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acp 20<sup>TH</sup>

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# TWENTY



PHOTO CREDIT: Langdon Clay



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20 YEARS OF ATLANTA CELEBRATES PHOTOGRAPHY

# TWENTY

## 20TH ANNIVERSARY AUCTION GALA

**Saturday, October 6, 2018 • The Fairmont  
1429 Fairmont Avenue, Atlanta, GA 30318**

6:00pm • Cocktail Reception & Silent Auction  
7:30pm • Seated Dinner & Live Auction

# acp 20<sup>TH</sup> ANNIVERSARY AUCTION GALA

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## **Jerry Siegel**

*Green and Yellow Building,  
Uniontown, AL 2014*

Date: 2014, Printed 2018

Series: *Black Belt Color*

Edition: 2 of 7

Paper Size: 17 x 22 inches

Medium: Archival Inkjet Print

Courtesy: Spalding Nix Fine Art

Value: \$2,600



### **About the Photograph:**

I am a strong believer in place, and how a region, community, and a home will shape who you are. The place I know, where I was raised, is the Black Belt region of the American South. It is how I was raised, as a Southerner and as a Jew in a small southern town, instilled with belief in family, tradition, and storytelling, which motivates me to document the place I call home.

### **About the Artist:**

Jerry Siegel, born in 1958 in Selma, AL, is a photographer living in Atlanta, GA. Working throughout the Southeast, Siegel focuses his work in the traditions of portrait and documentary photography. His first monograph, *Facing South, Portraits of Southern Artists*, was published by the University of Alabama Press, and features portraits of 100 Southern artists. His work in the Black Belt region of Alabama was recently published by the Georgia Museum of Art. This monograph, *Black Belt Color*, focuses on the unique cultural landscape of the Black Belt region. His most recent body of work, *Reveal*, is an intimate look behind the scenes into the illusion created by drag artists.

His work is in many public, private, and corporate collections including the High Museum of Art, Georgia Museum of Art, Birmingham Museum of Art, MOCA GA, Ogden Museum of Southern Art, the Do Good Fund, the Telfair Museum, Jepson Center for the Arts in Savannah, GA, the Morris Museum in Augusta, GA, and many other Southeastern museums.

## Phillip Jones

### *Steel Arch*

Date: 2018

Series: N/A

Edition: 3 of 10

Paper Size: 24 x 24 inches

Medium: Archival Pigment Print

Courtesy: Anzenberger Gallery

Value: \$2,400



### **About the Photograph:**

This parabolic arch, on a bridge that connects Staten Island and New Jersey, is probably engineering's most elegant use of 15,000 tons of steel. Designed by Othmar Ammann and Cass Gilbert, the Bayonne Bridge was the longest steel arch bridge in the world when it opened in 1931. *Time* magazine referred to it as "impressive and haunting."

In 2015 the roadway was raised sixty-four feet to ensure access for enlarged container ships, permanently changing the bridge's symmetry. In Steven Spielberg's version of *War of the Worlds*, the Bayonne Bridge was meticulously dismantled by alien death-rays. Few of the 10,000 daily motorists who've crossed this bridge realize it's a national landmark. A short detour below to Collins Park provides this view of an engineering masterpiece.

### **About the Artist:**

Phillip Jones (b. 1951) was raised in the Washington D.C., area. His father was an Academy Award-winning filmmaker and his mother operated the Foundry Gallery in Dupont Circle. In high school he won a Sears Foundation scholarship and studied with Gene Davis, a Washington Color School artist. He then studied at the Corcoran School of Art, Antioch College, and Cooper Union. He moved to Atlanta in 2001 and pursued photography full-time. When not traveling, Jones splits his time between his studio in the South End, Boston and Inman Park, Atlanta.

His work has been shown at the DeCordova Museum, Fuller Museum, Boston Athenaeum, Boston Public Library, Boston Center for the Arts, Federal Reserve Gallery, Mayor's Gallery, Photographic Resource Center, and the Gardner Center. He is represented by the Mercury Gallery, MA, Anzenberger Gallery, Vienna, and Riggs Cooper, New York. His work is in collections including the DeCordova Museum, the Boston Athenaeum, the Boston Public Library, Pfizer, Fidelity Investments, Putnam Investments, Accenture, Banana Republic, Levi Strauss, Raytheon, Goldman Sachs, and the Four Seasons Hotel.



## Greg Kahn

*Malecón*

Date: 2015

Series: *Havana Youth*

Edition: 3 of 4

Paper Size: 30 x 40 inches

Medium: Archival Digital Print

Courtesy: The Artist

Value: \$1,500



### About the Photograph:

This image was made as part of the project *Havana Youth*, which will be available as a book in the fall of 2018. The story is about the rise of individuality in a country built on collectivism. The youth movement is redefining what it means to be Cuban. This image overlooks the Malecón, one of the most famous areas of Havana, Cuba, as nighttime descends and young people gather to party along the water.

### About the Artist:

Greg Kahn (b. 1981) is an American documentary fine art photographer. He grew up in a small coastal town in Rhode Island and attended The George Washington University in Washington, D.C. In August 2012, Kahn co-founded GRAIN, a photo collective. Kahn's work concentrates on issues that shape personal and cultural identity. His Pulitzer Prize finalist project, *It's Not a House, It's a Home*, explores how the foreclosure crisis in Florida defined a new class of homelessness. In Kahn's ongoing project *3 Millimeters*, the quiet depletion of land is the catalyst for the evolution of the inhabitants' identity, and his recent project in Cuba considers how governance molds individuality.

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## **Rania Matar**

*Raissa, Medford,  
Massachusetts, 2009*

Date: 2009, Printed 2017  
Series: *A Girl and Her Room*  
Edition: 1 of 7  
Paper Size: 28 x 42 inches  
Medium: Archival Pigment Print  
on Baryta Paper  
Courtesy: The Artist and  
Robert Klein Gallery, Boston  
Value: \$4,800



### **About the Photograph:**

When my oldest daughter was fifteen, I was fascinated watching her transform into a young woman. I started photographing her with her girlfriends and quickly realized how the group dynamic affected the identity they were portraying to the world. The idea of photographing each girl, by herself, emerged.

I originally let the young women choose where they wanted to be photographed and after a couple of them chose their bedroom, I realized that was the nexus of a project. The room was a metaphor, an extension of the girl, but also the girl seemed to be part of the room, to fit in, just like everything else in the material and emotional space. I started this work focusing on teenage girls in the United States and eventually expanded the project to include girls from the two worlds that I experienced myself as a young woman: the United States and the Middle East.

### **About the Artist:**

Rania Matar (b. 1964) was raised in Lebanon and moved to the U.S. in 1984. She has dedicated her work to exploring issues of personal and collective identity through photographs of female adolescence and womanhood.

Rania has exhibited at the Museum of Fine Arts, Boston; Carnegie Museum of Art; National Museum of Women in the Arts; Harn Museum of Art; Ringling Museum of Art; Cantor Arts Center at Stanford University; Howard Greenberg Gallery; Institut du Monde Arabe, Paris; Galerie Tanit, Beirut; East Wing Gallery, Dubai; Lehmann Museum, Germany; Sharjah Art Museum; National Portrait Gallery, London.

Grants and awards include a 2018 Guggenheim Fellowship, 2017 Mellon Foundation Artist-in-Residency grant, 2011 Legacy Award at the Griffin Museum of Photography, and 2011 and 2007 Massachusetts Cultural Council artist fellowship recipient. In 2008 Matar was a finalist for the Foster Award at the Institute of Contemporary Art, Boston.

## Dale Niles

### *The Reunion*

Date: 2016, Printed 2018

Series: *What Lies Within: the Eclectic Collections of Andrea Noel*

Edition: 1 of 15

Paper Size: 20 x 30 inches

Medium: Archival Pigment Print

Courtesy: The Artist

Value: \$1,750



### About the Photograph:

For nearly five years, I have been photographing Andrea's eclectic collections. When I first asked Andrea about doing this project, she presented me with an envelope that contained a sheet of notebook paper filled front to back with a list of her collections. Thus began an interesting discovery of this collector's world. Starting with bottle caps and matchbooks when she was a child, her collections have evolved in so many directions. All items are categorized and neatly put away in her attic until she determines which one is to be brought out for display. Living a simpler life than most, her furnishings are minimal, and she has no cell phone, computer, or television, but she is one the most well-read people I know. There is always a purpose and a story when a collection is displayed. *The Reunion* documents part of her collection of hundreds of Barbie dolls.

