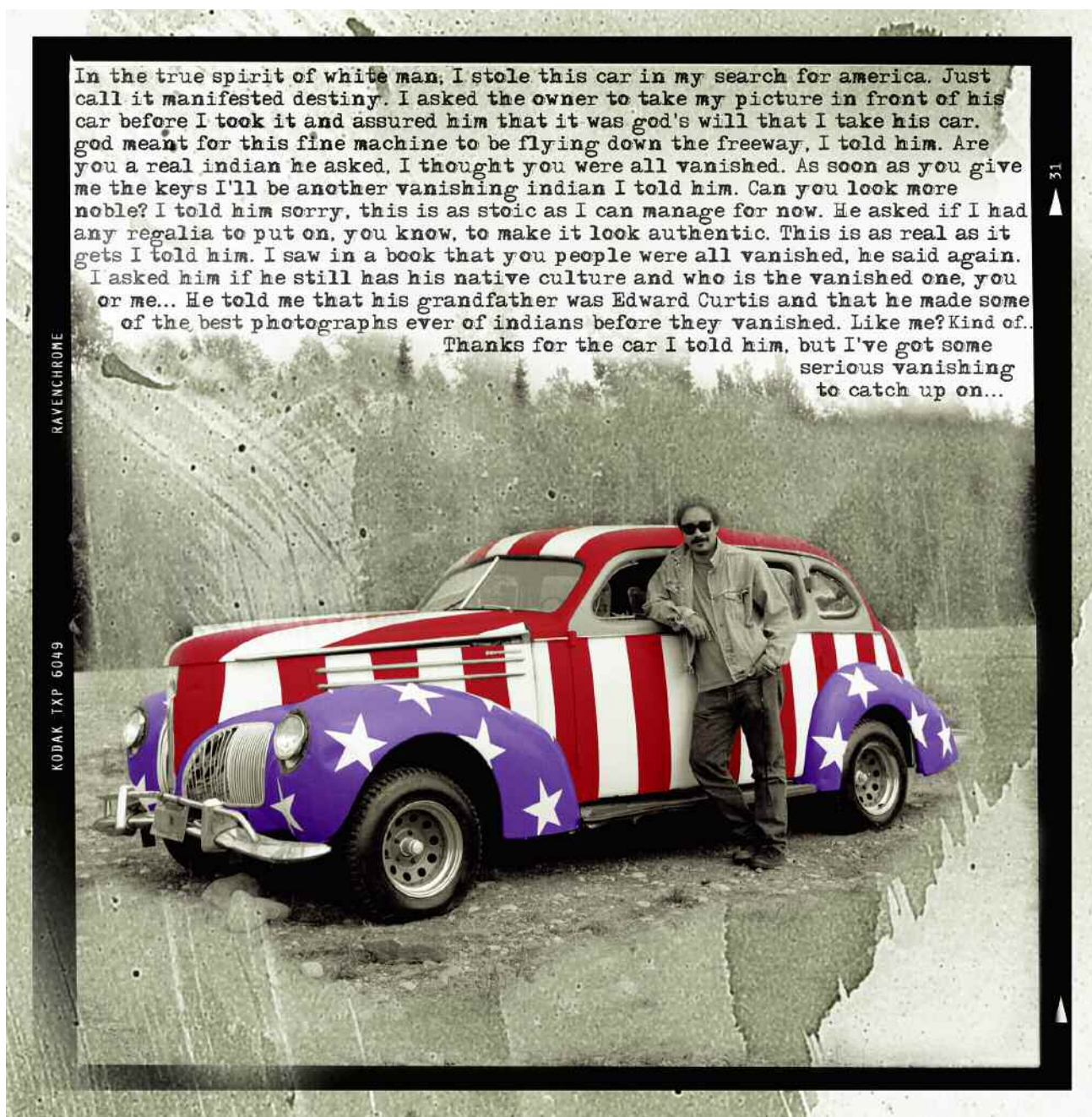


NUEVA LUZ

photographic journal



- SAMA ALSHAIBI
- DULCE PINZÓN
- LARRY McNEIL
- COMMENTARY BY HANNAH FRIESER
- INTERCAMBIO BY NADEMA AGARD

Volume 12 No. 1 – U.S. \$7.00



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NUEVA LUZ

photoğraphic journal volume 12:1

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1738 Hone Avenue, Bronx, NY 10461

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Nueva Luz is the country's premier photography magazine publishing works by American photographers of African, Asian, Latino, Native American and Pacific Islander heritage.

Nueva Luz is made possible through subscriptions, our Print Collectors Program, the National Endowment for the Arts, the New York State Council on the Arts, and the New York City Department of Cultural Affairs. En Foco is also funded in part by the Rockefeller Brothers Fund, Andy Warhol Foundation for the Arts, Bronx Council on the Arts, the Carnegie Corporation of NY, National Association of Latino Arts and Culture, the Association of Hispanic Arts jencapacitARTE! Regrant program, ASMP Foundation, public funds by Senator José M. Serrano, Daniele Agostino Derossi Foundation, WNYC.org, Lowepro, Bogen, Archival Methods, Fuji Film and the many En Foco members and friends.

Nueva Luz will make accommodations under ADA guidelines for those needing large print.

Cover: **Larry McNeil**, detail of *In the True Spirit of White Man, Fly by Night Mythology* series, 2002. Archival pigment print, 24x41"

Editorial



Miriam Romais after the opening reception of *New Works Photography Awards #10* at Longwood Art Gallery @ Hostos. Photo by: George Malave

I don't want a nice, or good magazine. I want a *great* one. One that gets you so excited, you have to drop whatever you're doing to spend some time with it (especially, since the 'I'll-leave-it-for-later' scenario never comes soon enough). The images stick with you, and pop into your head at night before you fall asleep. You can't wait for the next issue. You start telling all your friends about it, and next thing you know, you're giving subscriptions as birthday and (insert favorite holiday here) presents. This is *Nueva Luz*.

To go along with all that, this is what we envision: luscious reproductions in color and b&w; beefing up the artist's honoraria (even though we seem to be among the few that give them); enhancing the website for sneak peeks of current and upcoming issues; placing the *Critical Mass* listings online, and creating a place for dialogue with readers.

If we are going to continue celebrating our artists, we need to insure the longevity of this publication *and* make it greater than it already is. If this sounds like something that will fulfill your creative and cultural cravings, show your support by renewing or taking out a subscription. And please, do tell all your friends.

No quiero una revista linda, que esté *bien*. Quiero una revista que sea *buenísima*. Una revista por la que usted se pueda entusiasmar tanto que tenga que dejar lo que esté haciendo para dedicarle su tiempo (sobre todo porque el "lo-dejo-para-luego" se refiere a un momento que siempre se atrasa demasiado). Las imágenes se le clavan en la mente, las ve cuando cierra los ojos para irse a dormir. No puede esperar a que salga el próximo número. Empieza a hablar de ella a sus amigos y, antes de que se de cuenta, ya está dando suscripciones como regalo de cumpleaños y de (añada su celebración favorita aquí). Ésa es *Nueva Luz*.

Para poder llegar a todo eso, esta es nuestra visión: lujosas reproducciones tanto en color como en blanco y negro, aumentos en los honorarios de los artistas (aunque parece que somos de los pocos que los dan) y mejoras en nuestra website mediante la incorporación de pequeños adelantos de números actuales y futuros, los listados de *Critical Mass* y un espacio que permita el diálogo con los lectores.

Para poder seguir celebrando a nuestros artistas, necesitamos asegurar la longevidad de esta publicación y, *además*, mejorarla aún más. Si le parece que esto podría satisfacer sus ansias creativas y culturales, muéstrenos su apoyo renovando o iniciando una suscripción a *Nueva Luz*. Y por favor, no se olvide de decirle a sus amigos.

Miriam Romais,
Publisher and Editor



Sama Alshaibi, *Headdress of the Disinherited*, Birthright series, 2004.
Archival print on Somerset cotton rag paper, 30x23"

Artist Statement

"I am an artist born to an Iraqi father and Palestinian mother. My work negotiates the shifts between personal and family history, creating a context to understand the impact of war and exile. It serves as more than a historical archive and authoritative record. My mother and her family were displaced to Iraq nearly 60 years ago. For over 23 years, the members of my mother and my father's families have been fleeing Iraq one by one. The effects of three wars have dissolved our collective will to stay in our country.

My work, based on my family's exile, uses the body as a symbol – the retrospective witness that links our present to a time before we were refugees, exiles and "terrorists." The quintessential woman, the pregnant mother, performs the injustices, defying all attempts to obliterate our history and who we collectively are. Freedom fighter, terrorist, soldier, insurgent, peacekeeper... this conundrum of perception taking place in my womb was a microcosm of the agenda of righteousness played out in modern day politics. All my maternal instincts are powerless to protect him from the future he will be forced to inherit because of his national identity.

By utilizing the loose graffiti writing style over the pregnant belly, the work alludes to all the architectural surfaces within the West Bank. The walls of churches, mosques, homes, markets, and the Apartheid walls are covered in graffiti: it constitutes a dialogue of protest in written form. The writing on the surface of my skin connects me to the surfaces of our land. Excerpts of poems from noted Palestinian poets expressively capture our collective voice of determination and longing.

These writings act as discussions, declarations and documentation of life under occupation. Both graffiti (as art) and vandalism (as a criminal act), the writings embody the complexity in defining the perception of resistance. By being both the victim and the victimizer, I am able to cross, once again, the delicate line of perspective."

Sama Alshaibi



Abu Ammar R.I.P., *Birthright* series, 2004. Archival print on Somerset cotton rag paper, 30x23"



Sama Alshaibi

Deflecting Evil, Birthright series, 2004. Archival print on Somerset cotton rag paper, 30x23"



Sama Alshaibi

Ictihad (a dialogue with God), Birthright series, 2004. Archival print on Somerset cotton rag paper, 30x23"



