



MIXED

NINE PHOTOGRAPHIC VISIONS

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IX

The Los Angeles Center of Photography presents the exhibition, mIXed, that celebrates a new collection of contemporary photography. mIXed is a testament to the imagination and ways of seeing that explores reality and fiction. This exhibition embodies the personal work of nine fine art and documentary photographers under the mentorship of Aline Smithson.

SHOW RUNS MARCH 18 THROUGH APRIL 15, 2016

Los Angeles Center of Photography | 1515 Wilcox Avenue | Hollywood, CA 90028 | 323-464-0909

I Miguel Angel Bejarano

Photographic Prose: Poetic Visuals Without Rhythm

When I was a teenager traversing through troubling times, I thought the only way I could cope with life was to write – transforming my state of mind into words. I would carefully craft poems into songs and would take them to my band’s practice studio. It helped to feel detached from my own words while someone else sang them, and I performed bass. It was a wonderful feeling when people would say that they loved one of my songs. It was then I knew others felt the same way, and I discovered a sense of completion.

Now, as an adult, I am less secure in sharing of myself. I dread being exposed and vulnerable. But now, I let the camera be my vehicle for expression. My project, *Photographic Prose: Poetic Visuals Without Rhythm*, is a visual voyage into my deepest thoughts and emotions; a psychological journey of sorts. My songs are now photographs which reveal chapters of my inner self. My hope is that these visual chapters combine in to a personal novella, and the reader will once again find their own connection to my feelings without having to say them aloud.

ma-bejarano.com





I

Cindy Crane

What Does It Feel Like to Be Here?

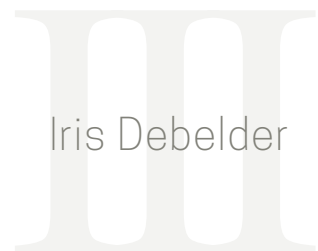
Most people look at photographs and see images as ambiguous moments of an open ended narrative. My ongoing project, *What Does It Feel Like to Be Here?* attempts to pull the narrative into a dimensional visual. The project is inspired by the mentorship of Sara Terry, an award winning documentary photographer and Aline Smithson, a fine art photographer published throughout the world and represented by galleries in the U.S. and Europe.

What Does It Feel Like to Be Here? is made up of multiple sets of visual impressions and explores the relationship between the viewer and the photographer. The results are sensory which reflects an experience of being in a three-dimensional space, encapsulated into a two-dimensional interpretation. By using a variety of images shot from different perspectives and focal points, the documentation of space gives the viewer a richer and more varied interpretation of “here.”

cindycrane.photography







Iris Debelder

If you ever find yourself in the wrong story, leave...

When I moved to Los Angeles, I played with the idea of creating a photographic film noir project. Strangely enough, living in movieland demystified the whole process for a while. I guess I had to step back in order to fall in love again.