### About the Artist:

Dale Niles (b.1954) in Norfolk, Virginia. She received her BA in Sociology from Lenoir Rhyne College in Hickory, North Carolina. After several vocations, including an internship as a probation officer, she continued making paintings and sculptures before realizing photography was her medium of choice. Her recent and upcoming exhibitions include *The Fence*, 2018; APG Gallery's *Portfolio*, 2018; *Animals' Lives Revisited*, Brickworks Gallery in Atlanta; and *Depth of Field*, in Carmel, California. She has also exhibited at: Arts Clayton Gallery, Jonesboro, GA; Slow Exposures, LaGrange, GA; MOCA GA, Atlanta, GA; Rankin Gallery, Columbus, GA; and Horace Williams House, Chapel Hill, NC. Publications include *Light and Shadow* magazine, *The Hand Magazine*, *South x Southeast* photomagazine, *Shots*, the *Oxford American*, and *Lenscratch*.

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## **Carolyn Carr**

### *Flannery's Pink Room*

Date: 2015, Printed 2018

Edition: N/A

Paper Size: 16 x 21 inches

Medium: Archival Pigment Print

Courtesy: The Artist and

Jackson Fine Art

Value: \$2,350



#### **About the Photograph:**

This photographic work is part of a broader on-going series Carr has taken in the South and Caribbean over the last thirty years. The image, an upstairs bedroom in Flannery O'Connor's family home, was made before Georgia College and State University's recent possession of the family farm. The 200-year-old house has since been painted, sealed, and repaired.

#### **About the Artist:**

Carolyn Carr (b. 1966) is a multi-media artist based in Atlanta. Her work addresses the battle and attendant healing inherent in the struggle to establish personal identity within a cultural landscape. This exploration evolves through research and a slow making process. Carr deliberately creates through reenacting traditions of her native South. Through this meditative process, and embedded in her culture, she reconsiders this rich history to illustrate how cultural histories profoundly influence narratives enacted in daily, ordinary domestic life and the stories we tell.

Carr received her BFA from the Atlanta College of Art. Her work has been exhibited in numerous solo and group exhibitions in the United States, Asia, and Europe, including the BIG POND Artworks, Munich; Artists Space, New York; 10 Chancery Lane Gallery, Hong Kong; the National Museum of Women in the Arts, Washington, DC; and the High Museum of Art and Atlanta Contemporary Art Center, Atlanta. In 1996 Carr and husband Michael Gibson founded the contemporary exhibition venue [GarageProjects.org](http://GarageProjects.org).

## Molly Lamb

*Untitled 12*

Date: 2015

Series: *Take Care of Your Sister*

Edition: 2 of 10

Paper Size: 17 x 22 inches

Medium: Archival Pigment Print

Courtesy: Rick Wester Fine Art

New York

Value: \$1,950



### About the Photograph:

*Take Care of Your Sister* is a meditation on the emotional resonance of loss, family history, and family future through the family's land. It is a landscape that is grounded in reality, yet also distorted through time and displacement. This series is the third chapter in a longer, ongoing narrative and was inspired by visiting the Mississippi Delta where my father grew up and where my brother and I spent time with our grandparents when we were very young. When my father was a child there, he was asked to take care of his younger sister. When I was a child, the last words my father said to my brother were, "Take care of your sister."

Without a family home to return to, the landscape becomes the place that harbors history and memory. The land engulfs and it provides respite. It haunts nightmares and it eases them away. I now live far away from the landscapes that make sense to me and give substance to my past, but I look for them here anyway. And I always return to them.

### About the Artist:

Molly Lamb (b. 1975) holds an MFA in Photography from the Massachusetts College of Art and Design and a BA in American Studies from the University of Massachusetts, Boston. Her work has been exhibited nationally, most recently at Rick Wester Fine Art, the Griffin Museum of Photography, the Danforth Art Museum, the Ogden Museum of Southern Art, and the Photographic Resource Center. In 2016, she was selected for the Critical Mass Top 50 and in 2015, she was named one of *Photo District News*' 30 New and Emerging Photographers to Watch, as well as one of *LensCulture*'s 50 Emerging Talents. Her work has been featured in *Photograph*, *MUSÉE* magazine, *Oxford American*, *Harper's* magazine, *Aint-Bad* magazine, *Photo District News*, and the *Boston Globe*, among others. She is represented by Rick Wester Fine Art, New York.

## Shine Huang

*Book of Faith*

Date: 2017

Series: *Carry the Ocean*

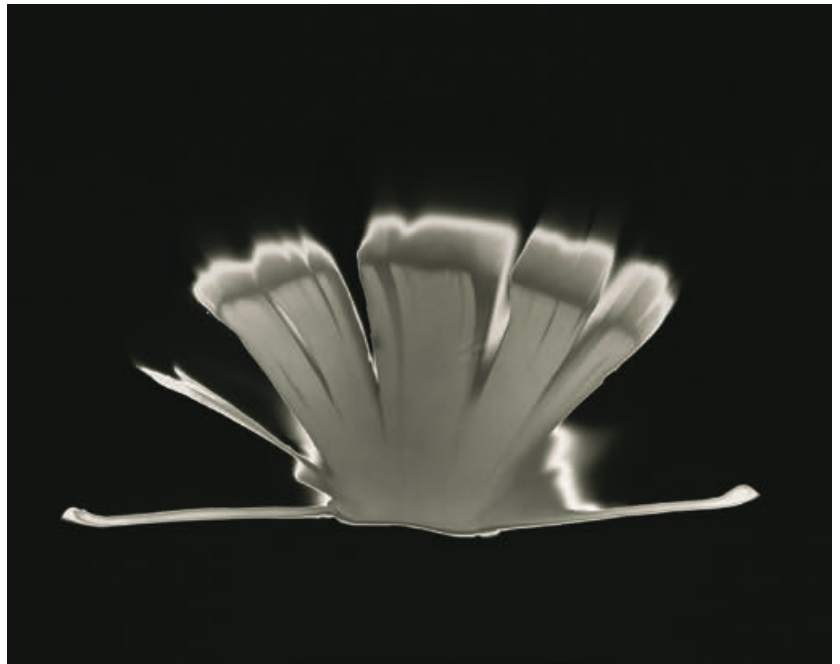
Edition: 2 of 3 + 2 Artist Proofs

Paper Size: 45 x 38 inches

Medium: Photogram,  
Archival Pigment Print

Courtesy: The Artist

Value: \$2,400



### About the Photograph:

This photogram is from the photo series *Carry the Ocean*, a project focusing on Ethiopian immigrant communities in Atlanta. It is an exploration of culture, differences, communication, and shared immigration experiences, through black and white portraiture photographs and photograms of objects. In the past three years, I photographed more than twenty Ethiopian families. Additionally, I created photograms of various objects related to their daily lives, such as drums, spice bowls, religious books, and pitchers. The images are sleek icons, devoid of decoration and ornament.

While I am celebrating a culture outside of my own, I also find a parallel in my experience as an immigrant to the United States. Through this shared experience, I was able to find common ground between my sitters' culture and my own. I see communication, acceptance, and respect as central to this project.

### About the Artist:

Shine Huang (b. 1989), an international photographer from Shanghai, currently works in Atlanta. Shine holds a B.S. in Sports Management and Journalism from Arkansas State University, and an M.F.A in Photography from Savannah College of Art and Design. He started his career as a photojournalist in Shanghai in early 2000, and moved to the US in 2008. Shine has since worked as a photojournalist for the *Herald* newspaper, KAIT8 News, Canyon News, CNN Films, and CTRL Studios.

His work has been exhibited in multiple galleries including Mason Fine Art, Trois Gallery, South x Southeast Gallery, Abington Art Center, and Photo Place Gallery. His work has also been featured in several print and online magazines including *LensCulture*, *Ilford*, *South x Southeast*, photomagazine and the *Atlantan*.

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## Kelli Connell

*Hers and Hers*

Date: 2015

Series: *DOUBLE LIFE*

Edition: 1 of 6

Paper Size: 30 x 40 inches

Medium: Archival Inkjet Print

Courtesy: The Artist

Value: \$3,700



### About the Photograph:

These images were created from scanning and manipulating two or more negatives in Adobe Photoshop. Using the computer as a tool to create a “believable” situation is not that different from accepting any photograph as an object of truth, or by creating a story about two people seen laughing, making-out, or quarreling in a restaurant. These photographs reconstruct the private relationships that I have experienced personally, witnessed in public, or watched on television. The events portrayed in these photographs look believable, yet have never occurred. By digitally creating a photograph that is a composite of multiple negatives of the same model in one setting, the self is exposed as not a solidified being in reality, but as a representation of social and interior investigations that happen within the mind.