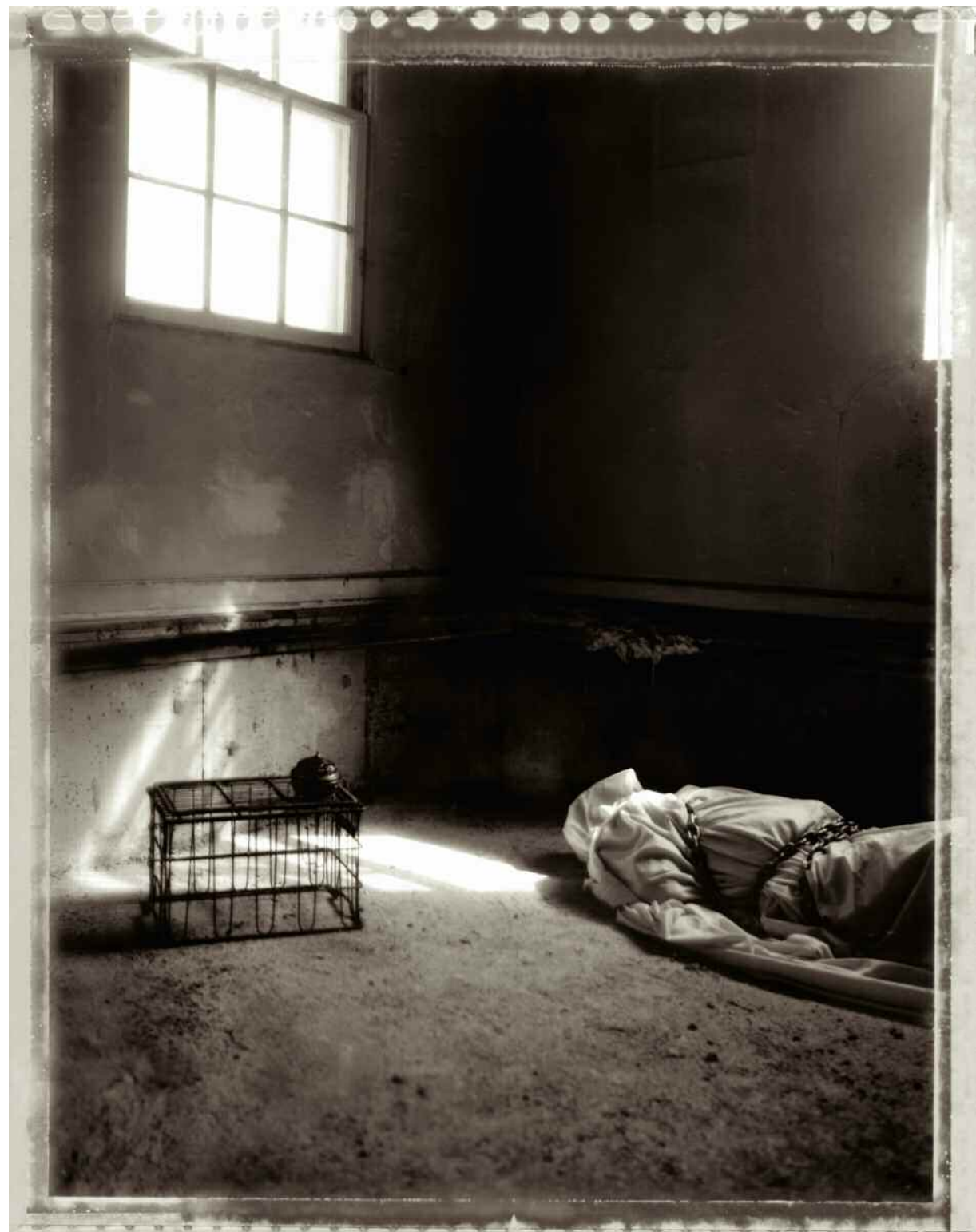
Sama Alshaibi

Olives from Gaza: The Bitter Dream, Birthright series, 2004. Archival print on Somerset cotton rag paper, 30x23"



Sama Alshaibi

Target Practice, Birthright series, 2004. Archival print on Somerset cotton rag paper, 30x23"



Sama Alshaibi

The Weight, Birthright series, 2004. Archival print on Somerset cotton rag paper, 30x23"



Sama Alshaibi

Worthless Possession, Birthright series, 2004. Archival print on Somerset cotton rag paper, 30x23"



Maria Luisa Romero from the State of Puebla works in a Laundromat in Brooklyn, New York. She sends 150 dollars a week.
Dulce Pinzón, Maria Luisa Romero, Superheroes series, 2004-2007. C-print, 30x40"

Artist Statement

"I am a photographer working on a series of satirical documentary-style images featuring immigrant men and women in their work environment in New York. They don superhero garb with the objective of raising questions regarding our definition of heroism after 9-11 and our ignorance when it comes to the workforce that fuels our ever-consuming economy.

Immigrants have always been the new blood that injects vitality into a city, but the process of accepting these newcomers into everyday life takes time. I believe that by portraying these men and women in a creative and positive way I can elevate awareness of the contributions immigrant laborers bring to our daily lives, and pay them their due respect. Many people go through their day to day lives in ignorance or denial of the tremendous sacrifices that others make to enrich and ensure their way of life.

I want to keep photographing the brave and determined men and women that somehow manage, without the help of any supernatural power, to withstand extreme conditions of labor in order to help their families and communities survive and prosper."

Dulce Pinzón



Luis Hernandez from the State of Veracruz works in demolition in New York. He sends 200 dollars a week.
Luis Hernandez, Superheroes series, 2004-2007. C-print, 30x40"



Adalberto Lara from the State of Mexico works as a construction worker in New York. He sends 350 dollars a week.

Dulce Pinzón

Adalberto Lara, Superheroes series, 2004-2007. C-print, 30x40"



Noe Reyes from the State of Puebla works as a delivery boy in Brooklyn, New York. He sends 500 dollars a week.

Dulce Pinzón

Noe Reyes, Superheroes series, 2004-2007. C-print, 30x40"



Minerva Valencia from the State of Puebla works as a nanny in New York. She sends 400 dollars a week.

Dulce Pinzón

Minerva Valencia, Superheroes series, 2004-2007. C-print, 30x40"



Oscar Gonzalez from the State of Oaxaca works as a cook in New York. He sends 350 dollars a week.

Dulce Pinzón

Oscar Gonzalez, Superheroes series, 2004-2007. C-print, 30x40"



Bernabe Mendez from the State of Guerrero works as a professional window cleaner in New York. He sends 500 dollars a month.

Dulce Pinzón

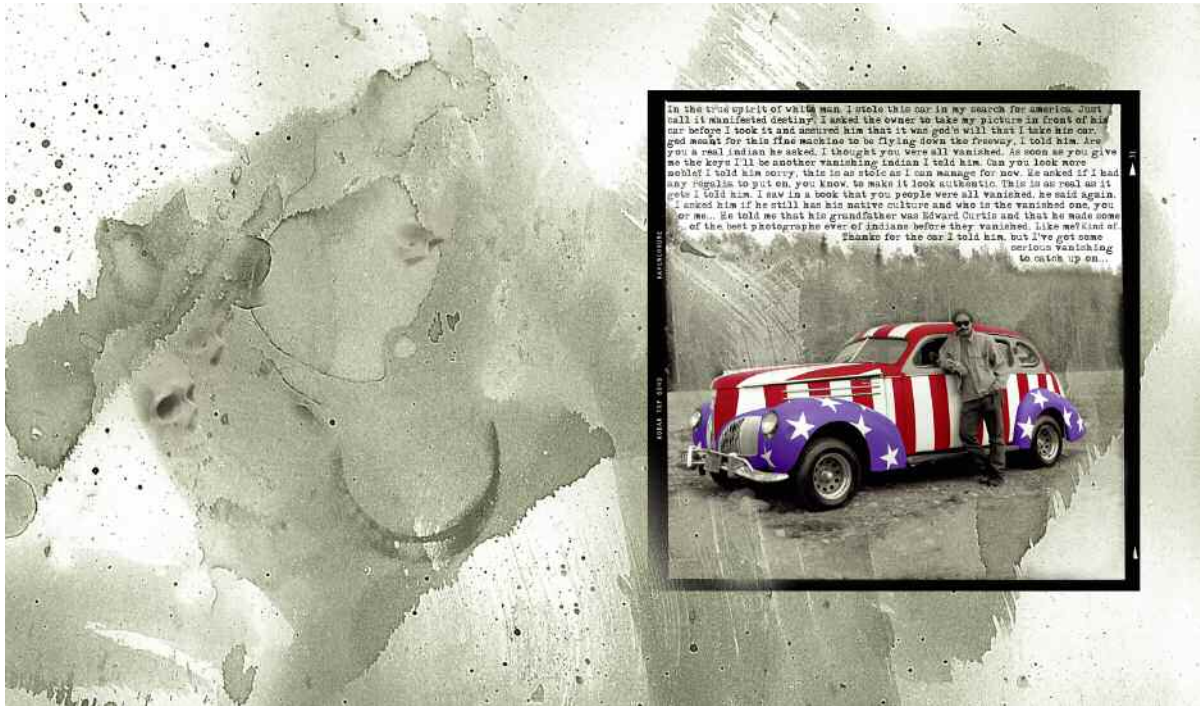
Bernabe Mendez, Superheroes series, 2004-2007. C-print, 30x40"



Alvaro Cruz from the State of Mexico works as a cook and runs with Los Compadres team. He sends 300 dollars a month.

Dulce Pinzón

Alvaro Cruz, Superheroes series, 2004-2007. C-print, 30x40"



Larry McNeil, *In the True Spirit of White Man, Fly by Night Mythology series*, 2002. Archival pigment print, 24x41"

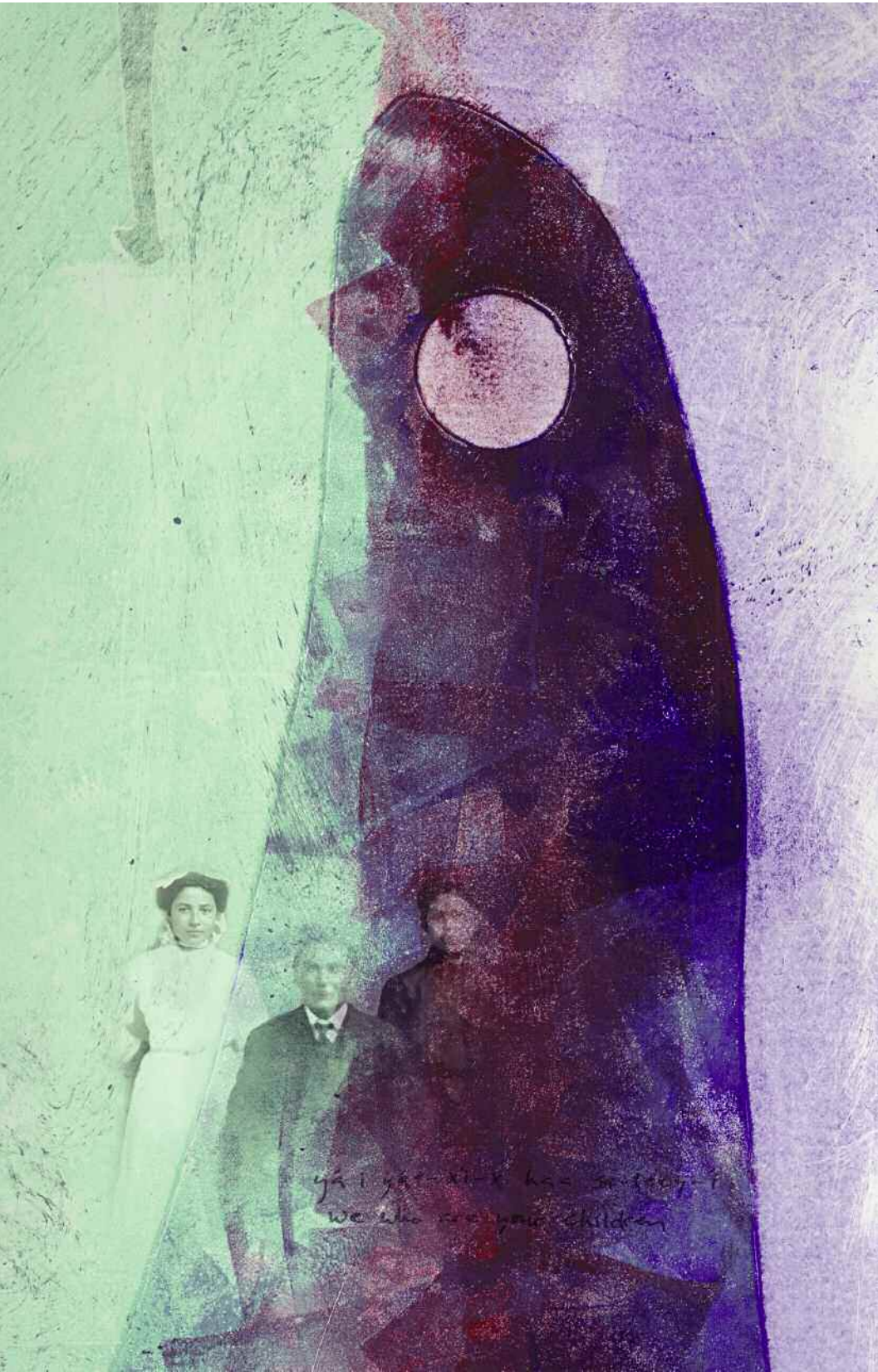
Artist Statement

"If you were to sift everything else out of my art you would be left with pure Tlingit attitude, circa 1895. *The good stuff*. My 'Fly by Night Mythology' work is about American Mythology, Ravens, the intersection of cultures, and finding the scared in unlikely places. It is about Tonto being transformed into an indigenous intellectual. Some of the work is about family, and their presence, personalities and drive is as real as the blood in my veins. I love them and honor them by not compromising the things that count. I am literally and precisely the message from my ancestors.