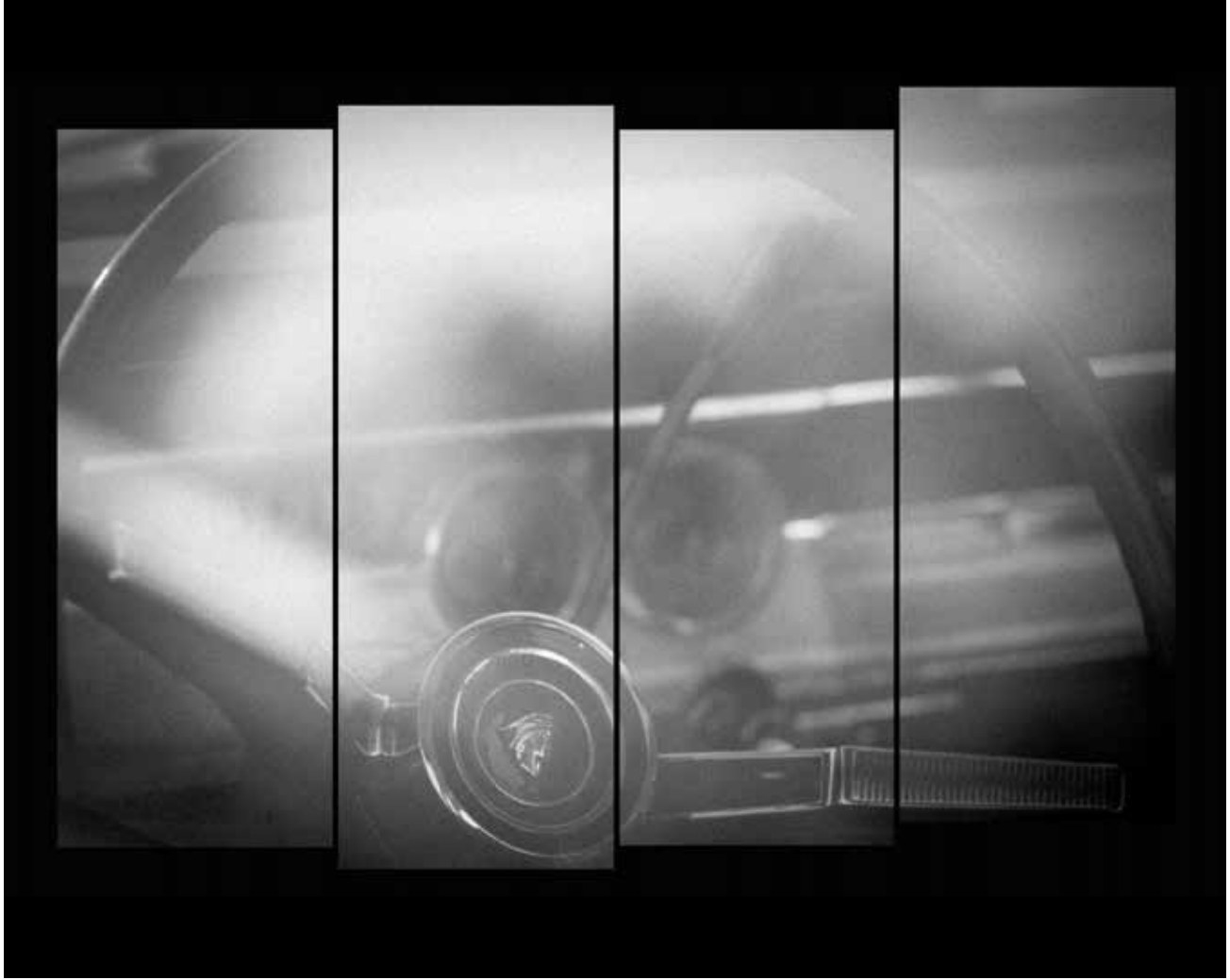
I have always had a fascination with fine crafted cinema. It is to me a visual feast and often a projection of inner feelings.

As a child I embraced soft, pastel colors, and joyful imagery. My early years were happy and carefree in bucolic surroundings.

Later in life, when living in urban areas, I discovered “film noir” which engendered maturity and complexity in the images I was drawn to. Currently I see the world in a darker and more poetic way, with stark contrasts, mystery and motion. However, my work continues to embrace aesthetics and beauty.

irisdebelder.com





IV

Sally Ann Field

Picture. Window.

There are certain architectural elements that connect our global experience with interior and exterior spaces. And one element in particular creates a framework for storytelling. That element would be a window. From the inside, the world beyond the glass is presented as a 24-hour movie, where the viewer can sit back and literally watch the world go by. From the outside, windows are a portal into the unknown. The details that adorn the window itself create a more complex story. I can't help but wonder if the exterior mimics the interior.

Windows are more than architectural elements, they are metaphors for life, for curiosity, for hope. They reflect the beyond, the future and at the same time, they offer an opportunity to consider the past. In my travels, I photograph windows from a variety of cultures and where the architecture may vary, the universal desire for light and sunshine are evident in every structure.

Picture. Window. has been created as a typology where windows were photographed in a formal and graphic way, allowing for the ability to compare and contrast, to examine and imagine. The eyes may be the window of the soul, but the window itself is the soul of a home.

sallyannfield.com







Rohina Hoffman

Mothers + Daughters

The complexity of being a mother to a daughter is profound. As she moves forward with the tenderness of youth and the vigor of what is to be, I begin the slow march of redefining not only our relationship, but also reconstructing who I am and my role as a mother. As a participant observer, that of being a mother and an artist, I seek to understand this journey by photographing mothers and their teenage daughters at that critical precipice when both parties move into uncharted territory.

