

2012

Upon Reflection: Photographs By Judy Ellis Glickman

Center for Ethics in Action

University of New England Art Gallery
University of New England, azill@une.edu


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Upon Reflection

PHOTOGRAPHS BY JUDY ELLIS GLICKMAN

















Upon Reflection

PHOTOGRAPHS BY JUDY ELLIS GLICKMAN

University of New England Art Gallery



*To my parents, Louise and Irving Bennett
Ellis, two incredibly creative and loving
individuals, whose remarkable influence is
with us always.*



Photography in Maine is as powerful an artistic force today as Maine painting was one hundred years ago. Judy Ellis Glickman is one of the major forces behind this phenomenon, both as a photographer and as a leading proponent of the medium here in Portland, across the state, and indeed around the country and the world beyond.

The University of New England and one of its antecedent schools, Westbrook College, have had a long and valued association with this artist and her husband. Judy and Albert Glickman originated the annual President's Circle Dinner when he was a Westbrook College trustee. Since 1998, Judy has served as a mentor and friend and longtime supporter of the re-opened UNE Art Gallery. She has figuratively held my hand as I learned the ropes and navigated the occasionally hazardous shoals of museum management. Judy's photographs have been part of a photography exhibition of mine, *Women on War*, that has traveled to nine different venues around the

country to date. UNE is proud to have in its permanent collection two works from her Holocaust series and two of her Great Diamond Island photographs.

There are some artists whose work is predictable. Judy Glickman's photographs are never predictable. They vary in subject matter from landscapes to portraits, from architecture to dreamlike settings, both night and daytime. They sometimes have shock value as well as humor, pathos, and a shimmering beauty.

When we think about the markers of our age, from the twentieth into the twenty-first century, art works such as Picasso's *Guernica* or Nick Ut's photograph of the napalmed little Vietnamese girl running toward his camera come to mind. They help us to see our world differently, to face ugly truths as well as to celebrate beauty, truth, honesty—and mystery. Judy Glickman's works of art have that memorable marker quality. Taken in their entirety, these photographs are an ode to the mystery of life.

Upon Reflection is an exhibition UNE is honored to showcase, as it represents a culmination of Judy's many deep artistic explorations as well as her latest photographic investigations using color and light and shadow that play with the whole concept of reflection. We consider ourselves very fortunate to be able to present this photographer's magical dive into the heavyweight matters of life and death.

UNE wishes to thank Judy Glickman first, and everyone else associated with this exhibition and catalogue—a collaborative tour de force.

ANNE B. ZILL
Director, UNE Art Gallery
Portland, Maine

Judy is a photographer and a humanitarian. Both of these interests have been fused in her pursuit of her art, and in this way she is unlike any other. As we encounter her photographs we realize her overarching love and regard for the medium. Whether she is seizing the world of the light created by infrared film, magically turning day into night, or finding mystery in everyday images, her humanity becomes integral with the photographic process.

I first came across Judy and her photographs many years ago through the body of her work around her exploration and concern for Danish citizens who had rescued Jews during the Holocaust. I had seen other documentary work on the general theme of the Holocaust, but these were not straightforward pictures. Judy found a way to change the world in photographic terms, which in turn engendered psychological changes. These were no ordinary photographs—I was at once engaged.

A few years later, Judy informed me that she made other photographs in and around Maine. The challenge of the darkness surrounding her Danish rescue photos did not prepare me for the light-drenched dreams these images revealed. Now I could imagine Judy taking time from her daily routine and wandering about her Great Diamond Island home and surrounding woods, looking, discovering, imagining, and finally rendering—a transformative process, to say the least, that takes the viewer from the mundane to the sublime.

Again, it is the alchemy of photography to which she is in service. And her knowledge and familiarity with what is possible allow for a deeply contemplative and fascinating experience for the viewer.

Her journey continues to the death camps of Poland, to Israel and the Middle East, then to Cuba. Judy is chasing spirits and ghosts. Her camera is finding them in shadows, in light, reflecting from places unseen. En masse, her search reveals so much. You thought


you knew these people, but now there is dimension. You have seen other photographs of that place, but it never looked like this. A staircase becomes molten and infirm. You look in but feel as if you are looking out. Shadows become animated and the world is simply other than you thought.

Eventually, Judy's search turns inward. Much has been said about how photographs can reveal an inner truth. When we contemplate her most recent self-portraits, one understands that in a lifetime of photographs this search, subconscious or not, has always been the point of her photography.


Yet we never lose touch with reality, or concern for mankind. Judy's ability to resolve this dichotomy is why her work compels and begs us both to question and to comprehend. Her journey and ours are the same.

HOWARD GREENBERG

Howard Greenberg Gallery, New York

A large flock of white birds, possibly swans or geese, is shown in flight against a light gray background. The birds are scattered across the frame, with some appearing larger and more detailed, while others are smaller and more distant. The overall effect is one of a vast, moving flock.

. . . looking, discovering, imagining, and finally rendering—a transformative process, to say the least, that takes the viewer from the mundane to the sublime . . .



Judy Glickman has been immersed in photography virtually since birth. Daughter of Irving Bennett Ellis, an accomplished West Coast photographer, she participated in his work from her early childhood as his sometime subject and inspiration, and she began to absorb his lessons. In the 1970s Judy spent an intensive week at the Maine Photographic Workshop in Rockport, learning , darkroom techniques and shooting black-and-white film. That experience sparked further photographic studies at UCLA, the Maine Photographic Workshops, the Anderson Ranch Arts Center, and Maine College of Art. She also started acquiring a serious collection of the work of others. Their subjects and their methods resonated with interests of her own: the beauty of both the natural world and the built environment, man's capacity for goodness and horrendous evil, formal and informal spirituality, the innocence of children.

What is it in Judy's photographs that takes us so quickly past her great skills to something deeper? That takes

us back to an image a third or fifth or seventh time? Past admiration to something like a sense of being there? We are no longer outside the image but move through the glass and into it, sometimes painfully, as with her transporting us to the Holocaust, to that irony when beauty and horror merge: when the aesthetic composition of converging railroad tracks terrifies us because we know where the tracks are heading. Why does infrared make images from the camps more ominous and other-worldly, while the same technique makes the Great Diamond Island photographs so softly atmospheric? One frightens us, the other makes us want to live there. Whatever questions I am not answering, I find that even beyond the force and meaning of individual photographs, some groupings of them can assert a collective power, as though in a narrative way they gather, informing one another.

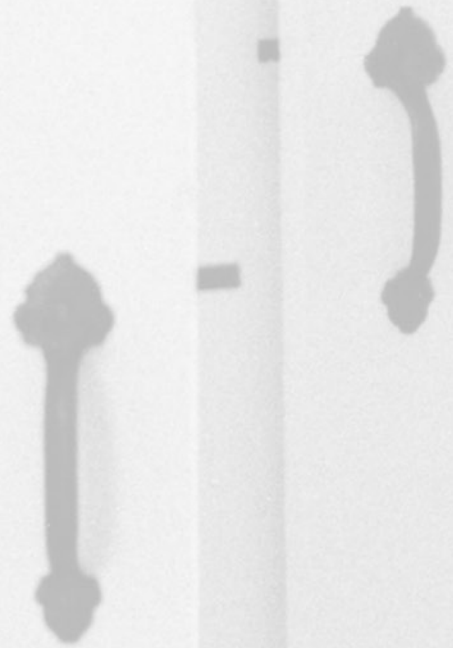
Always with camera, Judy has traveled widely, constantly discovering, finding all the world her subject: Israeli children in the street, the carved

wonder of Petra, Venice under water, church architecture in Abiquiu, café life in Istanbul, street stall vendors in Jordan, landscape, migrating birds, reflections. Her startling capture of a street sweeper at the Western Wall is both humorous and shocking—all those prayers and messages simply swept away. Lately she has been exploring color and abstraction as she ventures into new territory. Permeating it all is her own compassion, humanism, identity—her sense of how uplifting, how tragic, how interesting, how astonishing is this world we share. These are photographs that expand our experience, our sympathy, our understanding. They enlarge our world and we linger there, grateful for them.