'The Sacred Series' was originally made when I lived in Santa Fe, where even the trash collector was likely to be a Shaman, even if he was a skinny little white guy. The Santa Fe Shaman is likely to advertise in the local newspapers, and I think they even have a 'Spiritual Healer' section in the classified ads. In order to qualify as a spiritual healer there all you need is \$19.95 for the ad and at least pretend to be sober while you perform your rites.

They say that artists make art about what they see all the time, and I must say that *I see a lot of peculiar things*. The power pole inspired part of the series because it referred to going on a journey for sacred power. The idea of photographing something as mundane as power poles and linking them to the fake Santa Fe Medicine people seemed sublime to me, which was just too juicy to pass up. Lots of curators have been happy with this sacred series, so it must have been a sacred journey after all... I still can't get anyone to pay me for them though. Dang."

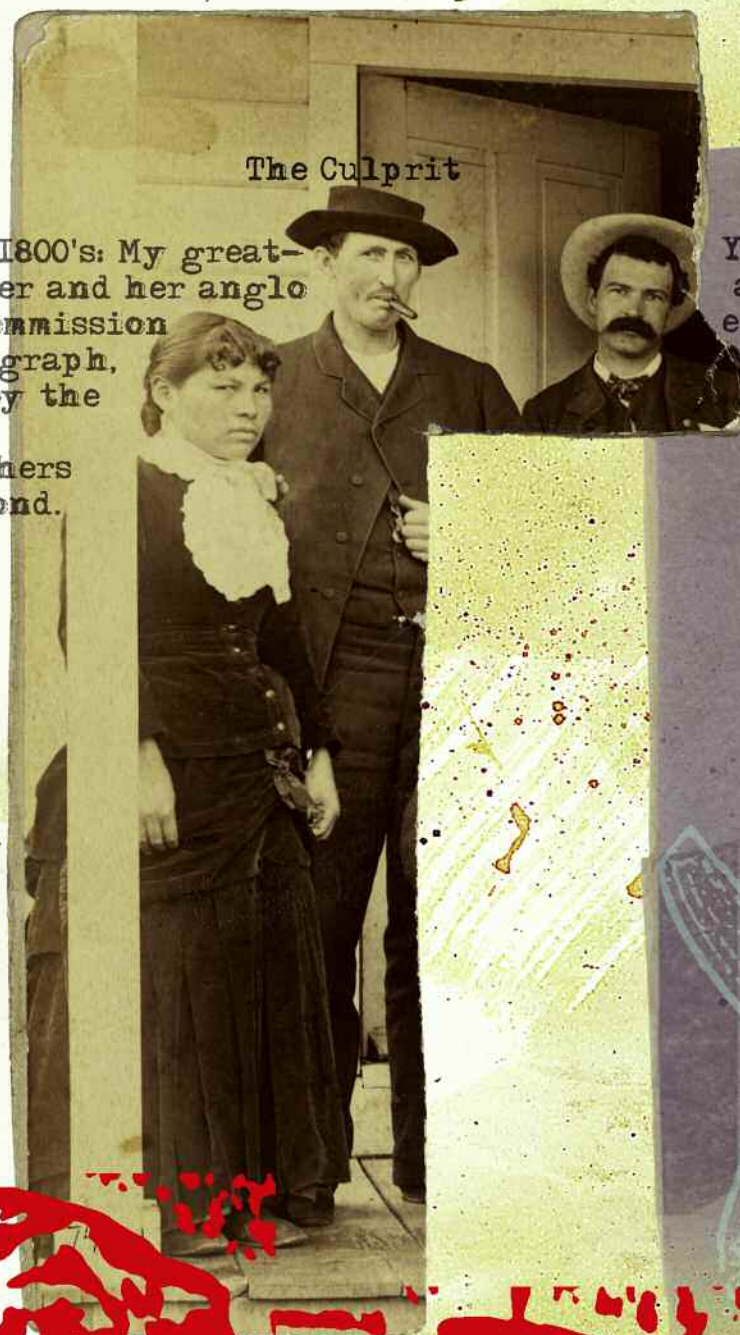
Larry McNeil



Grandma, *Fly by Night Mythology series*, 1998. Archival pigment print, 41x24"

The Culprit

Circa late 1800's: My great-grandmother and her anglo husband commission this photograph, probably by the Juneau photographers Winter & Pond.



Years later, after he disappears, all references to him are erased by our family, including this photograph that was torn up and later masked out.



these were their neighbors down the street in Klukwan



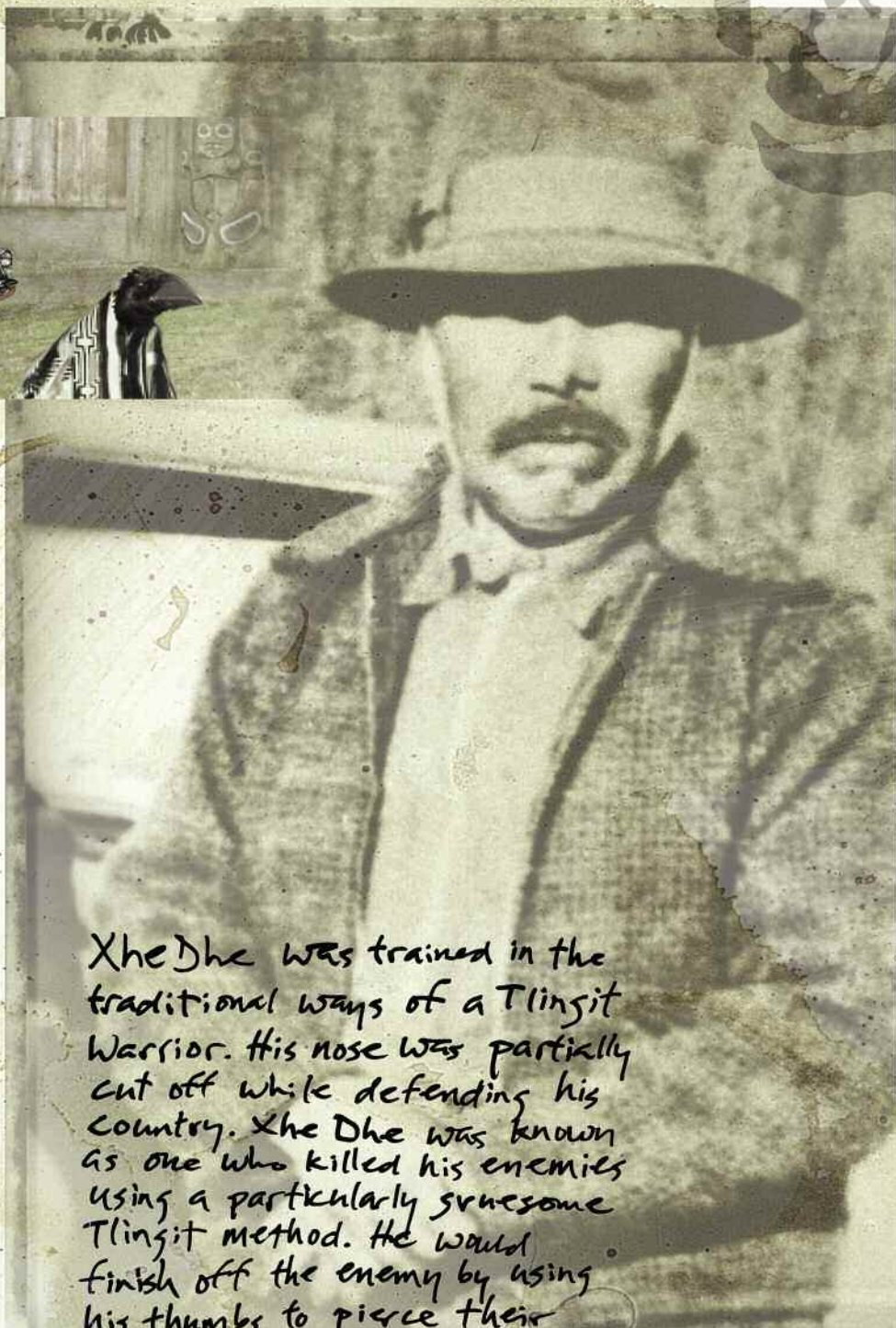
these were their neighbors down the street in Juneau

