

**Amy Arbus (American, b. 1954)** is a photographer widely acclaimed for her portraits. She enjoys bringing an eye to an individual or collective that could otherwise be passed upon in a split moment. The artist draws fundamental experience from her mother, Diana Arbus who herself was an accomplished photographer. *On the Street*, one of Arbus's earliest and most well-regarded collections, capturing the faces, expressions, and styles of New York City dwellers of the 1980s before the moments disappeared. By 1983, Arbus found focus in her photographs, leaving behind cluttered backgrounds and foregrounds to emphasize her subjects to the camera. In *D Train*, the ambiance surrounding the stylish man emphasizes the rawness of the captured instant emphasizing the personhood experienced just by living in the moment.

A fruitful career led Arbus to be recognized through public collections, awards, magazines, and her publications. Her career's work has featured in: The Columbus Museum of Art, Columbus, Ohio; The Madonna Archive, New York; The Metropolitan Museum of Art, New York; The Morgan Library, New York; The Museum of Modern Art, New York; The National Theatre, Oslo, Norway; The Newbury Hotel, Boston, MA; The New York Public Library, New York; Richard Avedon Foundation, New York; and Spencer Museum of Art, Lawrence, Kansas. All the while, gaining credited awards as American Photo: Top Workshops 2008, PDN Annual: Top 25 Photographs 2007, Lucie Award: Best Books 2007, American Photo: Best Books 2006, and Communication Arts: Best Books 1999. Arbus resides in New York, NY.

**Melonie Bennett (American, b. 1969)** was born and raised on a dairy farm in Gorham, Maine, a tightly-knit community that she has become well-known for photographing. Bennett captures humorous, yet intimate candid images of people in the rural Maine town, saying, "my photography is an ongoing visual diary of my family and friends and the times we share together." Unlike many documentary-style photographs, Bennett's black-and-white images offer a unique sense of familiarity to the viewer, transporting them into these scenes. Bennett creates such atmospheres by centering a cast of unreserved characters in authentic, welcoming settings. These feelings of familiarity and humor are particularly evident in photographs like *Monique Instigating a Water Fight*, in which an amused young girl showers her bike-riding family member with hose water. Upon first glance the viewer is immediately invited into the playfulness of the moment, as if they were partaking in this summer day water fight when it really happened.

Bennett received her BFA in photography from the Maine College of Art in 1991. Throughout her career, Bennett worked as a studio assistant for internationally-known photographer Judy Glickman Lauder, playing an imperative role in the production of Lauder's portfolio. Melonie Bennett's work has been exhibited at institutions such as the Portland Museum of Art; University of Maine Museum of Art, Bangor; The Maine Photo Cooperative, Portland; University of New England Art Gallery, Portland, Maine; D.U.M.B.O. Arts Center, Brooklyn, New York; The Print Center, Philadelphia, Pennsylvania; and the Bates College Museum of Art. Bennett is collected by museums along the East Coast, such as the Bates College Museum of Art; Danforth Museum

of Art, Framingham, Massachusetts, and Princeton Museum of Art. The artist has received multiple accolades for her photography, including an Ernst Haas Annual Photography Award and a selection for the MILK (Moments of Intimacy, Laughter and Kinship) Global Photographic Competition.

### **Bruce Brown (American)**

Brown graduated from the University of Southern Maine in 1973. He is an avid amateur photographer who is also celebrated for his collecting and curating skills. His first acquisition was a painting by Stephan Etnier that he obtained from the Frost Gully Gallery in Portland. From then on, Brown dedicated his career to carefully selecting works, mainly contemporary prints, Maine photography, ceramics, and sculpture, to add to his collection. Brown was named as one of the top one hundred collectors in America in the March 2007 issue of *Arts and Antiques*. His collections have been exhibited among many institutions including the Portland Museum of Art, Maine; Colby College Museum of Art, Waterville, Maine; University of Maine at Presque Isle, Maine. Brown also co-founded the PhoPa Gallery, which featured fifty exhibitions showcasing Maine photographs and prints in its brief life from 2015-2018. He also curates and collects for Cove Street Arts and Center for Maine Contemporary Art.

Brown's career collecting, curating, and creating art is centered around his desire to promote the work of Maine artists outside of Maine. Brown has sixteen of his photographs featured in the Goodbody collection. His photographs explore subject matters ranging from sports to international culture. *Under Water, Japan* captures a woman wearing an orange and yellow colored kimono and her reflection in the water. The warm tones of her dress juxtapose the cool tones of the water creating a simultaneous contrast. Another notable photograph titled *From the Top: Bucksport* depicts a red car driving across the Penobscot Narrows Bridge. This image is unique in that it was taken at a bird's eye view which required Brown to stretch his limits as an artist.

**Keith Carter (American, b. 1948)**, described as a transcendent realist, fixates the lens to display black and white fantastical imagery. Drawing inspiration from anywhere; the animal world, popular culture, or mythology, the artist captures the hidden meaning behind the scenes of a human eye. His fine attention to lens positioning and framing enforce that "it's the significance that you see in things that give them resonance ... [and that] small moments that are almost elliptical, are not necessarily linear ... they're natural things that happen in the world, [and with] a slight angle, there's more than meets the eye." Described as a "Poet of the Ordinary" by the *Los Angeles Times*, Carter entralls the viewer with his magical images to emphasize the mysteries of life. In *Harris*, the artist harnesses light to act as a symbol of the boy's imagination. An orb of light shines beneath his hands and envelops the dim room, giving life to the child's curiosity and an optimistic worldview.