STEPHEN HALPERT

Curator

Professor Emeritus, University of New England



My photographic journey has been a lifelong one, much of my childhood being spent in front of my father's large Graflex camera. Dr. Irving Bennett Ellis was an early California pictorialist photographer, a Fellow of the Royal Photographic Society of Great Britain, and the recipient of many photographic awards. His work appeared regularly in photography books and magazines in the 1930s and 1940s, and he exhibited widely in photographic salons across the country. Photographic images filled our home, and I spent time in his darkroom, watching his images magically appear. As a young girl, I was also able to meet other photographers, among the most notable of whom were Edward Weston and Ansel Adams.

My embrace of photography as a creative art form came later in life, in the 1970s, with studies that began at the Maine Photographic Workshop and continued in California, Colorado, Maine, and elsewhere.

Over the years, I have traveled extensively, cameras in hand, following the light, the landscape, the people,

the atmosphere, and the feeling of a destination. My most intense and life-changing photographic experience has been the years I spent delving into the actual sites of the Holocaust period of history. Witnessing the enormous evidence of man's capacity for evil was earthshaking. I felt at one with the suffering and the loss. I also felt the need to record these experiences photographically and to share my feelings with others. We live in a dangerous world, and our ability to destroy has only grown manyfold since World War II. We cannot allow hatred and injustice, power and greed to gain a foothold—anywhere or towards anyone.

In the early 1990s, I was asked to go to Denmark to locate and photograph many Danish World War II rescuers and survivors and to record their stories visually. It was a privilege and honor having contact with these heroic, courageous, and modest human beings.

Recently, my work in color has sent me in another direction—one of exploration and of introspection. Throughout all of these years, a great love and ongoing


theme has been the beauty and timelessness of Maine, particularly Great Diamond Island, where our family resides each summer.

My images are meaningful to me. They all tell a story. I have tried to be open and intuitive in my work, using simple equipment and allowing myself to be guided by what presents itself—a momentary reflection, a shaft of light appearing mysteriously. To this end, I use only natural or available light. At times, I use film that also records the infrared rays of light existent in our atmosphere.

My hope is that one would sense an inner presence in my work. From the purity of light itself to its deepest shadows, photography has allowed me to express myself. For this I am deeply grateful.

JUDY ELLIS GLICKMAN





You look in but feel as if you are looking out.