keet Hit
killerwhale House



Larry McNeil

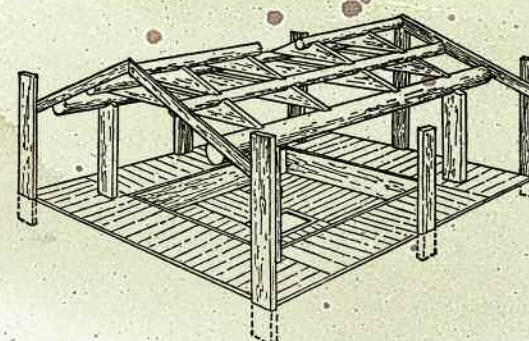
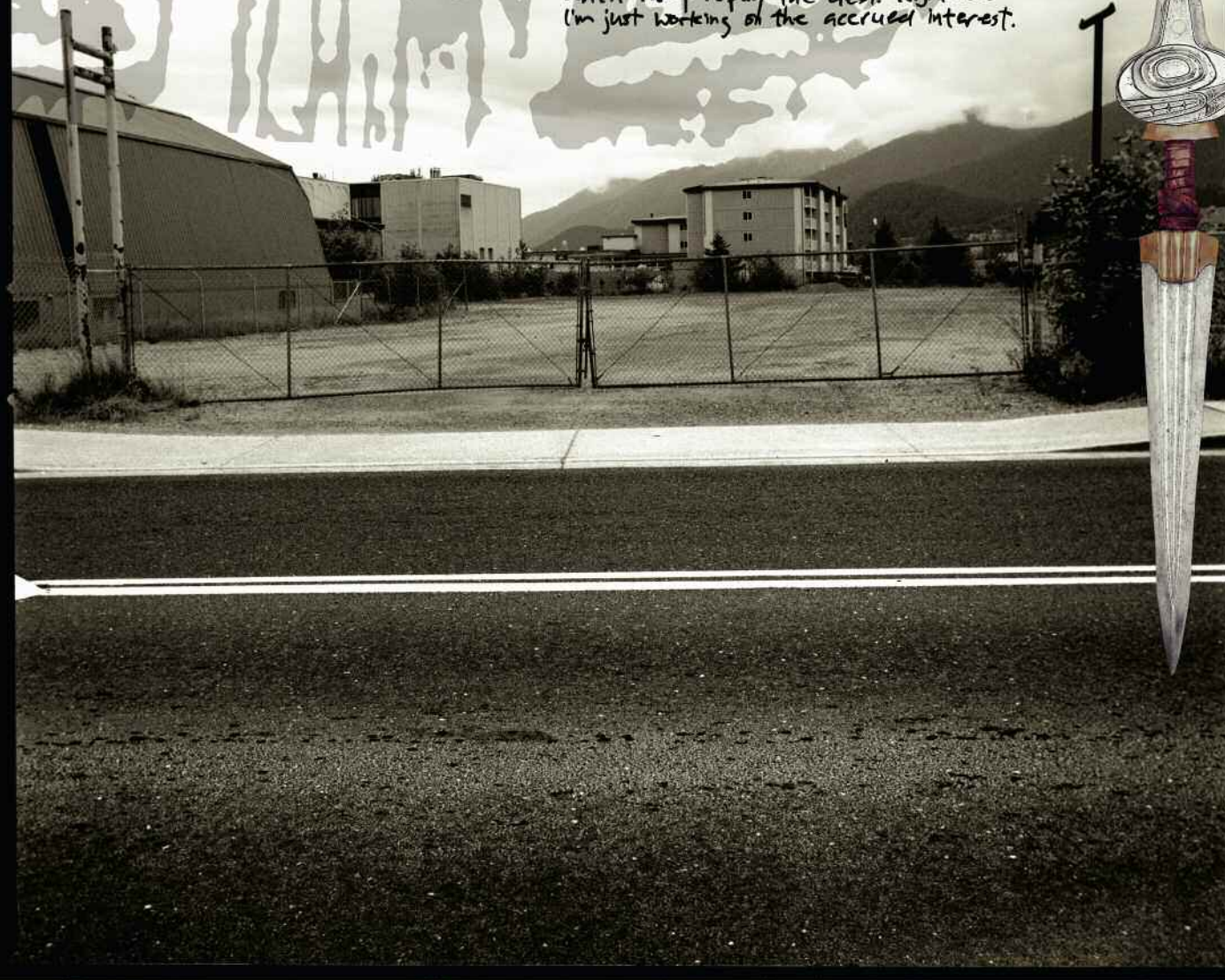
Great Grandparents, Fly by Night Mythology series, 2002. Archival pigment print, 24x41"



Xhe Dhe was trained in the traditional ways of a Tlingit Warrior. His nose was partially cut off while defending his country. Xhe Dhe was known as one who killed his enemies using a particularly gruesome Tlingit method. He would finish off the enemy by using his thumbs to pierce their eyeballs while holding their head.

Xhe Dhe and his family were forced to leave what is now Juneau by Christian settlers. They didn't approve of multiple wife families. He moved his family to Tee Harbor North of town and became known as Tee Harbor Jackson to his friends. A debt was made. The Christians

did not pay Xhe Dhe for his property, which is now an empty lot. In the traditional Tlingit manner, one is encouraged and often obligated to ridicule a debtor. As being gifted the name of Xhe Dhe, I became him in all respects. In the Tlingit tradition, I am now obligated to tease Christians until they repay the debt. Right now I'm just working on the accrued interest.



Larry McNeil

Tee Harbor Jackson, Fly by Night Mythology series, 2002. Archival pigment print, 24x41"



Page One

Over the years I've been cordially invited to participate in a number of exhibitions, many with titles such as Spirit Capture, Praising the Spirit, Spirit of Native America, and so on.

I must be a spiritual expert, so I set out on a quest to gather spiritual power.

On my sacred journey, I found this sacred power pole. The curators will be happy.

Larry McNeil

Sacred Power Pole, Sacred Art series, 1998. Archival pigment print, 24x41"

Page Two

On my sacred power quest I sought out the place the spirits sent me to see. They said to look for a sign from the great spirit.

For some reason my sacred intuition told me that this was the sacred place they sent me to see.

Edward Curtis made a lot of fake pictures not far from here that white people really like, even if they are fake. It's that sacred thing...



Larry McNeil

Yes, This is the Place, Sacred Art series, 1998. Archival pigment print, 24x41"



Page Three

I found some sacred chrome flashing by on the sacred frontage road. The spirits are with me today, I can feel it.

This was made in Santa Fe, where my son was born. I met a white shaman there who told me that spirituality should not be for sale, even though he charges five hundred dollars per session with his wealthy clients.

In that light, my spirituality is not for sale either, but I'd gladly take a credit card or cash, you know, just for expenses.

Larry McNeil

Sacred Frontage Road, Sacred Art series, 1998. Archival pigment print, 24x41"

Page Four

While on my sacred journey looking for a sacred sign I got lost on Semmy Otic Boulevard. There was a definite desire to make meaning of it all, but the only thing that was clear was that people get great joy from blasting the hell out of the signs.

For those of you inclined to invest meaning in the world, I am awash in it and will gladly exchange it for semiotic, or meaningful dollars. I take credit cards, but prefer cash.

As a true American, I can say with all honesty and honor that my spirituality is not for sale, but can be rented at reasonable rates.



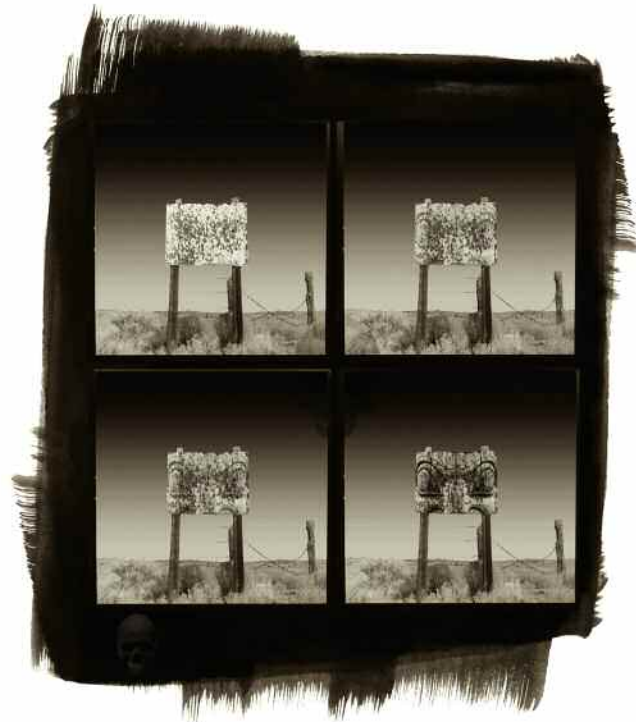
Larry McNeil

Sacred Journey, Sacred Art series, 1998. Archival pigment print, 24x41"

Page Five

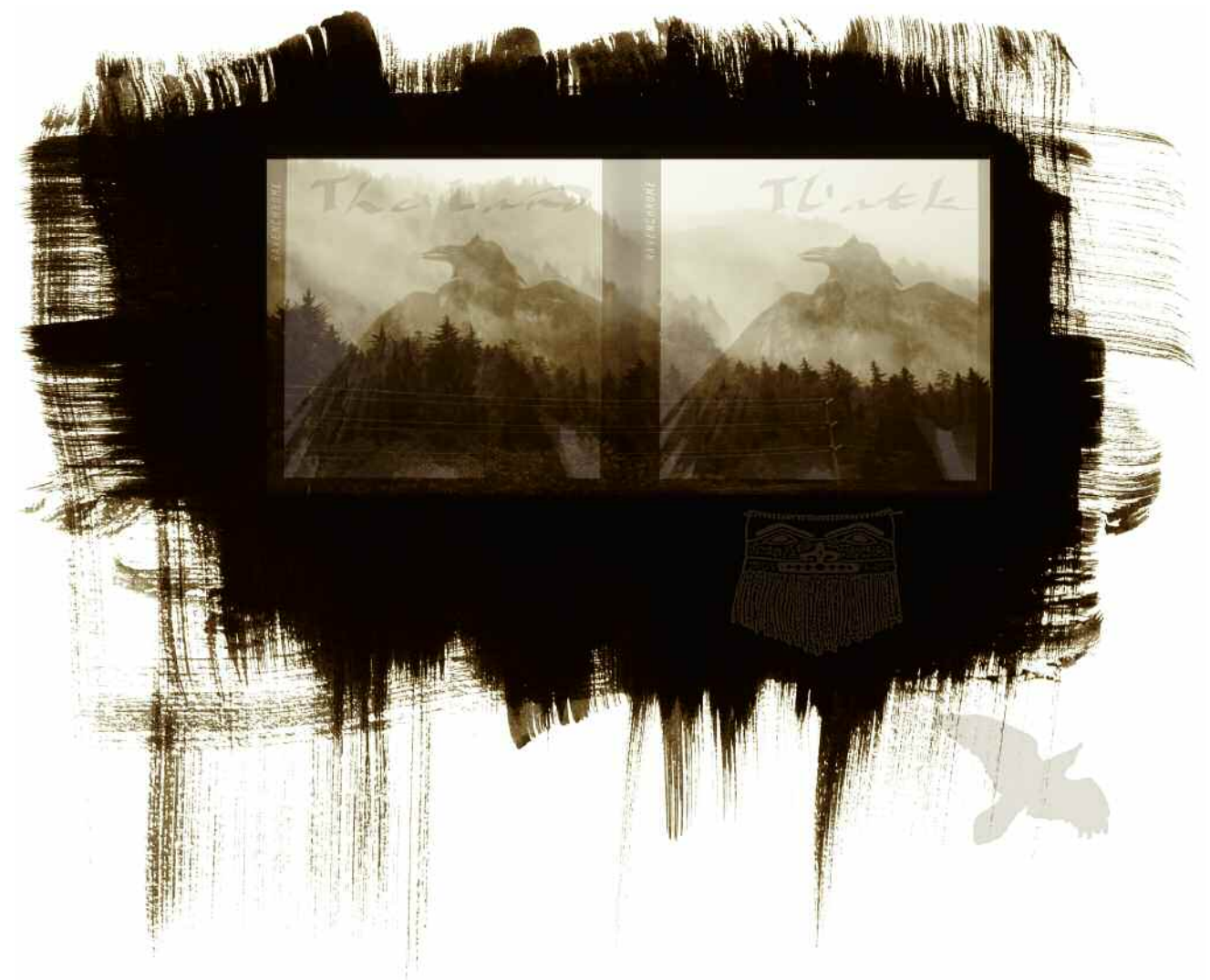
Dreams of a displaced Indian. While living in Santa Fe I found myself longing for the ocean and the northern rain forests of my homeland.

I must admit that the bleached skulls on a lot of people's fences was inspiring. That part did remind me of home from when our ancestors would plant the skulls of their enemies on the beach. The christians never did get the hint and kept coming around, like so many mosquitoes.