My daughter Maya was my initial inspiration, but now I am focusing on the mother/daughter connection in particular. I am interested in the nuances of these complicated relationships at a transitional time in the girls' lives: the constant push/pull, the simultaneous need for independence and utter collapsed dependence as they individuate into mature young women. I am also interested in recognizing the mother and her internal struggle as she begins the process of releasing her offspring into this wild world.

rohinahoffman.com





VI

Leba Marquez

Same-Same and Different

View from A Bus: Singapore Triptych is part of an ongoing project, *Same-Same and Different*, which seeks to find the beauty in the same-same-different people of the world, their culture, and their environment. It is part of a lifelong quest to know what and who is over there – wherever over there is – and capture it in a way that reflects the unseen. This quest has taken me to many parts of the world to experience what is the same and what is different.

View from a Bus: Singapore Triptych represents both the richness and confusion of being in a new place where things are both the same and different simultaneously. The kaleidoscope of colors, the chaos and crush of cities and transportation, the layered textures of history, the constant contrast of other lives and other places combine to make an atypical kind of portrait of a small City-State-Singapore. Same-same and different. All captured in a moment of time.

lebamarquez@gmail.com





VIII

Victor Ramos

Reflections

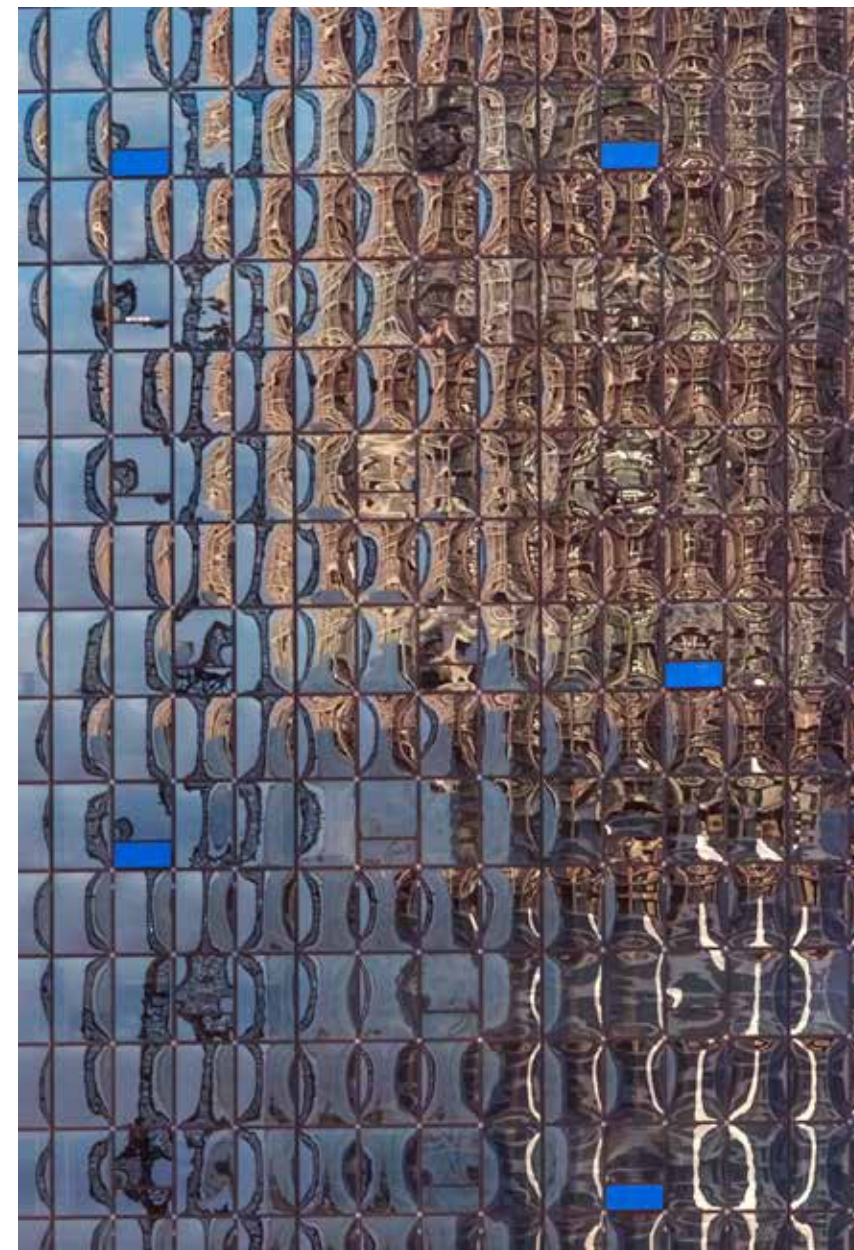
I've always been drawn to tall buildings. In many ways, the vision and construction of these giants represent the best in humanity: creativity, cooperation, audacity, beauty, form, function and the drive to push against limit.