Carter launched himself into the world beginning with his business administration education at Lamar University. Following his passion for photography post-graduation, he threw himself into self-expression; earning the exhibition of over one hundred fifteen solo exhibitions in thirteen countries. Sixteen monographs of his work have been published, along with two documentary films: *Keith Carter: The Artist Series*, Ted Forbes, and *A Certain Alchemy*, Anthropy Arts. A fifty-year retrospective book, *Keith Carter/Fifty Years* was published in 2018 by the University of Texas Press. In 2009 he was awarded the *Texas Medal of Arts*. His work is included in numerous private and public collections including the Art Institute of Chicago, the National Portrait Gallery, the Smithsonian American Art Museum, the San Francisco Museum of Modern Art, the J. Paul Getty Museum, the Museum of Fine Arts, Houston, the George Eastman House, and the Wittliff Collections at Texas State University. Carter currently resides in Beaumont, Texas.

**Walter Chappell (American, 1925-2000)** was a photographer and poet, primarily known for his black-and-white images and experiments with Kirlian photography to make images of landscapes, nature, and the human body. Kirlian photography is a camera-less technique for creating contact prints: a sheet of photographic film is exposed to high voltage current; the film captures this exposure, leaving behind a glowing silhouette, one that exudes a luminescent aura. Chappell's images in the Goodbody Collection are part of his 1974 *Metaflora* series in which we are able to see this electrographic glow emanating from his subjects. Walter would encourage us to *spiritually* experience these images, to understand that the leaf is a living creature, with an entire anatomical infrastructure, just as we are. One could imagine these as characters from a Tim Burton film: they've been electrocuted in a lab and brought back to life!

Chappell's formal studies included architectural drawing at the Benson Polytechnical School and piano and musical composition at the Ellison-White Conservatory, both in Portland, Oregon. He was the curator of prints and exhibitions at the George Eastman House in Rochester, New York and an affiliate with photographer Minor White and his publication, *Aperture* magazine. Chappell co-founded the Association of Heliographers who were affiliated with the Carl Siemad Gallery in Boston, Massachusetts and opened The Heliographers' Gallery Archive in New York in 1963. His work has been exhibited at the Roth Horowitz Gallery and George Wittenborn Inc. in Manhattan, New York. Chappell's electron photography was awarded three times by the National Endowment for the Arts Photographer's Fellowship.

**Dominic Chavez (American)** has spent much of his life traveling and working in some of the world's most challenging places. He has photographed the effects of war in the Middle East, the AIDS crisis in more than a dozen countries in Africa, and vulnerable populations more locally in the United States. Chavez portrays his subjects with their dignity intact, regardless of their circumstances. This can be seen in the photos from his Water & Sanitation series that is a part of this collection. This sentiment of respect and dignity is apparent in the photo of the young child holding their teddy bear where the focus is on humanity allowing the viewer to then unpack the

significance of the series he is working on. Chavez understands that his photographs are a nexus between people and events that allow for dialogue around important injustices around the world.

Chavez graduated from Metropolitan State University of Denver, Colorado in 1993. Chavez exhibits extensively including solo exhibitions at Griffin Museum of Photography in Winchester, Massachusetts; Harvard University, Boston; University of Maine Museum, Bangor; Pacific Health Summit, London; World Bank Assembly, Washington, D.C; House of Commons, London; World Health Organization Ministerial Meeting, Beijing; and Joaquim Chissano International Conference Centre, Maputo, Mozambique. Chavez's work has filled the pages of eight books, including *Aids in Nigeria: A Nation on the Threshold* and *Go to the People*, among many more. Among his awards are Boston Press Photographers Association Photographer of The Year (2000), and the 2014 Association of Health Care Journalists First Place Excellence. Chavez now resides in Boston and is a freelance photographer.

**Lucien Clergue (French, 1934-2014)** was an internationally recognized art photographer who established his career by photographing various Provençal folks, such as circus members, musicians, and harlequins, in Southern France. With the support of notable cosmopolitan figures who advocated for the recognition of photography as a legitimate art form, including Pablo Picasso, Jean Cocteau, Edward Steichen, and Roland Barthes, Clergue's images quickly became a blueprint for what photographic art could be. His intention to fashion himself as an artist rather than simply a photographer was clear from the outset, as he rejected commercial work in favor of projects that were deeply philosophical. Clergue would go on to capture a range of different subjects, including sensual female nudes, intimate portraits of Picasso, and animals suffering painful deaths. Although the artist documented a diverse variety of subject matter throughout his life, he kept his style consistent by photographing almost completely in black and white.

Although Clergue did not receive a formal postsecondary education, he had been learning the art of photography since his early teenage years in France. At the age of nineteen Clergue set himself on the path to recognition when he began working with Pablo Picasso. Clergue's work has been exhibited at institutions including the Museum of Modern Art, New York; Marmottan Museum, Paris; Art Institute of Chicago; La Croisière, Arles, France; Beck & Eggeling Dusseldorf, Dusseldorf, Germany; Jackson Fine Art, Atlanta; Musée Réattu, Arles, France; and Kunstgewerbemuseum, Zurich, Germany. Clergue's work is primarily in collections at the Museum of Fine Arts, Boston, and the Fogg Museum at Harvard University. The artist also worked with writer Michel Tournier and historian Jean-Maurice Rouquette to found the Rencontres d'Arles, an internationally known photography festival that takes place annually in his hometown of Arles. In 2006, Clergue became the first photographer to be elected to the French Academy of the Arts in Paris.