Larry McNeil

Bone Heads, Sacred Art series, 1998. Archival pigment print, 24x41"



Larry McNeil

Tlatk, The Land, Fly by Night Mythology series, 2000. Archival pigment print, 24x41"

“People often expect tidy definitions of otherness, as if identity is something fixed and easily definable,”¹ international artist Mona Hatoum once commented. Independently, London-based Hatoum and New York City-based Shirin Neshat have pioneered art driven by a sense of otherness and displacement. For Hatoum and Neshat this stems from a life in exile that shaped their identity. Yet otherness can just as easily define itself by differences in culture, heritage, race, religion, sexual preference, country of origin or economic standings.

Western society deeply concerns itself with otherness, sometimes fighting and at other times embracing it as seen in contradictory policy decisions. Yet as En Foco artists **Sama Alshaibi**, **Larry McNeil** and **Dulce Pinzón** exemplify, policies and politics have their price on a human scale. Whether we celebrate diversity or cling to the idea of a melting pot, feeling different or out of place beckons the question of belonging and hence the question of identity.

Each of the three artists focus on certain aspects of identity in relationship with otherness, a place or a home. They use biographic experiences as the groundwork for their artistic expression.

Sama Alshaibi examines stereotypes of the Arabic woman as she considers the Palestinian diaspora on the landscape she knows best—her body. Half Palestinian, half Iraqi, and now the mother of two boys being raised as Americans in the United States, she dispels the stereotype of the hidden, veiled Arabic woman by creating a new interpretation that is possibly a fictional identity as well.

Alshaibi’s images are alluring and mysterious. They are timeless, and to a Western audience, as exotic as stereographs of foreign countries in the nineteenth century, when photographs of Egypt and other far away countries ignited the fantasies of the young and old. We may live in an age of technology, but most of us have a surprisingly narrow understanding of other cultures laced with generalization and misinformation. The internet and other technologies have brought information to our fingertips, but our understanding of worlds not our own is shamefully limited. It is representative of our general ignorance that after the September 11, 2001 attacks, the general public and a few misguided aggressors mistook turban-wearing Sikhs for Muslims. After years in the media, the war with Iraq is still mistaken for a war with Islam.

Alshaibi’s images cannot be mistaken for yesteryear’s travel photography, yet seem similarly unfamiliar and otherworldly. Alshaibi takes us back to a time before Palestinians lost their right to their homeland. The images of a Muslim woman in traditional garments but unveiled go against our limited understanding of the burqa-clad women shown in the media today. The general understanding of Islam and current political events equates Muslim men with terrorists and renders Muslim women invisible.

These images would distinguish themselves in any culture. The photographs are taken on the terms of the woman in the image – Alshaibi herself. It may not be clear from the images if they are intended for a Western or Middle Eastern audience, but the direct and unapologetic gaze implies an unspoken permission to look at her, self-expressed and showing her pregnant belly. The images are sensual, but not sexual. They are ritualistic in a private ceremony that transcends cultural singularity.

“La gente suele tener la expectativa de que la otredad puede definirse de forma clara y ordenada, como si la identidad fuese algo fijo y de fácil definición,”¹ comentó una vez la artista internacional Mona Hatoum. Tanto Hatoum, con base en Londres, como Shirin Neshat, con base en Nueva York, han sido pioneras de un tipo de arte dirigido por un sentido de otredad y dislocación. Para ellas, esto surge de una vida en exilio que ha dado forma a su identidad. Pero la otredad también puede definirse mismamente por las diferencias en cultura, herencia, raza, religión, preferencia sexual, país de origen o condiciones económicas.

La otredad es una preocupación central de la sociedad occidental, la cual fluctúa entre el rechazo y la aceptación, como reflejan las decisiones políticas, de carácter altamente contradictorio. Como ejemplifican los artistas de En Foco **Sama Alshaibi**, **Larry McNeil** y **Dulce Pinzón**, las políticas y la política tienen su precio en la escala humana. Tanto si celebramos la diversidad como si nos aferramos a la idea del “melting pot”, el sentirse diferente o fuera de lugar está intrínsecamente conectado con la cuestión de la pertenencia y, por tanto, la cuestión de la identidad.

Cada uno de estos tres artistas se ha enfocado en ciertos aspectos de la identidad en relación con la otredad, un lugar o un hogar. Todos ellos hacen uso de experiencias biográficas como base de su expresión artística.

Sama Alshaibi examina el estereotipo de la mujer árabe a través de una reflexión sobre la diáspora palestina en el paisaje que mejor conoce: su propio cuerpo. Mitad palestina, mitad iraquí, y ahora madre de dos muchachos que se están criando en los Estados Unidos, Alshaibi desmanta el estereotipo de la mujer árabe escondida tras su velo mediante la creación de una nueva interpretación que tal vez sea también una identidad ficticia.

Las imágenes de Alshaibi son atrayentes y misteriosas. Son intemporales y, para un público occidental, tan exóticas como lo eran las estereografías de países extranjeros en el siglo XIX, cuando fotografías de Egipto y otros países lejanos prendían las fantasías de jóvenes y viejos. Puede que vivamos en la era de la tecnología, pero la gran mayoría de nosotros sólo tiene unos conocimientos sorprendentemente escasos de otras culturas, plagados además de generalizaciones y datos falsos. Internet y otras tecnologías nos han puesto la información al alcance de la mano, pero lamentablemente seguimos teniendo una visión muy limitada de mundos ajenos al nuestro. Es representativo de nuestra ignorancia que, tras los ataques del 11 de septiembre de 2001, el público en general y unos cuantos agresores en particular confundieron a Sikhs, ataviados con sus turbantes, por musulmanes. Y tras años de protagonismo en los medios de comunicación, la guerra de Irak se sigue malinterpretando como una guerra contra el Islam.

Las imágenes de Alshaibi no pueden confundirse con la fotografía de viaje de épocas pasadas; sin embargo, algo en ellas evoca esa falta de familiaridad, esa sensación de pertenecer a otro mundo. Alshaibi nos lleva de viaje en el tiempo, a una época en la que los palestinos aún no habían perdido el derecho a su patria. Las imágenes de una mujer musulmana vestida de forma tradicional pero sin velo chocan contra la visión limitada que tenemos de la mujer atrapada en su burqa que actualmente nos ofrecen los medios de comunicación. Se ha establecido una visión generalizada del Islam y de los eventos políticos actuales que convierte a todos los

Reminiscent of work by Neshat, Francesca Woodman or Flor Garduño, it becomes less important to know the extent of artistic expression and cultural authenticity.

Larry McNeil does not have to travel to another place to consider the plight of Native American tribes at the hands of white settlers. He examines painful parts of North American history and their current day consequences, but he does so via a path of humor.

His images have bite. While they are graceful in their elegant compositions and richness of monochromatic tonal values, the accompanying text sheds all notions of innocence – the works are beautiful to look at, yet painful to read. Polite but spiked with a healthy dose of humor and sarcasm, the text lays bare stereotypes applied to Native Americans and does not shy away from occasionally poking fun at itself. Simplified to a notion of Native Americans vs. white people, the work speaks of white curators, white photographers, white shamans. Yet it also suggests greater complexities of mixed raced marriages and the intricacies of existing between two cultures.

McNeil’s images provide a different viewpoint from big media generalizations. He acknowledges a past that has left its mark on his cultural identity, and uses humor to create a commonality that allows the viewer to pay attention to his words. And his message can be absorbed while the viewer equally smiles and cringes at the mercy of his words.

These beautiful and conflicted works are free of hate, but not of sadness. They challenge to remember and look at where we are today. Both sides have changed, and sometimes they have mixed. Sometimes the ghost of Edward Curtis prevails, and sometimes it’s the vanishing Indian, as McNeil seems to suggest.

Full of ascertaining pride and self-assertion, the work acknowledges past wrongdoings and invites us to smile uncomfortably at our own misgivings. It is time to heal, but first we have to listen.

Dulce Pinzón draws attention to the plight of Mexican immigrant workers. She has chosen not only to make them visible, she celebrates them. Unnoticed, these workers prevail under less than ideal conditions, allowing us to benefit from their silent labor every day. Decisions by politicians greatly impact the lives of immigrants. On one side of the issue politicians may be eagerly debating distinctions between legal and illegal immigrants, but on the other side are real people whose commitment to their family never falters. Far from home and frequently working in low paying jobs, they save every penny they can to support family members left behind.

Using a light-hearted approach, Pinzón has workers dress up in superhero costumes and photographs them in their work place. Much like McNeil, Pinzón uses humor to encourage viewers to look more closely than they normally would.

It is easy to think of heroes as the ones who save children from burning buildings and who save people from drowning, but Pinzón forces us to redefine heroism on a new level. Pinzón’s message is straight-forward. She seeks recognition for “the heroes who sacrifice immeasurable life and labor in their day to day lives for the good of others, but do so in a somewhat less spectacular setting,” as she writes in her artist statement. Her images acknowledge that a woman doing laundry can be

hombres musulmanes en terroristas y condena a las mujeres musulmanas a la invisibilidad.

Estas imágenes destacarían en cualquier cultura. Las fotografías están tomadas según los términos marcados por la mujer en la imagen: Alshaibi. Puede que las imágenes no dejen claro si están dirigidas a un público occidental o del Oriente Medio, pero la mirada directa, exenta de disculpa, lleva implícito un permiso tácito de que puedes mirarla, una mujer que se expresa por sí misma, que muestra su panza de embarazada. Las imágenes son sensuales, pero no sexuales. Son ritualistas en una ceremonia privada que trasciende la singularidad cultural. Reminiscentes de la obra de Neshat, Francesca Woodman o Flor Garduño, hacen que no sea tan importante saber hasta dónde llega la expresión artística y la autenticidad cultural.

A **Larry McNeil** no le hace falta viajar a ninguna otra parte para reflexionar sobre la trágica situación de las tribus nativoamericanas en manos de los colonos blancos. El artista examina partes dolorosas de la historia norteamericana y sus consecuencias en la actualidad, aunque siempre a través del humor.

Sus imágenes tienen garra. Mientras que visualmente están definidas por la elegancia de las composiciones y la riqueza de sus valores tonales monocromáticos, el texto que las acompaña hace trizas cualquier noción de inocencia: la obra es bella si la miramos, pero dolorosa si la leemos. El texto, educado y cortés pero aderezado con una buena dosis de humor y sarcasmo, deja al descubierto los estereotipos que se aplican a los nativoamericanos y también se atreve a reírse un poco de sí mismo de vez en cuando. Simplificada al máximo, a la idea de nativoamericanos contra blancos, la obra habla de curadores blancos, fotógrafos blancos, chamanes blancos; sin embargo, también alberga mayores complejidades, las de los matrimonios en los que se mezclan las razas y los entresijos de existir entre dos culturas.

Las imágenes de McNeil nos proporcionan un punto de vista diferente a las generalizaciones de los grandes medios de comunicación. El artista reconoce la existencia de un pasado que ha dejado marca en su identidad cultural y hace uso del humor para inducir en el espectador la sensación de tener algo en común con él, lo cual le permite prestar mayor atención a las palabras del artista. Así puede transmitir su mensaje al espectador, quien, a merced de sus palabras, sonríe y se eriza simultáneamente.

Estas obras, bellas y conflictuadas, están libres de odio, pero no de tristeza. Nos desafían a que recordemos y a que nos fijemos en dónde estamos hoy. Ambos lados han cambiado y, a veces, se han mezclado. A veces, lo que prevalece es el fastasma de Edward Curtis y, otras veces, es el mito del “vanishing indian” (“indio en desaparición”), como McNeil parece sugerir.