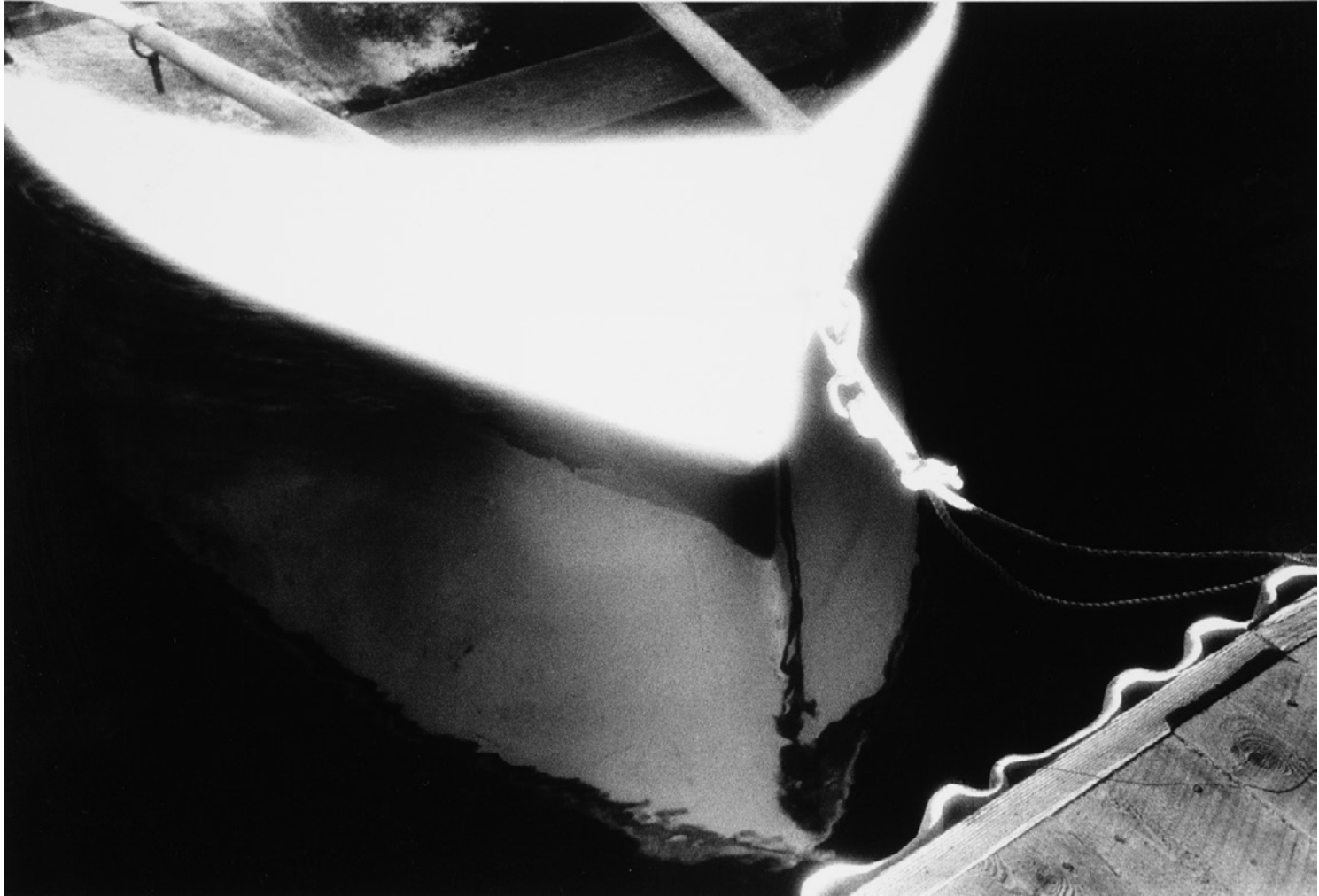


Island Window, Great Diamond Island, Maine



Island Porch, Great Diamond Island, Maine

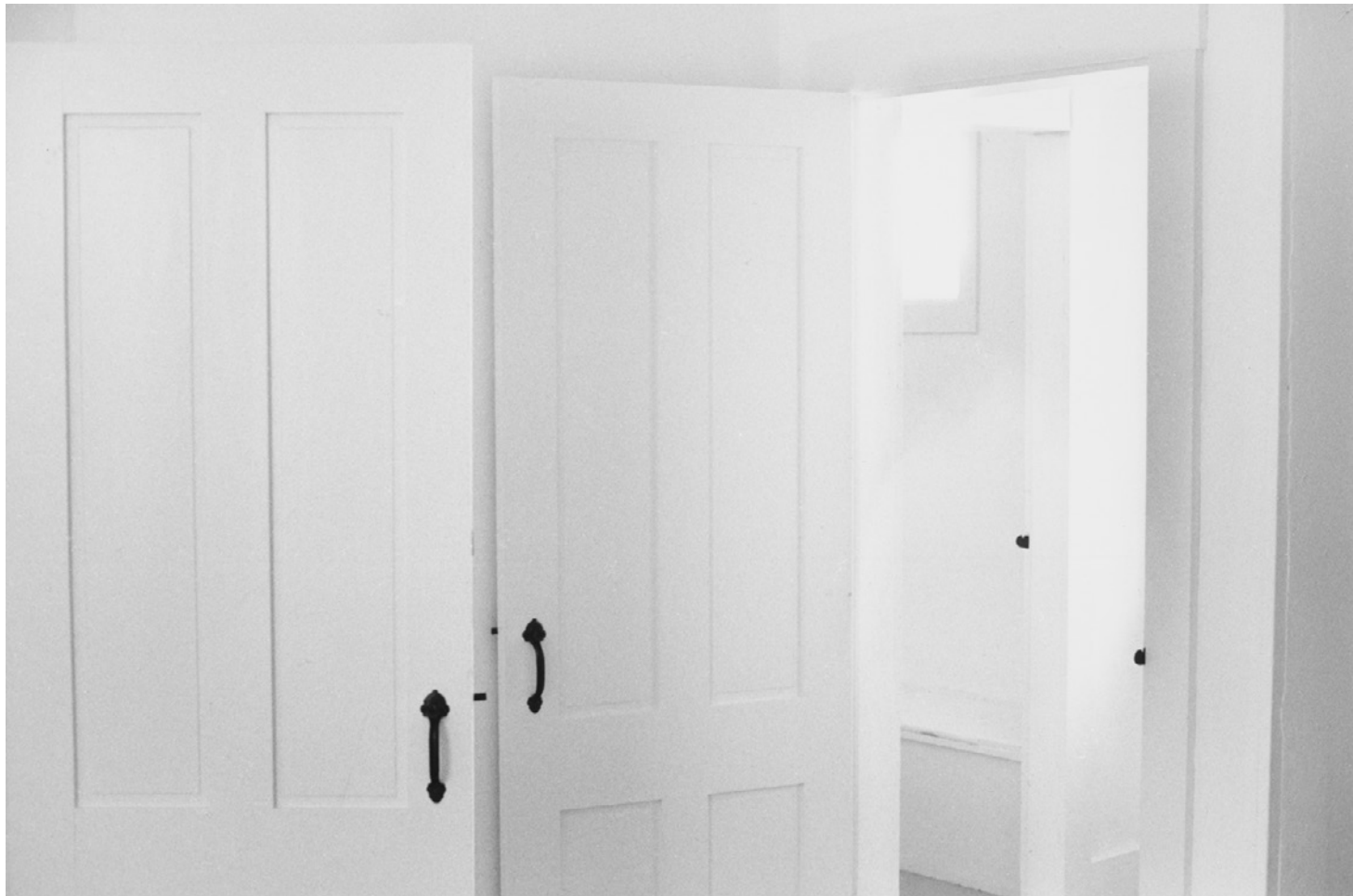




Summer Dory, Great Diamond Island, Maine



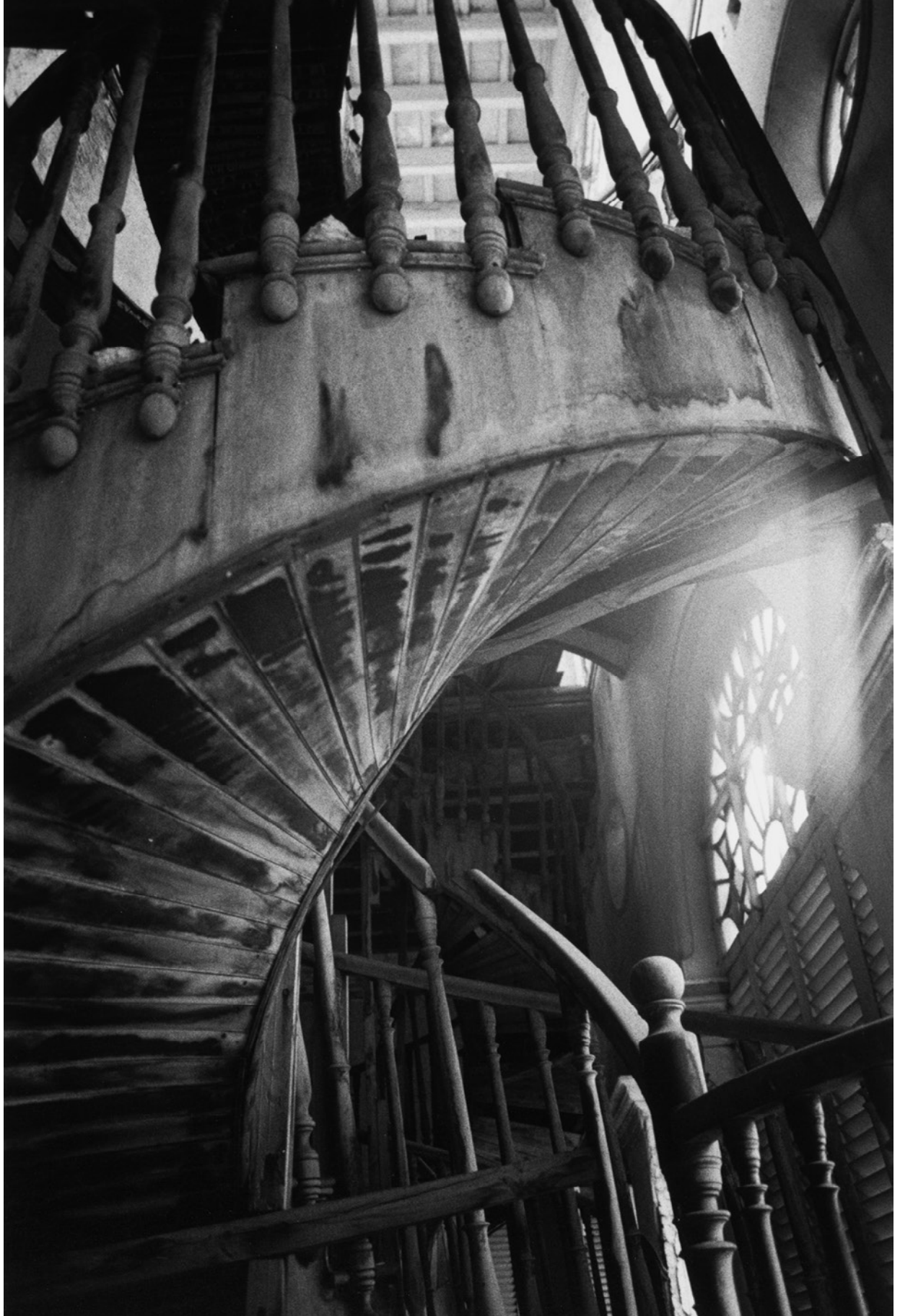
Still Waters, Denmark





Reflection, Havana, Cuba









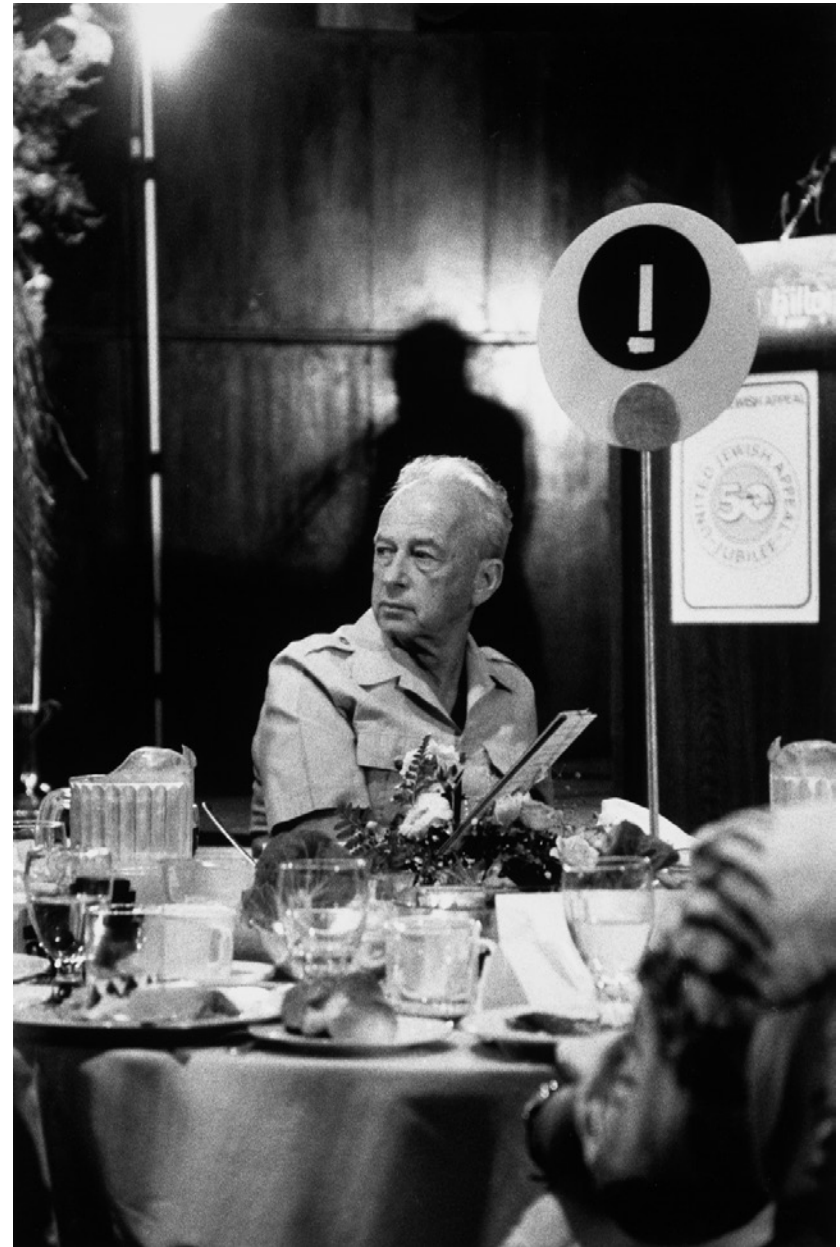


Havana, Cuba





Yesterday's Prayers, Jerusalem



Premonition, Jerusalem



Healing Light, Colorado



Infinity, Denmark



Abiquiu, New Mexico



Convent, Chile



Anasazi Ruins, New Mexico



Bird Migration, Quebec





Children, Safed, Israel



Mea Shearim, Jerusalem