**Donna DeCesare (American, b. 1988)** has spent decades documenting the effects of war and gang violence on youth in Central America. Social inequality and poverty controls the lives of De Cesare's subjects: Salvadoran young people. 1980s and '90s mainstream media dehumanized these people, calling them "savages," a term which DeCesare dismantles. Her powerful black-and-white images of young refugees attempt to contextualize and rewrite this narrative. I find myself distressed by DeCesare's photographs of young people, who are in such proximity to interminable violence. A sense of inherent innocence and emotional damage permeates her work, as can be seen in *Esperanza's World*, an image of a Salvadoran girl. She sits on a spartan mattress, grasping a dead pigeon between her two hands, while a gun is set beside her, as if these things were her toys, something we know as utterly the opposite.

DeCesare graduated with a B.A. in Literature from State University College at Buffalo, New York and a M.Phil. in Comparative Studies from Essex University, Colchester, England. Her work has been exhibited by Intercambios Culturales, San Salvador, El Salvador; Paul Bardwell Gallery of Contemporary Art, Colombo Americano, Medellin, Colombia; Biennale of Photography, Museum of Contemporary Art Guangzhou, China; and Visual Arts Center, University of Texas, Austin. DeCesare's work is part of private collections in The Reiss-Engelhorn Museum, Manheim, Germany; The Museum of Fine Art, Houston, Texas; The Harry Ransom Center, Texas; and The Center for Documentary Studies at Duke University, NC. She had been given numerous awards such as the New York State Foundation for the Arts, Photography Fellowship; Alicia Patterson Fellowship for Social Documentary; Pictures of the Year, Judges Special Recognition, Canon photo essay; Fulbright Fellowship, Bogotá Colombia; Golden Light Award, and Maine Photographic Workshops.

**Madeleine De Sinety (French, 1934-2011)** specialized in the quotidian. Her subjects were people with simple lives with little interaction with the industrial world. This focus led her to spend many years not just photographing, but also sharing the life of tightly knit communities inching towards the modern world we live in. All three images of De Sinety's in the Goodbody collection explore the changing relationship between people and technology. De Sinety had a rare eye that allows her to capture these relationships in unique ways. In her photograph, *Jean Le Marrach*, the abstraction of the subject due to the train smoke invites the viewer to question the interactions people were having with technology in 1971.

De Sinety studied at École des Arts Décoratifs, Paris. She had two major solo exhibitions at the French National Library, Paris, and the Portland Museum of Art, Maine. Her photos have been featured in publications such as *Photo District News*, *The New York Times*, and the international poetry annual, Fulcrum. De Sinety died at the age of 87 in Rangely, Maine. After her death the GwinZegal Art Centre, Guingamp, France, published a collection of her work *Un village* with the help of De Sinety's son with assistance from the Alliance Française du Maine, Portland.

**Jon Edwards (American)** is a documentary-style photographer celebrated for his raw portrayals of coastal Maine life. Originally working in civil rights and environmental law, Edwards left his career to chronicle what he perceived to be the fleeting signs of generational family traditions on the state's shoreline islands. The artist, who works solely in black and white, writes, "I look for the mysterious, dark or quiet moments, as well as those that are representative of the lives I photograph. It is my goal to create images that transcend the particular place and person, and share what is common to us all." In *Empty Cage*, the mysterious and bare ambience of a room scarcely decorated with a round table and uninhabited bird cage alludes to the loneliness and isolation that one often feels while living on a remote island.

Jon Edwards received his BA from Antioch College in 1976, and his JD from Northeastern University School of Law in 1982. Fifteen years later, in 2007, Edwards received his MFA from Rockport College. The artist's work has been exhibited on a national level, at institutions such as the Rayko Gallery, San Francisco, California; Center for Maine Contemporary Art, Rockport, Maine; Houston Center for Photography; Center for Fine Art Photography, Fort Collins, Colorado; Hammond Arts Center, Hammond, Louisiana; and the Portland Museum of Art. His photographs are collected by notable institutions and individuals, including the Portland Museum of Art; Museum of Fine Arts, Houston, Texas; and Bruce Brown Collection of Contemporary American Prints, Portland, Maine. Among other awards, Edwards received a gold medal in the Prix de la Photographie Paris (PX3) and an excellence award from Black and White Magazine.

**Tui De Roy Moore (Belgian, b. 1953)** is a self-taught photographer, naturalist, and conservationist based in New Zealand. She has combined her passions into a successful career that puts emphasis on the importance of taking better care of our shared natural world. All of her works in the Goodbody Collection have a sense of serenity. This feeling De Roy Moore's works evoke is important to encourage her audience into mindfulness about the world around us. In *Days End*, the composition takes the viewer from what looks like an intimate moment between two penguins to a breathtaking landscape that encompasses the captivating natural world. The connection between viewer and subject hint at De Roy Moore's agenda of compelling the observer to understand the beauty of the untouched natural world and all of its inhabitants.

Although her works have not been widely exhibited at galleries her work has been featured in numerous mediums. Included in this list of books are *Wild Ice: Antarctic Journeys*, *Galapagos: Islands Born of Fire*, *Penguins: Their World, Their Ways*, and *A Lifetime In Galapagos*. Many magazines have published her work such as *National Geographic*, *TIME Magazine*, and *BBC Wildlife*. Moore has publishing credits in over 40 countries and among her many awards are Wildlife Photographer of the Year 1996, Picture of the Year International 2003 winner, Sea Shepherd Conservation Society USA medal winner, and *Ranger Rick* Photographer of the Year 2019. Today, Moore lives and works in New Zealand.