However, as with all things human, without moderation of these tendencies, the world may become distorted and unstable.

In this project, I attempt to capture the duality of these competing forces, how the drive for perfection may lead to distortion shown in the reflections of extreme architecture.

Because the building is a living, breathing organism, the windows are pushed out by the air pressure that keeps alive the humanity within them. The light that is reflected in the windows become distorted and abstract. The aspirations for perfection cause the reflected to become imperfect, producing beautiful, interesting and sometimes nightmarish patterns.

facebook.com/victormramosphotography







Kristina Shires

California Manor

I came of age in the 90's and was fifteen when the hit show *Melrose Place* aired for the first time. The apartment building in the show sported a courtyard pool and was populated with next-door friends: my idea of California cool.

Leaving behind rural central NY at age twenty-three, I arrived in the land of sunshine and opportunity; a coffee table strapped to the roof of my car.

I found my *Melrose Place*. The courtyard pool was instead a cement car park and the kinship community of friends and impromptu barbecues never materialized like in the Hollywood version. It was, however, one of those first big life adventures that are themselves magical experiences.

Years later, having made Los Angeles my home, some of the magic has worn off, replaced by life's realities. Those apartment buildings with their names alluding to paradise still elicit those feelings I had at fifteen: dreams of California and endless possibilities.

krisshires@mac.com





IX

Amy Kanka Valadarsky

Misthaven

Many years ago, when I still had two long braids tied with huge white bows, I fell in love with stories. Especially the stories which transported me to magical places where wild swans turned into princes, dark forests hid marble castles, and ancient columns were spotted by moonlight floating above the waves of stormy seas.

These stories continued to be my companions long past the young adult age. In fact, they are still some of my favorite reads. It is with hindsight that I realize how much these stories balanced and added color to an otherwise strict and regimented childhood.

With this project, *Misthaven* named after the enchanted forest in the TV series *Once Upon A Time*, I change my role from reader to writer. Rather than being an observer in worlds created by others, I dare write my own story with lenses and light.

My *Misthaven* is that magical place where, as an adult, I am free to use my imagination to reveal the dark and the light of growing up, the struggle of being an artist, and experiencing the world on my own terms. The complexity of memory, history and simply being human are at the core of my stories today. There is still magic, but this time, I am the magician.

amykankaphotography.com



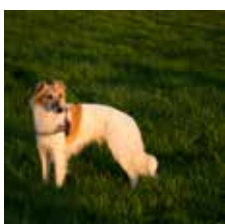
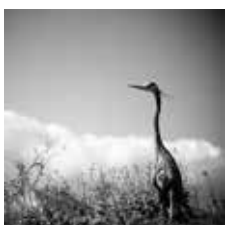
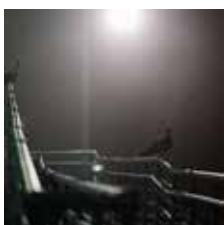
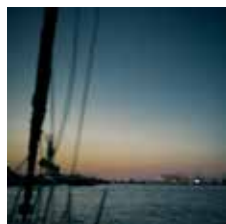
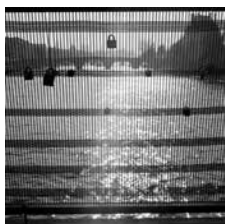
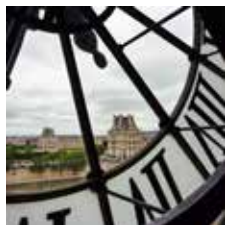
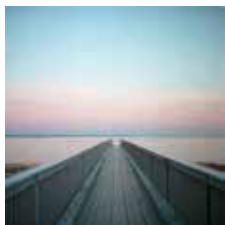


GROUP PROJECT : **THE HOT POTATO**

The Hot Potato exhibition is inspired by the three-year project created by the Six Shooters Collective (www.sixshootersonline.com), where six photographers produced a visual thread of images connected by subject, color, light, or gesture. As a class, we created a roster of ten people and circled back to the beginning after each ten, for five rounds. Our images became “hot potatoes” as we tossed our responses to the next person on the list.