Robert Indiana Studio, Vinalhaven, Maine







Market, Jordan



Desert Post, Jordan



Entering Petra, Jordan







Venice, Italy





Angel, Maine



Mount Nebo, Jordan, and the Dead Sea



Frank Gehry's Vision I, Los Angeles



Frank Gehry's Vision II, Los Angeles



Gilleleje Harbor, Denmark

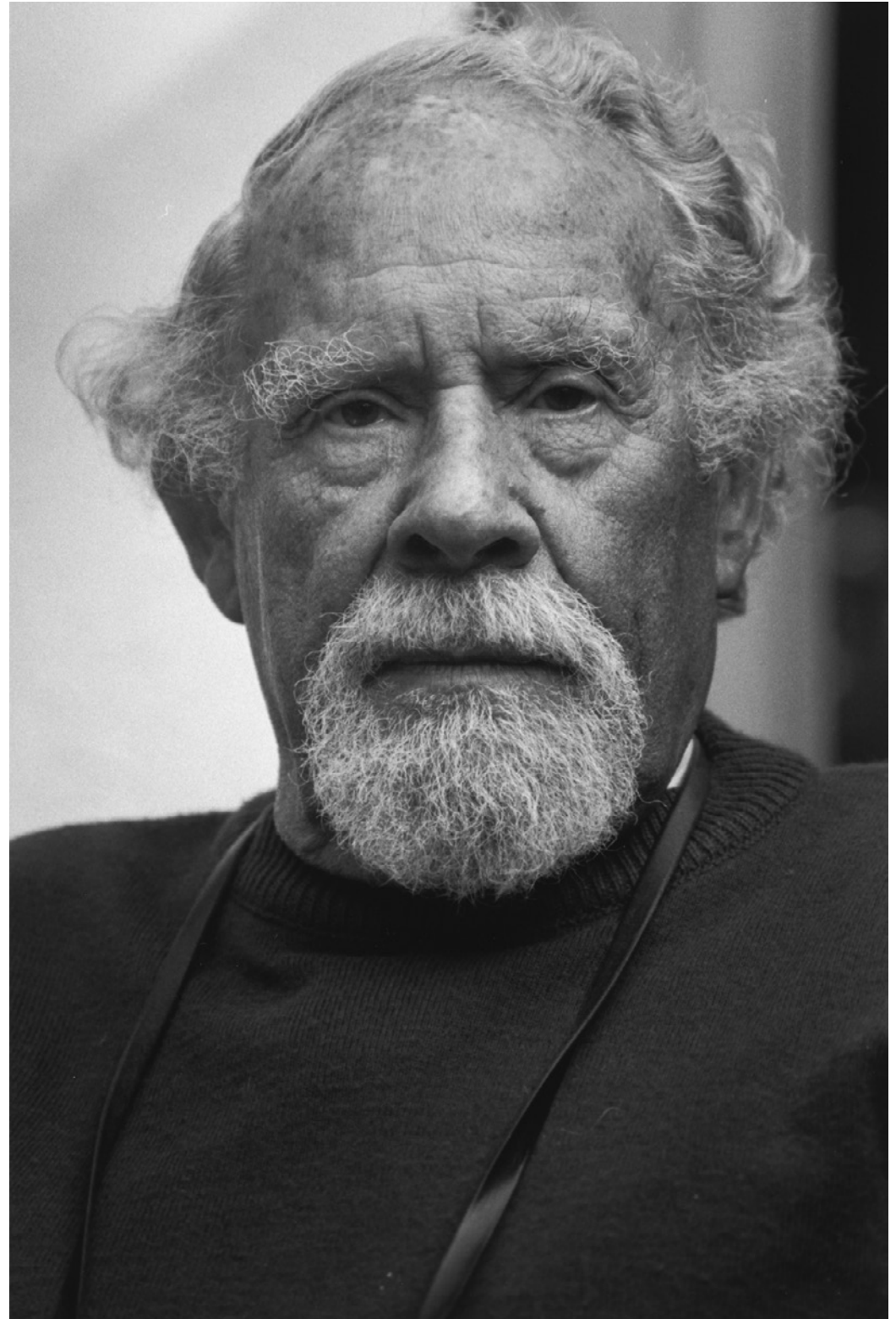


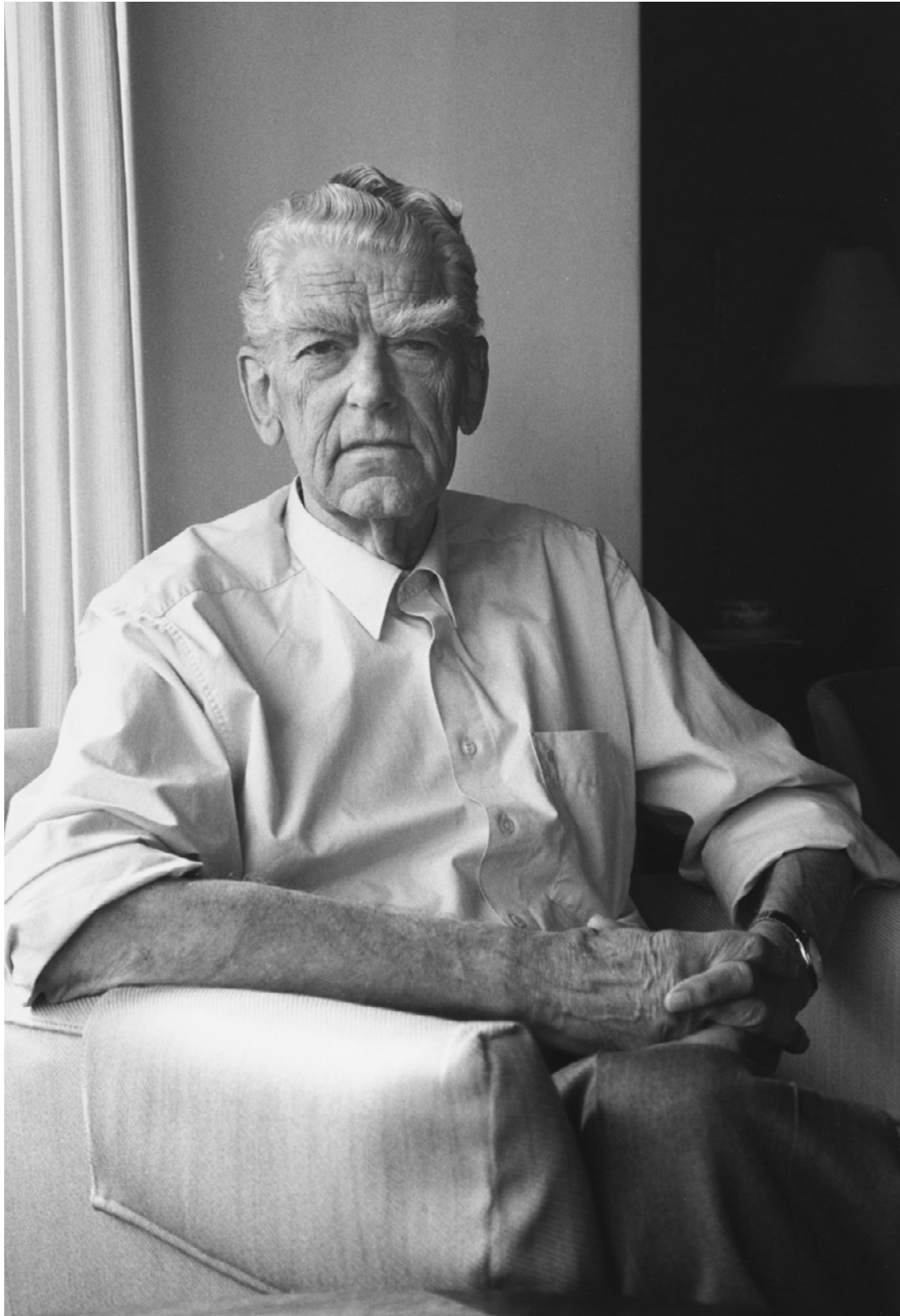
*“In those times, one climbed to the summit
of humanity by simply remaining human.”*

ELIE WIESEL

Denmark alone, among European countries
under Nazi occupation, was able to rescue
almost its entire Jewish population through its
courageous and united resistance.

Frode Jakobsen
Early founder of the Danish
resistance movement.





Dr. Ole Secher
As a young medical student, Ole Secher organized rescue efforts from the Bispebjerg Hospital, Copenhagen.



Karen-Lykke Poulsen
Organized rescue operations
and transportation of hundreds
of Jews from the southern
coast of Zealand.



Three Fishermen, Gilleleje
Niels Sørensen (middle) and many
other Danish fishermen were
instrumental in the rescue effort.

Jens Møller, Gilleleje

Among the many fishermen who carried out the transports to Sweden, Jens Møller ferried Jews across the Øresund in his small fishing boat.





