

Concerning the Meaning of a Photograph

A photograph should be authentic and engage the viewer at a cerebral and visceral level;

Resonating long after the viewer has turned ~~away~~

~~away~~ away. The content of photograph gives the viewer an understanding of the photographers Purpose. The photograph demonstrates an understanding of technique in its total form, conveying the photographers vision.

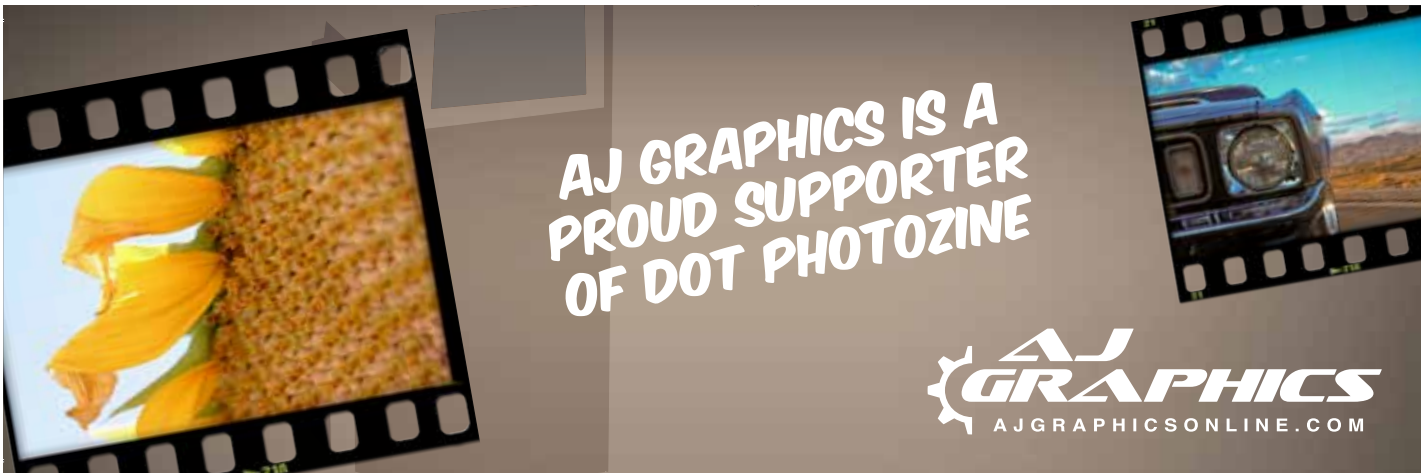
- DOT



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drkrm is a black & white lab dedicated to the highest quality of hand processing and fine printing, specializing in traditional, silver-gelatin printing and film processing nearly lost in today's digital age.

The drkrm gallery specializes in documentary and photo-journalistic work, cutting edge and alternative photographic processes and the display and survey of popular cultural images both current or historic.

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NOTE FROM THE EDITOR

Welcome to the second issue of Dotphotozine. We had an eventful first year with Dot represented at PhotoBook London and BookMarks zine fairs, and featured in Resources and PDNedu magazines. We're grateful for the recognition of our contributors' fine photography.

This last year we saw some powerful and ambitious photography and have included a small portion of it here.

As a teacher, I was moved by so many compelling images and projects this year. Young photographers have embraced technology while honoring the great photography traditions, leading them to discover their personal visions and points of view in both old and new media. In these pages you will see stories about both real and imagined lives, photography observing the world and images that suggest the struggle of being a young person and student in 2012. Their photography is incredibly diverse in terms of style, intent and content, but a unifying force remains. These photographers have chosen to forge their own path, mostly ignoring art and commercial conventions, and sought out the authentic voice and vision of their generations. I am honored to watch how their ideas and images are manifest in their creative lives and am humbled by their burning desires to honestly express themselves, and I am confident that you will be too. We have included a contact page in the magazine and website so you can utilize our photographers' talents for your projects.

We thank our sponsors for their generosity, especially Associated Students Incorporated, whose funding allowed us to print 1,000 copies of this issue. Dotphotozine is dedicated to showcasing the very best photography and related material from the students and alumni of California State University, San Bernardino.

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The publishers would like to thank everyone who has furnished information and materials for this issue. Unless otherwise noted, artists featured in **DOTPHOTOZINE** retain copyright to their work. Every effort has been made to reach copyright owners or their representatives. The publisher will be pleased to correct any mistakes or omissions in our next issue.



There is an undeniable authenticity to Sean Black's portraits, whether of strangers in a Florida suburb, his niece and nephew, or the children of friends. The subjects seem disarmed by the photographer, striking poses and expressions that at once connect with the viewer while asserting their own identity, much like the artist himself.



