. Laurel, NY, 1991), is a multi-disciplinary artist working in sculpture, photography, video and installation. He received a Bachelor of Fine Arts in Photography in 2013 from the Savannah College of Art and Design and a Master of Fine Arts in Studio Art from the University of Oregon in 2018.

Milner's work has been exhibited at Swish Projects, The Light Factory, Disjecta Contemporary Arts Center, Morris Museum, Center for Fine Art Photography, and Daniel Cooney Fine Art. He has received awards from Photo District News, the Magenta Foundation, and the Society for Photographic Education. His work has been published both online and in print, including: Surfer Magazine, Time, Photo District News, aNother, The Brooklyn Rail, It's Nice That!, Collective Quarterly, Oxford American, Feature Shot, Lenscratch, Juxtapoz, and the Humble Arts Foundation, among many others.

The monograph, *A Spiritual Good Time* was published by Meteoro Editions, Amsterdam (2020), presenting the photographic series of the same title in book form. In *A Spiritual Good Time*, Milner carefully mines found imagery from various surfing magazines as source material for his work. These appropriated images from mass-printed surf culture are a meditation on the perpetual pursuit of pleasure; a blending of fear and desire within a sport that often focused on the heterosexual gaze, hyper-masculinity, localism, and spirituality.

Through Milner's tight cropping and editing of these editorial tropes, combined with the artist's additive modifications and image manipulations, newformed images are re-contextualized into a loose narrative suggesting the contradictory forces at play. In his *Over the Falls*, the artist excerpts an anonymous figure suspended above the ocean's surface, and against the backdrop of a crashing wave; a decisive moment somewhere between action and repose, held within the image's halftone dot pattern.

Image: *Over the Falls (A Spiritual Good Time)*, 2019, digital chromogenic print, 13 x 10 inches on a 14 x 11 inch sheet.



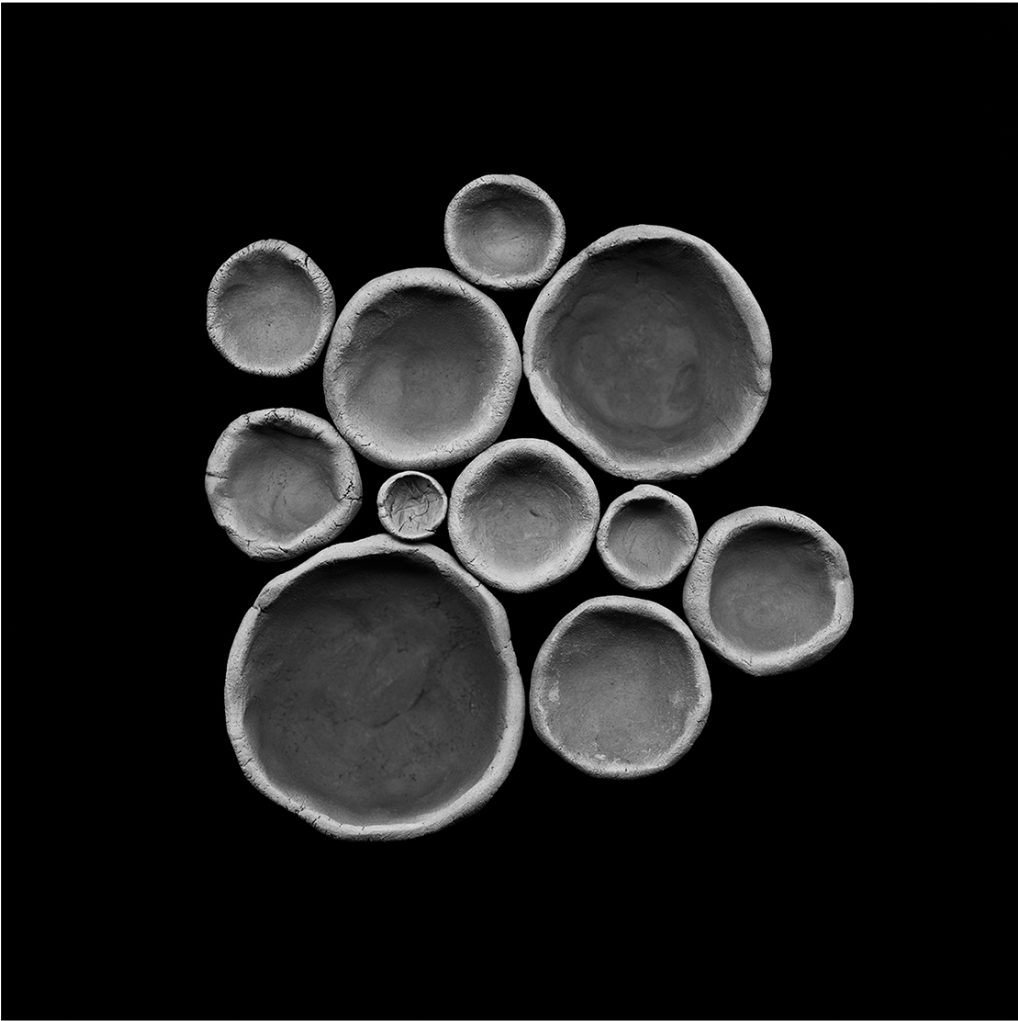
Michael Mulno (b. Winchester, MA, 1972), studied photography and its history at Arizona State University, where he received a Bachelor of Fine Arts in 1997; he then completed his formal studies at the Massachusetts College of Art, receiving a Master of Fine Arts in photography in 2001. That same year he moved to San Diego and began teaching within several of the region's photography programs.