Dark Wave, Denmark



Holocaust: A Deafening Silence

Railroad Crossing, Treblinka, Poland









Railroad Tracks, from Warsaw to Treblinka Extermination Camp, Poland



Bohusovice Train Station, near Theresienstadt, Czechoslovakia



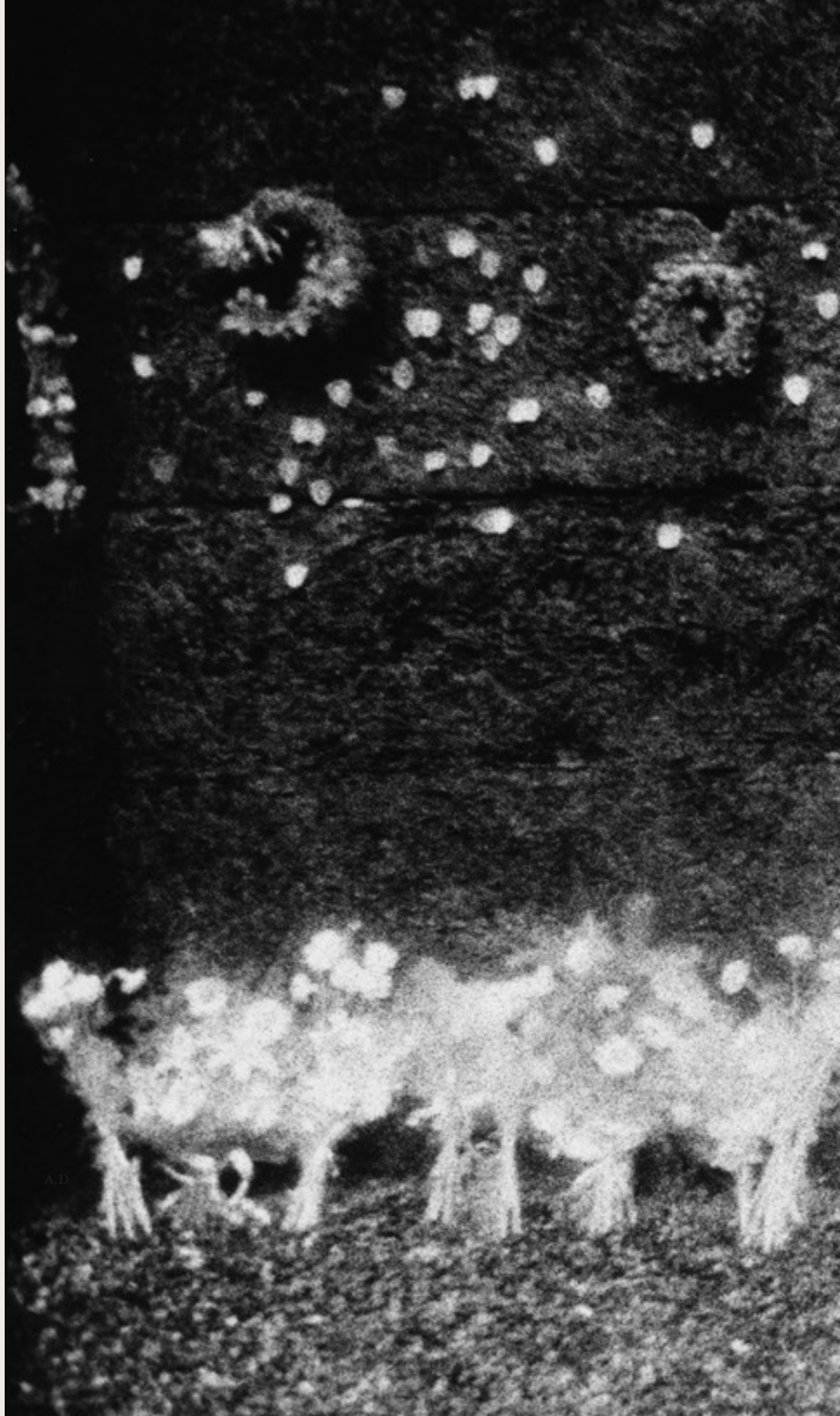
above: Bunks, Birkenau Concentration Camp, Poland
right: Exterior, Auschwitz Concentration Camp, Poland



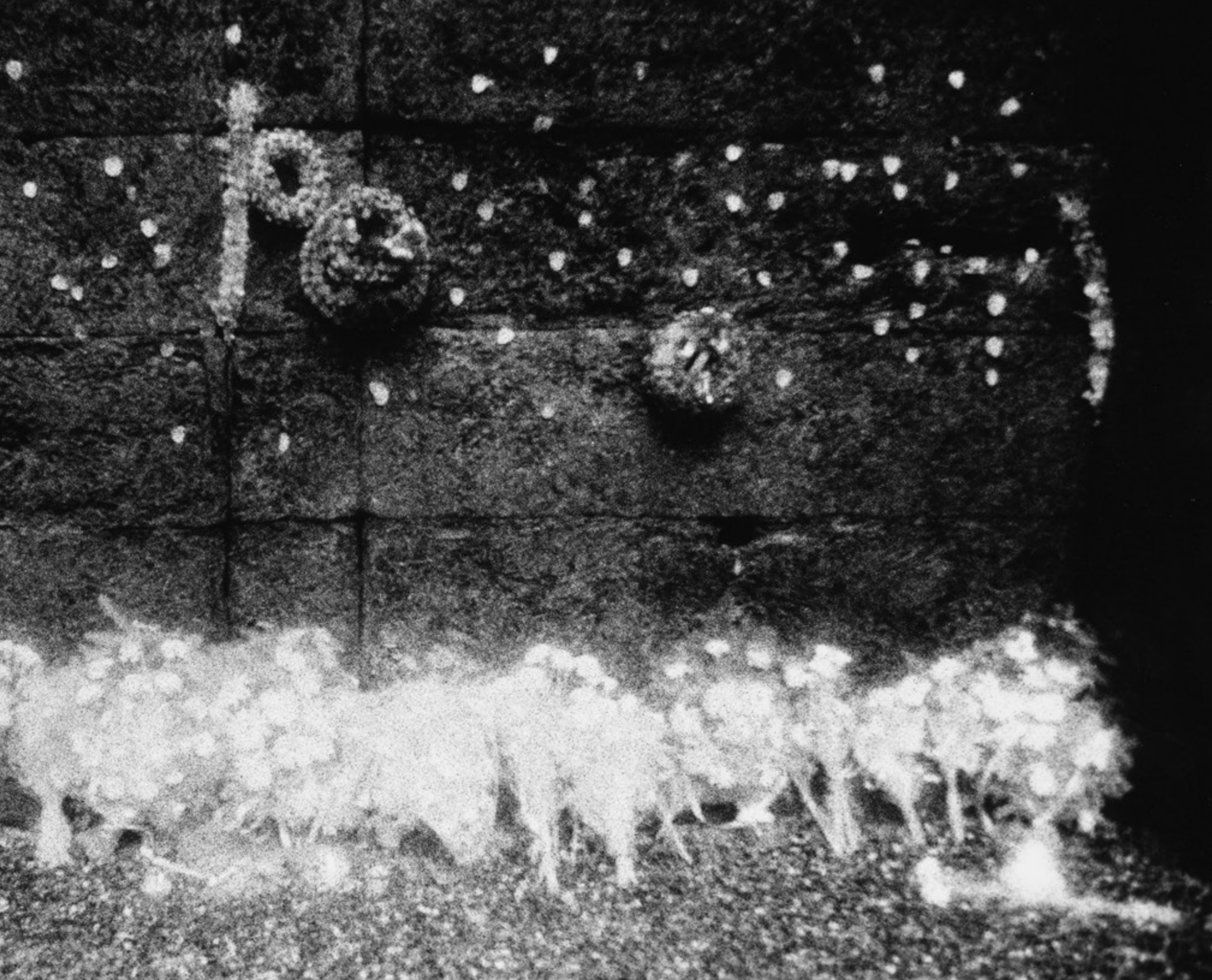


above: Gas Valves, Crematoria, Theresienstadt Concentration Camp, Czechoslovakia
right: Reflection of Woman Viewing Oven, Auschwitz Concentration Camp, Poland





Execution Wall, Auschwitz Concentration Camp, Poland



“Why did the Heavens not darken and the stars not withhold their radiance; why did not the sun and moon turn dark?”

From the Chronicle of Solomon bar Simson on the massacre of the Jews of Mainz, Germany, by crusaders during the First Crusade, AD 1096.