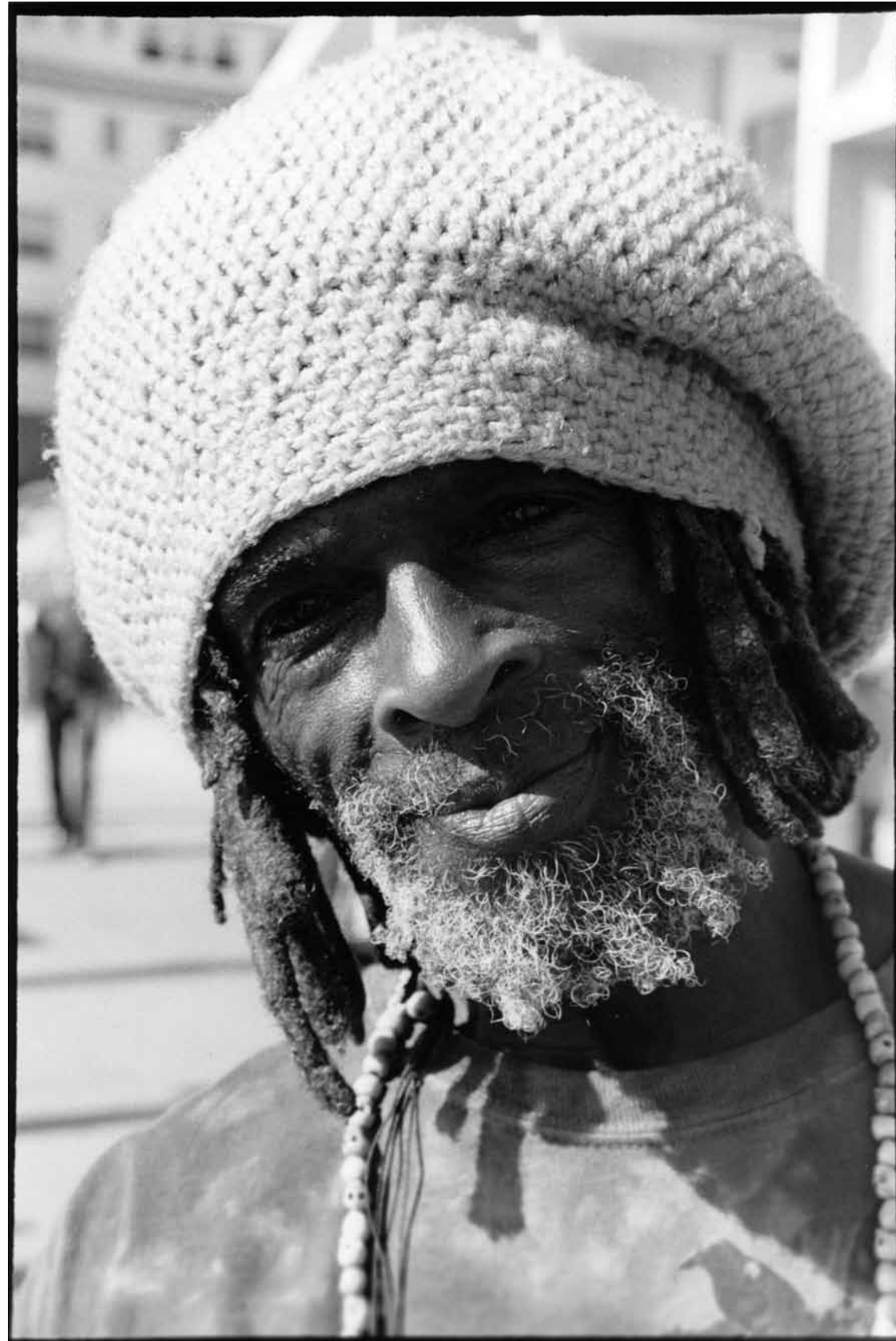


Telephone poles appear throughout 20th Century photography for the obvious reason that they are ubiquitous. These pitted, creosote soaked timbers have served our communities well, not only for our pre-cellular phones, but as bulletin boards for lost dogs, carpet cleaning and yard sales. The minutia of their surfaces with scraps of countless flyers, woodpeckers' holes and lineman's cleats, create an archeology of our recent history. Kayla Ayers elegant records of these giants are monuments to our vanishing analog world.



M. Robert Markovich was invited to photograph behind the scenes of the television show Babylon 5. His images reveal the delicate balance between the fantasy and reality of a major studio production, and in doing so, highlight the human willingness to suspend disbelief for a good story. The formal construction of these photographs suggest that they are purely factual documents, when in fact the artist is masterfully employing one of the medium's main attributes- illusion.





The anonymous street portrait has a long and venerable tradition, and Nancy Perry's bold yet sensitive photographs provide a close up view of strangers we would probably never meet. It's tough to approach people for no other purpose than to make a portrait and yet Perry does, giving us the chance to see the beauty in the details of each stranger's face.



Good photography takes courage and that quality is abundant in Ashley Abarca's self-portraits. Revealing physical, spiritual and emotion issues that most of us would rather avoid, let alone share, her photographs explore of power of image making to synthesize personal challenges, while also acknowledging its limits.



TIM WASHBURN



DESIREE LOPEZ



VERONICA DEBRUIN



MATTHEW BARTOLOMAQUE



RICARDO LOZA



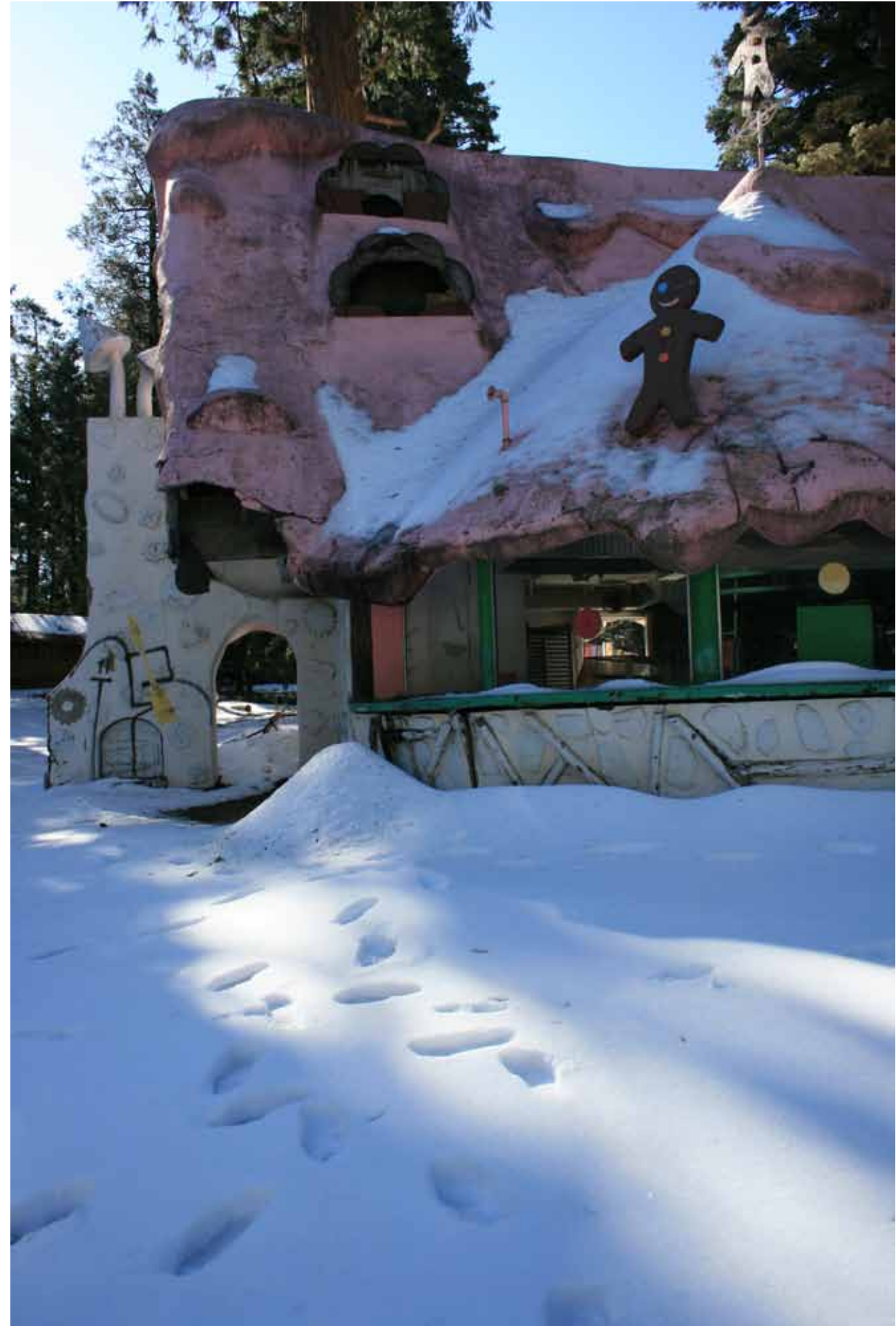
COURTNEY ALSTON



GABRIELLA KING



It is certainly not nice to stare at a stranger in an elevator and even ruder to take their picture. Theo DeHart is a large man with a large presence so when he does it, the level of intimidation is high. Amazingly, most people agree to his request, but their anxiety at being viewed in such close quarters is obvious. Society and photography have rules, and DeHart delights in pushing up against the accepted and forbidden just to see what will happen.



Before Disney and Six Flags, there were countless independent amusement parks for children around the country. One such place was Santa's Village, a long defunct park in bucolic Lake Arrowhead. Michelle Cade has deep childhood memories of this place which are now overtaken with a sense of loss. Photography is well suited to address this emotion, and is an aid to memory, which transforms the ruins of this snowy village into mementos of a time long gone.

To say someone is 'swimming with dogs' sounds like an insult, but Tony Maher clearly loves the experience as much as his canine friends. The swirl of water and bursting bubbles suggest some massive blue cocktail with brilliant sunlight streaming in from above. For us dog lovers, their joy is infectious, and reminds us of the simple pleasures of the deep connection between man and his best friend.



Michael Ng's fashion photography breaks more rules than it follows, finding the real person hidden behind the model's façade. A consummate professional, he deftly fuses the real, imagined and ideal into images of piercing beauty that simultaneously retain their connection to the people in front of the camera, as well as to the viewers.



