

Southern Photographers 2002

Juror's Statement

Southern Photographers 2002 is an exhibition of widely varied work that reminds us what photography does best. From Senegal to right down the road, from untouched swamp to the raw scars of housing developments, these pictures show us what we have not seen before. They overcome our distance and our indifference to focus our eyes and attention on what they frame.

The photographic processes demonstrated on these walls are as diverse as the subjects they bring into being. The rich tonal qualities of Judy Kuniansky's gelatin silver prints give a strangely beatific intimacy to faces we might otherwise ignore, while the subtle visual vocabulary of Kerry Stuart Coppin's giclée prints make his African subjects simultaneously timeless and of the moment.

The three color photographers show the wide range of meaning to be found in its variations. Sam Hill's garish palette comments on the more surreal aspects of suburban Southern life and contrasts strongly with the soft sad nostalgic shades Jerry Siegel finds in the Southern countryside, and the dreamy verdure of Ted Maloof's Okefenokee swamp.

Most important, the photographs in this exhibition offer proof that photography is alive and well in the South. The five artists represented here were chosen from a much wider field of vital and talented competitors. I am pleased to have the opportunity to gain some familiarity with this contribution to contemporary photography and I commend the Atlanta Photography Group for helping us all stay aware of it.

Alison Nordström

October, 2002