WORKS IN THE EXHIBITION



Los Angeles, 2012
Gelatin silver print,
13 1/2 x 9



*Reflection, Great Diamond
Island, Maine*, 1995
Infrared gelatin silver print,
13 1/2 x 9



*Island Glen, Great Diamond
Island, Maine*, 1986
Infrared gelatin silver print,
13 1/4 x 19 1/4



*Island Woods, Great Diamond
Island, Maine*, 1986
Infrared gelatin silver print,
13 1/4 x 19 1/4



*Fort McKinley, Great Diamond
Island, Maine*, 1985
Infrared gelatin silver print,
13 1/4 x 19 1/4



*Island Window, Great Diamond
Island, Maine*, 1985
Infrared gelatin silver print,
19 1/4 x 13 1/4



*Island Porch, Great Diamond
Island, Maine*, 1986
Infrared gelatin silver print,
13 1/4 x 19 1/4



*Late August Sky, Great
Diamond Island, Maine*, 1986
Infrared gelatin silver print,
13 1/4 x 19 1/4



*Summer Dory, Great Diamond
Island, Maine*, 1992
Infrared gelatin silver print,
13 1/4 x 19 1/4



Still Waters, Denmark, 1993
Gelatin silver print, 9 x 13 1/2



*Shaker Doors, Sabbathday Lake,
Maine*, 1987
Gelatin silver print, 9 x 13 1/2



Reflection, Havana, Cuba, 2003
Gelatin silver print, 13 1/4 x 19 1/4



Staircase, Cienfuegos, Cuba,
2003
Gelatin silver print, 13 1/2 x 9



La Reina, Cuba, 2003
Gelatin silver print, 13 1/4 x 19 1/4



Night, Havana, Cuba, 2003
Gelatin silver print, 13 1/4 x 19 1/4



Havana, Cuba, 2003
Gelatin silver print, 13 1/2 x 9



Fez, Morocco, 2006
Gelatin silver print, 9 x 13 1/2



Yesterday's Prayers, Jerusalem, 1993
Gelatin silver print, 13 1/2 x 9



Premonition, Jerusalem, 1988
Gelatin silver print, 13 1/2 x 9



Healing Light, Colorado, 1982
Gelatin silver print, 13 1/2 x 9



Infinity, Denmark, 1993
Infrared gelatin silver print,
13 1/4 x 19 1/4



Abiquiu, New Mexico, 1982
Infrared gelatin silver print,
19 1/4 x 13 1/4



Convent, Chile, 2005
Gelatin silver print, 13 1/2 x 9



Anasazi Ruins, New Mexico, 1982
Infrared gelatin silver print,
19 1/4 x 13 1/4



Bird Migration, Quebec, 1998
Negative gelatin silver print,
13 1/4 x 19 1/4



Father and Child, Safed, Israel, 1992
Gelatin silver print, 9 x 12



Children, Safed, Israel, 1992
Gelatin silver print, 9 x 13 1/2



Mea Shearim, Jerusalem, 1992
Gelatin silver print, 9 x 13 1/2



Mexico, 2009
Gelatin silver print, 13 1/2 x 9



Robert Indiana Studio, Vinalhaven, Maine, 1998
Gelatin silver print, 9 x 13 1/2



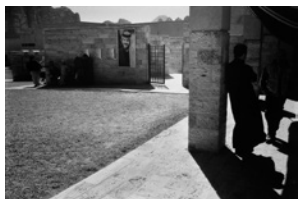
*Starn Twins' Studio,
New York, 2011*
Gelatin silver print,
9 x 13 1/2



Café, Istanbul, Turkey, 2002
Gelatin silver print,
13 1/4 x 19 1/4



Market, Jordan, 2010
Gelatin silver print, 9 x 13 1/2



Desert Post, Jordan, 2010
Gelatin silver print, 9 x 13 1/2



Entering Petra, Jordan, 2010
Gelatin silver print, 13 1/2 x 7 1/2



Petra, Jordan, 2010
Gelatin silver print, 13 1/2 x 9



*Greek Orthodox Church,
Bethlehem, 2010*
Gelatin silver print, 9 x 13 1/2



Venice, Italy, 1997
Gelatin silver print,
13 1/4 x 19 1/4



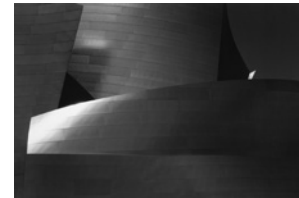
Angel, Maine, 1979
Gelatin silver print, 13 1/2 x 9



*Mount Nebo, Jordan, and the
Dead Sea, 2010*
Gelatin silver print, 9 x 13 1/2



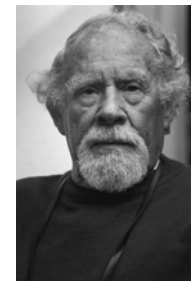
*Frank Gehry's Vision I,
Los Angeles, 2008*
Gelatin silver print,
13 1/4 x 19 1/4



*Frank Gehry's Vision II,
Los Angeles, 2008*
Gelatin silver print,
13 1/4 x 19 1/4



Gilleleje Harbor, Denmark, 1992
Gelatin silver print, 13 1/4 x 19 1/4
A fishing village in Denmark
instrumental in hiding an
estimated 1,300 Jews and
transporting them to Sweden.



Frode Jakobsen, 1993
Gelatin silver print, 13 1/2 x 9



Dr. Ole Secher, 1993
Gelatin silver print, 13 1/2 x 9



Karen-Lykke Poulsen, 1993
Gelatin silver print, 13 1/2 x 9



Three Fishermen, Gilleleje, 1992
Gelatin silver print, 13 1/2 x 9



Jens Møller, Gilleleje, 1992
Gelatin silver print, 13 1/2 x 9



Dark Wave, Nakkehoved Lighthouse, Denmark, 1992
Negative gelatin silver print, 19 1/4 x 13 1/4
The Øresund, the strait between Denmark and Sweden, was the location of the greatest number of rescue attempts by the Danes.



Railroad Crossing, Treblinka, Poland, 1990
Negative gelatin silver print, 13 1/4 x 19 1/4



Wannsee Conference Site, Villa at Am Grossen Wannsee 56–58, , a Suburb of Berlin, 1991
Negative gelatin silver print, 9 x 13 1/2



Railroad Tracks, from Warsaw to Treblinka Extermination Camp, Poland, 1990
Infrared gelatin silver print, 13 1/4 x 19 1/4



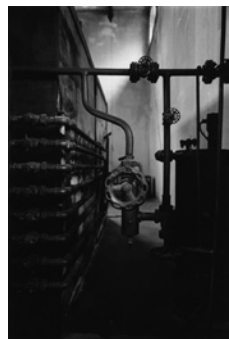
Bohusovice Train Station, near Theresienstadt, Czechoslovakia, 1991
Infrared gelatin silver print, 13 1/4 x 19 1/4



Bunks, Birkenau Concentration Camp, Poland, 1988
Gelatin silver print, 9 x 13 1/2



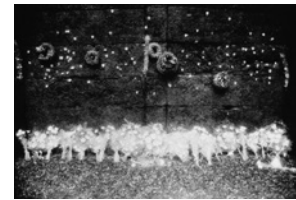
Exterior, Auschwitz Concentration Camp, Poland, 1990
Infrared gelatin silver print, 13 1/4 x 19 1/4



Gas Valves, Crematoria, Theresienstadt Concentration Camp, Czechoslovakia, 1991
Gelatin silver print, 13 1/2 x 9



Reflection of Woman Viewing Oven, Auschwitz Concentration Camp, Poland, 1988
Gelatin silver print, 19 1/4 x 13 1/4



Execution Wall, Auschwitz Concentration Camp, Poland, 1990
Infrared gelatin silver print, 13 1/4 x 19 1/4



View of Birkenau Extermination Camp, Poland, 1991
Negative gelatin silver print, 13 1/4 x 19 1/4



Rockport, Maine, 1978
Gelatin silver print, 13 1/4 x 19 1/4



New York, 2010
Gelatin silver print, 9 x 13 1/2

JUDY ELLIS GLICKMAN

FELLOW, ROYAL PHOTOGRAPHIC SOCIETY OF GREAT BRITAIN

Selected Permanent Collections

The artist's work is represented in over 300 private collections nationally and internationally.

