

The In-Sight Photography Project, Inc.

Issue Number Twelve — Fall 2007

45 Flat Street, Suite 1, Brattleboro, VT 05301

www.insight-photography.org

802 251-9960

Fall Classes

Classes are 10 weeks long unless otherwise noted

Intro to Black & White Photography

Instructor: Bob Viens

Wednesdays 6-8pm, starting October 10

Students will learn to operate the manual controls of a 35mm camera, and by the end of their first class, they will be taking pictures. From there they will learn the elements of a good photograph and how to develop and print their images in the darkroom. By session's end, students will be proficient with darkroom techniques. There will also be open darkroom times for students.

Beyond Basic Black & White

Instructor: Tim Callahan

Mondays 6-8pm, starting October 8

Prerequisite: Intro to B&W Photography

This class for intermediate to advanced photo students offers students the opportunity to continue improving their photography and darkroom skills while also expanding their horizons to include medium format cameras, night photography and more advanced techniques.

Intro to Digital Photography

Instructor: Eric Maxen

Thursdays 4-6pm, starting October 11

Great for students of all experience levels. Each class will cover a different aspect of photography from composition to light to subject matter and students will shoot, download, and review images. Eric's work can be seen at www.ericmaxen.com.

Advanced & Alternative

Instructor: Sarah Lavigne

Wednesday, 4-6pm, starting October 10

Designed for advanced students who have taken other In-Sight classes and are interested in furthering their knowledge of advanced and alternative techniques for creating photographic images.

Digital Photography, Photoshop & Webpage Building

Instructor: Joey Morgan

Sundays Noon-4pm, starting October 21

Students will learn how to manipulate digital images in Photoshop and then learn to construct basic web pages using Dreamweaver so they can share their digital work through In-Sight's website. Joey's work can be seen at www.lostbuttons.com and www.dreamlab.org. This class will run 4 consecutive Sundays plus two optional weekday labs that Joey will attend.

Ninth Annual Silent Auction

All summer long, packages of all sizes, bearing postmarks from all over the United States, have been arriving at In-Sight Photography's bright red door on Flat Street. Inside the carefully wrapped parcels are photographs from locally, nationally and internationally known photographers, all of whom have donated their work to support the In-Sight Photography Project.

More than 150 of these photographic prints will be on view at In-Sight Photography's Ninth Annual Silent Auction and Exhibit, opening on Friday, October 5th, at the Vermont Center for Photography in Brattleboro.

Ranging from the flawless, graceful beauty of Mark Shaw's fashion photography of the 1950's to the gritty realism of Danny Lyon's "American Biker" series, this exhibit offers a unique opportunity to purchase original fine art, portrait, and documentary images covering a tremendous range of styles and subjects.

A sampling of the notable artists contributing to this remarkable exhibit:



Mark Shaw



Danny Lyon

Susan Meiselas has worked extensively in Central America, Indonesia and the United States and has published several monographs on subjects ranging from the Nicaraguan revolution to New England county fair carnival strippers. The recipient of a MacArthur Fellowship in 1992, Meiselas has exhibited her work in galleries and museums worldwide.

Danny Lyon's immensely popular work chronicling the Chicago Outlaw Motorcycle club in the 1960's earned him a Guggenheim fellowship, one-person exhibitions at the Museum of Modern Art in New York, the Art Institute of Chicago, and the Center for Creative Photography at the University of Arizona. Lyon represents the "New Journalism" style, immersing himself in and becoming a participant in the settings of the subjects he photographed. He has been recognized and honored with numerous publications and awards.

Mark Shaw is best known for the extraordinary photographs produced when Jacqueline Kennedy invited him to document personal and

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Volunteer Spotlight

Interview with In-Sight Volunteer Tim Callahan

How long have you been volunteering at In-Sight and what brought you here?

I have been involved in choral and theater arts with my daughter since she was very young and as a dad, witnessed first hand the positive effects that participation in the arts can bring to kids and their families. I loved working with my daughter and other kids and their parents to create a fun, safe and learning environment to experience the joy of performance. But, you know, kids grow up and move on (!) and I began to work more on my photography skills which I had kind of left behind some years back. Photography was my passion, and was nearly my vocation, so when I discovered In-Sight two years ago, it seemed like a natural fit, a place to rekindle my photographic energies and a place to share some of the skills that never left me with young folks.

What do you do in the real world and what's your history in the Brattleboro area?

