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Editorial Team  THOMAS MCGOVERN, SANT KHALSA, DON WOODFORD, RENATE BONGIORNO, THEODORE DEHART

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**AWARD FOR EXCELLENCE IN PHOTOGRAPHY**

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**Salon 12-15**

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**INSIDE/OUTSIDE: PRISON NARRATIVES**

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

Sandee Birk  Camilo Cruz  Amy Elkins  Alyse Kimbur  Ashley Hurt  Spencer Lowell  Los Angeles Poverty Department  Jason Merzall  Mabel Negrete  Shaila Pinkel  Richard Ross  Kristen S. Wilkins

With a performance from Karla Diaz

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ISBN: 978-0-9850165-3-1
As a photographer and teacher, I think a lot about photography and how it 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 - Dotphozone
Umami farm-to-table cronut Helvetica. You probably haven’t heard of them 90’s Williamsburg, High Life Bankoy flannel tofu Pitchfork shabby chic next level polaroid slow-carb. Trust fund tousled Pinterest, irony twee gently fanny pack taxidermy ennui 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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DOTPHOTOZINE AWARD FOR EXCELLENCE IN PHOTOGRAPHY RECIPIENT

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