J. Paul Getty Museum, Los Angeles, CA
Whitney Museum of American Art, New York, NY
United States Holocaust Memorial Museum,
Washington, DC
The Jewish Museum, New York, NY
The Israel Museum, Jerusalem, Israel
Skirball Museum and Cultural Center, Los Angeles, CA
Yad Vashem, Jerusalem, Israel
Albright-Knox Museum, Buffalo, NY
Los Angeles Museum of the Holocaust, Los Angeles, CA
Danish Jewish Museum, Copenhagen, Denmark
Denver Art Museum, Denver, CO
Houston Museum of Fine Arts, Houston, TX
Museum of the Martyrs, Paris, France
Florida Holocaust Memorial Museum, St. Petersburg, TX
Albrecht-Kemper Museum of Art, St. Joseph, MO
Jewish Theological Seminary, New York, NY
Portland Museum of Art, Portland, ME
Bowdoin College Museum of Art, Brunswick, ME
Colby College Museum of Art, Waterville, ME
The Farnsworth Art Museum, Rockland, ME

Selected Major Traveling Exhibitions

Judy Ellis Glickman has exhibited her work extensively in two major traveling exhibitions: *Holocaust, The Presence of the Past* and *Resistance and Rescue: Denmark's Response to the Holocaust*. Her work has traveled nationally and internationally to well over 150 major museums, galleries, universities, and synagogues.

1992–present

Albrecht-Kemper Museum of Art, St. Joseph, MO
The American Swedish Institute, Minneapolis, MN
Amherst College/Mead Art Museum, Amherst, MA
Aspen Art Museum, Aspen, CO
Aspen Institute, Aspen, CO

Bowdoin College Museum of Art, Brunswick, ME
The Cannon House Office Building, Washington, DC
Center for the Photographic Arts, Carmel, CA
Colby College Museum of Art, Waterville, ME
College of the Atlantic, Bar Harbor, ME
Congregation Emanu-El, New York, NY
Cornell University, Ithaca, NY
Danish Cultural Institute, Edinburgh, Scotland
Duke University, Durham, NC
Elverhøj Museum, Solvang, CA
Florida Holocaust Museum, St. Petersburg, FL
Harvard University, Cambridge, MA
Hebrew University, Jerusalem, Israel
Holocaust Human Rights Center of Maine, Augusta, ME
Holocaust Museum and Learning Center, St. Louis, MO
Holocaust Museum Houston, Houston, TX
The Jewish Museum, San Francisco, CA
Jewish Theological Seminary, New York, NY
Judaica Collection, The Royal Library, Copenhagen,
Denmark
List Gallery, Swarthmore College, Swarthmore, PA
Massachusetts Institute of Technology, Cambridge, MA
Mémorial du Martyr Juif Inconnu and Centre de
Documentation Juive Contemporaine, Paris, France
Mizel Museum of Judaica, Denver, CO
Nordic Heritage Museum, Seattle, WA
Photographic Resource Center, Boston University,
Boston, MA
Portland Museum of Art, Portland, ME
Princeton University–Woodrow Wilson School of Public
and International Affairs, Princeton, NJ
The Richard J. Daley Center, Chicago, IL
Rockefeller Library, Brown University, Providence, RI
Royal Danish Embassy, London, England
Saint Peter's Church, New York, NY
Stanford University, Stanford, CA
State University of New York at Albany, NY
Tufts University, Medford-Somerville, MA
UCLA, Los Angeles, CA
University of Arizona, Tucson, AZ

University of Florida, Gainesville, FL
 University of Maine at Orono and Augusta, ME
 University of Michigan, Ann Arbor, MI
 University of Pennsylvania, Philadelphia, PA
 University of Southern Maine, Gorham, ME
 Vancouver Holocaust Centre, Vancouver, BC
 Yad Vashem, Jerusalem, Israel
 Yale University, New Haven, CT

Selected Major Group Exhibitions

Glickman has exhibited in more than 100 group exhibitions nationally and internationally.

2003: *Women on War*, Center for Ethics in Action, has travelled to more than nine venues around the country since 2003.
 1998: *Ernst Haas Memorial Collection*, Portland Museum of Art, Portland, ME
 1996: *Twentieth-Century Perspectives*, Bowdoin College Museum of Art, Brunswick, ME
 1990–91: *Women in Photography International Exhibition*, Royal Photographic Society of Great Britain, Bath, England; Kulturhuset Galleri, Stockholm, Sweden; and Accademia Di Belle Arti, Catania, Italy

Selected Awards

1996: Maine College of Art Honors Award, Portland, ME
 1996: The Deborah Morton Award, University of New England, Westbrook, ME
 1995: Russian Gold Medal Award, Archangelsk, Russia
 1992 and 1993: Fellowship and Associate Distinction, Royal Photographic Society of Great Britain, Bath, England

Selected Publications

Glickman is widely published nationally and internationally.

Both Sides of the Camera: Photographs from the Collection of Judy Ellis Glickman, Portland Museum of Art (2007)
For the Love of It: The Photography of Irving Bennett Ellis (2007)
Dage I Oktober 43 (1993)
Vidnesbyrd Det kan Ikke Ske I Danmark, Herbert Pundik (1993)
Gilleleje 43, Finn Abrahamowitz (1992)
Information History of Four Islands, John Moulton (1991)

Education

UCLA Bachelor of Arts Degree, 1959
 UCLA Adult Counseling Certification, 1977
Photographic Training
 UCLA, 1978–1984
 Maine Photographic Workshops, 1978–1987
 Maine College of Art, 1984–1985

Daughter of Irving Bennett Ellis, noted early California pictorialist photographer

Glickman is affiliated with the Howard Greenberg Gallery in New York City and resides in Cape Elizabeth, Maine.

ACKNOWLEDGMENTS

Thank you, Anne Zill, Steve Halpert, and everyone at the University of New England for allowing me this incredible opportunity. Having an exhibition of this depth and scope in your beautiful art gallery space is simply a dream come true. What a pleasure it has been working together, poring over thirty-five years of photographic output, a process that has allowed me to truly reflect upon my life and work. I am ever grateful.

With the highest regard, I thank you, Howard Greenberg, for your long and continuous support of my work and for gracing my exhibition catalogue with your most special words. I am deeply honored.

This catalogue has been especially enriched by the insight and expertise of Margo Halverson and Charles Melcher of Alice Design Communication. Thank you for your intuitive perception of my imagery and for creating such a special record.

Thank you, Sandra Klimt, for all your guidance and expertise in overseeing the production of this book. My thanks to Thomas Palmer for the digital capture and beautiful tritone separations of my work, and to Lucie Teegarden for the editorial work that graces these pages.

For over twenty years, I have had the joy and pleasure of working with Melonie Bennett, an outstanding photographer, helpmate, and personal friend. Melonie, thank you for all you are and for all you do so masterfully in making this and every photographic project a reality.

I wish to extend a sincere thanks to Susan Danly, whose friendship and professional contributions over the years have enriched my experience as an artist and collector.

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