The publishers would like to thank everyone who has furnished information and materials for this issue. Unless otherwise noted, artists featured in DOTPHOTOZINE retain copyright to their work. Every effort has been made to reach copyright owners or their representatives. The publisher will be pleased to correct any mistakes or omissions in our next issue.

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**editorial team**
Thomas McGovern, Theodore DeHart, Sant Khalsa, Don Woodford, Tony Maher

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DISCONTENT/SEEKING MEANING AND CONNECTIONS

It has been a tumultuous year since our last magazine: terrorist attacks at home and abroad, overt expressions of racism and anti-Semitism, and the rolling back of legal, environmental and fiduciary protections. And perhaps most important, the undermining of the veracity of objective reality by labeling it “fake,” while blatant lies are promoted as truth. Within such a framework, lens-based work has become less trusted than ever. Of course, the advent of digital technology with its ability to fool the eye through constructed images—while a boon for artists—has further eroded viewers’ trust in news and documentary photography.

It is in this climate that image makers operate. Contemporary photographers, especially emerging artists who are developing their own visions and ethics, have important questions to ask: What is the value of lens-based images? How do they communicate anything more than a fleeting experience, and are our images truthful to something bigger than our own ambitions and egos?

While our personal snapshots, social media posts and visual experiments don’t need to address, much less live up to the scrutiny of such profound questions, it’s also evident that the accumulation of images portraying real and imagined violence, misogyny and racism makes us less sensitive to it. Like a ‘politically incorrect’ comic, we laugh at the outrageousness of the affront, but as more and more offensive images and words are built, we also see more and more expressions that accept such debasement as truthful and righteous, creating an atmosphere conducive to bias, if not outright hate.

What gives me hope for a positive outcome are the images made by emerging photographers, some of which are published herein. We are privileged to see what they saw, what they discovered. The fact that a fresh perspective and vision can emerge and thrive in our media-saturated environment is a testament to the power of human intellect and intuition and to the good common sense and moral compass of many photographers. Dotphotozine celebrates such photographs and photographers.

I am proud to announce that the winner of the 2017 Dotphotozine Award for Excellence in Photography is Lars Anderson from Cincinnati. Mr. Anderson’s project (pages 40 – 45) confronts the reality of limited access that many of us photographers face. His images suggest the barriers to realizing our visions while reveling in the beauty of what we find in our creative pursuits. Congratulations to Mr. Anderson. In addition, for the first time we are publishing the work of the first and second runners up to the award, Tami Bahat and Jessica Cantlin (pages 28 – 58). Images by the remaining 10 finalists can be seen on our website.

The ambition that drives us to make photographs is propelled by a belief that no one sees the world exactly as each of us does and the belief that our pictures are worth making and being seen and that they would not exist if we didn’t make them. Such conceit rarely holds up under critical scrutiny, but for committed photographers, it drives us to discover that which no one else can find.

Thomas McGovern
editor in chief
Blanca
GABRIELLA SANCHEZ
salon

The Salon is a wide ranging group exhibition of work by photographers of all styles and techniques that address issues from the obvious to the sublime. The power of this selection is driven by the individual photographers and their visions, and the effect of juxtaposing these disparate images is often the joy of discovering the subtle narrative implicit in each.
Jessica NGUYEN
The Access series began life as the product of failure. I approached various industrial sites, intending to photograph inside the perimeter, and often found myself stymied by privacy fences. Over time, I discovered that working from outside created visual possibilities and insights that might have gone unnoticed had access been gained. The fences act as filters, mediating the reality coming to us from the other side.

Lars ANDERSON
larsandersonimages.com
Inspired by the Old Master Painters, I construct and photograph scenes from an alternate history, my own characters from Renaissance through Victorian times. Simply staged yet complex and haunting, these intimate studies plunge the viewer into unique moments throughout the past several hundred years. The use of live animals plays upon the human-wildlife connection, adding humor and intrigue to the tableau. Each photograph is embraced by an antique frame that carries its own story. I often wonder who owned them beforehand, or from which walls they hung while being admired throughout time. They are an important component to each piece, bridging the gap between past and present.
Jessica CANTLIN
dotphotozine award second runner up
When you live in Seattle, you very quickly learn to deal with the weather, and I have learned that it is the single determining factor that can completely change a landscape photograph. As a result, I have evolved into a photographer who enjoys shooting when the weather is bad. “Damn the Weather,” features a group of images that I have shot over a period of years that exhibit a variety of landscapes enshrouded in weather. What I see when I shoot is not necessarily the scene in front of me, or the landscape as it would be in bright light. What I see is a landscape that is momentarily changed by the presence of rain, snow, fog, or wind. Wind creates current. Snow brings a brilliant negative space. Fog erases horizons and transforms a windy lake into mirrored glass.

Jessica CANTLIN
feedmywanderlust.com
Jessica OLACHEA
Cynthia MONARREZ
Holly VAN LEER
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Submissions for the Dotphotozine Award for Excellence in Photography will be accepted from June 1 - July 1, 2018.

Visit our website for submission details (dotphotozine.com) or contact the editor: info@dotphotozine.com

Anyone not on the contact list can be contacted through the editor.

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