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### About the Artist:

Kelli Connell is a contemporary American photographer specializing in portraiture (b.1974) in Oklahoma City, OK. Kelli lives and works in Chicago. Her body of work entitled *Double Life* has been widely received and included in numerous national solo and group exhibitions. Her work is in the collections of the Metropolitan Museum of Art, Los Angeles County Museum of Art, Columbus Museum of Art, Museum of Fine Arts, Houston, Museum of Contemporary Photography, Microsoft, the Haggerty Museum of Art, the Philadelphia Museum of Art and the Dallas Museum of Art. Publications include *MP3: Midwest Photographers' Publication Project* (Aperture and The Museum of Contemporary Photography), *Vitamin Ph: New Perspectives in Photography* (Phaidon), and *Photo Art: The New World of Photography* (Aperture). Connell's first full length monograph entitled *Kelli Connell: Double Life* was released by DECODE Books in August, 2011. Kelli Connell lives in Chicago.



## **Pete Souza**

### *Clark Reynolds Meets President Obama*

Date: 2016

Series: N/A

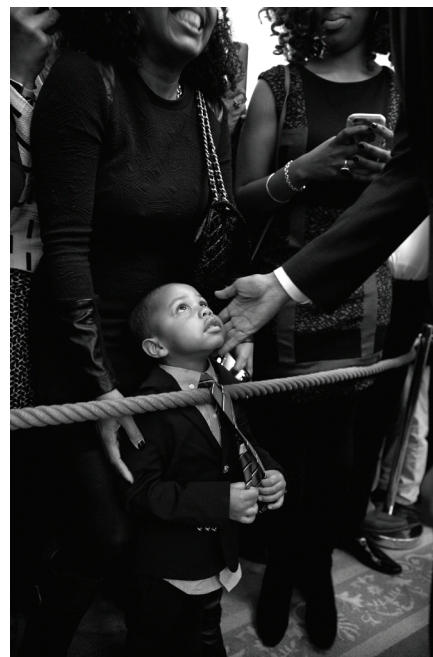
Edition: N/A

Paper Size: 13 x 9 inches

Medium: Digital Archival Print

Courtesy: The Artist

Value: \$2,150



#### **About the Photograph:**

This photograph was taken during an African American History Month reception in the East Room of the White House in 2016. President Obama was shaking hands along the rope line and came across three -year-old Clark Reynolds. Just before he bent down to talk to him, the President touched his face with his hand for this very brief moment.

#### **About the Artist:**

Pete Souza (b.1954) was the Chief Official White House Photographer for President Obama during all eight years of his administration. He is now a freelance photographer based in the Washington, D.C., area. His book, *OBAMA: An Intimate Portrait*, debuted at #1 on the *New York Times* bestseller list and is one of the best-selling photography books in history. His forthcoming book, *SHADE: A Tale of Two Presidents*, will be published this October.

## Anderson Scott

*Untitled (Church Camp Light  
Bursting Through Walls)*

Date: c. 2009, Printed 2018

Series: *The Lightboxes*

Edition: N/A

Paper Size: 28 x 38 inches

Medium: Pigment Print on

Back-light Film, LED Panel

Courtesy: The Artist

Value: \$2,500



### About the Photograph:

This picture and others in this series are an effort to replicate my experience of being in these compelling, interestingly lit interior spaces.

### About the Artist:

Anderson Scott was born in Montgomery, AL, in 1961. He graduated with an MFA in Photography from Yale in 1987. His work is in many collections, including: the Fogg Museum at Harvard University, MA.; the Smithsonian American Art Museum in Washington, D.C.; the International Center for Photography in NY; the Corcoran Gallery in D.C.; and the High Museum of Art in Atlanta, GA. His photography book about confederate reenactors entitled *Whistling Dixie* was published in 2008 and was reviewed by *Slate*, *Wired*, and the *Wall Street Journal*, among many others. Several pieces of his work will be included in the seminal exhibition *Southbound* originating at the Halsey Institute, Charleston, in October 2018. Mr. Scott lives and works in Atlanta, Georgia.

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## Peter Bahouth

### *Field #1*

Date: 2016

Series: *VENT*

Edition: 2 of 10

Paper Size: 56 x 12 x 12 inches

Medium: Stereoscopic Photograph  
with Viewer and Stand

Courtesy: The Artist

Value: \$2,200



### **About the Photograph:**

*Field #1* is from the series *VENT*. *VENT* is a photographic response to another long hot summer, a reaction to the heat and pressure felt on a personal, political, and planetary level. The stereoscopic images in *VENT* reflect both the beauty and ominous future of the planet in an age where our knowledge of climate change poses serious questions about our future. At the same time, *VENT* explores the question of how artists incorporate issues of concern into their work, and illustrates the artist's own personal transition from the power of advocacy to change the way we think, to the potential of art to change the way we feel.

### **About the Artist:**

Peter Bahouth (b.1953) works with stereoscopic three-dimensional photography, a process that was developed in the 1830s. This is a result of his interest in the biology of vision, the history and use of stereoscopic technology, and his fascination with the 3-D images of his family taken by his father in the 1950's. He also designs his own viewing stands to encourage people to participate in a highly personal method of viewing photographic images. It is a peek into a time and place that requires the active choice and participation of the observer.

Peter is the past Executive Director of U.S. Climate Action Network, Greenpeace USA, and Ted Turner's family foundation. Peter Bahouth's stereoscopic photography has been shown at numerous venues including Agnes Scott College, Hagadorn Foundation Gallery, Marcia Wood Gallery, Flow Art Fair in Miami, Pulse Art Fair NY, and Atlanta Photography Group.

## Langdon Clay

### *Laundromat*

Date: 1977

Series: *Flatlands*

Edition: N/A

Paper Size: 24 x 30 inches

Medium: Archival Pigment Print

Courtesy: The Artist

and Jackson Fine Art

Value: \$2,000



### **About the Photograph:**

This laundromat was where I did my laundry in the mid-seventies. One day I went to clean some clothes and the mural was gone. I asked the Chinese woman who ran the place what happened. She said it was out back and I could have it if I liked. I went to look but this section was gone. Somebody suggested that Larry Rivers had painted it in barter for free laundry and dry cleaning. Anything is possible, but I have no idea of the truth in that. I know during the same time period (the disco era) artists traded paintings to cover their bar bills at the Ocean Club. That certainly was true. Like a spooky dream, it is all lost to us now, except through the magic of photography.

### **About the Artist:**

Langdon Clay was born in the middle of a hurricane in New York City in 1949. He grew up in New Jersey and Vermont and was educated in New Hampshire and Boston. On St. Patrick's Day 1968, Clay got his first camera and photographed presidential candidate Robert Kennedy leading the parade in New York.

Clay moved to New York in 1971 and spent the next sixteen years photographing for magazines and books including *Jefferson's Monticello* by Howard Adams and the French cookbook *From My Chateau Kitchen* by Anne Willan. In 1987 he moved to Mississippi and has worked from there with his wife, photographer Maude Schuyler Clay. His book *Cars - New York City, 1974-1976* was published by Stiedl in December 2016. Clay's work is held in the Victoria and Albert Museum in London and the Bibliothèque nationale de France in Paris, as well as museums in New York, Chicago, and Jackson, MS.

## Kerry Mansfield

*Wild Parrot Fall IV*

Date: 2017

Series: *Threshold*

Edition: Artist Proof 1 of 2

Paper Size: 25 x 30 inches

Medium: Dye Sublimation Print  
on Metal Substrate

Courtesy: The Artist

Value: \$2,250



### About the Photograph:

In early 2016 a doctor directed me to stop taking a mental health medication. For fifty-seven straight days I slept less than three hours per night, if at all. I learned that without sleep the “day” never ends. My world devolved into slow motion while the one around me continued its natural rhythm. A friend shared that she could fall asleep “at the drop of a feather” – a phrase that implies a task completed with ease. In the deep hours of the night I would imagine feathers drifting slowly downward, never hitting the ground. I slowly dropped feathers from above the camera for hours. Without digital manipulation or double-exposure, the *Threshold* series illustrates the physical passage of time through movement. The resulting pictures capture feathers falling for a full second through different wavelengths of light.

### About the Artist:

Kerry Mansfield (b. 1974) is a San Francisco-based photographer whose work explores time and how it affects our perceptions of what we see. Born in New Jersey, Kerry graduated with a BA in Photography from UC Berkeley, followed by studies at California College of the Arts to refine her sense of space and architecture.