**Ashley Gilbertson (Australian, b. 1978)**

Although Gilbertson did not formally graduate from college, he attended Monash University for one year before honing in on photography career. Aside from producing work for media outlets and governmental organizations, he also photographs for companies including Apple, Axa, and the Ad Council. Gilbertson's prints and books have been exhibited at institutions including various Smithsonian museums, Centre Georges Pompidou, Paris, France; The National Gallery of Victoria, Melbourne, Australia; Nelson-Atkins Museum of Art, Kansas City, Missouri; Museum of the City of New York; and The National September 11 Memorial Museum, New York. He also regularly lectures at universities, schools, and museums.

Gilbertson is acclaimed for his photography and writing contributions to media outlets including *The Washington Post* and *The New York Times*. He is best known for his photojournalism and often works with the United Nations in order to document social issues highlighting refugees and global conflict. *Uncertain Journeys, Greece*, an assignment project for Unicef, bears witness to the moment when refugees on rafts finally arrived to the coasts of Lesbos and Greece after an arduous journey from Turkey. Although Gilbertson expected feelings of grief, trauma, and desperation to be carried by the refugees, his photograph instead reveals moments of relief and elation which is evident by the tight embrace captured between a volunteer and young Syrian refugee. Gilbertson was struck by the lack of action and presence from organized agencies, governments, and NGOs whose jobs were instead filled by vacationers who stood up to volunteer. Gilbertson is a strong advocate that policy makers and governments should treat refugees as their own and provide systematic humanitarian assistance instead of leaving it solely up to volunteers to do the work.

**Lois Greenfield (American, b. 1949)** is a photographer that is iconic to the world of professional dance. Her work is revolutionary in its exhibition of movement, time, and emotion. After studying Anthropology at Brandeis University, Greenfield went on to work as a photojournalist. Soon after, she became captivated by the liveliness and dynamic nature of dancers, how their physicality and artistry interact with time. Capturing the impermanent nature of performance is essential to Greenfield's work as she notes that her photography illustrates how, "a split second becomes an eternity, and an ephemeral moment is as solid as sculpture." This is evident in Greenfield's 1999 photograph for the Newport Jazz festival, *Pacho & the Bass*, which is collected in the Goodbody collection. In *Pacho & the Bass*, Greenfield captures the marriage between music and dance by focusing on the playfulness and imagination central to both art forms. This photograph invites the viewer into the spontaneity and joy of performance.

Greenfield's work is exhibited internationally in institutions such as the Erarta Contemporary Art Museum, Saint Petersburg, Russia; the Musée de l'Elysée, Lausanne, Switzerland; the Tel Aviv Art Museum; and the Venice Biennale. Greenfield has published

three books on her work, all with textual elements by William A. Ewing, *Lois Greenfield; Moving Still*, 2015; *Airborne: The New Dance Photography of Lois Greenfield*, 1998; and *Breaking Bounds: The Dance Photography of Lois Greenfield*, 1992. Her photography has reached even wider audiences due to her collaborations with major clients such as *Vogue*, *Rolling Stone*, *The New York Times* and *Adidas*. Greenfield's impressive career has earned her honorable awards such as the lifetime achievement award from The McCallum Theater Institute in 2016. Greenfield has inspired many; she leads workshops at places such as Maine Media Workshops in Rockport, Maine to her many mentees in addition to her photography.

**Ernst Haas (Austrian-American, b. 1921)** was an incredibly celebrated individual of the 20th century, pioneering the use of color photography as well as diverging from photojournalism to the use of photography as a medium for expression. Haas's journey begins at the end of World War II, where he stumbled upon prisoners of war departing a train and captured the photographs of both the hopeful families searching amongst the survivors and the visibly fractured and emotionally damaged soldiers. In *Homecoming Prisoner*, Haas arrests the viewer to a shocking and prideful scene through his gaunt framing and front-view camera angling. Upon his move to the United States, Haas became a premier color photographer of the 1950s after experimentation with a Kodachrome film, implementing techniques like shallow depth of field, selective focus, and blurred motion to invoke the viewer to an interpretation.

The accomplished Ernst Haas traveled extensively photographing for *LIFE*, *Vogue*, and *Look*, to name a few of many influential publications. His greatly acclaimed life's work received the Hasselblad Photographer of the Year, 1986, Newhouse Award from Syracuse University, 1958, The Cultural Award from the German Society for Photography, 1972, Wilson Hicks Medal from the University of Miami, 1978 shortly after his passing, but received a solo exhibition in the great Modern Museum of Modern Art in New York, NY to celebrate a ten-year revolutionary color imagery show.

**Brenton Hamilton (American, b. 1964)** is a Maine-based artist, art historian, and teacher, who works extensively with nineteenth-century photographic techniques such as gum bichromate, collodion ambrotype, and embellished cyanotype. This last alternative form of photography—the cyanotype—is created using various photosensitive solutions and sunlight exposure, resulting in a unique, cyan hued picture.

Detailed in *The Conjurer* is a human-like figure floating in a black space, curiously “conjuring” a spiritual roundel between its hands. The sense of obscurity and enigma in this image continues throughout his other works; he pays particular attention to disparate influences, such as anatomy, art history, astronomy, geometry, and dreams. Hamilton's photographs beg us to question Time and Space—how can we make sense of these? One



could start with the argument that his work is quite ... *un-photographic*, rather collage-like, or perhaps related to photomontage. Hamilton said, himself, that he hopes to maintain this sort of reception, “like they're not of this world.”

