

atlanta photography group gallery presents:

GEORGIA PHOTOGRAPHERS 2004

Juror's Statement

Looking at photographs is a joy of my life. I was pleased to have so much fine photography to work with from the Atlanta Photography Group. For me judging photographs entails considering the entire body of work presented. I believe these groups of photographs should announce a fine eye, imagination, consistency of idea and technical skill.

More, not less work by one person should be shown within the parameters of this exhibition. Having fifty prints maximum with which to organize an exhibition meant that one or two people would be shorted. My decision was to choose four outstanding portfolios and hang ten prints for each photographer:

Silhouettes have been with us for many centuries, as *Teresa M. Sims* points out in her statement. Indeed they are one of the precursors of photography. Silhouettes tellingly display the great need to remember and hold onto a face. In her photographs, Sims presents more than one kind of silhouette: the fine line profile such as Dr. Martin Luther King and entire heads and bodies in a variety of situations. Elvis with an arrow to where? There are fading figures on brick buildings, one boxer forever ducking the punch.

Liz Darlington's Constructs seem to be dark memories, a re-seeing of a journey not made. Her artful choosing of subjects that glisten or lay in darkness is magic. The photographer, however, reminds us at every turn that these are constructs.

Tom Meiss has a goldfish swim away into the sky. He also has a "cone in the forest." Naming is everything: it controls the reading of a photograph. One result of a cone (light fixture inside) and the outside, trees reflected in window, is the building of visual humor.

Michael J. Marshall's photographs explore the implications of things found or seen. The photographs, often, beautifully render objects to show what is not there. A religious flag with words floating on the air is a prayer held close by the encapsulating branches. The shape of a divining rod not yet cut from the tree implying the larger plant, the future, and the thought of water.

Georgia Photographers should be rightly proud of their excellent work. There were strong and meaningful photographs in every grouping presented to me.

Marianne Fulton

Juror

Artistic Director of The Light Factory