Her work has been exhibited globally, garnering numerous honors including *LensCulture*’s Single Image Award, World Photography Organisation’s Sony World Photography Award, and she is a Critical Mass Finalist for three straight years. A host of press and publications, ranging from the *PDN* Photo Annual to the *New York Times LensBlog*, have featured several of her bodies of work, including the recent *Expired* series. Kerry’s *Expired* series monograph was released in fall 2017, accompanied by solo exhibitions in several major U.S. cities. Her new series, entitled *Threshold*, was just released in late spring 2017 and has already been shown in several exhibitions.



## Alex Yudzon

*Moscow, Russia, May 17, 2017*

*no. 2*

Date: 2017, Printed 2018

Series: *A Room for the Night*

Edition: 1 of 15

Paper Size: 26.5 x 22 inches

Medium: Archival Pigment Print

Courtesy: Rick Wester Fine Art,

New York

Value: \$1,750



### About the Photograph:

Hotel rooms are generally weird places, charged with both loneliness and sexual desire. They are a home away from home but offer none of the release of the real thing and ultimately belong to no one. This twin aspect of travel, the simultaneous experience of the familiar and the foreign, is at the heart of the series *A Room for the Night*.

Traveling to different hotels around the world, I secretly make and photograph temporary sculptural assemblages out of the furniture and objects found in each room. Working mostly at night, furniture is stacked, leaned, and balanced in configurations that often verge on the point of collapse. After these “sculptures” are photographed the room is carefully placed back in its original condition. Combining formal rigor with a surreal blend of humor and sexual innuendo, the photographs invoke internal and external space and they embody our attempt to personalize the generic while examining the loneliness and displacement which accompany a life on the road.

### About the Artist:

Alex Yudzon (b. 1977) was born in Moscow and emigrated from Russia to the United States at the age of eight during the waning years of the Cold War. After receiving his BA degree in Painting from the Chelsea College of Art and Design in London, he became frustrated by the technical and conceptual restrictions endemic to painting. Photography provided a way forward, and he dedicated himself exclusively toward its pursuit. Using a rich vocabulary of images and materials, Yudzon's photographs communicate a variety of narratives that give the sense of having been constructed by a multitude of sources. Over the past decade he has exhibited work extensively both nationally and internationally. Yudzon lives and works in Brooklyn, NY .



## Baldwin Lee

*Waterproof, Louisiana, 1986*

Date: 1986

Series: *Black Americans in the South*

Edition: N/A

Paper Size: 15.5 x 19.5 Inches

Medium: Archival Inkjet Print

Courtesy: The Artist

Value: \$1,150



### About the Photograph:

Lee was driving south in the Mississippi Delta, toward New Orleans, when he passed an armadillo dead on the road. The poor creature was upside down, feet up, but otherwise intact. (Lee later learned it's because armadillos jump when approached by a car, and die from impact rather than being run over.) The Delta is very flat, so the photographer could see a storm coming from miles away. He set up his view camera and waited. Lightning soon erupted in the distance. "I was thrilled. Any time you can get lightning in a picture, it's cause for celebration. Then to have it happen with the armadillo was icing on the cake."

### About the Artist:

Baldwin Lee (b. 1951) journeyed into unknown territory in 1982 when he took a job in Knoxville, founding the photography program for the University of Tennessee. A New York City native, he knew nothing of the South and took his large-format view camera with him to capture what he saw. Lee quickly found his subject: Southern African Americans living off the beaten track. He spent six years on the series. His images suggest those of the famous documentary photographer Walker Evans – frontal, objective, sharply detailed, unblinking views of people undergoing hardships. He studied with Evans while in graduate school at Yale.

Permanent collections include the Museum of Modern Art, University of Michigan Museum of Art, University of Kentucky Art Museum, Yale University Art Gallery, National Trust for Historic Preservation, and the Museum of the City of New York. Grants and awards include a commission to photograph for America's Forgotten Places, a bicentennial commemoration of the U.S. Constitution, 1987; John Simon Guggenheim Memorial Fellowship, 1984; and National Endowment for the Arts Fellowship, 1984 and 1990.

## Al Clayton

*Johnny Cash (silhouette)*

Date: 1970, Printed 2018

Series: *Nashville/Country Music*

Edition: 5 of 25

Paper Size: 24 x 17 inches

Medium: Archival Pigment Print

Courtesy: The Estate of Al Clayton  
and Lumière

Value: \$2,800



### About the Photograph:

Al Clayton worked with singer Johnny Cash from the 1960's through the 1980's, photographing album covers, promotional pieces, and family events. This silhouette was photographed before an episode of the Johnny Cash Show in 1970.

### About the Artist:

Clayton (1934-2014) was born in Etowah, TN. In 1956, as a hospital corpsman, he was handed a camera in the operating room at Bethesda National Naval Medical Center, launching his photographic career. He later attended the Art Center School of Los Angeles. Clayton moved to Atlanta in 1961 and worked with established studios. During his career, Al Clayton's photography focused primarily on subjects related to the people, culture, and music of the American South. Many of Clayton's photographs have appeared in publications including *Look*, *Life*, *Time*, *Newsweek*, *U.S. News & World Report*, *Esquire*, and *the New York Times*. Clayton published over a dozen books, including *Still Hungry In America*, 1969, re-published in 2018 by UGA Press. He also made a film of Pentecostal snake handlers, titled *In Jesus' Name*. Clayton was drawn to music and photographed musicians as well as over 100 album covers. He received numerous awards, including the Overseas Press Club Award for Best Coverage of Foreign Wars, honoring his depiction of the Biafran War in 1969. His commercial work garnered many Clio and Addys.

## Lucinda Bunnan

### *Prison Wall #1*

Date: 2013, Printed 2015

Series: *Cuba*

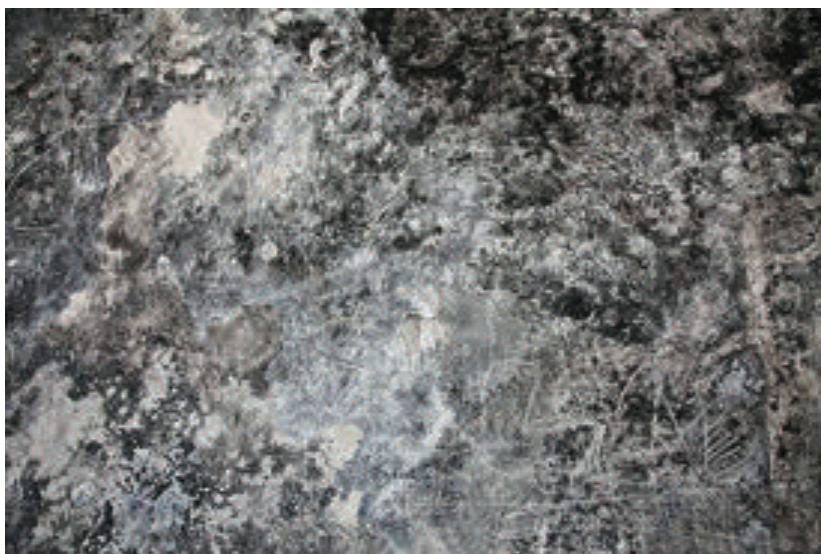
Edition: 2 of 4

Paper Size: 26.5 x 38 inches

Medium: Digital Photograph

Courtesy: The Artist

Value: \$2,200



#### **About the Photograph:**

We were taken through a jail in Havana and there were scribbles on the walls, said to have been made by slaves. I photographed them and made a set of four prints from my findings. I think this one is a very interesting abstract.

#### **About the Artist:**

Lucinda Weil Bunnan (b. 1930) is an esteemed practicing artist and photographer living in Atlanta. She has exhibited internationally and has worked on several multi-media exhibitions as curator and juror. Her work has been reviewed in the *Atlanta Journal Constitution*, *Atlanta magazine*, the *New York Times*, and other publications. She has coauthored three books: *Movers and Shakers in Georgia*, published by Simon and Schuster, 1978; *Scoring in Heaven, Gravestones and Cemetery Art in the American Sunbelt States*, published by Aperture Foundation, 1990; *ALASKA Trail Tales and Eccentric Detours*, 1992. In 1999, she had a thirty-year retrospective and an award-winning catalog, titled *Trail, Tales and Transformation*. The Lucinda Weil Bunnan Photography Gallery opened at the High Museum of Art in 2014 with *The High Museum of Art Celebrates Lucinda Bunnan and Thirty Years of the Bunnan Collection of Photography, 1983-2013*. A few public collections include: Museum of Modern Art, Whitney Museum of American Art, Pushkin Museum, Moscow; Smithsonian Museum, and National Museum of Women in the Arts, Washington, DC.