Mulno's work concentrates on notions of place and its defining structures. It is rooted in traditional methods of photographic description; employing both a large format 8 x 10 inch view camera in service of the fidelity of the gelatin silver contact print, as well as a hand held digital camera to make subtle small-scale color photographs.

His photographs are included in several public and private collections including: the San Francisco Museum of Modern Art, J. Paul Getty Museum, Los Angeles County Museum of Art, Museum of Photographic Arts, and the Albuquerque Museum of Art. In 2018, Mulno's series Residential Variations was published by Nazraeli Press, as part of their One Picture Book Two series.

Ongoing surveys portray varying types of vernacular buildings and their surrounding neighborhoods within both the urban and suburban landscape of Southern California. The portrayal of these structures is an exemplifier of a particular documentary method or style, as well as an expression of the practice and lineage of a specific route of art photography that can be traced back to the medium's inception, where the present is seen as the past, preserving what things looked like.

Image: *Neighborhood View, Zola Street, San Diego, CA, 2020*, digital chromogenic print, 7 x 5 ¼ inches on a 14 x 11 inch sheet.



Han Nguyen (b. Hue, Viet Nam and moved to United States in 1975), creates delicate and transformative imagery that investigates beauty, perception, and the medium itself through modest working methods that employ pinhole cameras, fabricated studio arrangements, photogram image-making processes, collage, and subtle color toning and print masking procedures.

His photographs have been exhibited in numerous solo and traveling group exhibitions, most notably Han Nguyen: Nude Compositions (2019) and Han Nguyen: Tracing Shadows (2014), both at the Joseph Bellows Gallery, Han Nguyen: Picturing Eden organized by the George Eastman House (2007), Beyond Boundaries: Contemporary Photography in California, organized by the Friends of Photography (2000), and In Studio organized by the Museum of Photographic Arts (1999).

Nguyen's photographs are included in several public and private collections including: the Museum of Photographic Arts, Sheldon Memorial Gallery University of Nebraska-Lincoln, Spencer Museum of Art and Solari Foundation Photography Collection. His work has been reviewed by the LA Times, NY Arts Magazine, San Diego Union-Tribune, and ArtWeek.

The artist's quiet sensibility, and sense of wonderment for familiar forms arranged in an extraordinary way can be seen in his rhythmic placement of empty bowls floating on the surface of darkness in his subtle image, *Untitled*.

Image: *Untitled (empty bowls)*, 2020, archival pigment print on cotton rag paper, 6 ½ x 6 ½ inches on a 14 x 11 inch sheet.



Philipp Scholz Rittermann (b. Lima, Perú, 1955), began photographing in the early 1970s when he moved from Perú to Germany. While there, Rittermann co-founded a photography gallery and began to teach photography. In 1982, the artist emigrated to the United States, locating to Southern California where he began his ongoing exploration of the surrounding landscape.

His photographs are included in over one hundred collections, both private and public, including: the Museum of Modern Art, Metropolitan Museum of Art, Los Angeles County Museum of Art, Albright-Knox Gallery, and the Bibliothèque Nationale de France. Rittermann's work has been exhibited in both solo and group exhibitions that span an impressive and ongoing career, most notably: *Philipp Scholz Rittermann: Time Expanded* at the Museum of Contemporary Photography at Columbia College (1987), *Emperor's River: Philipp Scholz Rittermann* at the Museum of Contemporary Art San Diego (2011), *Emperor's River: China's Grand Canal* at the Harn Museum of Art (2014).

Navigating by Light, a mid-career survey of Rittermann's work was held at the Museum of Photographic Arts in 2001. The exhibition and accompanying monograph traced the artist's work across two decades, celebrating both his night photographs, as well as his multi-panel panoramic color prints of the western landscape. This exhibition affirmed Rittermann's unique approach to the landscape as seen through time. A theme that appears in a new and highly inventive way in his recent work, *Sight, Time, Memory*. In this new series, which the portfolio print is from, the artist creates images that expand upon the photographic moment into variable observations of place; a synchronistic picture that positions night and day, differing seasons, and short and long durations of time into a compound description of a specific landscape.

Image: *Half Night Half Day*, 2016, archival pigment print on baryta rag paper, 13 ½ x 10 ½ inches on a 14 x 11 inch sheet.