I was born and raised in Brattleboro and graduated from BUHS. I left Brattleboro for college when I was 18, and for 31 years worked in Maine and upstate NY as a biochemist and microbiologist for food and pharmaceutical companies. I lived in some great places but I really loved coming home to Brattleboro for visits, seeing how it has changed, and not changed over the years. When the opportunity came to work in the area, I grabbed it. I am currently the Executive Administrator for the Organic Trade Association. (That's right!, Go Organic!)

What classes have you taught at In-Sight?

I started out by teaching a beginning class. We had a great group of kids eager to learn what the heck this Black and White stuff was all about. I just love the reaction to that first darkroom class where the images begin to jump to life while you watch them develop. After teaching a couple of intro classes I took on an intermediate class which we decided to call Beyond Basics. In this class we focused on looking at photographs critically and on producing finer quality prints. Then this summer we held what was going to be primarily class to get kids out and about shooting in a natural setting.

Tell us more about the Wild Places class you taught this summer.

This summer class was really fun for me and the kids. We got out and walked, hiked and canoed for some really great shots. While we were initially not going to focus on darkroom training, half the class were beginners and so we traded some of the planned trips for some darkroom time and the results were spectacular. The kids really took advantage of the open lab times twice a week (thanks to Bob Viens). I have never seen such a prolific group of young photographers. I bet the 6 students shot over 40 rolls of film during the class, producing some very fine finished photos.



Tim and student Evan Darling look at work during a Spring field trip to the Hallmark Museum of Contemporary Photography. photo by Eric Maxen.



Photo by Tim Callahan

What spawned the idea?

I grew up on Oak Street, bought a canoe when I was 12 and spent nearly 100% of my free time after ice out and before freeze up, on the West and CT rivers. If I wasn't on the river, I was in the woods....a great way to grow up. Anyway, I wondered if kids around town have seen some of the fun places in and around Brattleboro in the same way I did growing up. (Turns out many have!). The concept was to get out on summer evenings and a couple Saturdays with the class and hopefully sometimes with students parent(s) or friends for photographic outings. We did have some great family participation on some trips and also at the end of each class when students brought family into the darkroom to examine the latest work. I hope to develop this further. While photography is surely an individual sport, adding an occasional family element seems to make it all the more exciting for some of the kids.

What role does photography play in your life?

The intensity of my photographic interest waxed and waned since I started in 7th grade with my first Yashica D twin lens. Time and motivation were always factors but over the years I used the skills to help the various nonprofits I've been involved in...mostly publicity shots. And of course my house, as my daughter says now, looks like a shrine to her. She was my favorite model for 22 years after all. Now, my work at In-Sight has reactivated my interest in exploring photography projects instead of simply documenting the arts or taking family photos. We'll see where that goes.

What is it that keeps you coming back and teaching more?

Big smiles, "ooooohmygod"'s, the "how do you do.....?"'s, those eyes wide bright with arched eyebrows when they see what they created, short kids who need a stool to reach the developing trays, older kids who just want a little help to find a way to express their creativity, the team at In-Sight making things happen, smiles and handshakes from parents...its all good.

Photojournalism Class

Program Director Eric Maxen utilized his experience as a photojournalist and led a two-week workshop in digital journalism. Students learned how to use light and composition to create photographs that convey meaning and were given daily exercises that allowed them to practice this. They were also exposed to the work of dozens of the world's leading photojournalists. Ultimately, students cultivated, shot and edited their own story ideas and completed a photo essay, a portion of which appeared in the Brattleboro Reformer. Please go to www.insight-photography.org to see the completed projects.



Shannon Chalmers

One Week Intensive Class



Assistant Director, Leah Mae Dyjak (right) shows Maggie Dooley how to use a 4X5 view camera while Lindsay Mitnik (left) looks on.

In-Sight's summer program included a class called One Week Intensive where students learned a variety of photographic art forms. Each six hour day was led by a different instructor each with his or her own area of expertise. They used 4X5 view cameras to create Polaroid transfers, pinhole cameras with photographic paper in them and digital cameras as well. Students also made photograms in the darkroom by placing assorted objects on light sensitive paper and then running the paper through traditional black and white photo process. On the final day students collaged using magazine clippings and some of the work they created on prior days.

In-Sight/Hospice Collaboration Helps Youth Cope with Grief

In-Sight Photography teamed up for the third time this summer with the Brattleboro Area Hospice to present an all-day workshop for teens who have experienced the loss of a loved one. "Creative Ways to Deal with Grief" offered participants a variety of ways to understand and express their experiences of grief and how their lives have changed as a result of their losses.