## Lisa M. Robinson

### *Running Fence*

Date: 2003, Printed 2018

Series: *Snowbound*

Edition: 8 of 15

Paper Size: 28 x 36 inches

Medium: Chromogenic Print

Courtesy: Laney Contemporary,  
Savannah, GA

Value: \$2,300



#### About the Photograph:

On the surface, these images are quite beautiful. They appear elegantly simple and accessible, evoking, perhaps, the silent tranquility that one might feel after a fresh snowfall. Beneath the surface, however, there is a subtle tension. Like fine haiku, each image quietly references another season, a time of life, or activity that has already passed but may come again. Throughout the series run the leitmotifs of poles and ropes and a palette of man-made color. The relationship between the human and the natural world becomes more tightly intertwined as the series progresses, and the cycles of life and death and transformation fold inward.

This interest in time passage and life cycles becomes distilled in explorations of water itself. Ice, snow, fog, and water embody the liminal states of a primary element. At times, the multiple forms exist simultaneously. It is as though the thing itself possesses its own counterpoint, and transformation is a constant condition, despite seeming moments of stillness.

#### About the Artist:

Lisa M. Robinson (b. 1968) graduated cum laude from Columbia University and received her MFA in Photography from the Savannah College of Art and Design. After moving to New York, she became a printing assistant for George Tice. Her work is a meditation on the landscape that investigates ideas of transition and time passage. Robinson's first book, *Snowbound*, was published by Kehrer Verlag (2007). The book was an Official Selection for the German Photo Book Award, was selected as one of the year's best books in *PDN's Photography Annual*, and was distinguished by an Honorable Mention at Photo España.

Awards include a Fulbright grant, an Evelyn Stefansson NEF Fellowship at the MacDowell Colony, and numerous distinction awards. She has been an Artist-in-Residence at Virginia Center for the Creative Arts, Anderson Ranch, and Light Work, and has exhibited internationally in such venues as the Centro Cultural Recoleta in Buenos Aires, Argentina; the Museo de Arte Contemporaneo in Santiago, Chile; the Museo Tambo Quirquincho in La Paz, Bolivia; and Fotografie Forum International in Frankfurt, Germany.

## Inbal Abergil

GOETZ

Date: 2016

Series: *N.O.K.: Next of Kin*

Edition: 2 of 5 + 2 Artist Proofs

Paper Size: 15.3 x 20 inches

Medium: Digital C-Print

Courtesy: The Artist

Value: \$2,000



### About the Photograph:

*N.O.K.: Next of Kin* presents the stories of Gold Star Families across the United States that lost their beloved ones in action in wars spanning World War II, the Vietnam War, and the on-going conflicts in Afghanistan and Iraq. From 2014-2017, Inbal Abergil photographed and interviewed the family members in their homes to examine the ways they memorialized their relatives killed in military conflict.

*N.O.K.* is presented in two volumes. Part I is photographs of the personal altars and private displays of mementos and objects dedicated to lost soldiers. Part II is a transcription of Abergil's candid interviews with the families who all had a burning desire to share their stories.

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### About the Artist:

Inbal Abergil (b. 1976) is a photographer and an educator originally from Jerusalem. She has had solo shows at Baxter Street at the Camera Club of New York, Miyako Yoshinaga Gallery, NYC; Tova Osman Gallery, Tel-Aviv; and Kibbutz Art Gallery, Tel-Aviv. Abergil has also shown at Golden Thread Gallery, Belfast; Center for Contemporary Art Derry - Londonderry, Northern Ireland; Meneer de Wit Gallery, Amsterdam; Museum of Photography, Tel-Hay, Israel; Museum of Israeli Art, Ramt Gan, Israel; Jeonju Photo Festival, South Korea; Shulamit Gallery Venice, California; The Nathan Cummings Foundation, NYC; Aperture Gallery, NYC.

Abergil's work is in the permanent collections of the Israel Museum, Fisher Landau Center for Art, Haaretz, and the American University Art Museum. Her photographs have appeared in publications such as the *Los Angeles Times*, *LensCulture*, *Musée* magazine, *Photograph* magazine, *PDN*, and *BuzzFeed*. Her first monograph, *N.O.K.-Next of Kin*, was published by Daylight Publishing, fall 2017.



## John Opera

### *Diamond with Dots (pink)*

Date: 2018

Series: N/A

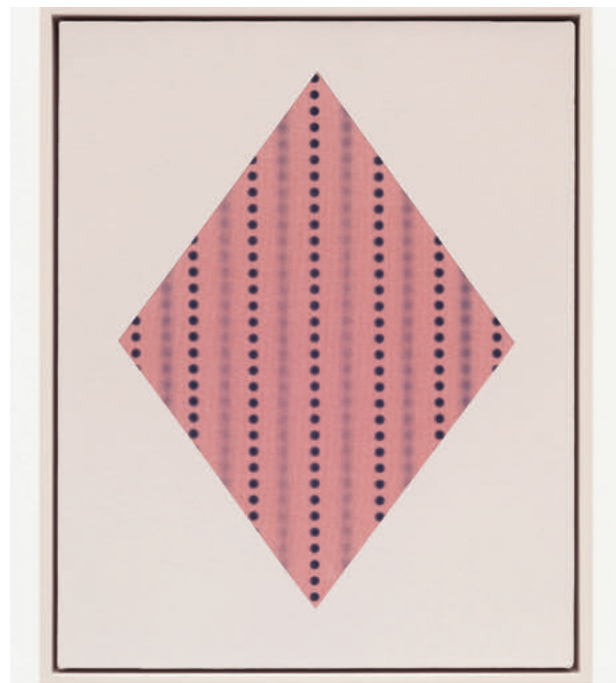
Edition: N/A

Paper Size: 21 x 17 inches

Medium: Cyanotype and Acrylic on  
Canvas in Lacquered Artist Frame

Courtesy: The Artist and  
DOCUMENT Gallery, Chicago

Value: \$3,500



#### **About the Photograph:**

Since 2015, I have been working photographically without the use of a camera by developing and constructing light-emitting instruments of three basic types: tube lights, lasers, and LED boards. All are calibrated for use with cyanotype; each tool produces specific photographic marks and different patterns exposed over extended periods of time. With the tube lights, fluorescent bulbs burn lines into the emulsion based on precise intervals set between bulb and canvas. The resulting marks shift from sharp to soft focus, resembling effects caused by shallow depth-of-field settings on a camera's lens. After exposing marks on the cyanotype canvases, I build upon their indexical foundation, adding painted layers that frame and shape the photographic material while also creating foreground/background relationships within each composition.

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#### **About the Artist:**

In his photo-based work, John Opera (b. 1975) combines a deep interest in the visual characteristics of natural and scientific phenomena with a rigorous experimental approach to the techniques and apparatuses by which photographs have been defined and produced. Opera often returns to antiquated—but by no means exhausted—photographic tools and processes, including pin-hole imagery, cyanotype, and anthotype.

Opera has exhibited at Higher Pictures, New York; Longhouse Projects, New York; DOCUMENT, Chicago; Shane Campbell Gallery, Chicago; Andrew Rafacz Gallery, Chicago; the Suburban, Milwaukee; the Museum of Contemporary Photography, Chicago; Transformer Station, Cleveland; Michael Jon Gallery, Miami; Macalester College Art Gallery, St. Paul; CEPA Gallery, Buffalo; and the Burchfield-Penney Art Center, Buffalo.



## Kate Breakey

### *Six Pears*

Date: 2018

Series: *Orotone*

Edition: 2 of 20

Paper Size: 7 x 16 inches

Medium: Orotone and Gold Leaf  
on UV Art Glass

Courtesy: The Artist  
and Brickworks Gallery

Value: \$1,650



### **About the Photograph:**

Orotones were first made in the early 20th century by photographers Arthur Pillsbury and Edward Curtis. Curtis developed this technique to create more depth in his photographs. Breakey's work includes classical still life's, landscapes, nudes, animals, and flowers. The gold leaf unifies the piece, making it 'precious' and preserves the memory of its creation. The thickness of the glass allows space between the image and the gold leaf, lending the print a unique three dimensional quality. The bold, dark frame provides contrast against the glowing image.

### **About the Artist:**

Kate Breakey (b. 1957) is internationally known for her large-scale, richly hand-colored photographs including her acclaimed series of luminous portraits of birds, flowers, and animals in an ongoing series titled *Small Deaths*, published in 2001 by University of Texas Press with a foreword by noted art critic, A. D. Coleman. Since 1980 her work has appeared in more than ninety-five solo exhibitions and fifty group exhibitions in the US, France, Japan, Australia, China, and New Zealand. In 2004, she received the Photographer of the Year award from the Houston Center for Photography. Breakey earned her BFA at the University of South Australia and her MFA at the University of Texas, where she taught photography until 1997. She is now based in Tucson AZ, exhibiting widely while teaching and lecturing internationally. Her work is held in many public institutions including the Center for Creative Photography, Tucson; the Museum of Photographic Arts, San Diego; the Museum of Fine Arts, Houston; the Wittliff Collections, Texas State University, San Marcos; the Austin Museum of Art; the Australian National Gallery, Canberra; and the Osaka Museum, Osaka, Japan.