Llena de orgullo y autodeterminación, la obra reconoce los errores y maldades del pasado y nos invita a reírnos, incómodos, de nuestros propios recelos. Ya es hora de curar la herida, pero, antes, debemos escuchar.

Dulce Pinzón hace que fijemos nuestra atención en la situación que sufren los trabajadores inmigrantes mexicanos. La artista busca celebrarlos, no sólo otorgarles visibilidad. Estos trabajadores, mayormente desapercibidos, salen adelante aún en condiciones que dejan mucho que desear, permitiendo que nos beneficiemos a diario de su trabajo en silencio. Las decisiones

Wonder Woman, and the construction worker can be part of the Fantastic Four. And sometimes, when not chasing after Batman, Catwoman may be tending to kids who never questioned her superhero status to begin with. These workers can make a difference without flying through the air or battling arch enemies.

Whether we recognize subtle acts of heroism or ponder their significance to the economic balance of two countries, these self-less acts occur around us on any given moment. Just like a magic looking glass, Pinzón’s images allow us to see these workers through different eyes for a brief moment. It is just as easy to imagine alter ego Peter Parker working the windows or Diana Prince starting a new load of laundry. Superheroes one moment, and the next moment they return to their invisible selves.

It is one thing to see a snippet of these people’s lives in the photographs, it is another to get to know them. The artist has chosen to introduce her heroes by name, home region and their monetary contributions to their families. We meet the real Wonder Woman, Maria Louisa Romero, from the state of Puebla, and marvel how she can send \$150 home every week, or how Spiderman, aka Bernabe Mendez from the state of Guerrero, can send \$500 per month. And the payments add up. The economic impact of remittances by millions of Mexican immigrants working in the United States is significant. In 2002 alone, remittances by Latino immigrants to Mexico and South American countries was estimated at \$13 billion by the Migration Information Source, and has been steadily climbing. It is easy to make light of Pinzón’s images, but her heroes are making a world of difference.

Hannah Frieser

políticas tienen un gran impacto en las vidas de los inmigrantes. En un lado están los políticos que debaten acaloradamente la distinción entre inmigrantes legales e ilegales, pero en el otro lado están personas reales, de carne y hueso, cuyo compromiso a sus familias nunca falla. Lejos de casa y dedicados a trabajos que, frecuentemente, pagan muy poco, ahorran cada centavo para poder enviarselo a los familiares que dejaron en sus países.

Pinzón aborda el tema con un toque juguetón, vistiendo a los trabajadores con trajes de superhéroes y fotografiándolos en su lugar de trabajo. Como McNeil, Pinzón utiliza el humor para motivar al espectador a que mire con más cuidado del habitual.

Es fácil pensar que los héroes son aquellas personas que salvan a niños de edificios en llamas o a gente que se está ahogando, pero Pinzón nos obliga a redefinir el heroísmo a otro nivel. El mensaje de Pinzón es directo. Busca reconocimiento para “aquellos héroes que sacrifican inconmesurable vida y trabajo en sus vidas cotidianas por el bien de los demás, pero lo hacen en un contexto que poco tiene de espectacular”, como aclara en su declaración del artista. Sus imágenes reconocen que una mujer que lava la ropa puede ser Wonder Woman y que un trabajador de la construcción puede formar parte de los Cuatro Fantásticos. Y, a veces, cuando no anda persiguiendo a Batman, Catwoman puede estar ocupándose de niños que nunca cuestionaron su condición de superhéroe. Estos trabajadores hacen una diferencia sin tener que volar por el aire o luchar contra archenemigos.

Tanto si reconocemos estos actos sutiles de heroísmo como si reflexionamos sobre su importancia en el equilibrio económico de los dos países, estos actos altruistas están ocurriendo a nuestro alrededor en todo momento. Como un espejo mágico, las imágenes de Pinzón nos permiten ver a estos trabajadores con otros ojos, al menos por un momento. Tan fácil nos resulta imaginar al alter ego de Peter Parker trepando por las ventanas o a Diana Prince poniendo la lavadora. Superhéroes por un momento, para luego volver a ser invisibles.

Una cosa es ver un pedacito de la vida de estas personas y otra cosa muy distinta es llegar a conocerlas. La artista ha elegido presentarnos a sus héroes por su nombre, región de origen y contribución económica a sus familias. Conocemos así a la verdadera Wonder Woman, María Luisa Romero, del estado de Puebla, y nos maravillamos de cómo puede enviar a su familia \$150 por semana, o cómo Spiderman, o sea, Bernabé Méndez del estado de Guerrero, puede enviar \$500 al mes. Y estos pagos van sumando. El impacto económico de los envíos realizados por millones de inmigrantes mexicanos trabajando en los Estados Unidos es significativo. Sólo en el año 2002, se estima que los envíos realizados por inmigrantes latinos a México y a países de Sudamérica sumaron \$13 billion, según Migration Information Source (Fuente de Información sobre Migración), cantidad que ha ido en continuo aumento. Es fácil tomarse las imágenes de Pinzón a la ligera, pero sus héroes están haciendo una enorme diferencia.

Hannah Frieser

Contributors

Sama Alshaibi was born in Basra, Iraq. She received a Bachelor of Arts from Columbia College in Chicago, in 1999 and a Masters in Fine Arts from University of Colorado at Boulder in 2005. As multi-media artist, Alshaibi’s photography, video and installations have been widely exhibited throughout the U.S., South Africa, The West Bank, Israel, Jordan, Guatemala, Mexico and Colombia. Alshaibi’s work, along with Larry McNeil’s, is included in the book and traveling exhibition, “Our People, Our Land, Our Images: International Indigenous Photographers,” published by C.N. Gorman Museum in California. Presently she is assistant professor of art in the School of Art at the University of Arizona. www.samaalshaibi.com



© Marvin Gladney

SAMA ALSHAIBI

Dulce Pinzón was born in Mexico City in 1974. She studied Mass Media Communications at the Universidad de Las Americas in Puebla, Mexico, and Photography at Indiana University in Pennsylvania. In 1995 she moved to New York where she studied at The International Center of Photography. Her work has been published and exhibited in Mexico, the United States of America, Australia, Argentina and Europe. In 2001, her photos were used for the cover of a publication of Howard Zinn’s book “A People’s History of the United States”. In 2002, Dulce won the Jóvenes Creadores grant for her work. In 2006, she won an Honorable Mention Award in the Santa Fe Center for Photography’s Project Competition, and a Fellowship Grant in Photography from the New York Foundation for the Arts. She currently resides in Brooklyn, New York. www.dulcepinzon.com



© Julieta Cervantes

DULCE PINZÓN

Larry McNeil is a Tlingit photographer born in Juneau, Alaska in 1955. He received a Master of Fine Arts from the University of New Mexico in 1999, and a Bachelor of Arts from the Brooks Institute in 1978. His work has been exhibited in the National Museum of the American Indian, New York, NY; Eiteljorg Museum, Indianapolis, IN; Museum of New Mexico, Santa Fe, NM; Ansel Adams Center for Photography, San Francisco, CA; Smithsonian Institution, Washington, DC; Juneau Douglas Museum, Juneau, Alaska; Seattle Art Museum, Seattle, WA and many others. His awards include the 2006 All Roads Indigenous Photography Award from National Geographic; a 2004 Juror’s Choice Award, Santa Fe Center for Photography; and En Foco’s 2002 New Works Photography Award. Presently, he is an associate professor of photography at Boise State University in Boise, Idaho. www.larrymcneil.com



© Thomas Jones

LARRY MCNEIL

Hannah Frieser is the Director of Light Work, a non-profit organization in Syracuse, NY, dedicated to the support of emerging and underrepresented artists working in photography and related media. She has curated exhibitions and written essays on photographers such as Pipo Nguyen-duy, Kanako Sasaki, Rik Pinkcombe, Suzanne Opton, Ben Gest, and more. Hannah worked with the Society for Photographic Education for over twelve years and recently joined SPE’s national Board of Directors. She is also serving as a panelist for the New York State Council on the Arts. Hannah was born in Stuttgart, Germany, to a German father and Hispanic-American mother. She is a photographer and book artist, who continues to explore cross-cultural identity in writing and through art. She was recently chosen to co-chair an SPE national conference with Miriam Romais, Executive Director of En Foco. The conference, tentatively scheduled for 2010, will focus on diversity and multiculturalism. Her work can be found on her website at www.hannahfrieser.com



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HANNAH FRIESER

¹ Interview with Janine Antoni, in *Bomb*, no. 63 (Spring 1998).

¹ Entrevista con Janine Antoni, en *Bomb*, no. 63 (Primavera 1998).



Carm Little Turtle, *She Was Obsessed with The Role Of A Beauty Queen*. Vintage sepia toned gelatin silver print with oils, 8x13"

The Fort Apache Connection

By Nadema Agard, Curator

"Image matters to us here in the Bronx. Many folks work tirelessly to overcome the negative impressions of the past. We are a proud borough that is home to more than 1.3 million residents – many of them newly arrived immigrants living in distinctive neighborhoods where visual, music, performing, film and media artists from all cultural backgrounds thrive. It is an authentic and complex place, deep and rich, full of history and memories, as well as potential and possibility. There is much work to be done to anchor and brand a new Bronx community, but today's Bronx is poised for success. This contemporary exhibit will impact change."

Ellen M. Pollan, Director,
South Bronx Cultural Corridor/Bronx Council on the Arts

The Fort Apache Connection is a Bronx-based exhibition by contemporary Apache artists, opening at Longwood Art Gallery @ Hostos this Fall. Their work explores the falsehoods and realities of Apache images that have been historically conjured up and perpetuated by American popular culture. The exhibition will particularly respond to the implications of 1981 movie *'Fort Apache, The Bronx'*¹ that, despite the passing of time, has left a lasting memory and legacy of ignorance.

This legacy began in the 17th century when the Englishman John Smith, after meeting the Powhatan people of Virginia, concocted the great myth of how Pocahontas, the 'daughter' of the great Powhatan leader,² saved his life. This man's story helped sell his books and perpetuate the great fiction that is still taught to schoolchildren today. In the twentieth century, Hollywood's depictions of Native peoples in the American cinema as stoic savage and violent caricatures was epitomized in John Ford's movie *'Fort Apache.'* When *'Fort Apache, The Bronx'*, continued the same legacy by portraying the Boricua and African American characters as drug addicts, pimps and prostitutes, Bronx community leaders organized the Committee Against Fort Apache (CAFA) in protest. The images of those demonstrations were documented by Boricua photographer Joe Conzo, Jr.³ and are part of the historical introduction to the exhibition.



Joe Conzo, Jr, *Fort Apache Demonstrations*, 1981. Gelatin silver print, 11x14"

THE FORT APACHE CONNECTION

An exhibition at Longwood Gallery @ Hostos

SEPTEMBER 17 through NOVEMBER 10, 2007

Opening Reception: Wednesday, October 3, 2007 5-8pm

Carm Little Turtle (Apache/Tarahumara)

Pena Bonita (Apache/Seminole)

Bob Haozous (Ft. Sill - Chiricahua Apache)

Douglas Miles (San Carlos Apache/ Akimel O'odham)

Jason Lujan (Chiricahua Apache)

Digital presentation by Joe Conzo, Jr. as a historical introduction

As we Native Americans are taught to see the flip side of a negative situation, I see this exhibition as an opportunity to bring together these two communities maligned by Hollywood into an arena of creative discovery.