GABRIELLA KING



KOBY HERAMIL



DAVID GARCIA



DESIREE LOPEZ



MAEGHIN STOCKWELL



GLORIA FUENTES



MARLINE DUROUR



DAVID GARCIA



As people took to the street to protest corporate greed and government collusion, Melissa McCluskey was there observing the demonstrations, and using the grass roots energy, saturated colors and rain soaked roads to highlight the power of street theatre to mobilize collective action.

Brianda Longoria's images are a celebration of color, light and shapes found in the stuff of life. There is an almost naïve quality about her vision, suggesting a child-like wonder with what she sees. Of course, this is a familiar ruse used by many fine photographers; she is in fact a keen observer who seduces us with her vertiginous angles, strong compositions, and richly saturated images.



India's famous Holi Festival of Colors is a holiday where people throw pigment on each other. The joy of that technicolored celebration is epitomized in Jennifer Recinos highly charged images, where the intertwined bodies form a painter's palette, with a slightly erotic edge. It is easy to see that wonderful poof of yellow as some orgasmic explosion.

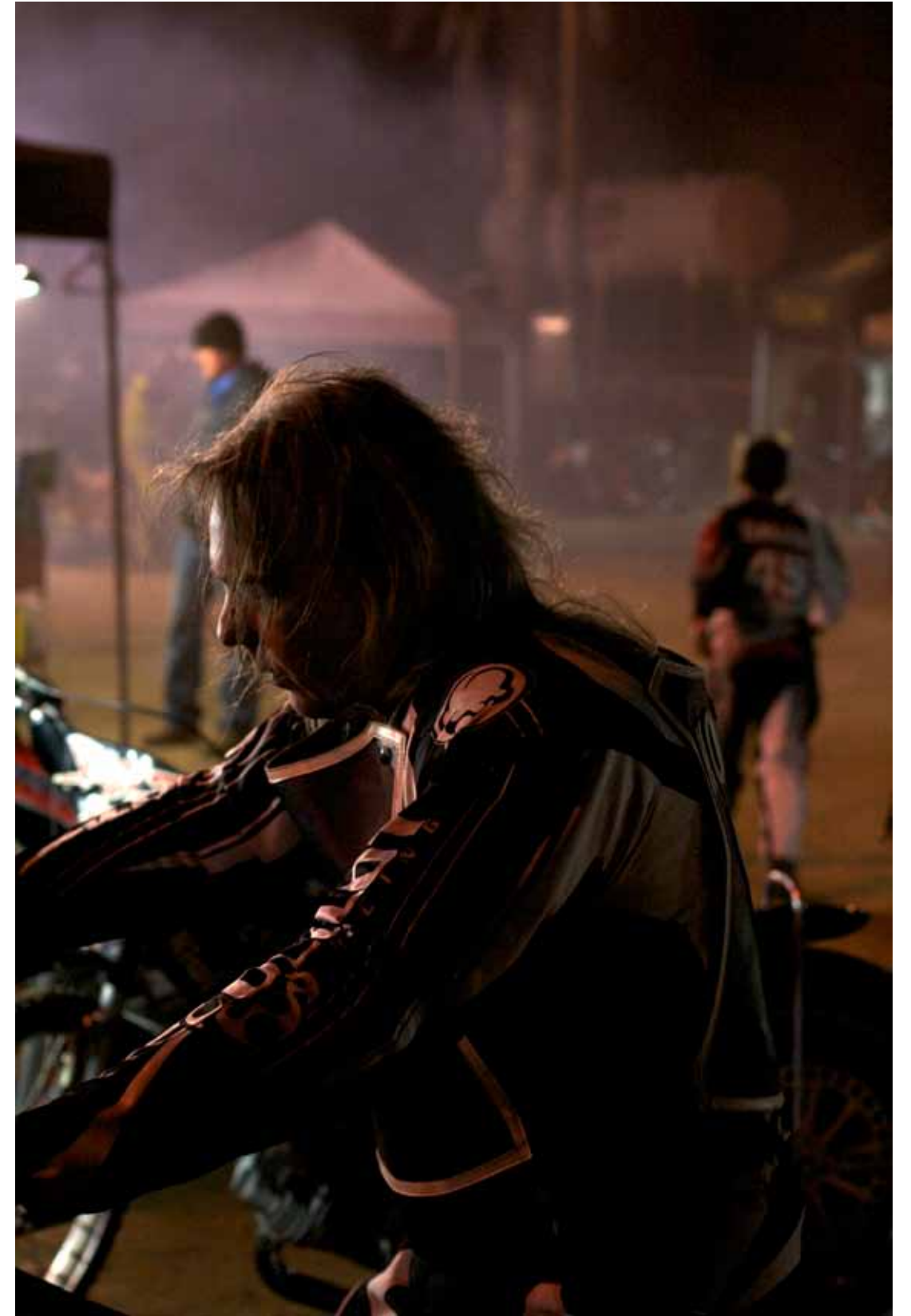


MARIA ARGANDA

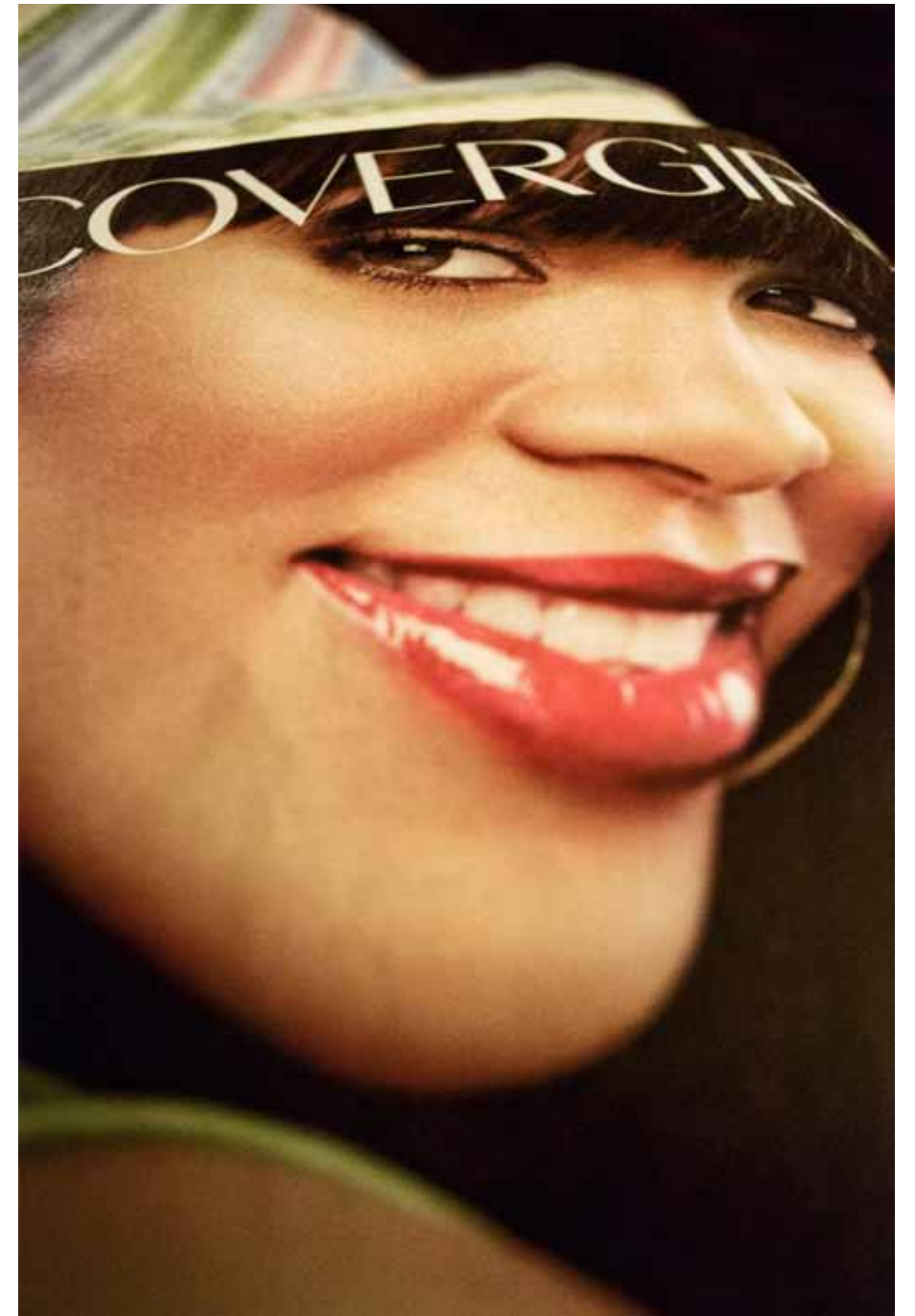
Maria Arganda is a prolific photographer of her life, from walking in the city, to riding the train and now images of her stepfather's illness. Her obsessive observations come through as she gently watches and surreptitiously photographs him being cared for, or bathed in the crimson light of his bedroom as he sleeps. There is a delicate balance between the artist's desire to record and the subject's desire for privacy, and only she and her stepfather know where that line is.