Our goal was to create a series of connections leading the viewer on a photographic journey – a visual train, so to speak, with each image dependent on the one in front or behind to make the engine operate and stay on track. It was also a way to connect to each other and become exposed to work that might not have surfaced in class.

~ Aline Smithson



GROUP PROJECT : **LOS ANGELES**

Los Angeles as a city is filled with complexities. It's expansive and unwieldy; it's filled with history and possibility, and yet it often feels unrooted to that history. It's a city that is always changing, making room for something new. It's a city of neighborhoods and immigrants, each adding flavor to the rich stew of this golden metropolis. Residents from 140 countries speaking 224 different languages create a unique sense of diversity as we drive through places like Chinatown, Filipinotown, Koreatown, Little Armenia, Little Persia, Little Ethiopia, Little Tokyo, Little Bangladesh, and Thai Town. But we also drive through Hollywood and Beverly Hills and places that make us imagine there is something behind the curtain that will transport us into new possibilities. Los Angeles is about hope and dreams and sunshine and palm trees. But ultimately, it's about people.

It's not an easy city to capture as a whole, so we combine our unique viewpoints into a quilt of photographs and the result is a tapestry we call home.

~ Aline Smithson



Miguel Angel Bejarano



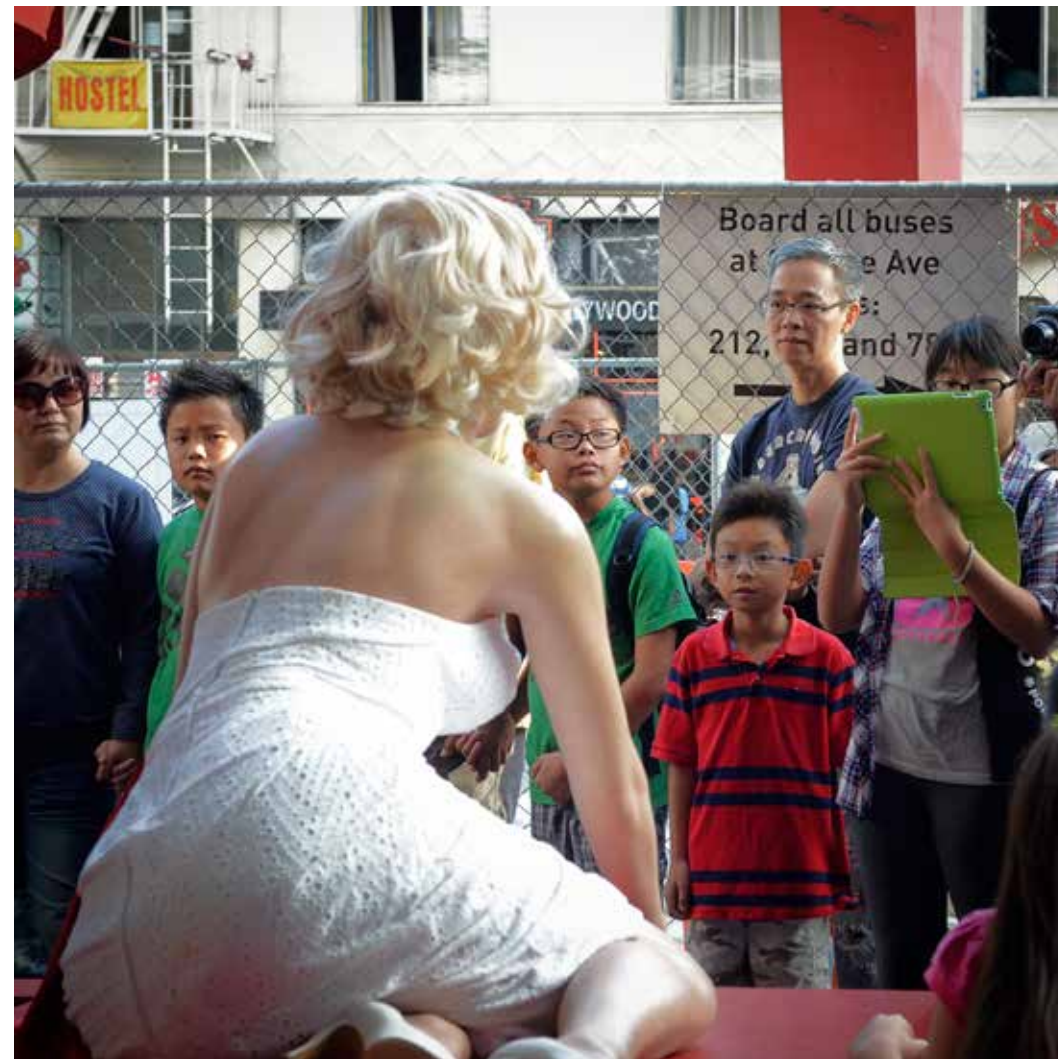
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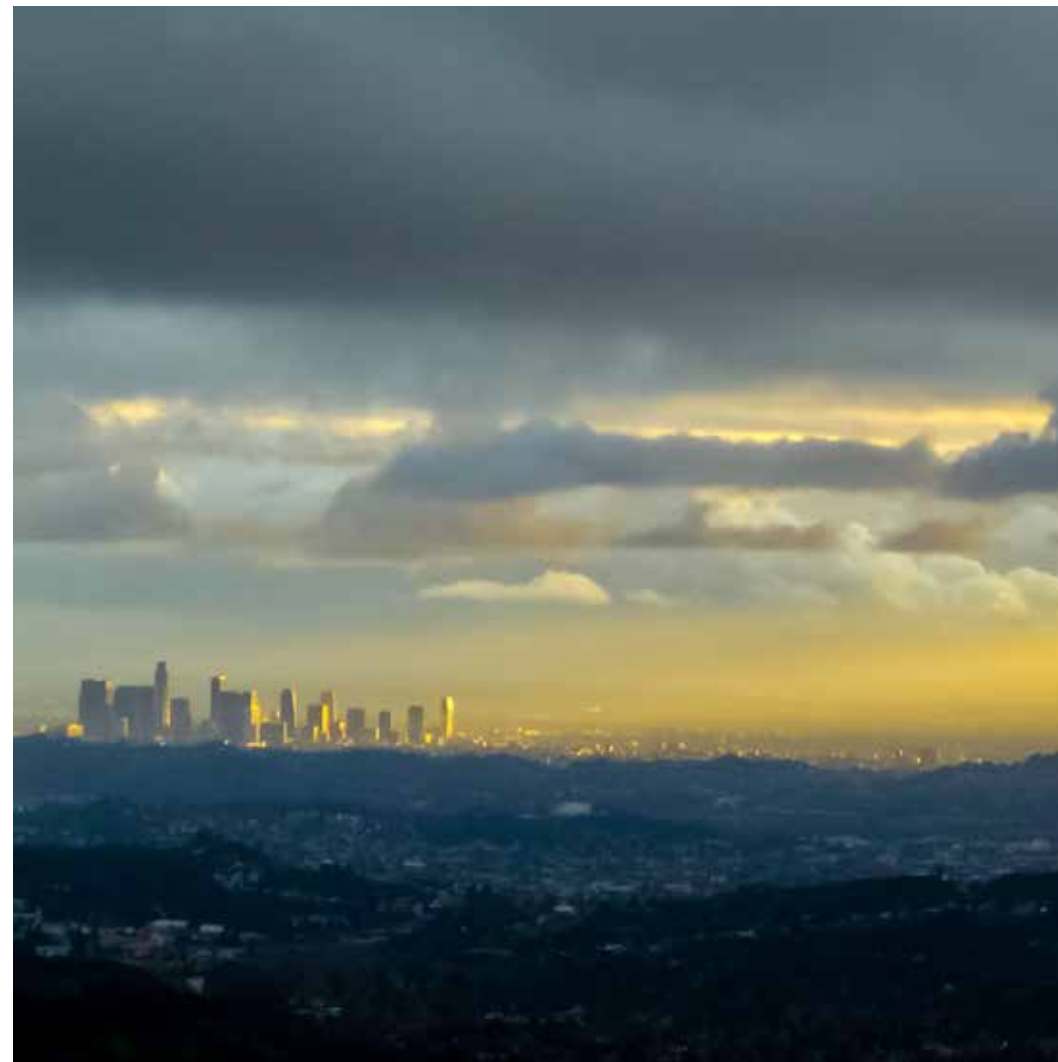
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