The first seed for this exhibition was planted in February 1997 on a visit to Fort Apache, Arizona when I turned to my Native American colleagues, all Museum professionals saying, 'I believe I have the distinction of being the only one here who has been to Fort Apache in Arizona and Fort Apache in the Bronx!' Everyone laughed but it stayed dormant within me.

That following year I met a young Apache woman who worked at and lived near the Annex of the National Museum of the American Indian in the Bronx.⁴ She was the inspiration in part that led me to plan an exhibition of Apache artists, especially after my introduction to the San Carlos based Apache artist Douglas Miles and his obvious sense of connection with the Bronx-born hip hop culture. It seemed meant to be that he would be the definitive poster child for this exhibition because of his hip hop inspired drawings and painted skateboards, appealing to the youth in the Bronx and elsewhere. He was surprisingly knowledgeable of the Boricua musical genre of hip hop, salsa and Latin jazz, particularly of Gerry Gonzalez of the Fort Apache Band, with whom I went to high school. It seemed like a plan was unfolding and I was the vehicle of its fruition.

This diverse group of Apache contemporary artists are involved because of their reputation and breadth of experience, including

Douglas Miles, the renown sculptor Bob Haozous, the emerging socio - political painter Jason Lujan and two photographers, Carm Little Turtle and Pena Bonita.

Carm Little Turtle’s sensuously hand-painted works are described by the artist as her “own attempts to blur the boundaries between photography and painting.” She goes on to describe the iconography in her work as having “a private symbolism rather than one that is imposed by the dominant culture” and adds that her images are tinged with political overtones as a result of being a person of color and a woman”. She describes her surroundings in New Mexico “as a backdrop to the politics played out symbolically between men and women.”

Pena Bonita’s innovative mixed media photography explores every avenue of media including paint, metal, wood and fiber. With a fierce bravura, this long time New York based artist takes on subject matters confronting homophobia, racism, sexism and the forced assimilation of Native Americans into mainstream American society, a society that from her Indigenous perspective has rather banal values in the context of the natural world.

Joe Conzo, Jr.’s historical images of the protests against the movie *Ft. Apache, the Bronx*, are representational of a time in history that re-affirms the spirit of resistance, a spirit that has remained part of the psyche of all peoples of color in America, particularly we Indigenous Americans who have over 500 years of resistance.

On a more personal level, *The Fort Apache Connection* is an exhibition that was conceived from a confluence of very intimate yet hemispheric embracing experiences that are on many levels a complex weaving of people, place and time in a culminating event of completion. It is also a vehicle in which I express a strong relational consciousness of my Native American, Barrio and Bronx families.

As a very young child, I moved from Manhattan to the South Bronx and back, spending my formative years living with and visiting maternal family members on Morris Avenue, Fox Street and in the vicinity of Prospect Avenue, in the realm of what Douglas Miles coined *Fort Apacheria*. More than just a nickname for a police precinct, ‘Fort Apacheria’, brings up images of a time and space, of memory and faces, of smells and sensations, of colors and reverie. But even before that era, I had deeper roots in the Bronx.

¹ The 1981 film *Fort Apache, The Bronx* portrayed the Bronx as gang- and crime-ridden. Set in the South Bronx, it followed the daily activities of NYPD officers (one of whom was portrayed by Paul Newman) working at the 41st Police Precinct, nicknamed “Fort Apache” as it has the feeling of an army outpost in a territory foreign to the officers who work there. This movie was condemned by community leaders for condoning police brutality, and for unflattering depiction of the borough; former Young Lords member and Puerto Rican activist Richie Perez formed a protest group, “The Committee Against Fort Apache”. (Wikipedia)

² For the Algonquin Nation peoples who included the Powhatan Confederacy, all male relatives of a man were traditionally called “father” so that Pocahontas could have been a niece, a female relative, but not necessarily a daughter.

³ He is the grandson of Dr. Evelina Antonetty, a visionary and National community activist who established the organization called *United Bronx Parents*, was one of the founders of Eugenio María de Hostos Community College of The City University of New York and was also involved at the heart of the protests during the production of the aforementioned movie.

⁴ The Annex closed later that year, after the collection was transported to the new storage facilities in Maryland, near the newly built Museum on the Mall in Washington, D.C.

⁵ Manny Diaz was an activist, academic and alliance builder. Among his numerous accomplishments, he also broke ground as the first Boricua to graduate from Columbia University School of Social Work.

I have on many occasions taken a journey back in time and place to the Bronx roots of my paternal Grandmother, Lillian Rebecca Randolph who was born in 1895 to a Dutch-American mother and Algonquin Native (Powhatan) father. My Great Grandfather, who sold his squatter’s rights in Central Park, worked as a clerk in the Bronx County Courthouse, taught Baptist Sunday school classes and married my Great Grandmother. Together they raised three daughters and two sons. Their homes held places of strong memories with talks of family history, big back yards and grapevines. Eventually, my Great Grandparents died and were buried alongside each other in Woodlawn Cemetery, while my Grand Aunts and Uncle also died in the borough where they were born. The bones of my ancestors are in the Bronx and I feel that connection.

As a Cherokee/Lakota/Powhatan, a tribal woman of generations born in New York City, I was raised partly in the urban reservations called the Projects, a community of people of mostly tribal ancestry. I related closely to the Boriqueños, whose Taino ancestors, in origin, were Indigenous brothers and sisters of my own ancestors.

This exhibition is a loving tribute to my Boricua extended family or ‘tiospaye’ as we say in the Lakota language. And because respecting the elders is paramount in tribal communities, it is with great sense of humility that I dedicate this exhibition to Dr. Evelina López Antonetty (1922-1984) and Manuel ‘Manny’ Diaz Jr. (1922 – 2006).⁵ Born on the same day in September, they were both great Boricua leaders and respected elders who touched my life personally. It was my honor to have known them.

Recently, Lloyd Oxendine, a Lumbee Native artist, Gallery Director and long time New York City resident, told me about an Apache man from Arizona who lived in the Bronx in the 1980’s, sold pottery and was head of a Peyote Church that oversaw ceremonies for the notorious gang members of the Chingalings in the ‘Fort Apache’ section of the Bronx.

The Fort Apache Connection is the common ground for two communities that have formed my life. They are both part of me and it is my greatest joy to bring these two worlds together in a living syncretism.

Nadema Agard

Nadema Agard (Winyan Luta/ Red Woman) is the Director of Red Earth Studio Consulting/Productions. She has a Bachelor of Science Degree in Art Education from New York University and a Master of Arts Degree in Art and Education from Teacher’s College, Columbia University. She is an artist, curator, lecturer, educator, published author, museum professional and consultant in Repatriation and Multicultural/Native American arts and cultures. Recently she was the Guest Curator of *Lady Liberty as a Native American Icon*, an exhibition for which she organized and chaired a Native women’s panel entitled, *Warrior Mother Spirit*. She is the author of the *Southeastern Native Arts Directory*, as well as the essay “Art as a Vehicle for Empowerment” published in *Voices of Color: Art and Society in the Americas* by Phoebe Farris-Dufrene (Greenwood Press, 1999).



George Malave, Tito Puente, June 1981, 2007. Archival pigment print, 3x11.5"

En Foco’s First Auction:

October 29 - November 15, 2007

We are in the midst of planning En Foco’s first ever *Exhibit-Auction-Party*, kindly hosted at Calumet’s new Manhattan gallery. Although the dates have not been finalized, the magnitude of this event merits immediate attention, so we thought we should waste no more time and spread the word. This event marks a giant leap toward the changes that have been guiding this organization to a new and much awaited future.

There is no question that this will be one of the most exciting and impacting events in the history of En Foco. After a lot of planning, the final touches are coming together thanks to the help of our artists, board of directors, advisors, members and friends.

Picture a great space, a beautifully crafted accompanying publication, and a great community of people with access to the work of our immensely talented photographers. And don’t forget, we can throw a mean party. If you are wondering what

makes our auction so special... It will be a great opportunity for serious collectors, ones that are just getting started and people who just want to support En Foco’s programs. Participating artists are still being confirmed at press time, and will join those that have already donated a piece: **Kenro Izu**, **George Malave**, and others. You can count on the En Foco team to put together a unique selection of wonderfully diverse artists. Quite simply, it will be a one of a kind!

The photographs up for auction will be exhibited for two weeks at Calumet’s gallery, free and open to the public. Our plans include an opening reception, gallery talks with participating artists, and the auction held during the closing reception. We hope that you will join us in celebration of our successes, and support us as

we position our artists and ourselves as an even stronger organization - one that promises to continue to have impact by actively bringing the work of our beautiful artists into the hands of thousands of people.



Kenro Izu, Angkor #79, Bayon, Cambodia, 1994. Platinum-Palladium Print, 13x19"

WHEN: Event details coming soon at www.enfoco.org

WHERE: The HP Gallery at Calumet Photo, 22nd Street near Broadway

Breaking News:

Critical Mass Listings Move Online!

As many of you will notice there are some changes surfacing in *Nueva Luz*. Perhaps most notably in this issue is the absence of the *Critical Mass Listings*. The changes are a result of the overwhelming response received in the survey we’re conducting.

Although many of the recommendations that have been made are being seriously considered, the response regarding the listings has been so resounding that we have decided to waste no time. Our web team is hard at work creating the new section on enfoco.org. There will be countless improvements: easy access,

regular updates, and users will be able to post their own listings and email listings of interest to colleagues and friends.

How will you find out when Critical Mass Online is available? Subscribe to our Newsletter at www.enfoco.org or check the website for an announcement.

Haven’t completed the survey? You are still in time to give your two cents. After all, your feedback helps guide the magazine’s future.

Please visit: www.enfoco.org, or request a paper copy of the survey to be mailed (or faxed) to you.



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Wendy Ewald

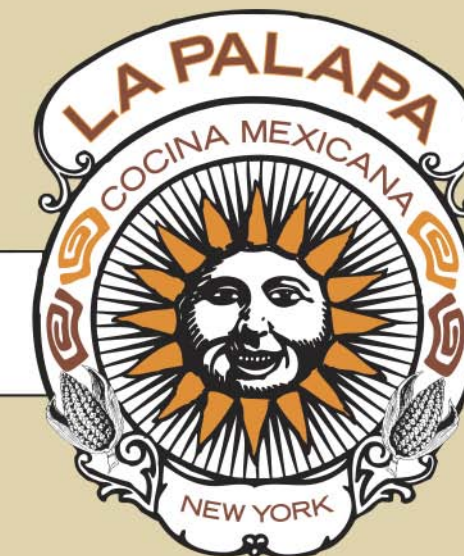
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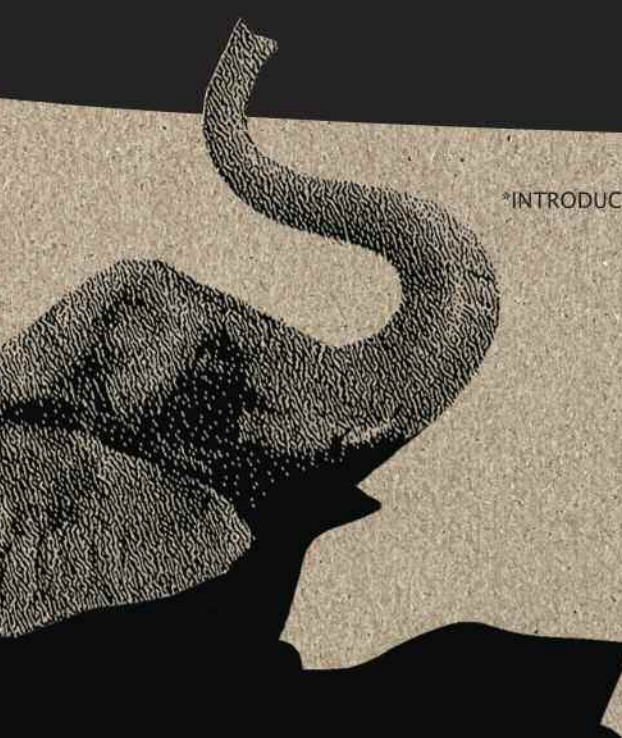
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Mistress Astrid, New York, 1995. From Pandoro's Box. ©Susan Meiselas/Magnum Photos. Courtesy Cohen Amador Gallery, New York.

