INSIDE/OUTSIDE: PRISON NARRATIVES

Wignall Museum of Contemporary Art
September 8 – November 21, 2015

Sandeep Birk
Camilo Cruz
Amy Elkins
Alysa Kimura
Ashley Hurt
Spencer Lowell
Los Angeles Poverty Department
Jason Metcalf
Mabel Negrete
Shaila Pinkel
Richard Ross
Krisen S. Wilkins

With a performance from Karla Diaz

Publisher/Editor in Chief: Thomas McGovern
Design Director/Designer: Theodore DeHart
Editorial Team: Thomas McGovern, Sant Khalsa, Don Woodford, Renate Bongiorno, Theodore DeHart

Let Over 4000 Years of Art and Culture Inspire You

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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Cody Reed
Eli Fabro

jennifer Montenegro

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May 2016
Raleigh Studios, Hollywood
photoindependent.com

Brandon J. Stanley

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As a photographer and teacher, I think a lot about photography and how it is has evolved with the digital revolution—how iPhones, image editing, and massive amounts of photo sharing have changed how we use and understand photography. With each technological disruption, photography has morphed, assimilated and thrived, and at more than 175 years old, photography continues to assert itself as the perfect medium. Its inherent ability to simultaneously depict the world and express the viewpoint of its makers is its greatest power, and what has kept it on the visual cultural forefront since its inception. The medium has continually transformed, while being transformational.

The democratization of image making and sharing is the most significant of these recent transformations. Just about everyone has a camera on their mobile device and entry-level digital cameras make files about as good as professional equipment. Anyone can find a picture of anything online, download it and ‘share’ it. Copyright is still fought over by agencies and professionals, but for most, the notion that images are ‘owned’ is mostly ignored. Instagram, and other photo sharing sites are our preeminent platforms for viewing and sharing countless beautiful, amusing, poignant and provocative images, from beginners to masters of the medium. We’re experiencing the moment of the greatest interest in photography and the greatest means for showing it. It’s not just digitalization and distribution that have created this moment, but the inherent qualities of the medium itself.

Photo sharing sites are insatiable beasts, simultaneously generating and feeding a constant demand for more content. While personal imagery dominates, a developing eye for juxtaposition and composition is evident, and the quest for visual discovery is prevalent. Clichés still abound, but with such enthusiasm that I sometimes have to stop being critical. I love this moment and only wish for more documentary and street photography on these sites, but those displaying work by professionals (e.g. NYT Lensblog and Time Lightbox) fulfill this need many times over.

With this great democratization of visualization and expression, and the proliferation of quality amateur photographers comes a commensurate decline in the ability to make a living from photography, which is disheartening. I am optimistic though, that as with music, new avenues will be created, but for now I am just enjoying this flourishing moment of exuberance for making, seeing, and sharing images.

Thomas McGovern
Editor in Chief - Dotphotozine
Umami farm-to-table cronut Helvetica. You probably haven’t heard of them 90’s Williamsburg, High Life Bancay flannel tofu Pitchfork shabby chic next level polaroid slow-carb. Trust fund tousled Pinterest, irony twee gentrify fanny pack taxidermy ennu Blue Bottle actually flexitarian.
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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.
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John Martinez

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Daniel
MADDEN

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patricia MILLER

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SUBMISSIONS FOR THE DOTPHOTOZINE AWARD FOR EXCELLENCE IN PHOTOGRAPHY WILL BE ACCEPTED FROM JUNE 1 - JULY 1, 2015.

VISIT OUR WEBSITE FOR SUBMISSION DETAILS (DOTPHOTOZINE.COM) OR CONTACT THE EDITOR: INFO@DOTPHOTOZINE.COM

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