Hamilton earned a B.A. in Art and Design from LaGrange College, and an M.F.A from Savannah College of Art and Design. His work has been exhibited widely in Maine venues including Susan Maasch Fine Art, Portland; Center for Maine Contemporary Art, Rockland; and the Elizabeth Moss Gallery, Falmouth; and he is represented by Tilt Gallery in Scottsdale, Arizona. His work is in many prestigious collections, including those of the Farnsworth Art Museum, Rockland, Maine; the Portland Museum of Art, Maine; University of New England Art Gallery, Portland, Maine; and the Lamar Dodd Art Center in LaGrange, Georgia. In September 2020, Schilt Publishing released a twenty-five-year retrospective book *A Blue Idyll, Cyanotypes and Dreams*. Hamilton was Massachusetts Artist in Residence in 2006 for Gann Academy, Waltham; curated the 2015 exhibition *Silver & Salt*, PhoPa Gallery, Portland, Maine; and teaches photography and art history at Maine Media Workshops, Rockport, Maine.

### **Stella Johnson (American, b. 1963)**

Johnson is a highly respected photographer best known for her documentary projects which have been exhibited throughout the United States and internationally. All four of the photographs collected by Goodbody and included in this exhibition come from Johnson's monograph *AL SOL: Photographs from Mexico, Cameroon, and Nicaragua*. Inspired by villages similar to those Johnson's Greek grandmothers lived in, the black and white photographs taken for this project represent the rituals of daily life, stories captured through culture, and the meaning and importance of keeping close with family and friends. Through her camera lens, Johnson catches dramatic lighting, human movement, and interactions between villagers and their surroundings to embody these themes and pay homage to the mood and emotion of village life. *Catching a Cloud, Futbol, Hair Cut, and The Hug* each share these qualities and reveal Johnson's talent for using perspective to capture moments in time.

Johnson earned her BFA from the San Francisco Art Institute and MS in journalism from Boston University. After finishing her education, she took on many teaching roles at universities including Boston University and Lesley University College of Art and Design. She has also taught workshops in Greece, Cuba, Colombia, and Mexico. Her work has been included in exhibitions at institutions including Haggerty Museum of Art, Milwaukee, WI; Portland Art Museum, Portland, Oregon; Girl's Club Gallery, Fort Lauderdale, Florida; Danforth Museum of Art, Framingham, Massachusetts; Panopticon Gallery, Boston, Massachusetts, and the Griffey Museum of Photography, Winchester, Massachusetts. Johnson has also published two books which feature her photographs from Greece, Mexico, Cameroon, and Nicaragua. In recognition for her work, Johnson has received awards from Women in Photography International, The Worldwide Photography Gala Awards, Off The Wall, and PhotoLucida.

**Judy Glickman Lauder (American, b.1939)** is a peripatetic photographer, traveling extensively to places like Poland and Czech Republic to capture the horrific aftermath of World War II. Lauder, determined to record the tragedy of the Holocaust, she contacted and pictured rescuers and survivors. Lauder notes, “We cannot allow hatred and injustice, power and greed to gain a foothold—anywhere or towards anyone.” In the collection is her photograph *Child of Theresienstadt Poster*; some 15,000 children passed through Theresienstadt, and the community ensured that their education continued with a rigorous daily routine of classes, athletic activities, and art. Lauder casts a poster child as a series of dark shadows beneath the arch, her face surrounded by drawings from the encamped children, drawings that emit the spirits of lost children or of the children wanting to escape.

Lauder earned a BA from University of Southern California, Los Angeles and received further photographic training from Maine Photographic Workshops and Maine College of Art. Her work has been exhibited in galleries such as the University of New England Art Gallery, Portland, Maine; Portland Museum of Art, Maine; the Jewish Museum in New York, New York; and the Howard Greenberg Gallery, New York. Her work is featured in several prominent collections, including J. Paul Getty Museum, Los Angeles; Whitney Museum of American Art, New York; Metropolitan Museum of Art, New York; and Farnsworth Art Museum, Rockland, Maine. Lauder has been awarded Fellowship and Associate Distinction for the Royal Photographic Society of Great Britain, Bath, England and an Honorary Doctorate, Maine College of Art, Portland.

**John Loengard (American, b.1934-2020)** notably said that “a proper moment means the world to me.” His glorious image of star Judy Garland performing in Carnegie Hall was one of these moments, capturing her reaching out to a crowd of cheering fans. Loengard was a senior in college when asked by *Time* Magazine to photograph a cargo ship that had passed through Cape Cod during a storm, commencing his life-long relationship with the publication. It was on a trip in Brazil where he found clarity in his black-and-white images of quotidian life; this stylistic refinement materialized in his series of Georgia O’Keeffe in New Mexico and his famous *Time* cover of The Beatles in Miami. We see in the Goodbody Collection his son, Charles Loengard, depicted on a haystack in Woolwich, Maine, where he and his family spend their summers, a place where the senior Loengard came to be absorbed in his work.

Loengard earned his BA in American history from Harvard University. His work has been exhibited in galleries around the world such as LIFE Gallery of Photography, New York; Saidye Bronfman Center, Montreal, Canada; Monroe Gallery, Santa Fe, New Mexico; and Schirmer/Mosel Showroom, Munich, Germany. His work is in the permanent collections of The Vassar Art Gallery, Poughkeepsie, New York; National Portrait Gallery, Washington, D.C.; The Menil Foundation, Houston, Texas; International Photography Hall of Fame, St. Louis; International Center for Photography, New York City; and Center for Creative Photography, Tucson, Arizona. Loengard has been identified by the American Photo Magazine as “one of the

100 most influential people in photography” and was inducted into the International Photography Hall of Fame in 2018. Not only has he worked extensively with *Time*, but also joined TIME Incorporated’s Magazine Development Group as picture editor of LIFE Special Reports.