## **Todd Ginsberg**

*Chef's Dinner for Eight  
at the home of Chef Todd Ginsberg*

Date: Reservations Required;  
Valid Tuesday - Saturday Only  
Courtesy: The Chef  
Value: \$2,500



### **About the Chef:**

Todd Ginsberg is a 2014 and 2015 James Beard Foundation Semifinalist for Best Chef: Southeast and a graduate of the Culinary Institute of America at Hyde Park, New York. He started his career at The Dining Room at The Ritz-Carlton in Atlanta under Joel Antunes and Bruno Menard. He also led the kitchens at Asher in Roswell, Georgia, as well as Madison's in Highlands, North Carolina. Later he spent time at Lucas Carton in Paris and at Alain Ducasse in New York. Upon his return to Atlanta, he worked for the Concentrics Restaurants Group, serving as chef at both TAP and Trois and was the chef at Bocado from its opening in 2009, until partnering with Jennifer and Ben Johnson and Shelley Sweet to open The General Muir in 2013, followed by Fred's Meat & Bread and Yalla, both in Krog Street Market, in late 2014, and TGM Bread in early 2016. Most recently, in June 2017, Todd and his partners opened their own food hall on Fifth Street in Tech Square called The Canteen, featuring second locations of Fred's Meat & Bread and Yalla, as well as the new TGM Bagel and Square Bar. Up next: Wood's Chapel BBQ, in the historic community of Summerhill in Atlanta, opening late 2018.

## Masao Yamamoto

*Nakazora* #1062

Date: 2004

Series: *Nakazora*

Edition: 27 of 40

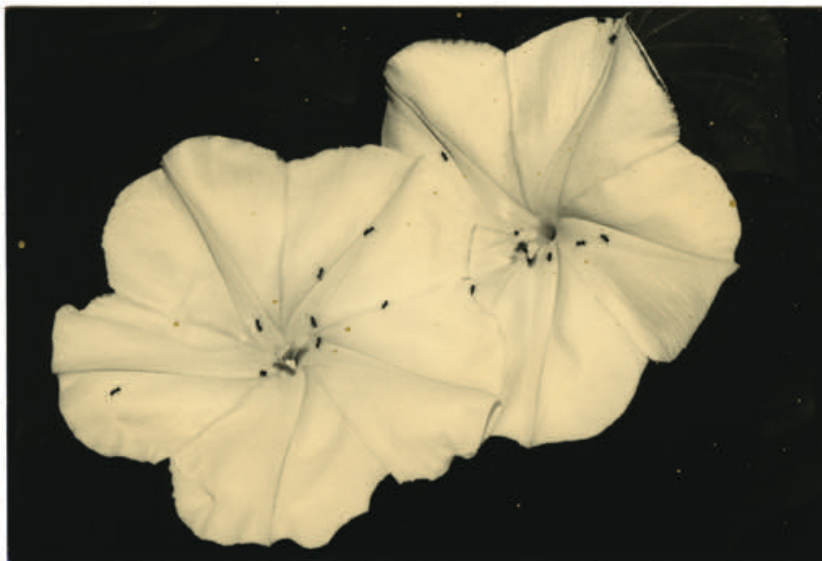
Paper Size: 4.625 x 7 inches

Medium: Gelatin Silver Print  
and Mixed Media

Courtesy: The Artist

Jackson Fine Art

Value: \$1,650



### About the Photograph:

Birds and insects outnumber humans in the forest. Humans may rule the cities, but in nature these creatures play the leading parts. I was impressed with the many forms of nature when I was shooting my early series *A Box of Ku and Nakazora*. Both the beautiful designs on the wings of a butterfly and the intricate rock patterns created by rivers and ocean water remind me how ordinary things keep changing. While some changes are internal, other changes are external. Through my photographs, I have tried to be nature's messenger.

### About the Artist:

Yamamoto Masao (b. 1957) was born in Aichi Prefecture, Japan. He started photographing at the age of sixteen. He also studied painting and eventually transitioned to making art with photographic technique, mainly through gelatin silver prints. Yamamoto uses toning and other unique techniques to give his photographs a painterly finish. Many liken Yamamoto's art to haikus, considering his mastery of brevity and focus on everyday details. He exhibits widely throughout the world including Japan, Sao Paulo, and Moscow. His work has been featured in the *New York Times*, many art publications, and is included in the permanent collections of the International Center of Photography, Victoria and Albert Museum, the Sir Elton John Collection, and the J.P. Morgan Chase Art Collection. Yamamoto has published several monographs, including *Tori* (Radius Books, 2016), *Poems of Santoka* (Galerie Vevais, 2016), and *Small Things in Silence*, (Editorial RM, 2014).

## Kristen Hatgi Sink

*Bianca, Lamb, Citrus, Flowers, Milk*

Date: 2018

Series: *Milk*

Edition: 3 of 20

Paper Size: 20 x 16 inches

Medium: Archival Inkjet Print  
with UV Varnish Coating

Courtesy: Gildar Gallery

Value: \$750



### About the Photograph:

I created these images titled *Milk* to express and reflect my uneasy feelings about my own and others' privilege, coupled with my deep anxiety about global issues, such as climate change and human rights. In the photographs, light colors, plant life, and culturally defined symbols of innocence and beauty help set the stage for an earthly paradise. A young girl holds a lamb, innocent to its sacrificial fate. Lemon trees, a brugmansia tree, and African violets are removed from their wild, native landscapes, confined like domesticated house plants. In this land of milk, innocence is a comfortable place to occupy, but the anxiety of falling into disappointment becomes a seemingly inevitable fate.

*Milk* was shown in conjunction with its sister show *Honey*. The two were exhibited at separate locations during the same period. The combined titles reference the biblical line "...in the land of milk and honey." I use these very pure, rich, and sacred substances in an ironic and cynical way to help mirror my perception of the abundance and consumption I see around me in my western culture.

### About the Artist:

Kristen Hatgi Sink was born in 1984 in Denver, Colorado, where she currently lives and works. She earned a BFA at the Art Institute of Boston at Lesley University in Cambridge, Massachusetts. Her work has been exhibited at venues across the country and abroad, including at the Boulder Museum of Contemporary Art, the Denver Art Museum, the Japanese Paper Museum Ino, and Cohju Contemporary Art.

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**Landon Nordeman**  
*Ferragamo (Stripes)*

Date: 2015  
Series: *Out of Fashion*  
Edition: 1 of 7  
Paper Size: 20 x 28 inches  
Medium: Archival Digital  
Chromogenic Print  
Courtesy: The Artist and  
Spalding Nix Fine Art  
Value: \$3,050



**About the Photograph:**

For the past four years, photographer Landon Nordeman has been regularly dispatched by *New York* magazine and the *New York Times* to document the world of fashion. Shooting hundreds of shows backstage in New York, Milan, and Paris, Nordeman brings a fresh, joyous, and bold perspective to contemporary photography. In the over-photographed digital culture of fashion today, his approach cuts through the clutter. He sees photographs where most people don't, and he has gained an enormous following on Instagram for his surprising images filled with vivid color, complex gestures, and funny juxtapositions. Finding the enduring in the ephemeral, he blurs the line between reality and fiction, document and art, and shows the exclusive world of fashion to itself and to us as never before.

**About the Artist:**

Landon Nordeman (b. 1974) photographs fine art projects and works for commercial and editorial clients around the world. He pulls back the curtain and gives viewers a look into the backstage scene at high-profile fashion shows where his subjects are shown in candid moments that can be surreal and surprising. His first monograph, *Out of Fashion*, was published by Damiani in 2016, and was named one of the best Photo Books of 2016 by *Time*. He has received praise from *American Photography*, *Communication Arts*, *Pictures of the Year International*, the *PDN Photo Annual*, the Center for Documentary Studies at Duke University, *PDN's 30*, and the *Society of Publication Design*.



## Fernando La Rosa

*Palms, Dominican Republic 1985*

Date: 1985

Series: *Frames 1978 - 1988*

Edition: N/A

Paper Size: 16 x 20 inches

Medium: Gelatin Silver Print

Courtesy: Lucinda Bunnen

Value: \$5,150

This lot also includes a copy of *Photographs, Fernando La Rosa, Frame Series 1978-1988*, published in conjunction with the exhibition held at Nexus Contemporary Art Center, Atlanta, May 28 – June 25, 1988, in which this image was included.