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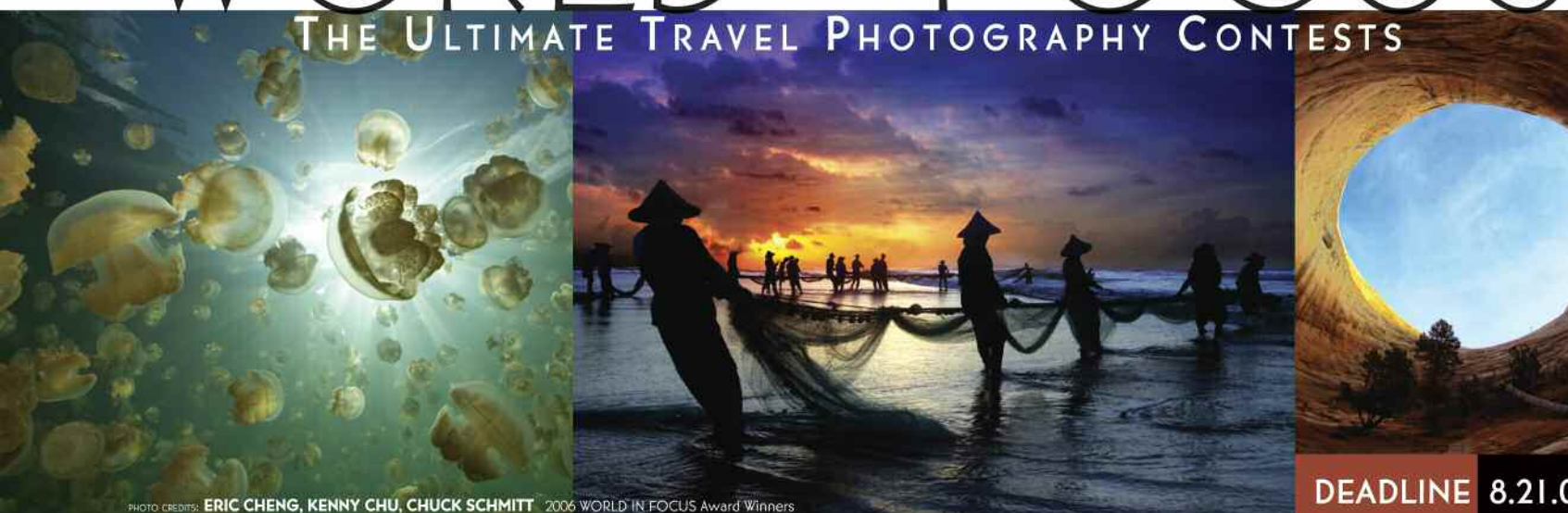


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AMATEUR PHOTOGRAPHY CONTEST	PROFESSIONAL PHOTOGRAPHY CONTEST
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AWARDS & PRIZES Winning images will be featured in the Annual Photography issue of <i>National Geographic Traveler</i> in January 2008. Prizes include destination trips, cameras and other equipment.	AWARDS & PRIZES Winning images will be featured in a special section of <i>PDN's</i> February 2008 issue. Prizes will include cameras, printers and other equipment. Additional prizes include PhotoPlus Expo seminar package and Photoserve.com portfolio.
ENTRY FEES* \$12 per entry	ENTRY FEES* \$35 per entry / \$25 per student entry
LATE? Pay \$10 additional per entry for an extended deadline of September 7. *All entries postmarked between August 22 and September 7, 2007 will be charged an extended deadline fee of \$10 per entry. If you are paying by check or money order, this fee must be included in the amount for your submission(s) to be considered.	
SUBMIT DIGITAL ENTRIES ONLINE www.worldinfocuscontest.com	SUBMIT DIGITAL ENTRIES ONLINE www.worldinfocuscontest.com
OR SEND ENTRIES TO NATIONAL GEOGRAPHIC TRAVELER ATTN: WORLD IN FOCUS Photo Contest, P.O. Box 98013 Washington, DC 20090-8013	OR SEND ENTRIES TO PHOTO DISTRICT NEWS ATTN: WORLD IN FOCUS 770 Broadway, 7th Floor New York, NY 10003
Download entry forms online at www.worldinfocuscontest.com An individual entry consists of one image or one Open Series of up to six thematically related images.	
More information and contest rules/regulations are available at www.worldinfocuscontest.com	
OPEN FOR SUBMISSIONS 4/25/07. Contest rules and regulations online. For additional questions, see FAQ online or email: jgimenez@pdnonline.com or ngtphotocontest@ngs.org	

SUBMISSION REQUIREMENTS

(Void where prohibited. Subject to U.S. law.)

For NGT: Photos shot with a digital camera should be submitted online at www.worldinfocuscontest.com. Color or black-and-white prints or 35mm duplicate transparencies should be mailed to the NGT entry address.

For PDN: Digital entries must be submitted online as a high-res digital file for reproduction (sized at 5" x 7" at 300 dpi as a RGB tif format file).

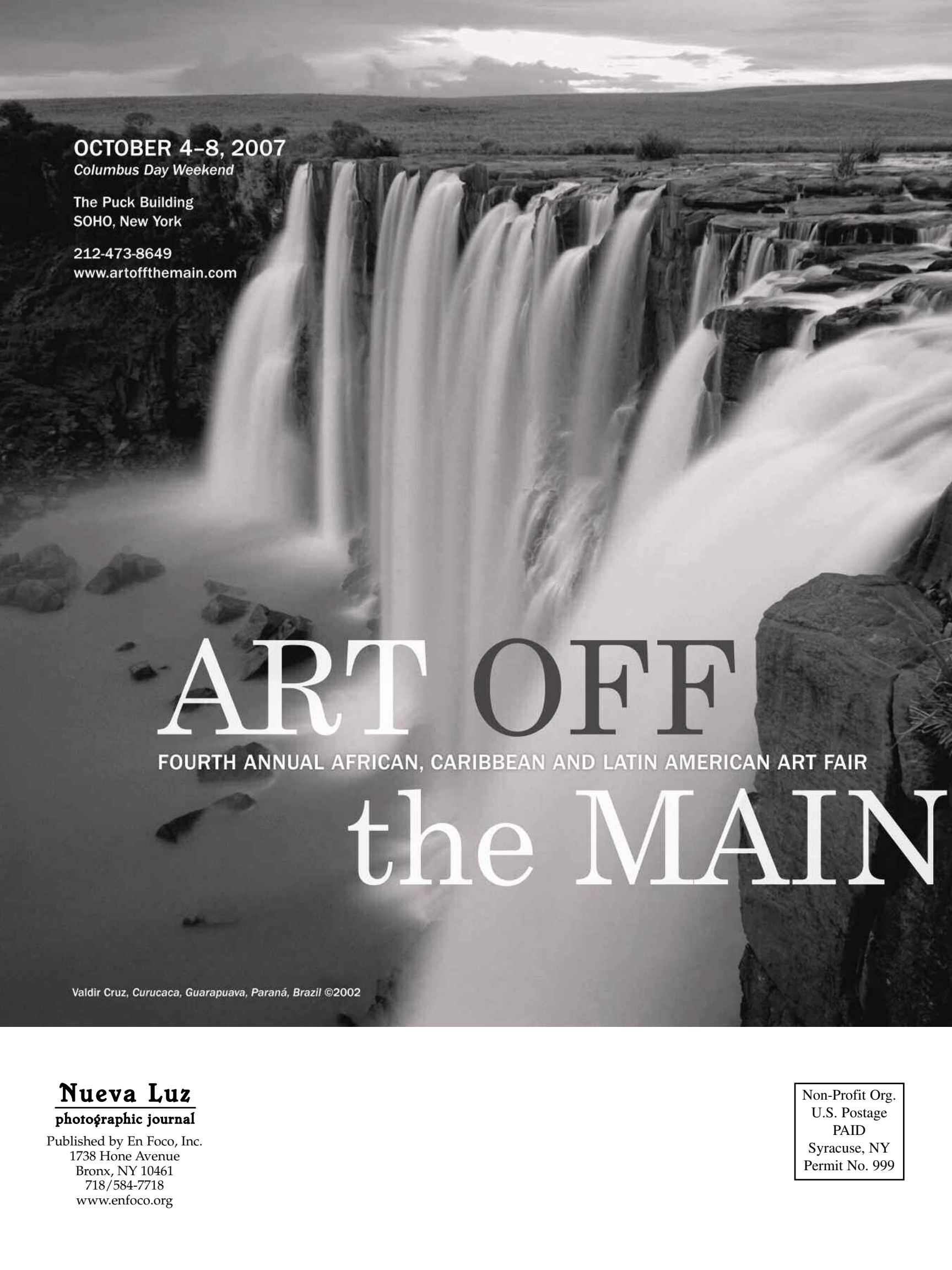
Please provide caption/title information for each image. Photo must be taken between January 1, 2006 and August 21, 2007. Photographers must not materially change the content or meaning of the photo with digital manipulation. Minor adjustments to brightness and color are acceptable. **Please attach a separate entry form to each submission** (copies of the entry form can be found online). Please make entry fee checks payable to *National Geographic Traveler* OR *Photo District News*, depending on entry. All winning entrants will be contacted to provide access to original unprocessed digital files or raw scans from original transparencies and negatives to make exhibition prints for the gallery at PhotoPlus International October 18-20, 2007.

CONSENT AGREEMENT: Submitted materials will not be returned. *National Geographic Traveler* and *Photo District News* are not responsible for the loss or damage of any entry. Submission of an entry acknowledges acceptance of all contest rules and the right of *National Geographic Traveler* and *Photo District News* to use the entry for publication in the January-February 2008 issues exhibiting the World in Focus Contest winners, *National Geographic*, *PDNonline.com*, and exhibition and promotions related to the World in Focus Contest up to 18 months following the contest.

DESIGN: RELIABLE DESIGN STUDIOS

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Nueva Luz
photographic journal

Published by En Foco, Inc.
1738 Hone Avenue
Bronx, NY 10461
718/584-7718
www.enfoco.org

Non-Profit Org. U.S. Postage PAID Syracuse, NY Permit No. 999