**Bernard Meyers (American, b. 1955)** is recognized as an abstract contemporary artist with a focus on traditional printmaking. After completing graduate school, Meyers started a business working with photographers in order to produce portfolios and exhibitions where he specializes in Cibachrome prints. His most recent work draws inspiration from architectural surroundings while exploring the intersection of photographic realism and abstract expressionism through his work. He uses Adobe Photoshop in order to manipulate form, light, and space, which allows Meyers to “revel in the unexpected and embrace the random visual details that occur.” However, the photographs featured in the Barbara Goodbody Collection were shot early in Meyers career and all share a similar subject matter capturing different forms of flora. In each featured work, Meyers showcases his ability to work with different photography mediums including gelatin silver print, platinum contact print, and cibachrome.

Meyers earned his MFA, BFA, and AAS from the Rochester Institute of Technology where he focused his studies on fine art printmaking, photography, lithography, and etching. Meyers has had teaching experience at institutions including Colby College, Rochester Institute of Technology, Maine Photographic Workshops, and more. He also has published two books featuring his contemporary work: *Urban Color* and *Urban Abstracts Miami*. Meyers has been exhibited in dozens of solo exhibitions at galleries including the Alan Klotz Gallery, New York, NY (who he is represented by); Camerawork Gallery, Portland, Or; University Gallery Rochester Institute of Technology, Rochester, New York, and more. He has also been featured in numerous group exhibits, and is represented in the permanent collections of the Portland Museum of Art, Portland, Maine; Wallace Center Archives, Rochester, New York.; Maine Medical Center, Portland, Maine; Empire State Government Mall, Albany, New York, Bunnent Collection, Atlanta, Georgia, Maine Cardiology Group, Texaco Corporation, among others.

**Elizabeth Opalenik (American, b. 1947)** embodies her belief that “good photographs are self-portraits and know that [her] many former lives manifest themselves in [her] images.” Reflections, a phenomenon that inspires her, act as a mirror of her image that borders on dream-like fantasy which she presents to the public. Working in Mordançage, an alternative photographic method that alters silver gelatin prints to show a degraded effect, Opalecik worked under the guidance of fellow artist and mentor, Jean Pierre Sudre, who is also represented within this collection, she developed her skill in darkrooms that served her auspicious continuing career of 40 years. In *Heart Revealed*, Opalenik opens to the viewer the shimmering heart of an individual. The innocence of the light paired with the oozing pain encapsulates the idea that people may be good but still hold scars; revealing to the public that one can live happily through the presence of pain.

Opalenik, who dabbled in the arts as a child, embarked on her artistic journey at the Maine Photographic workshops in 1979. It was this path that compelled her to become an educator herself; teaching figure, portraiture, and alternative processes to workshops for more than twenty years in partnership with the Maine Photographic Workshops, Santa Fe Photographic Workshops and National Geographic Expeditions. Students and admirers have viewed her work at La Bibliotheque Nationale in France, The Portland Museum of Art, and The Milwaukee Art Museum. Opalenik has shown in over sixty exhibitions internationally and continues to be a sensation. The artist now lives and works in Oakland, California, but maintains nomadic practices in her search of capturing the extraordinary.

**Linda Elvira Piedra (American, b. 1969)** traveled to France with her family at the age of fifteen with a “wish for a creative life,” and it was here that she began taking photographs. She sought out photographer Walter Chappell to serve as her mentor, traveling with him to New Mexico where he lived. The 8x10 view camera became her principal tool, enabling her to cultivate a more focused and encapsulating composition for her subjects. A fascination with tree peonies —native to southwestern China and Tibet—became a central motif of her work. These mystical flowers symbolically encapsulate Piedra’s spiritual interests and experience of patiently watching them grow. Her print, *Alchemy*, takes place in Chappell’s home in El Rito, New Mexico, a property that contained a symphony of plants and stones, and a small river, as seen in Piedra’s *Returning*. Piedra finds moments embodying the transcendent capabilities of nature and companionship: balance, contemplation, and silence.

Piedra attended the University of California, Santa Cruz and studied Art History, French Literature, Film History, and Dance. She also studied Photography, Film, and Dance at the City College of San Francisco, California and English Literature and Yoga at the University of Anchorage, Alaska. Her work has been exhibited at the Pure Land Gallery, Santa Fe, New Mexico; NonSuch Space, Oakland, California; Quimby Gallery, Lyndon State College, Vermont; Gallery Sink, Denver, Colorado; Viewpoint Photographic Art Center, Sacramento, California; Seities Gallery, Calgary, Alberta, Canada; and The Gallery at Wren, Bethlehem, New Hampshire. Piedra was awarded the Development Grant by the Vermont Council for the Arts; The Julia Margaret Cameron Award— First place, Abstract/Still Life Category; and by the New Mexico Council for the Arts. She will soon be published by The John Stevens Workshop and the Fisher Press in *Art in the Making: Essays by Artists and Artisans About What They Do*.