Paul Turounet (b. Alameda, CA, 1962), received his MFA in Photography from the Yale University School of Art in 1995. For the following fifteen years, he photographed exclusively in Mexico for which he was awarded a Fulbright Fellowship in 1997 and grants from the Trans-Border Institute in 2003 and 2004 for his continued work on the U.S. - Mexico border.

This work has been featured in various solo and group exhibitions and installations in both the United States and Mexico, including the Museum of Contemporary Art in Tucson, Arizona, the New Mexico State University Art Gallery in Las Cruces, New Mexico, the El Paso Museum of Art, Texas, the University of Texas - Brownsville, Centro Cultural Tijuana in Tijuana, Mexico, and the Museo de Arte de Ciudad Juárez in Ciudad Juárez, Mexico.

In 2016, his self-published book, *Estamos Buscando A*, was shortlisted and a runner-up for the 2016 Paris Photo - Aperture Foundation First PhotoBook Award, and was included on the New York Times - The Best Photo Books of 2016.

His ongoing series entitled, *Somewhere Out There, Something Is Happening*, considers the contemporary American social landscape within the reaches of our inescapable past and to reflect upon whether what is past is a prologue of something happening now.

Joplin, Missouri is from a suite of photographs of still life arrangements created in the aftermath of an EF-5 tornado that violently touched down on a Sunday afternoon in 2011.

Image: *Joplin, Missouri*, 2011, archival pigment print on baryta rag paper, 12 x 8 inches on a 14 x 11 inch sheet.



Rebecca Webb (b. Radford, VA, 1967), received her Bachelor of Fine Arts from the School Museum of Fine Arts and Tufts University in 1990. In addition, she completed courses in New York University's graduate studies program (Steinhardt School of Education and Community Practice), as well as photography and museum studies courses at Harvard University.

Webb's photo-based work draws upon a directorial mode; fusing mythology, land art, and place identity. Through this lens she explores the meaning, significance, and symbolism of specific places and how these perceptions contribute to an individual's conceptualizations of self and self within the greater society.

Her work has been shown in exhibitions at: The San Diego International Airport, Griffin Museum of Photography, Cannon Gallery, Thomas Kellner Atelier, Center for Fine Art Photography, Los Angeles Center for Digital Art, The Cooper Union, San Diego Art Institute, and JDC Fine Art. Webb's photographs have appeared in both print and online features in: Musee Magazine, Trans Architecture Journal, Fraction Magazine, Fotovisura, among others. Past honors include: two grants from the William Male Foundation, a residency at the Millay Artist Colony, a finalist for the 2019 San Diego Orchid award for her celebrated series *Hado*, a nomination for the 2017 San Diego Art Prize, and shortlisted for the John Chervinsky Award (Griffin Museum of Photography). Her work is held in both private and public collections, including the collection of Hugh Davies, and the City of San Diego.

Scenes in America Deserta, like much of Webb's series are conceived in the desert regions of the Southwestern United States. This location serves as a site-specific stage where the artist's performative landscape interventions are crafted through the arrangement of both the ephemeral forms of tangible objects and the dynamic elements of the natural world. In the resulting photographs, nature and artifice interact in space and time; activating and redefining each specific landscape.

Image: *Jumping Cholla I (Scenes in America Deserta)*, 2020, archival pigment print on cotton rag paper, 5 x 8 ¼ inches on a 14 x 11 inch sheet.



Joe Yorty (b. St. George, UT, 1977), is an interdisciplinary artist who employs a range of materials, objects, and methods to make work that largely addresses the anxieties and absurdities of American domestic culture. Including sculpture, collage, video, and photography his studio practice grapples with the stuff of thrift store refuse, last-minute estate sale deals, and the occasional dumpster dive to rub against the pathos of the ceaseless search for fulfillment in the accumulation of things that, to a large extent, defines the American experience in the 21st century.

Born in Southwest Utah and raised in Southern California, Yorty served 11 years in the U.S. Navy. He received a Bachelor of Arts from the University of San Diego in 2002, and a Master of Fine Arts in Visual Art from the University of California, San Diego in 2013. He currently lives and works in San Diego where he serves as the founding Creative Director for the not- for-profit gallery and project space *BEST PRACTICE*.

His work has been shown on both coasts of the United States, including: the Museum of Contemporary Art San Diego, San Diego Museum of Art, San Diego Central Library, Woodbury University, ACRE Projects, Chicago, IL, Flatland Gallery, Houston , TX and Ocean Beach Hardware.

Photographs from Yorty's series *Statue* continue the artist's clever and attentive exploration of domestic culture and the recontextualization of its artifacts. Through deadpan black and white photographs, the series converts unremarkable draped forms into a collection of celebrated minimalist sculptures.

Image: *Statue 06*, 2013, archival pigment print on baryta rag paper, 10 x 10 inches on a 14 x 11 inch sheet.

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