Students shared photos of their families and the loved ones they had lost, and made photo collages using magazine photos to create visual representations of their lives before and after their loss. They used digital cameras to complete photography "assignments" exploring memories, feelings and the changes they have experienced.

Using both family photos and photos they had taken during the workshop, each participant used the collage process to create a "Memory Box," a place to keep special mementos of the person they had lost.

The workshop gave participants the opportunity to both explore the experience of grief, and to meet others who have had a similar experience. It is hoped that In-Sight Photography and Brattleboro Area Hospice will continue to work together in making "Creative Ways to Deal with Grief" an ongoing offering. For information on upcoming workshops, contact Elizabeth Ungerleider at 254-8144.



"Empty Bench" by a workshop participant

THANK YOU

The students, staff, and board of directors want to thank the following foundations and businesses for their support. Without the generosity of businesses, foundations, and individuals, In-sight would not be able to offer photography courses to teens regardless of their financial need, as we have done since 1992.

Vermont Community Foundation

National Endowment for the Arts

Windham Foundation

AD Henderson Foundation

Thomas Thompson Trust

George W. Mergens Foundation

Crosby Foundation

Vermont Arts Council

Dunham-Mason Foundation

Copper Beech Foundation

Wolf Kahn and Emily Mason Foundation

Andre and Elizabeth Kertesz Foundation

Periwinkle Foundation

Edwards Foundation Arts Fund

Anne Slade Frey Charitable Trust

Brattleboro Savings and Loan

Brook Family Foundation

Brattleboro Rotary Club

C&S Wholesale Grocers

Sprint Chemistry Systems

Howard Printing

Light Impressions

Brown Computer Solutions

Marlboro College

Clear Solutions

Stacy Subaru

Lillian Farber & Bern Friedelson

David L. Greenwalt Fund for Charitable Giving

Vermont Women's Fund



NATIONAL
ENDOWMENT
FOR THE ARTS



Special thanks to the individuals and volunteers who have donated their time and resources.

Exposures 2007



Participants work to create a large scale cyanotype outside Little Wound School. Photo by Eric Maxen.



student images taken with 4X5 view camera



DeVaughn Barden shares an image with the group during a classroom collaging exercise. Photo by Eric Maxen.

For the past five summers the Exposures program has brought youth of varied backgrounds together on the Pine Ridge Indian Reservation in South Dakota. This year was no different as youth from the Navajo tribe in Arizona, the Brattleboro area and New York City came together on the rez with local Lakota kids for a one of a kind cross cultural learning experience. The group worked at Little Wound School in the community of Kyle. As in previous years, participating students spent time in a classroom together working on photo related projects with the goal of exploring the similarities and differences represented in the group. One of the primary activities involved learning to use a 4X5 view camera in order to photograph the people and places in the community. Many of these images were made into cyanotypes (A cyanotype is created when items are placed on light sensitive cloth material and that material is exposed to the sun or another light source.) and incorporated into quilts that were created with the help of two local Lakota woman. Students also created large scale cyanotypes; one representing each region and all this work was shared with the Kyle community during a dinner and exhibition at the program's end. While the classroom experiences were central to the program, there were also many unique opportunities outside of

participating students spent time in a classroom together working on photo related projects with the goal of exploring the similarities and differences represented in the group

the classroom. A trip to the Black Hills included visits to Wind Cave National Park, the Crazy Horse Memorial and Mount Rushmore with a stop in the Badlands on the way.

Back in Pine Ridge students had several chances to participate in sweat lodges. A sweat is an Inipi ceremony designed for purification and prayer. The dome shaped structure is designed to be womb-like and bring participants close to the mother earth and remind them that they are all family. John Redfeather opened his home and led several sweats. Additionally, there were sweats at the sight of a Sun Dance in Kyle. Exposures participants were given the rare opportunity to not only take part in sweats on site but also to help set up the grounds for the Sun Dance ritual and later witness the ceremony. The set-up was extensive and included the construction of large arbor that surrounds the tree at the center of the ritual. The tree in this case, weighed several hundred pounds and was cut down a few miles from the sight, transported there and hoisted into an upright position. This is one of the most sacred ceremonies in Lakota culture and the group was honored by the opportunity to take part.



student images taken with 4X5 view camera

For a fuller understanding of the significance of the trip, please read what a few participants themselves had to say:

“My experience with the Exposures 2007 trip was excellent for the most part. I met some amazing people from all over the country and I got to see one of the most beautiful places I’ve ever seen. I’ve gotten a taste of the culture and religion and personality of this wonderful place and I think it’s something that I’d like to have more of. What made this trip so unforgettable were the connections I made with some of the people from Pine Ridge and that I took part in their lives and was welcomed into their homes. I heard many times from many different people how everyone was looked at as brothers and sisters, no matter what nationality or race. I spent 4 days helping a family set up for a Sundance ceremony. The actual labor wasn’t anything more exciting than mowing grass and pushing wheelbarrows, but I think that was the most important part of the trip because I got to connect with this family and participate in this sacred ceremony instead of just watching some strange ritual that I don’t understand. I think that’s the best way to make the most of this trip: go out and make an effort to really connect with some people in the community in a meaningful way.”

Yarra Johnson, a first year participant from Vermont

The sunset in front of me, a breathtaking dance of orange-red clouds intertwining with the vast blue take over the horizon. There’s music in the distance. It’s an Indian flute that takes me away. Yet I’m still there. Living it, loving it, being in that moment like there will be no other moments after it. And I am free. Truly free as I never thought it possible. I become everything around me when I realize all that is around me. I can say with confidence that this is when I am alive. This you can’t photograph.

Being able to experience such an amazing gift is truly a blessing, especially when my life on the very regular basis is the complete opposite of that. Being in sweat lodges, helping at the Sun Dance grounds, learning about the life and heritage of a people that we owe the land we walk on to, was so incredibly enriching. I would run out of adjectives if I tried to explain it. Working without giving a single thought to what I will get back, all these things that not many of us do too often, are what I enjoyed the most.

Being more technical, I think the “photography class” (and by that I mean to include everything we did and learned at the school) was a good way to interrelate. We shared ideas, tried to work together in doing the different projects we were assigned, and working in groups helped to get us all involved. I personally learned a lot and would love to continue learning. It helped me on getting a closer look at photography as a career.

I think though that some things could have worked better in terms of organization. When we sometimes didn’t know what we all wanted to do, and would try to please everybody’s wants or needs it became very hard to do and deal with.

I am endlessly grateful I had the opportunity to be part of this story and, as result, have a whole new set of friends, a ton of amazing pictures and a hundred times as many amazing memories to share.

Lilianna Conde, a first year participant from New York



student images taken with 4X5 view camera

One of the best parts of exposures was the part where I got to meet tons of new people who were so different from me. I think having kids from New York, Vermont, and Arizona was a good idea; it was also good that we lived in the same building. I made good friends with a Navajo boy and a 23 year-old from Westchester NY. Not only were we completely different in appearance, but we came from different backgrounds and cultures. So I got to learn about each of their lifestyles while we were on this adventure in South Dakota.

Joe Collier, a first year participant from Vermont



Kasey Kidder



Sophie Taylor-Havens

Student Gallery



Emily Bourne



Kim Butts



Ali Koskoris



Dorothy Kinney-Landis



Maeve Burke



Tom Keelan



Britt Lilenthal



Evan Darling



Maddie Garfield

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intimate scenes of the First Family. He also produced an impressive body of fashion work and celebrity portraits that appeared in Life Magazine, Harper's Bazaar, Mademoiselle and others. Among his many well-known subjects were Pablo Picasso, Marc Chagall, Brigitte Bardot, Elizabeth Taylor, Grace Kelly, Audrey Hepburn, Melina Mercouri, Danny Kaye, Cary Grant, Pope Paul VI, Yves St. Laurent, and Chanel.

Laura McPhee is a Boston-based portraiture and documentary photographer and a Professor of Photography at the Massachusetts College of Art. She was awarded a Fulbright Scholarship in 1998 for her work in India and Sri Lanka and has been honored with a New England Foundation of the Arts fellowship as well as a John Simon Guggenheim Memorial Foundation fellowship. In 2006, the Museum of Fine Arts in Boston mounted a solo exhibit of her work documenting a two year period in the Sawtooth Valley in rural Idaho.

Phil Borges has lived with and documented indigenous and tribal cultures around the world for over twenty five years. His work, ranging from portraits of marginalized Tibetans to drought stricken areas of East Africa, illuminates challenges faced by people in the developing world. His images hang in galleries across the nation, and he has published four books of portraits. Borges is also the founder of two nonprofit organizations benefiting endangered children, environments and cultures.