**Dorothy Richardson (Canadian)** believes that “photography should cause an interaction between the viewer and the image—taking the mind away from the present into the realm of memory and dream. Richardson’s photo *Awakening* does just that the eye is first drawn to the body of the nude woman in the bottom right of the composition. However, the natural framing of the photo, the greenery and leaves creates an intimate relationship between the viewer and the photo. The addition of the waterfall in the center of the framing adds to the serene feeling. When

all elements of the photo are pulled together the reality of the photo is questioned it becomes unclear if this photo is truly out of a dream or just a distortion of reality just as it is believed Richardson intended.

Richardson graduated from McGill University, Montreal, Canada in 1960. She then continued her education at Humber College, Rexdale, Ontario where she received her Diploma in Creative Photography. She has exhibited extensively in North America at institutions including 2001 E3 Gallery New York; Northumberland Art Gallery, Cobourg, Ontario; The Wittliff Gallery, San Marcos, Texas; Mark Wooley Gallery, Portland, Oregon; Lancaster Museum of Art, Lancaster, Pennsylvania; Andrews Art Museum, Andrews, North Carolina; and the Rayco Photo Center, San Francisco. Her most recent international exhibitions have been at institutions including Noorderlicht Fotofestival Gallery, Groningen, the Netherlands; and the participation in Festival Off of Foto & Photo Fotografia a Cesano Maderna, Italy. Richardson's work has been published in both Shots, an *American Art Photography* magazine, and spotlighted in *Black and White Magazine*. Richardson now resides in Ontario, Canada, and is continuing her work with pinhole cameras.

**Elliot Ross' (Taiwanese-American, American, b. 1990)** photographs capture human conditions of the American West by exploring how history, environments, and culture are in conversation with each other. He focuses on subject matter including water crises, indigenous communities, climate change. Many of Ross's series shed light on displacement and the notion of confronting cultural differences by crossing national and international borders. *Animal 110*, however, is different from Ross's usual subject matter as it captures an image of a motionless owl. This image studies texture and lighting as each individual feather distinguishes itself from the rest due to various highlights and shadows employed by the artist.

Ross is an internationally exhibited photographer based in Colorado. He earned his BFA in Photography from Savannah College of Art and Design with a Summa Cum Laude distinction. Ross has been featured in publications including *The National Geographic*, *TIME*, *New York Times*, and *The New Yorker*. His commercial photography includes shoots for clothing brands such as Calvin Klein and Carhartt. Ross has had solo exhibitions at numerous institutions including Museum of the Art, Fort Collins, CO; Filter Space , Chicago, IL; Loveland Museum Gallery, Loveland, CO; Center for Fine Art Photography, Ft. Collins, CO. In recognition for his work, Ross was awarded the 2020 Landlines Initiative Fellow at M12 Studio, 2019 National Geographic Society Grant, 2018 FotoRoom Gnostic Book Prize, and many more. He was named National Geographic explorer by the National Geographic Society for his work in Alaskan arctic communities.

**Jean Pierre Sudre (French, 1921-1997)** was a master in the darkroom and is credited with the invention of many innovative techniques. His inventive approaches gave him the ability to

amplify the abstract. He worked in a suggestive and spiritual almost magical ways. This abstraction is apparent in both *Um Bonne Annee* and *Temps Materiographiques* present in the Goodbody Collection. It is quite unclear what we are looking at in *Temps Materiographiques* with the English translation not extending much, graphic material times. The center focus is on what looks to be a geared technology but when looked at with deeper examination seems to mirror the natural shape found below. Both features working in tandem paired with the jet black horizon create an otherworldly experience for the viewer. Sudres work in the darkroom builds a confusing yet beautiful image for the bystander that is impossible to ignore.

Sudre studied at l'Ecole Nationale de Photographie et de Cinématographie, Paris and continued his education at l'Institut des Hautes Études Cinématographiques (Institute for Advanced Cinematographic Studies) between the years of 1942-1945. Sudre went on to exhibit throughout Europe, at institutions including the Musee d'Art Moderne, Paris, and the Palais de Beaux Arts, Brussels. His work is collected internationally at institutions including the Center for Creative Photography, Tucson; Cincinnati Art Museum; Centre Pompidou, Paris; The Gernsheim Collection, University of Texas, Austin; Maison Européenne de la Photographie, Paris; The Morgan Library & Museum, New York; Musée Nicéphore-Niépce, Chalon-sur-Saône; Museum of Fine Arts, Boston; Museum of Fine Arts, Houston; Museum of Modern Art, New York; Princeton University Art Museum; Saint Louis Art Museum; and the Victoria & Albert Museum, London. In 1957 Sudre was awarded the Lion d'Or at the first Biennale Internationale de la Photographie in Venice, Italy. Sudre died at age 76 in the south of France.

**Thomas Szalay (American, b.1955)** has spent much of his career working as a documentary photojournalist at nationally-recognized newspapers. Despite being given this professional title, Szalay emphasizes the fact that his images are art and that he is a visual storyteller. The artist has been profoundly influenced by National Geographic photographers William Albert Allard and Sam Abell, as well as acclaimed art photographer and long-time Maine Photographic Workshops instructor Ernst Haas. These photographers have guided his own artistic trajectory, teaching him about both the formal and soulful aspects of the image. For Szalay the world is his studio, venturing into the unknown in hopes of capturing emotional, inspiring, and even disturbing moments of human connection. This mission is especially clear in photographs like *Summer*, which Szalay took while walking the streets of Rose Park, a neighborhood in Salt Lake City, Utah. Feelings of joy and joviality aroused by kids dancing in the sprinkler on a hot summer day are permanently preserved by the artist.