MELISSA KIRCHHOFF



Exhaust fumes, dust and sweat permeate the images of nighttime motorcycle races by Melissa Kirchoff. She gets very close to the action and actors, and the atmosphere is thick with the intensity of the danger and competition at hand. Artificial lights cast a sickly glow over the riders as they prepare for, or finish the race, staying focused on their ride and ignoring the woman with the camera.



Beauty is a social construct that Deana Romo delightfully deconstructs. Using nothing more than her camera and some fashion magazines, she simply and effectively re-imagines the glamorous and beautiful into grotesque caricatures, even monsters. She cheerfully challenges the beauty industry while asking us why we are so eager to follow their lead.

SEAND'AURIA



Sean D'Auria's expansive landscapes and cloud formations update the images of photography's pioneers in their quest to not only document, but also infuse their work with the majesty of the natural world. In D'Auria's images, the land plays

never more than an equal role with the sky, whose streaking clouds and deep tonality remind of us the Equivalents of Stieglitz and Muybridge.

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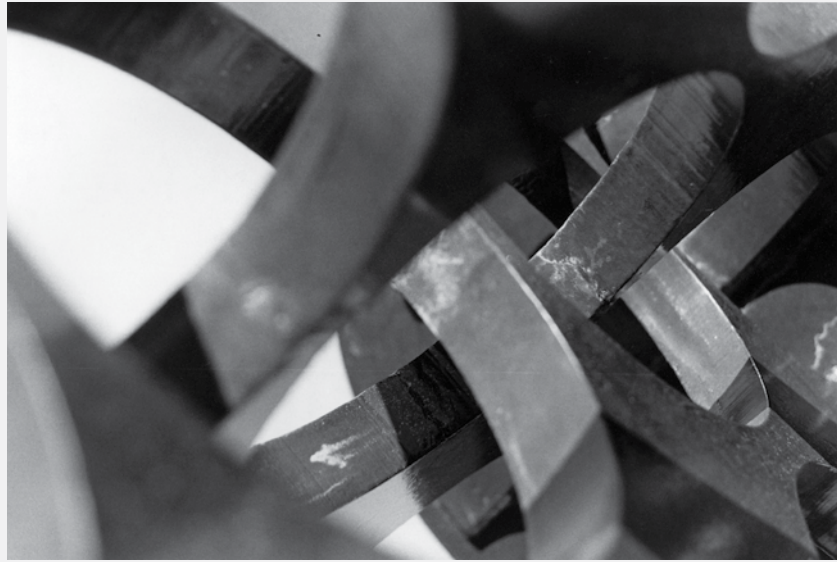
MARCEL WILLS



It's funny how sometimes the least important objects or scenes can produce strong feelings of dread, or suggest an unsolvable mystery. Marcel Wills' formal compositions of the mundane, bathed in sickly tungsten or fluorescent lights do just that and more. They act on our primal sense of danger and foreboding, ready to activate our 'fight or flight' reaction, even though they are just scenes in a quiet train station at night.

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art



MARILINE DUFOUR



DALTON RIEHL



DENA JOHNSON



LUIS NOLASCO



VERONICA DERUI N



DESIREE LOPEZ



ERIKA QUIÑONEZ



KARINA MEJIA



MELISSA AVERY



REX MANEMBU



KOBY HERAMIL



The high desert city of Victorville has been down so long that it is due for resurgence, and Eddie Montgomery is ready for that moment. Weeds sprout in cracked asphalt surrounding abandoned storefronts, waiting for a revival that always seems just out of reach, while the photographer walks its lonely streets, looking for signs of life and renewal. Fortunately, he is an optimist and can see beyond the economic despair to the human spirit that keeps the city alive.