Clemens Kalischer has sensitively created personal and intimate images of people from all walks of life for more than 50 years, since he arrived in New York City at age 21. His "Displaced Persons" series bears witness to the arrival in the United States of Holocaust refugees in the 1940s. He has chronicled everyday scenes of life in New York, impressions from travels in Europe, and candid images from the lives of well known musicians. Kalischer was a New York Times photographer for 35 years, and contributed to Edward Steichen's seminal "The Family of Man" exhibit.

Photographs made by Marlboro professor and In-Sight founder John Willis are in the permanent collections of the Whitney Museum of American Art, the Museum of Fine Arts in Boston, and the Museum of Fine Arts in Houston, among others. His rich and detailed large format images range from evocative landscapes and portraits from the Pine Ridge Reservation in South Dakota, to intimate reflections of domestic life. His book, Recycled Realities, produced in collaboration with photographer Tom Young, was recently published by the University of Chicago Press.

The public is invited to an opening reception during Gallery Walk on Friday, October 5, from 5:30 until 8:30 at the Vermont Center For Photography, located at 49 Flat Street in Brattleboro. Gallery hours are Monday through Friday from 1:00-6:00 pm, and Saturday and Sunday from 12:00-5:00 pm. A closing reception will be held on Sunday, October 28, from 3:30 until 5:30 pm. Prints can also be viewed and bids made online at insight-photography.org.

Proceeds from the auction will support the programs of the In-Sight Photography Project. For over 16 years, In-Sight has offered beginning, intermediate and advanced-level photography classes to area youth ages 11-18, regardless of their ability to pay. For more information, contact In-Sight at 802/251-9960, or go to insight-photography.org.

***This year's auction is in honor of Lillian Farber who passed away in July. Lillian's guidance and support over the years played an important role in establishing and furthering the In-Sight program.*

We rely on the generosity of donors like you.

In-Sight is a Vermont not-for-profit corporation with 501(c)(3) tax status, which means your donation is tax deductible. Your contribution will provide the following resources for one student for the duration of an eight to ten week course. Please consider making a donation today and check the appropriate box below.

Please check below:

- | | |
|--|--|
| <input type="checkbox"/> \$15 Photo Chemicals | <input type="checkbox"/> \$25 Enlarging paper |
| <input type="checkbox"/> \$50 35mm film | <input type="checkbox"/> \$90 All chemicals, film, paper |
| <input type="checkbox"/> \$250 Tuition | <input type="checkbox"/> \$345 Tuition & camera |
| <input type="checkbox"/> \$150 A used 35mm camera (permanent property of In-Sight) | |
| <input type="checkbox"/> \$1,000 (you become an honorary trustee) | |

Name _____

Address _____

Phone _____ email _____

Donations of materials are also welcome. Please call 802 251-9960 or email tipp@sover.net

In-Sight Welcomes AmeriCorp Volunteer

Before my senior year of college I made up my mind that after I finished school I would relocate to New England. By the time I had graduated I felt strongly that I wanted to spend a year doing service as an AmeriCorps volunteer. After narrowing my options that far, I still sifted through a seemingly endless list of service opportunities before I came across the listing for In-Sight Photography. Although I possess a thorough ignorance of photography, something about the organization spoke to me. My sometimes painful teenage years were mitigated considerably by my love for songwriting and playing guitar; I know very well the joy and the sense of autonomy which artistic expression can provide. Moreover, my college experience had been marked in two significant ways: by the importance of being attuned to that which you find meaningful, and by the rich, life-giving power of community. At In-Sight, it seemed to me, the mission was to give young people the tools to discover what is meaningful to them, and to serve the community with equity and justice. And so I come to Brattleboro hungering for meaning and connection, for myself and for those served by In-Sight. In the week since I have arrived, both the town and the studio have provided glimpses of the exciting and promising year that awaits me. What I want from Brattleboro and In-Sight is a thing too deep to have experienced in my short time here. But I have felt traces, my toes just in the stream of a deeper current of community and life.



Peter Luby is a 22 year old AmeriCorps VISTA volunteer from Arlington, Texas. In May, he graduated from TCU with a BA in Sociology.

Wish List

Donations are tax deductible!

Camera Equipment:

- 35mm SLR cameras
- Medium-format cameras
- 4x5 cameras and lenses
- Polaroid Cameras • Tripods
- Digital Cameras • Light Meters

- Photography Books and Magazines
- We are in special need of a bit of dry, secure storage space.
- Volunteers and Board Members needed.
- Our program relies on volunteers to teach classes, run labs, set-up programs with other organizations, and help with fund-raising and our publications. Photography experience is helpful but not required.

The In-Sight Photography Project
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