Juried Student Photography Competition

Sponsored by:
College of Mass Communication and Media Arts
Department of Cinema and Photography
Photogenesis.

Funded by the Fine Arts Activity Fee
at
Southern Illinois University Carbondale
Lux 2012

2012, a juried publication sponsored by the Registered Student Organization, Photogenesis, and funded by the Fine Arts Activity Fee at Southern Illinois University Carbondale, showcases the photographic talents of students campus-wide.

This inaugural publication presents 28 juried images created by undergraduate and graduate students enrolled at SIUC. Additional photographic work and accompanied text is provided by the Lux 2012 juror and SIUC alumna, Polly Chandler and SIUC photo faculty.

In January 2012, Polly Chandler (2004 MFA alumna) presented her creative work to the SIUC and Carbondale community at the Gagnon Auditorium of Morris Library. In addition to serving as the guest juror for Lux, Polly conducted individual student critiques and shared her personal experience and guidance on how to succeed in the competitive world of fine art photography.

2012 Photogenesis Officers
Dan Bowling  President
Sam Phillippe  Vice President

2012 Photography Faculty
Gary Kolb, Dean of College of Mass Communication & Media Arts
Jan Roddy, Associate Dean of Graduate Studies, MCMA
Daniel Overturf, Professor, Cinema & Photography
Antonio J. Martinez, Associate Professor, Cinema & Photography
Alison Smith, Visiting Assistant Professor, Cinema & Photography

Juror’s Top Picks
1ST PLACE
Sam Eli Phillippe
Pizza King’s Billiards

2ND PLACE
Laura Partain
Cowboy, Not as Relevant as Before

3RD PLACE
Ryan Gorey
Sound Asleep

HONORABLE MENTION
Todd Birdsong
Nu na da ul tsun yi (shelter)

HONORABLE MENTION
Ryan Gorey
Courtney & Joel

HONORABLE MENTION
Darren Schroeder
Hands

Juror Statement

The opportunity to participate as the juror for the inaugural edition of Lux, published by my alma mater Southern Illinois University, was a rare privilege for me.

I see photography as a chance to see the world differently and at many levels; a way to make an impression that is uniquely individual in its voice. I also believe that photography is magical and expansive, with a vitality that has sustained me for years. While on campus for my visit and during my review, I found further inspiration from the intensely positive energy evoked from the student work submitted for Lux.

My fine art background informed my review process as I was searching for photographs that reached beyond the technical aspects of photographic image-making, though craft was also a factor. The stronger images evoked emotion, memory, an alluded narrative or, in some instances, a sense of nostalgia.

Congratulations to all of the participants in this very first competition, for the very first Lux!

- Polly Chandler
1ST PLACE

Sam Eli Phillippe
Pizza King's Billiards
Silver Gelatin
2011

2ND PLACE

Laura Partain
Cowboy, Not as Relevant as Before
Ambrotype
2011
Ryan Gorey
Sound Asleep
Digital Inkjet Print
2011

Todd Birdsong
Nu na da ul tsun yi (shelter)
Salt Print
2011
Ryan Gorey
Courtney & Joel
RA-4 print
2011

Darren Schroeder
Hands
Van Dyke Brown
2011
Joshua Hrdlick
Dog by the Red Doors
Digital Inkjet Print
2011

Ryan Jenkins
Loose Lips
Xerox Transfer on Wood
2011
Sam Phillippe
Capitol Rotunda
Silver Gelatin
2011

Cassie Porter
The Gray Area
Digital Inkjet Print
2011
THIS IS KAREN AND CHRIS - KAREN IS CHRIS’S MOTHER AND BOTH ARE DEAR FRIENDS. CHRIS MIGHT INÀTIMATELY 40 YEARS HER MOTHER, BUT MOTHERS ONE OF THEM ARE ALL THAT KAREN ON BEING PHOTOGRAPHED TO ASKING THEM TO SIT - PON - IS TO ASK A LOT. KAREN AND CHRIS’S FATHERS RELOCATED FROM CHAMPAGNE-ELNPS AFTER THEIR RETIREMENT. I ASKED THEM IF THEY WOULD SIT FOR ME - FIRST I ASKED CHRISS THEN HER MOTHER - I PREFER THE PHOTOGRAPH OF THE TWO OF THEM TOGETHER - IT IS INTIMATE AND SOCIAL WHILE AT THE SAME TIME THE REFLECTIONS OF THE PHOTOGRAPHERS ARE AUDIBLE VISIBLE - KAREN IS HINTANT BUT WILING - SHE WAS HER HUSBAND’S MODEL WHILE HE WAS IN ART SCHOOL. I LIKE CHRIS’S HANDS AND HER MOTHERS FEET - THE ROOM IS A LITTLE BIT TILTED - I LIKE THE FOOT PRINTS IN THE MAG CARPET - THEY ARE CLOSE FRIENDS - I HOPE IT SPEAKS HONESTLY - FRIENDS SHOULD ALWAYS TRY TO BE HONEST.
The House Where Nobody Lives