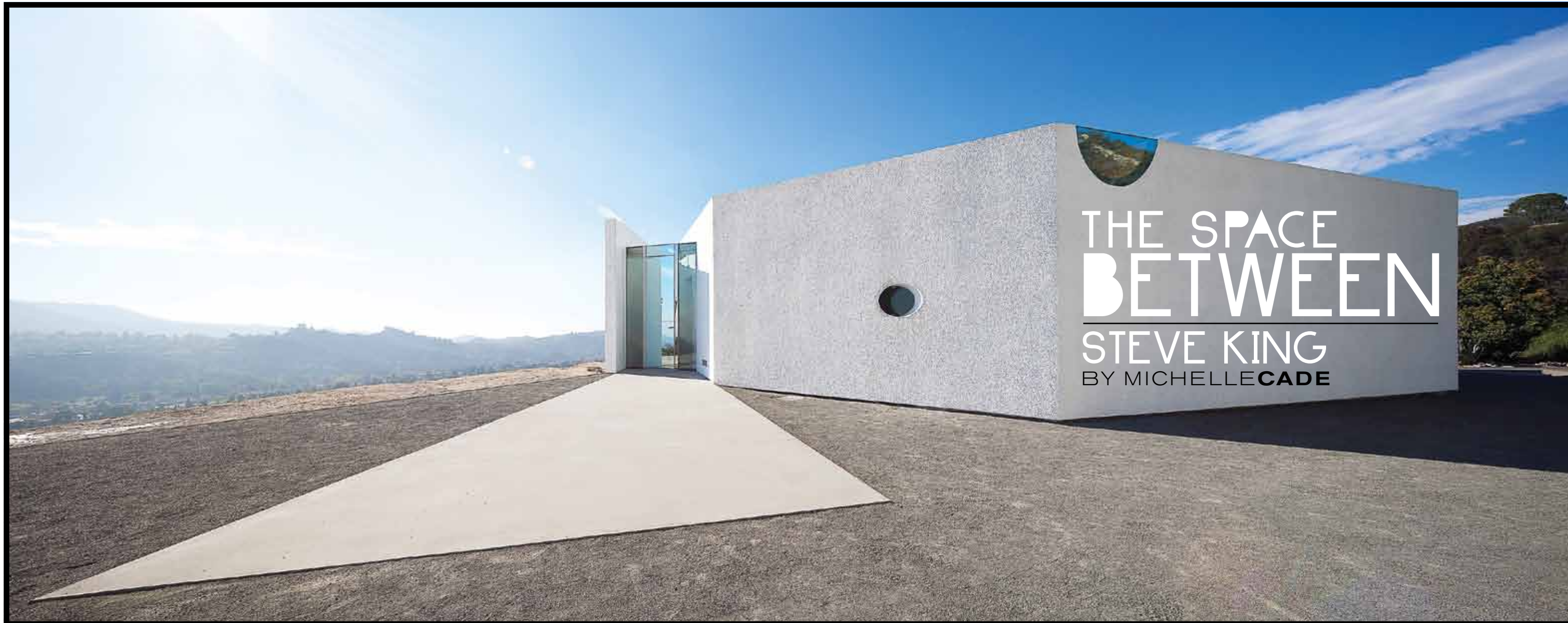


Victoria Banegas' photographs suggest the mystery of human existence through pose, gesture and location. These mundane scenes are sprinkled with an absurd element here and there, lending them the aura of fairy tales for which the story has yet to be written.



Route 66 is the quintessential American highway of the mid 20th Century that has been slowly falling into disrepair. Steve Beswick continues to travel the old two-lane blacktop, stopping to enjoy the amazing vistas, have a burger and beer with the locals, and basically enjoy a trip off the beaten path and one that takes him back in time.





Los Angeles based photographer Steve King merged his loved for modern architecture with his love for photography to create a successful career. Now he shares a bit about his history and methodology, as well as his advice for young photographers with DOTPHOTOZINE.

King first found his passion for art during a trip to Paris, where, he says "...art and design were a part of everyday life." After completing his undergraduate studies at Oregon State, King went on to pursue an MFA at California State University, Fullerton. After his trip to France, King realized that

French philosophers offered a theoretical framework to look at the world, yet he found it difficult to be an artist who was purely theoretical because art is about making things. So, King decided to do just that and thus took one of the first important steps in his artistic career.

... as an artist one needs to allow their work to stay personal, while still thinking of their creations as a product to market.

After returning from France he began a furniture company that created high end, modern architectural cabinetry. King's

furniture company focused on a minimal, modern design, mimicking the architectural styles he admired. From there, his love for photography and architecture began to overlap; as he networked with the architects he admired he was soon invited to take pictures of their work. After the recent collapse of the economy, King was forced to close his furniture business, but was thusly able to spend more time on his photography as his interest in it increased.

King shared some of his ideas and concerns about photographic artwork. One of the things that reignited his interest in

photography was the accessibility to digital cameras. King loved how he could take so many images and create the work he wanted to without the physical limitations of film. For instance, many of his works are very large, up to 44 inches. Digital makes this so much more capably done than film would have, and he finds that digital photography fits all of his purposes without any consequences. But, King knows that digital isn't simply an easy way out. He always uses a tripod and will spend many hours creating one image, moving around as the light changes and

slowing down and meditating on the image. In both his personal and commercial work, King focuses much of his concern on the presence of empty space or Ma, the Japanese concept concerning the space in between things. King's work brings a keen awareness to spatial relations and the human perception of these spaces and has used ma as an important conceptual framework throughout his photographic career.

King also shared with me some advice for photographers. He explained how all artists are

fundamentally small business people. If you can't sell your work, you can't make a living and therefore cannot pursue your passion with enough interest, and your skills will diminish. King explained that artists need to allow their work to stay personal, while still thinking of their creations as a product to market. Coming from someone who created both an intimate, successful small business as well as a flourishing photography career, I'd say this is advice that all photographers should reflect upon.