### About the Photograph:

*Perhaps no single idea is more central to contemporary Latin American pictorial thought than the co-presence in consciousness of opposing themes and structures. The photographs of Fernando La Rosa capture this idea in its essence: the simultaneity of order and flux, past and present, dream and structure. The evanescent ironies of conceiving and representing precision, translucency, and detail are the ultimate concern of La Rosa's images.*

- RICARDO PAU-LLOSA

*Palms, Dominican Republic* was made with a 4x5 camera employing acetate cut-outs that La Rosa began using while living in NYC in the late 1970's to early 1980's and continued using while director of the photography program at Parsons School of Design, NYC, and their affiliated campus, Altos de Chavon, in the Dominican Republic. It was taken in August 1985, in a grove of palm trees on the north coast near Rio San Juan, and was exhibited in Atlanta at Nexus Contemporary Art Center in 1988.

### About the Artist:

Born in Arequipa, Peru, Fernando La Rosa (1943-2017) studied photography at MIT with Minor White, in whose home he resided and with whom he enjoyed photographic travels in Peru in the early 1970s. In 1976 La Rosa founded Association Cultural de Secuencia in Lima, the first school and gallery dedicated to photography in South America, and curated the inaugural exhibition of work by Aaron Siskind, with whom he traveled in Peru in the late 1970's. Harry Callahan was another friend who photographed with La Rosa in Peru. After his five-year professorship at Parsons, La Rosa taught photography at Tulane University, where he earned his MFA in 1990. His love of teaching continued at Wesleyan College from 1998-2017. An expansive international exhibition, publishing, and collection record attests to La Rosa's stature and his photographs' appeal. Selected museum collections include: Chicago Art Institute; Bibliothèque nationale de France; Dumbarton Oaks, Washington, D.C.; Metropolitan Museum of Art; museums at Tulane, Princeton, Columbia, and Hollins; New Orleans Museum of Art; High Museum of Art.



## Raymond McCrae Jones

*This Life*

Date: 2013

Series: *Doomsday Believer*  
(*TomorrowWorld*)

Edition: 2 of 10

Paper Size: 28 x 40 inches

Medium: Archival Pigment Print

Courtesy: The Artist

Value: \$1,500



### About the Photograph:

In September 2013, tens of thousands of revelers descended upon Bouckaert Farm in Chattahoochee Hills in rural Georgia for the massive electronic dance music festival called TomorrowWorld. It was the debut of a U.S. incarnation of the Belgian festival, Tomorrowland, that's been occurring since 2005 and is the largest of its kind in the world. The festival was an instant success in the U.S., but a series of unfortunate events caused the owners to file for bankruptcy and the festival to disappear forever after its third year. Photographer Raymond McCrae Jones was on the ground from day one in 2013 to explore the enthralling world of TomorrowWorld. He returned each year thereafter to continue his work capturing the mesmerizing spectacle surrounding the event.

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### About the Artist:

Raymond McCrae Jones (b.1981) is an Atlanta-based photographer and creative director specializing in visual storytelling from both an editorial and commercial perspective. His approach to the creative process has been commissioned by brands and publications around the world. Jones is a steady hand with an intentional vision. He draws on his time spent at the *New York Times* to inform his unique blend of intimate portraiture and reportage throughout his editorial and commercial work. Jones is recognized for his inimitable positivity and efficiency on set as well as his seemingly effortless ability to connect with those he is with.

Jones places an emphasis on developing long-term projects and has published two monographs of his work, *Out of Step: Faces of Straight Edge*, 2007, Empire Press, and *Birth of a Warrior: Ten Weeks in Basic Training*, 2015, University Press of New England. His photography has been exhibited in galleries and museums and featured in publications around the world. Jones is also the co-organizer of ATL Photo Night. He is represented by Redux Pictures.

## Jeanine Michna-Bales

*Walk Along the Ridge*

Between the Maumee and St. Joseph  
Rivers, Braun-Leslie House, Fort Wayne,  
Indiana, 2014

Date: 2014

Edition: 1 of 9

Series: *Through Darkness to Light: Seeking  
Freedom on the Underground Railroad*

Paper Size: 17 x 24.5 inches

Medium: Digital Chromogenic Print  
on Kodak Endura Lustre Paper

Courtesy: The Artist and  
Arnika Dawkins Gallery

Value: \$2,000



### About the Photograph:

From a cotton plantation just south of Natchitoches, Louisiana, all the way north to Canada, this series of photographs helps us imagine what the long road from slavery to freedom may have looked like as seen through the eyes of one of those who made this epic journey, circa 1840. Photographer Jeanine Michna-Bales spent over a decade meticulously researching “fugitive” slaves and the ways they escaped to freedom. Due to the secrecy surrounding the Underground Railroad, research on the topic is still coming to light. The unnumbered routes of the Railroad encompassed countless square miles. The path Michna-Bales documented encompasses roughly 2,000 miles—starting in Louisiana, crossing through seven states, and ending in Canada. It is based on actual sites, cities, and places that freedom-seekers passed through during their journey to freedom.

### About the Artist:

Jeanine Michna-Bales (b. 1971) is a visual activist working in the medium of photography. Her work explores the relationships between past and present within a social context. She meticulously researches each topic — considering different viewpoints, causes and effects, and political climates — and often incorporates found or archival text and audio into her projects. Her work has been featured in numerous publications and online blogs, including the *New York Times’ Lens Blog*, *UK Daily Mail*, *In Sight* by the *Washington Post*, *Smithsonian.com*, *Virginia Quarterly Review*, *Transition* from Harvard University, *Geo Historie*, *Lenscratch*, and *Wired’s Raw File*. Michna-Bales was named to the Critical Mass Top 50 in 2014 and 2017. Among other honors, her work was selected for the 2016 Documentarian of The American South Collection Award from the Archive of Documentary Arts at Duke University. She was awarded the top Portfolio Review Prize at PhotoNOLA 2015, resulting in a solo show at the New Orleans Photo Alliance Gallery during PhotoNOLA 2016.

## Tatum Shaw

*Untitled (yellow car)*

Date: 2014, Printed 2018

Series: *New Songs*

Edition: N/A

Paper Size: 20 x 28 inches

Medium: Chromogenic Print

Courtesy: The Artist

and Jackson Fine Art

Value: \$1,200



### About the Photograph:

This photograph was taken after Christmas lunch at my dad's house in Rome, Georgia. He was showing us the vintage Corvette he bought, and my nephew and half-brother got in to check it out. The look on my nephew's face seemed to warrant including it within the series *New Songs*, a series of images taken between 2012 and 2017 throughout the South and in Los Angeles, Portland, and New York City. Something about the expression on his face imbued it with the notion of prescience, a theme threaded throughout the series. The project is not intended to showcase any one place or occurrence; instead each photo is to be taken as a singular dissonant hymn.

### About the Artist:

Tatum Shaw (b.1980) is a photographer born and raised in Cartersville, Georgia. In 2004 he moved to Portland, Oregon, to work as a copywriter at the advertising agency Wieden+Kennedy, where he wrote for brands like Nike, Target, and Coca-Cola. He now works as a freelance copywriter and photographer, and splits his time between Portland and Atlanta. His photography has appeared in the *Oxford American*, *Bloomberg Businessweek*, *Nylon Guys*, *American Chordata*, and *Atlanta* magazine.

His photographs have been exhibited in several group exhibitions at the following: Above Second Gallery, Hong Kong; The Cleaners, Portland, Oregon; Cannes Lions, Cannes France; Breezblock Gallery, Portland, Oregon; Ampersand Fine Arts, Portland, Oregon; and Oglethorpe Gallery, Savannah, Georgia.

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**From the Studio of  
Southworth and Hawes  
or John Adams Whipple**

*Daguerreotype*

Date: c.1852

Edition: 1 of 1

Size: 5.5 x 4.25 inches

Medium: Daguerreotype

Courtesy: George Whiteley

Value: \$2,500



**About the Photograph:**

The daguerreotype is the world's first commercially successful photographic process, introduced in France by Louis-Jacques-Mandé Daguerre (1787 – 1851) in 1839. American photographers quickly capitalized on this new invention, which was capable of capturing a “truthful likeness.” By 1850, there were over seventy daguerreotype studios in New York City alone. Each image is unique in that the finished plate you see here faced the individual it portrays in the camera. There are no negatives, this being a direct positive process.