Szalay attended the Maine Photographic Workshops in 1976 and 1977; received his BFA from Ohio University in 1979; and continued his education at the Santa Fe Photography Workshops in 2004. Between 1982 and 1995, Szalay worked as a chief or staff photographer at multiple newspapers including the Vista Press; San Diego Union-Tribune; Standard Examiner; and Los Angeles Times. His work has been exhibited at institutions including the City Library of Salt

Lake City; Canon Gallery, San Francisco; Rio Gallery, Salt Lake City; University City Gallery, Ogden, Utah; and Lyons Gallery, University of Redlands, California. Szalay is featured in multiple publications and published his first book, *Even the Sparrow has found a Home: A Photographer's Reflections About Izidor Ruckel and Other Romanian Orphans*, in 2016. Throughout his career he has won numerous awards, including a 1st place finish in Eccles Community Arts Center's Annual Photography Competition and a 2nd place selection for Maine Photographic Workshops' Ernst Haas Awards.

**Dean Tokuno (b. 1953)** is a flexible manipulator of the lens; with expertise and passion spanning from lighting directing to his photography. The artist's photographic studies, as honored by David Friend, Director of Photography LIFE Magazine, "act as a bridge from one generation to the next. [Tokuno's] work constitutes an important and beautiful study of cultural transition, family dynamics, and a respect for tradition in the face of change, all captured through commonplace acts and uncommonly astute and inspired vision." The artist's carefully crafted representation of people emphasizes his passion for capturing humanity behind a lens. In *We Adorned Adorned Him With Flowers*, the empathic stance of the frame draws out a peaceful mood from within the smooth, grooved wrinkles arrested before the eyes, sparking a sense of child-like curiosity as to where his grounded eyes found peace.

Making a name in both the cinematic and photographic world, Tokuno garners great respect. Dean graduated from Brooks Institute in Santa Barbara California with the Boris Dobro Award of Photographic Excellence and the Brooks Institute Alumni Award in 1977. Preceding his education, Dean established himself as a distinguished Fashion and Advertising Photographer. To pursue his treasured passion for photographic expressionism, Tokuno closed his photographic advertising studios in Chicago and Los Angeles in 1988. The artist's keen eye has been modeled by various magazines: The Rolling Stone, Editorial Advertising Vouge, New York Times, and more. In 1998 Dean Tokuno was awarded the highly coveted Golden Light Award by the Maine Photographic Workshops. Along with winning the Ernst Haas Legacy Grant, Dean was named to the Top 100 List of Contemporary Fine Art Photographers. Tokuno currently resides in New York.

**Charles Clayton "Todd" Webb III (American, b. 1905-2000)** is an instrumental figure in American photography. Webb served in the Navy during World War II before moving to New York City where he fostered his friendship with Alfred Stieglitz and Georgia O'Keeffe. They assisted Webb in his artistic connections, leading to his first major exhibition at the The Museum of The City of New York. Webb then moved to Paris where he met his wife Lucille. In France, he was honored with two successive Guggenheim Fellowships. He has two photographs in the Goodbody collection, *3rd Avenue El, New York* and *106th Street, New York*, both providing an eye into Webb's life in the city in 1946. *3rd Avenue El, New York* presents the unique beauty found within architecture, a manifestation of the intersections of science and art. Webb employs

the power of black and white photography to illustrate patterns through high contrast lighting. Webb's photography in the Goodbody acts as a mirror to the romanticisation of industrialism present in urban environments.

Webb studied at the University of Toronto before discovering his love for photography. Webb's distinctive work is exhibited worldwide and collected by institutions including the Museum of Modern Art, New York; the Metropolitan Museum of Art, New York; the Minneapolis Art Institute, and the Chicago Art Institute. Webb's work has inspired numerous publications including *Todd Webb in Africa: Outside the Frame*, authored by Bates College Faculty Aimée Bessire, Lecturer in Art and Visual Culture, and Erin Hyde Nolan, Visiting Assistant Professor of Art and Visual Culture. Webb photographed for major organizations such as the United Nations and was awarded with a grant from the National Endowment for the Arts in 1958. Webb lived his later life in Auburn, Maine and died at the age of 94 after a prosperous career and an inspiring life.

**Michael Zide (American,)** is a master of the small details, he sees his subjects deeply and critically. In the field of black and white landscape photography, Zide is known to have a selective eye. His sensitivity to gesture often evokes a mood from the viewer that often is left out of landscape photography. In the mixed media artwork collected in the Goodbody Collection Zide's attention to detail is incredibly apparent. The eye is immediately drawn to the trunk radiating strength in the center but what links the composition is the flora that surrounds the main tree. The combination creates a moody image that Paired with Meg Westons' poem, elicits uncertainty and mystery.

Zide graduated from the University of Southern California in 1969 with a B.A. in Comparative Religion. His photographs have been collected internationally at institutions including Wellington Management Corporate Art Collection, China; D'Amour Museum of Fine Art, Springfield Museums, Massachusetts; Santa Barbara Museum of Art, California; Mead Art Museum, Amherst College, Amherst, Massachusetts; Cape Cod Museum of Art, Dennis, Massachusetts; Museum of Contemporary Art, University of Massachusetts, Amherst; Smith College Art Museum, Northampton, Massachusetts. Zide was Selected as a Master of Moab fine art imaging and his work is printed on Moab fine art printing papers and exhibited at industry shows and galleries domestically and abroad. His photography is sponsored by Manfrotto, (formally Bogen Imaging). In recent years Zide has divided his time between photography, teaching, mentoring, and speaking about the art of landscape photography while based out of his Massachusettes studio.