Michelle Cade

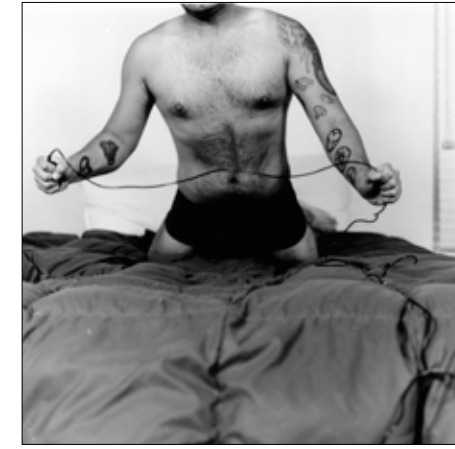


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JAY DAWES

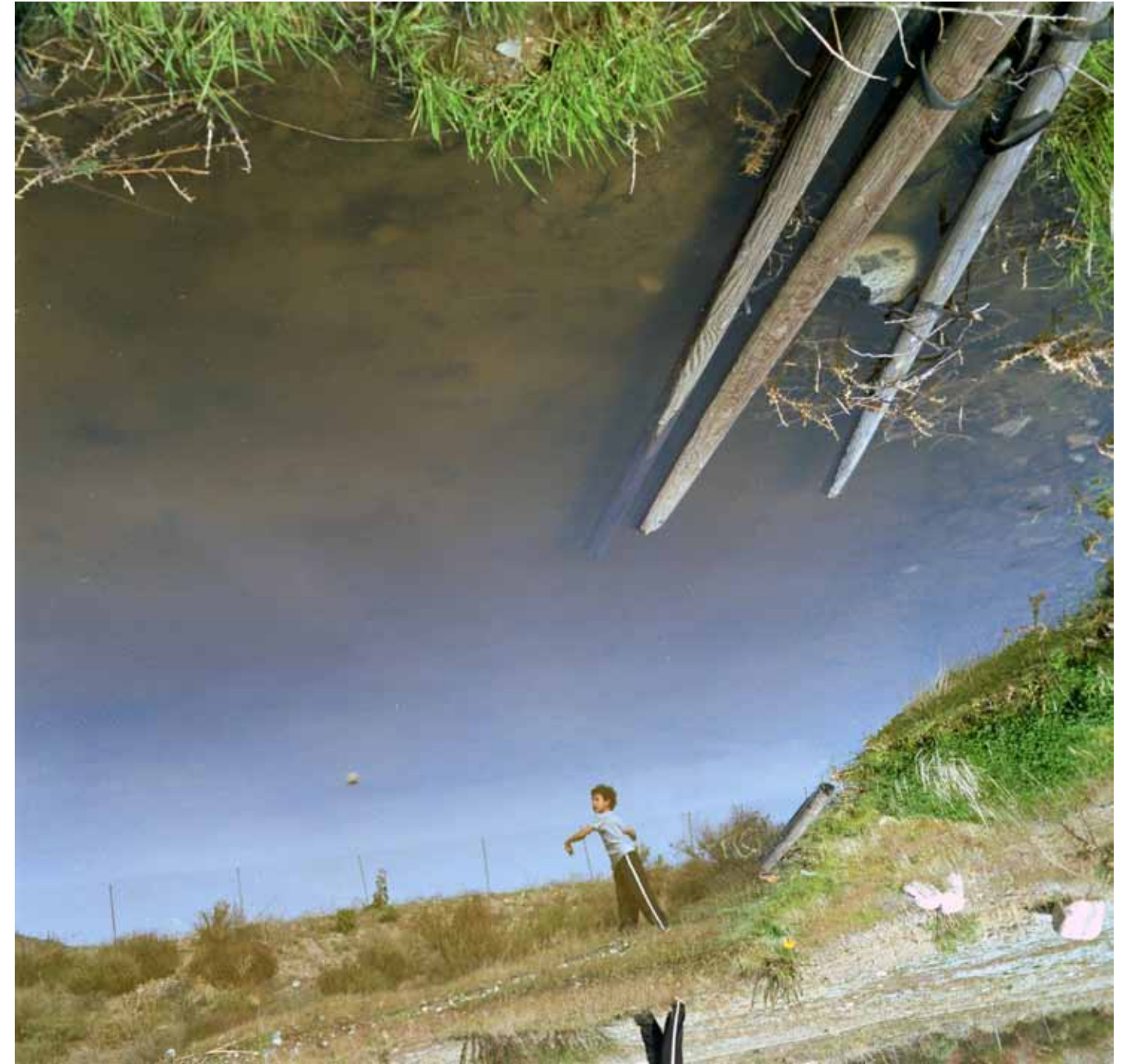


Within the photographic tradition are the records of performances by Conceptual artists. Jay Dawes uses photography both as photography and as a record of his wonderfully goofy but deeply serious practice. The artists Robert Cummings and Vito Acconci come to mind for their pseudo scientific experiments and narcissism, but the joy of being the absurdist in a rational world is a major force in his work, and a role he clearly relishes.





Pamela Cormier's highly formal photographs of interiors challenge basic color theory that categorizes 'red' as a highly emotional, hot color. The red is indeed hot in the formal sense but totally cool in an emotional one. This quality is achieved through composition and the choice of location, and a closed door and barely visible window depict a space colder than the color suggests, but one that is perhaps more attuned to the artist's temperament than temperature.



In the hands of a skilled artist, photography has been known to transform the ordinary into the unfamiliar and sometimes even into the strange. Fred Brashear's images take the most mundane scenes, and through simple inversion, a new world emerges. The reflections he photographs are another step removed from reality and demonstrate that with an idea, a vision and some patience, a new world might be right in front of us.



Lindsay Barquist documents the remnants of the massive tornados that ripped through Joplin, Missouri on May 22, 2011. These photographs of scarred structures stand as emblems of the human condition, proud but weary and even a bit cheerful, bathed in brilliant sunlight. These buildings may be metaphors for the indomitable human spirit, or inversely, the callousness of a political attitude that rewards the rich and leaves the rest of us to muddle through. Though the destruction and ensuing pain is still real, a bit of hope is suggested by Barquist's continued presence.



Krystal Morgan's photographs revel in the sensuous folds of flesh, where every mole, bump and scar are emblems of a real, live woman. Photography is often used to idealize and minimize our corporeal selves but in Morgan's work, the large, voluptuous body is warmly caressed, loved and celebrated.



MEAGHIN STOCKWELL



BARTLETT KATIE



MARAYA GIBSON



CORRINE JAMIESON



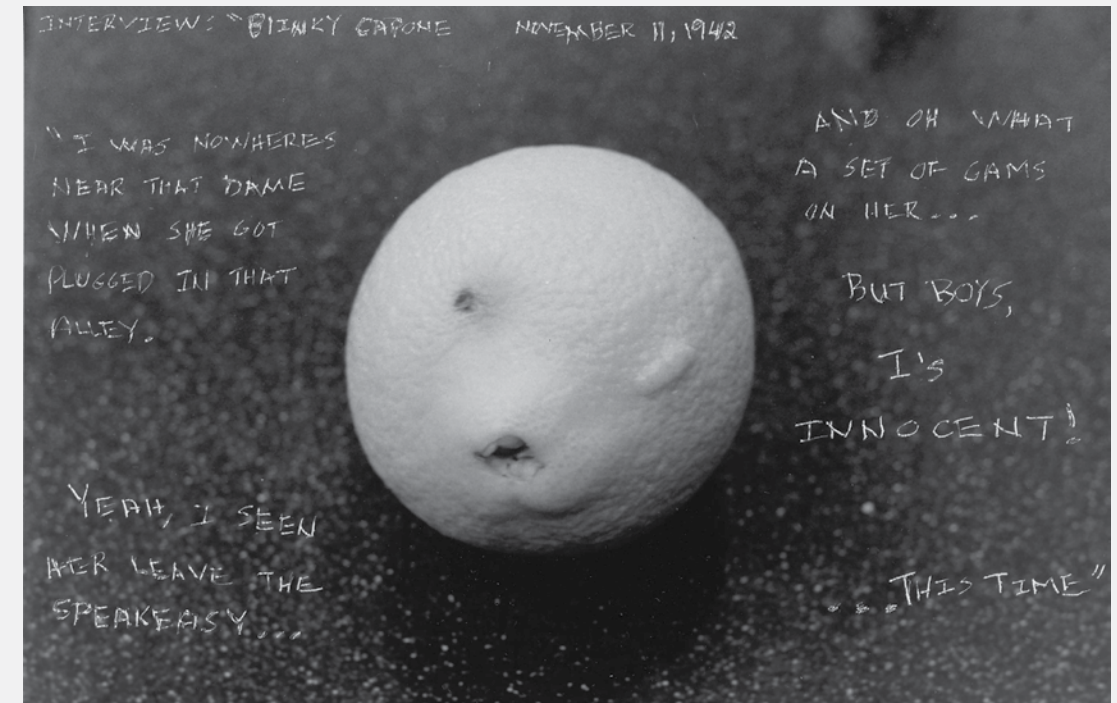
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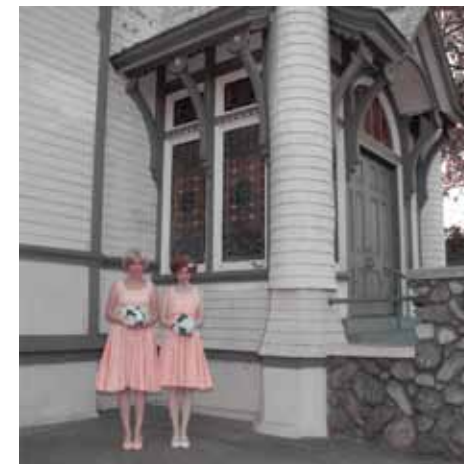
MARLENE ROBLES