Although this half plate daguerreotype is unsigned, it is most certainly attributed to either the studios of Albert Sands Southworth and Josiah J. Hawes, or of John Adams Whipple, both working in Boston, Massachusetts, during the late 1840's through the 1850's. This image is a rare close-up portrait in a classic “crayon” vignette which was widely used by both aforementioned studios. Portrayed is an elegant gentleman who had the means to afford an expensive large-size, premium daguerreotype from Boston's finest studios. Southworth & Hawes and John Adams Whipple were the consummate makers of daguerreotypes in Boston and, arguably, the world. Their work documented many of America's famous faces of the era and was noted for exquisite artistry in portraiture, winning many awards of international acclaim.



## Gordon Parks

*Willie Causey and Family,  
Shady Grove, Alabama*

Date: 1956, Modern Print

Edition: 4 of 15

Paper Size: 20 x 16 inches

Medium: Archival Pigment Print

Courtesy: The Gordon Parks  
Foundation

Value: \$5,250



### About the Photograph:

This image is from Gordon Parks' powerful 1956 photographic series documenting an extended African American family persevering in the segregated South. Originally commissioned for *Life* magazine, Parks' work resulted in the creation of hundreds of transparencies, representing one of his earliest social documentary studies on color film, only a fraction of which had been reproduced.

### About the Artist:

Gordon Parks was born into poverty and segregation in Fort Scott, Kansas, in 1912. An itinerant laborer, he worked as a brothel pianist and railcar porter, among other jobs, before buying a camera at a pawnshop, training himself, and becoming a photographer. During his storied tenures photographing for the Farm Security Administration (1941–1945) and *Life* magazine (1948–c. 1971), Parks evolved into a modern-day Renaissance man; he found success as a film director, writer, and composer. The first African American director to helm a major motion picture, he helped launch the blaxploitation genre with his film *Shaft* (1971). He wrote numerous memoirs, novels, and books of poetry, and received countless awards, including the National Medal of Arts, and more than fifty honorary degrees. Parks died in 2006.



## Constance Thalken

### *Eyes Open Slowly #2*

Date: 2014

Series: *Eyes Open Slowly*

Edition: N/A

Paper Size: 43 x 28.5 inches

Medium: Archival Pigment Print on  
Hahnemuhle Fine Art Baryta Paper

Courtesy: Whitespace Gallery

Value: \$2,200



#### **About the Photograph:**

This image is from the series *Eyes Open Slowly*, which employs the prism of taxidermy to investigate the tangled and often paradoxical relationship between human and animal. The work speaks to the common nature of human life and animal life and how that commonality is manifested in our shared destiny of death. Animals possess a natural magnetism and taxidermy perpetuates the illusion of animal presence, providing an intimate experience that is impossible in real life. Yet the animal/object dichotomy of taxidermy can be unsettling and disorienting. We are in awe of what appears to be animal, yet the actual animal is gone. Death is inherent to taxidermy and so a sense of loss or grief is part of each encounter.

I have entered this world to investigate the idea of animal essence and the emotional and psychological complexities that arise from reanimations of that essence. Whether photographing animals in the process of “becoming” or deploying abstraction to complicate the reading of surface, the work uncovers our longing to connect to the natural world.

#### **About the Artist:**

Constance Thalken's photographs often explore the complexity of loss and mortality. They have been featured in both national and international galleries and museums. Her work is in the permanent collections of the High Museum of Art, Houston Museum of Fine Arts, the Birmingham Museum of Art, the Museum of Contemporary Art of Georgia, The Bunnen Collection, Yale University Library, and other private collections. Exhibition venues include the San Diego Art Institute (CA), New Orleans Museum of Art (LA), The Light Factory (NC), Municipal Cultural Center of Ioannia (Greece), Huntsville Museum of Art (AL), Harn Museum of Art (FL), Foundation Charles-Leopold Mayer (France), The Atlanta Contemporary Art Center (GA), Photographic Center Northwest (WA), Birmingham Museum of Art, (AL), Orange County Center for Contemporary Art (CA), Museum of Contemporary Art of Georgia.

## Absentee Bidding

As a service to bidders who are unable to attend the sale, the auctioneer will enter their "absentee bids," subject to the Conditions of Sale in this catalogue. All lots will be purchased at the lowest possible price subject to other bids. Absentee bidding is accomplished on Paddle8.com or by calling the ACP Office 404-634-8664. Absentee bids must be received by noon EST on Thursday, October 4, 2018.

## CONDITIONS OF SALE

The property offered in this sale will be offered and sold by Atlanta Celebrates Photography (the "Non-profit"). Any questions should be directed to the Non-profit and not to Rick Wester, who serves merely as auctioneer for the Non-profit in conducting the auction sale and participates on the following terms and conditions, as amended by any posted notices or oral announcements during the sale, which govern the sale of all the property offered at the auction: 1. (a) Neither Rick Wester nor the Non-profit assume any risk, liability or responsibility for the authenticity of the authorship of any property offered at this auction (that is, the identity of the creator or the period, culture, source or origin, as the case may be, with which the creation of any property is identified). (b) ALL PROPERTY IS SOLD "AS IS" AND NEITHER RICK WESTER NOR THE NONPROFIT MAKES ANY REPRESENTATIONS OR WARRANTIES OF ANY KIND OR NATURE, EXPRESSED OR IMPLIED, WITH RESPECT TO THE PROPERTY, AND IN NO EVENT SHALL EITHER OF THEM BE RESPONSIBLE FOR THE CORRECTNESS OF ANY CATALOGUE OR NOTICES OR DESCRIPTIONS OF PROPERTY, NOR BE DEEMED TO HAVE MADE, ANY REPRESENTATIONS OR WARRANTY OF PHYSICAL CONDITION, SIZE, QUALITY, RARITY, IMPORTANCE, GENUINENESS, ATTRIBUTION, AUTHENTICITY, PROVENANCE OR HISTORICAL RELEVANCE OF THE PROPERTY. No statement in any catalogue, notice or description or made at the sale, in any bill of sale invoice or elsewhere, shall be deemed such a representation or warranty or any assumption of liability. Neither Rick Wester nor the Non-profit makes any representation or warranty, expressed or implied, as to whether the purchaser acquires any reproduction rights in the property. Prospective bidders should inspect the property before bidding to determine its condition, size and whether or not it has been repaired or restored. 2. Any property may be withdrawn by Rick Wester or the Non-profit at any time before the actual sale without any liability therefore. 3. Rick Wester and the Non-profit reserve the right to reject a bid from any bidder. The highest bidder acknowledged by the auctioneer shall be the purchaser. In the event of any dispute

between bidders, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, the Non-profit's sale records shall be conclusive in all respects. 4. If the auctioneer determines that any opening bid is not commensurate with the value of the article offered, s/he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, s/he decides that any advance thereafter is insufficient, s/he may reject the advance. 5. On the fall of the auctioneer's hammer, the highest bidder shall be deemed to have purchased the offered lot subject to all of the conditions set forth herein and thereupon (a) assumes the risk and responsibility thereof (including without limitation damage to frames or glass the covering prints), (b) will sign a confirmation of purchase thereof and (c) will pay the full purchase price therefore or such part as the Non-profit may require. All property shall be removed from the Non-profit's premises by the purchaser at his/her expense no later than five days following its sale and, if not so removed, will be sent by the Non-profit at the expense of the purchaser to a public warehouse for the account, risk, and expense of the purchaser and such added charges will then be added to the purchase price of the object. If the foregoing conditions and other applicable conditions are not complied with, in addition to other remedies available to the Non-profit by law, including, without limitation, the right to hold the purchaser liable for the bid price, the Non-profit at their option, may either (a) cancel the sale, or (b) resell the property on three days notice to the purchaser and for the account and risk of the purchaser, either publicly or privately, and in such event the purchaser shall be liable for payment of any deficiency, all other charges due hereunder and incidental damages. 6. Any checks should be payable to Atlanta Celebrates Photography, and not to Rick Wester. 7. (a) In the case of order bids or bids transmitted by telephone, Rick Wester and the Non-profit are not responsible for any errors or omissions in connection with such bids. [(b) All lots (marked with [ ]) are offered for sale subject to a reserve, which is the confidential minimum price below which such lot will not be sold. Rick Wester may implement such reserve by bidding up to the reserve on behalf of the Non-profit.]

## PAYMENT

All payments are due the evening of the event. Checks and major credit cards will be accepted. Works can be shipped for an additional cost; shipping arrangements must be made at the time of payment. If works are not collected the evening of the auction, all work must be picked-up no later than October 12 at 5 p.m. unless other arrangements are made the evening of the auction.

# acp 20<sup>TH</sup>

20 YEARS OF ATLANTA CELEBRATES PHOTOGRAPHY

Table

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