Lewis Koch

Everyday scenes which one might pass by and never recognize as anything more than ordinary elements of a familiar environment are the subject of many of Lewis Koch's photographs. By photographing scenes that are often underestimated from a casual glance, these ordinarily unnoticed settings become totems to our eclectic and elemental society.

More recently, Koch has been photographing garage interiors. Wandering into dimly lit garages, Koch, as visual archeologist, is perhaps looking for clues to explain what was first explored in his outdoor work.

Koch, from Madison, Wisconsin, is Artist-in-Residence at Light Work/Community Darkrooms through the end of September. He has received state and NEA grants for numerous photography projects and has published and exhibited his work extensively. His photographs are included in the permanent collections of the Corcoran Gallery of Art in Washington, D.C. and the Museum of Contemporary Art in Chicago, Illinois.

Courses

This Fall LW/CD will be offering courses in Basic B&W and Color photography. These courses are designed to give individuals a thorough grounding in the fundamentals of photography. By the end of each course, participants will feel comfortable enough to use the Darkrooms facilities by themselves.

BASIC BLACK AND WHITE
OCTOBER 3-13 M,W,TH 6-8PM
NOVEMBER 7-17 M,W,TH 6-8PM

BASIC COLOR
OCTOBER 3-13 M,W,TH 6-8PM
NOVEMBER 7-17 M,W,TH 6-8PM
Owen Butler

Owen Butler, professor of photography at the Rochester Institute of Technology for the past 15 years is exhibiting his work in the gallery at Light Work/Community Darkrooms from September 15-October 15, 1983. Butler has exhibited his work at the George Eastman House, Indiana University, and the Museum of Modern Art in New York, among others. Butler offers this statement about his work:

I have been a photographer for the past 35 years. I am not very interested in "photographic statements," and photographers untethered to a life of thought and memory. I am interested in the photographic excitement and the pleasurable recognition of the things outside myself which give positive reflection of an interior landscape of thought and feeling.

In the passing and decay of things around me and, for that matter within, there is an ongoing action of feeling, memory, and thought. The everyday familiar views are strangely altered when I glimpse that there is a possibility that I might be touched back by them some/sight. This is when I recognize my aspect to the world. I discover these things with the pleasure and excitement of finding a new poem, a surprise and delight that is true. If we have "things" in common, we will find them in my photographs. It is here that the personal becomes universal.

On Friday, September 30th at 8:00 pm, Butler will host a slide presentation about his work in the Theater, at Light Work/Community Darkrooms. Admission is free and open to the public.

Upcoming

The period between 1900-1920 was the time when more individuals made more photographs of a general nature than any other time in the history of photography. These pictures were photographic post cards.

In the early 1900's the Post Office initiated rural mail delivery and made communicating through the mail much more accessible for a large part of the country's population. A form often used for such correspondence was the photo post card. For the one cent postage one could announce the news of a flood or a birth, show off a new piece of farm equipment, or let the folks back home know of a safe arrival.

In these cards we see places and lives photographed in a more intimate, specific way than we do in the photo post card's closest antecedent and contemporary forms: the commercially printed offset post card, the cabinet photograph, the carte-de-visite, and the stereograph. The snapshot, of course, shares the intimate view, but the post card shows us a range of subject wider than family. The uniqueness of the photo post card is in large part linked to its technology which enabled any citizen to be a publisher of from one to any number of cards, with no quality distinction between amateur and professional. This democratization of publishing as a widespread phenomenon has never occurred before or since.

From December 4, 1983 to March 3, 1984 Light Work will mount an exhibition of over 500 photo post cards at the Cana Craft Museum in Syracuse. All of the cards in the exhibition were made within a ten country radius of Syracuse and selected from private collections, dealers and libraries by David Freud.

This project was made possible with funds from the New York Council for the Humanities, The National Endowment for the Arts, the New York State Council on the Arts and Key Bank of Central New York.

Ongoing

Roger Martin made 300 8x10 black and white negatives, processed and printed them, Chris Enos produced 50 copies of a portfolio containing eight of her pictures, Tom Zimmermann made nearly 500 finished prints, Bob Hower photographed every Hudson automobile within a hundred mile radius of Syracuse, Bill Burke made photographs of open heart surgery that appears in a book he recently published, "They Shall Cut Out Demons," through Nexus Press, Ted Warshen made photographs every day and left a considerable part of his slide with a local Volvo dealer.

These are just some things that a few of the nearly 75 Artists-in-Residence Light Work has hosted over the past eight years have accomplished during their one month visits in Syracuse.

Each year Light Work invites 15-20 photographers to Syracuse for one month residencies. Each artist is provided with a place to stay, a private darkroom and one thousand dollars. During their stay the artists are free to work on the project of their choice. We only ask that they be friendly, and be willing and accessible to share ideas and techniques with local photographers, that they host at least one evening lecture about their work and that they leave Light Work a few examples of the work they made during their stay.

Anyone interested in applying to Light Work's Artists-in-Residence program should send us a letter of intent (what you would do in Syracuse for a month) along with examples of your most recent work and a current resume. All applications are reviewed by our Board of Directors and applicants will be notified of the Board's decision 6-8 weeks after we receive their application. For more information contact Jeffrey Hoone at 316 Waverly Avenue, Syracuse, NY 13210 (315) 472-2450.

The Artists-in-Residence program and many of Light Work's programs are supported with funds from the New York State Council on the Arts and the National Endowment for the Arts.
The accompanying photograph by Larry Pacilio of Barneveld, NY, is one of the fifty collected by Light Work from local Central New York photographers through our Material Assistance Grant Program.

A few Material Assistance Grants are still available to photographers who live within a ten county radius of Syracuse. For more information contact Light Work, 316 Waverly Ave, Syracuse, NY 13210.

This program is made possible with funds from the New York State Council on the Arts.