JULIE TUTTLE

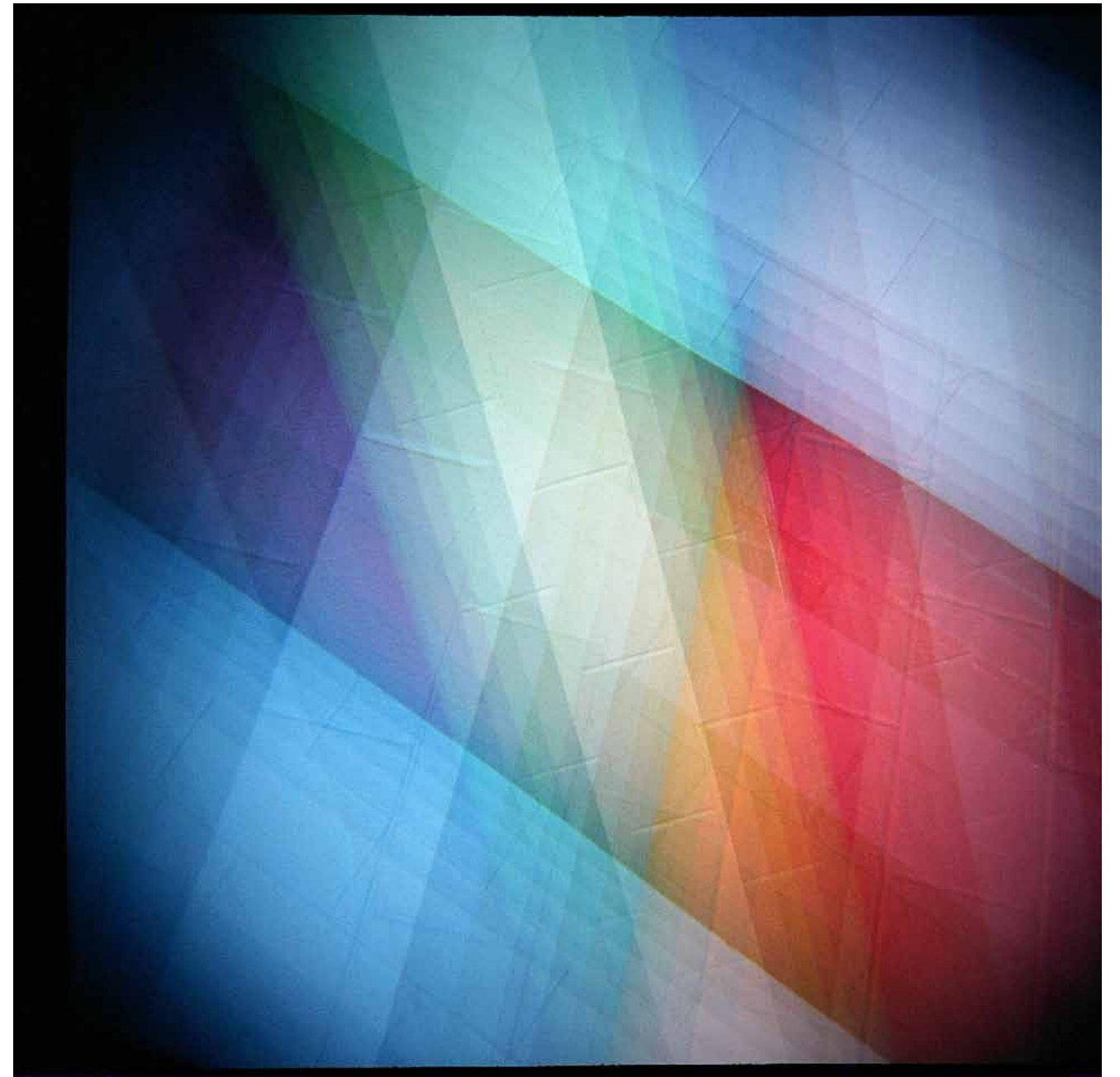


Photography can transport us in time and create the illusion that it stands still. Sally and Amy are masters of the nostalgia infused mise en scene, from their clothes, hairstyles and props. Their clever set ups belie a deeper connection and suggest the powerful bond between some women that goes to the heart of true friendships and lasts a lifetime.





Identity is a perennial subject in contemporary photography and Tammy Nguyen confuses us more than most with her multiple selves playing myriad roles. What is strangest is their seeming lack of purpose, the sheer mundaneness of the narrative and the implication that what these various selves seek is order within the chaos of life.



The candy colored, vignettted images of Amanda Clark are reminiscent of views from a microscope into a brilliant world of light and space, and where shadows are open to the possibilities of light and life. Her Holga camera serves her purposes well and sometimes the less we actually see the more we might begin to think we know.

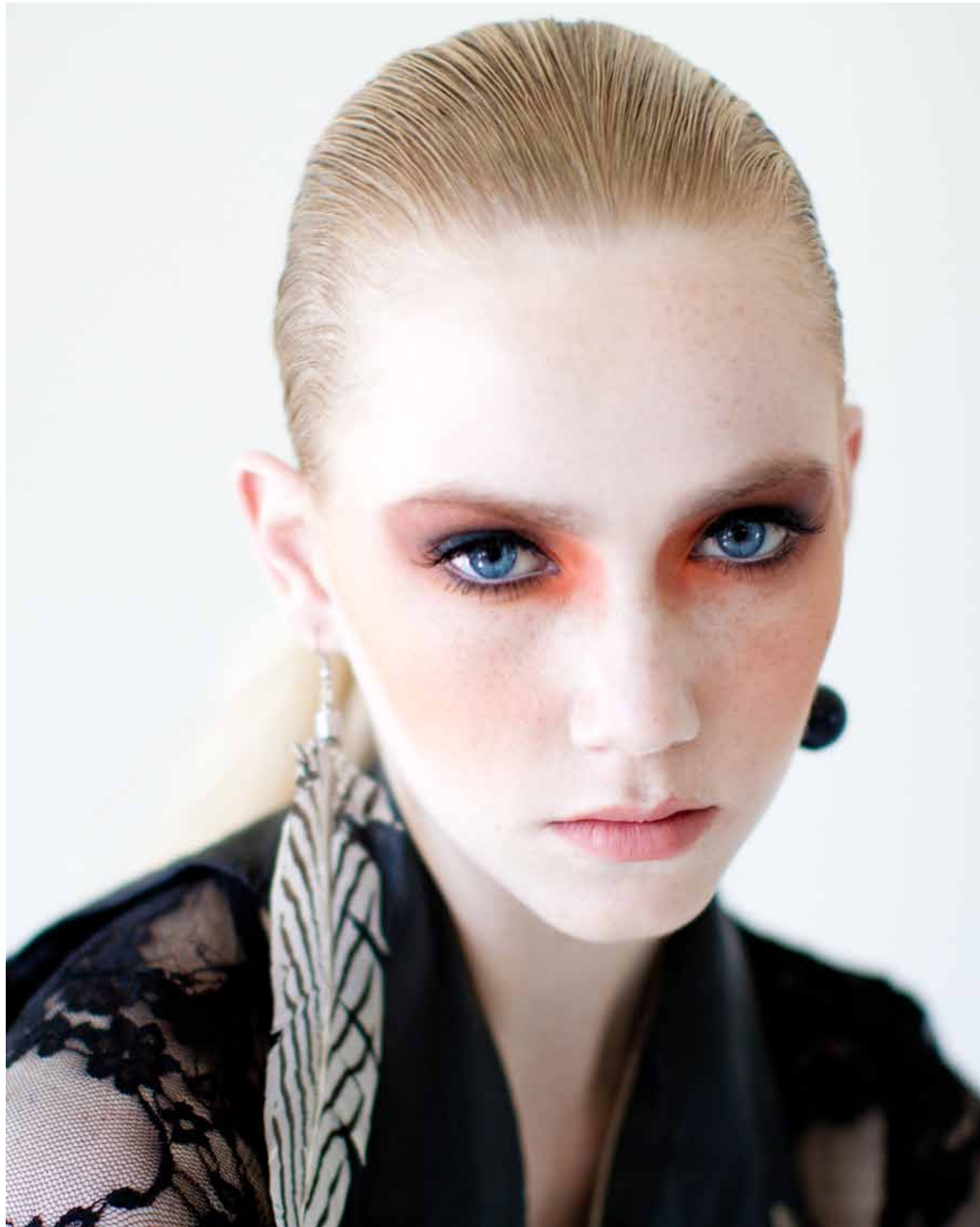


The women in Carley McHenry's photographs ignore her presence and camera and might act as surrogates for universal human frailties as serious as a crooked spine or as minor as a blemish. Their faces betray no emotion and no personality, but the raking light and formal stances do suggest the limits of concluding that perception might lead to revelation, and that might just be the point.