This is an image from my latest project, which is a series of narratives based on my personal interpretations of the music and lyrics by the singer-songwriter, Tom Waits. Over the past few years I have endeavored on a project that filters and renders my experiences, emotions and quest for purpose, through my understanding of his music.

All of the images included in this project were taken with a Large Format Toyo CX45 View camera using Polaroid Type 55 film. It is important to me that my decisions in my image making are done in the field. Nothing is an afterthought, everything is done in-camera.

My photographs represent, among other things, my experience and interpretation of a particular place and moment in time (ultimately representing myself).

(image on left)
Polly Chandler
The House Where Nobody Lives
Silver Gelatin Print
2011
Georgia, Glowing As She Does

Hipstamatic. It's a camera app for the iPhone. Like shooting with a digital plastic camera. I find it very direct and emotional, very immediate and convenient, like digital sketches. Portrait of Georgia in Los Angeles, February 2012. Glowing as she does.

(image on left)
Gary Kolb
Georgia, Glowing as She Does
Hipstamatic
2012
In the Bones

The relentless forces that carved valleys, cracked stone and twisted old cedar trees remain in their substance.

Melt water in stream trickles, torrential rivers, and crashing falls. Winds from the belly of the earth and the far reaches of the sky.

What we drink from deep wells and percolating springs is the same ancient water that rained down on hot, infant rock and again on the old one’s garden plots.

It lives in our flesh, blood, spit and returns again in the end.

Bald knobs we climb and dirt we work are the remnants of the glacier that paused right before it was about to slide over the Ozark Plateau, deciding it had pushed enough land flat.

Minerals hid in fossils lay next to carrot roots, potatoes planted in the dark of the moon and migrate into our bones.
Reverend John Posey, Cairo, Illinois

John Posey is a man of God and of rich experience. A Viet Nam war veteran who slept so close to the large cannons that his bedding would often catch fire, John has had his faith tested many times. Later in life, having survived over 40 days in a coma, he awoke to only recognize his grandchildren. John fought to regain his agility and memory while leading his church and family into the future. His testimony comes from life and he is humbled by the challenges that denote his time on earth, despite being a survivor in the truest meaning of the word.

This image comes from my current project that features the people and explores the places found in Alexander County, Illinois.

(image on left)
Daniel Overturf
Reverend John Posey, Cairo, Illinois
C-Print
February, 2012
The Nail that Broke the Hammer

The requirement and pressure to pursue Success, through the insistence of others, can become an absurd and reckless demand when the voices of human praise are no longer audible, leaving only the whisper of a dog’s whimper as the source of my motivational commands.

“Self Help and Impractical Demands” are playful environmental portraits of a new and ongoing series which center on the anxieties of being a modern man of questionable measured worth. This constructed image contains personal symbols which represent loyalty, entropy, escapism, and questionable guidance.

This image was exposed on 4 in. x 5 in. color transparency film and scanned for large scale digital output on Hahnemuhle fine art paper, measuring 40 in. x 50 in.

(image on left)
Antonio Martinez
The Nail that Broke the Hammer
Archival Pigment Print
2012
In Between, Carolina Beach, NC

As an advocate of smart growth and a general observer of the built environment, I believe "sprawl" can sometimes be an easy, but nonetheless, a well deserved target for criticism. In this series titled, In Between, I strive to bring into awareness our development patterns and the clash between the natural and man-made. Minimizing emphasis on the front facades of the homes, I photograph the side properties, literally, in between houses.

In addition to a topographical look at the land, the photographs are a way to focus on what is in the space where two, perfectly calculated, side property lines meet in the middle. The small strip of side property is too small for much use, though it is there where I find it the most telling of the environment. I deliberately avoid photographing people, as I am most interested in the objects or other indicators that suggest the life lived there.