The 19th century photographer Peter Henry Emerson developed a theory that photographs should not be uniformly sharp, to mimic, he erroneously thought, human perception. David Rogers takes that discredited notion and gives it a contemporary twist in images of real people, places and things that appear so unreal as to question what we're looking at. We have to wonder if these pictures are of tiny sets that he constructed or found, but even after we understand how he makes the images, we're still intrigued by these highly imagined places.

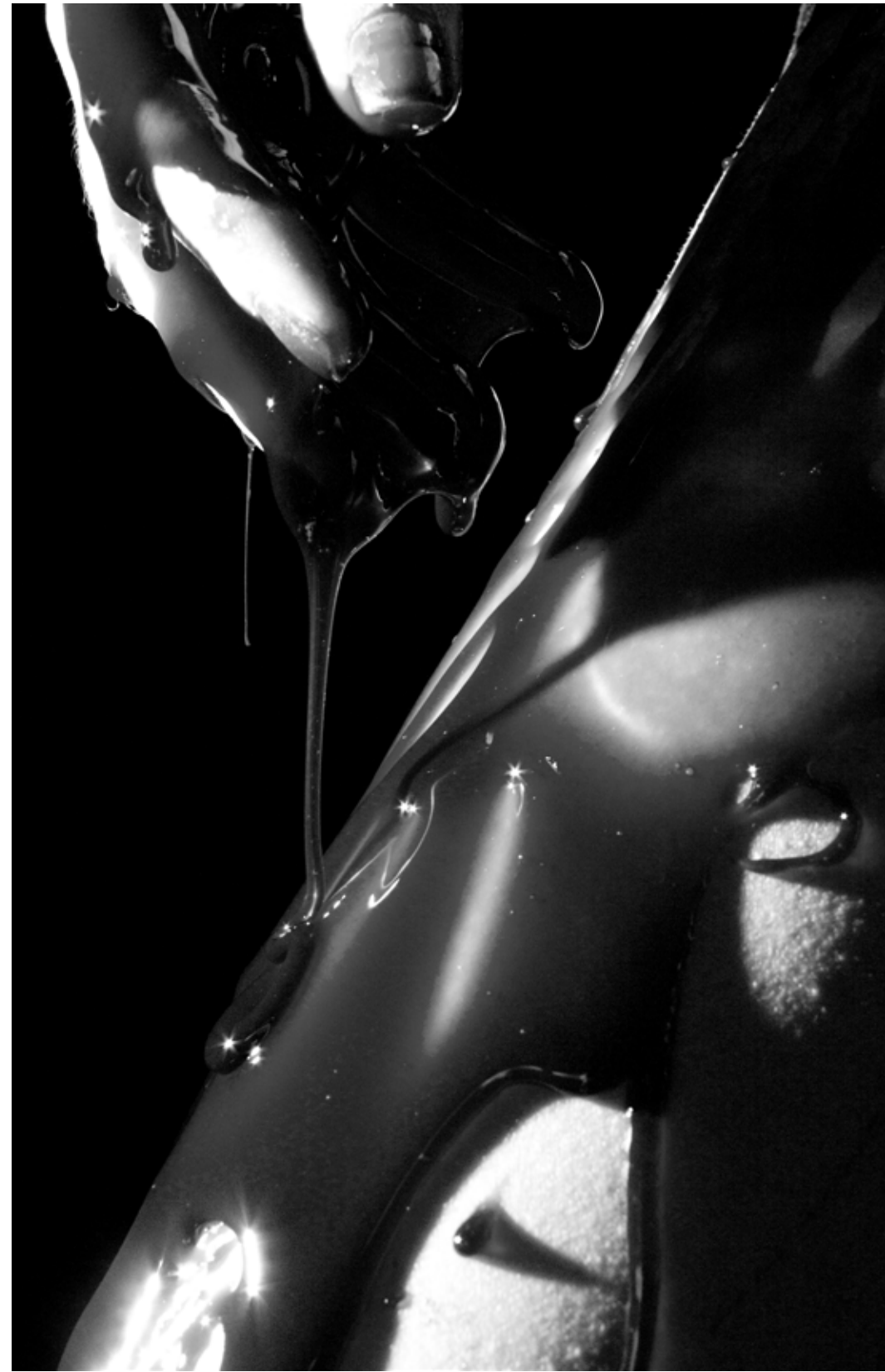




Joie de vivre is a hallmark of Neil Favila's photography, a joyful exuberance for people and life that permeates his images. His work emanates from a sustained love of discovery as much as picture making, and this is evident whether he is making commercial fashion photographs, editorial photography, or just hanging out with friends. If art and life mimic each other, their full expression is through the continuum of a sustained and coherent vision, such as Favila's.



A hallmark of the Modernist tradition has been experimentation and the willingness to distort reality in the service of art. Katelin Walczyk revisits that notion in photographs of artworks that are then printed onto crumpled photo paper, creating abstractions within abstractions with the simplest of means. The material presence of these little gelatin silver prints is profound, lovely to look at and hold. While our age is dominated by digitized hyperrealism, these humble prints exude a timeless authenticity.



Sarah Dominick's images of the icky, sticky and gooey ride the razor's edge between horror and humor. It would be easy to read these photographs as faux crime scenes except for the photographer's subtle vision that simultaneously suggests luscious eroticism through scale, lighting, attention to detail, and gesture.

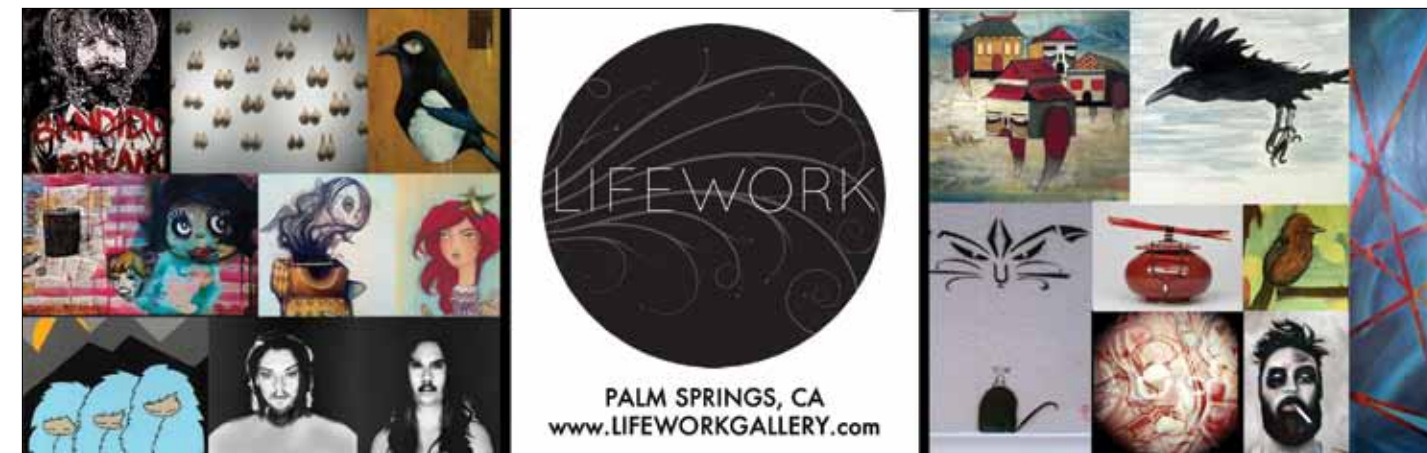
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Photo: graduate student Takeshi Kanemura

