



DBCC Gallery of Fine Arts: Twelve Years of Excellence

by Laura Stewart

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Since the day its first curious visitor walked through its first exhibit more than a decade ago, Daytona Beach Community College's Gallery of Fine Arts hasn't faltered in the ambitious pace its founders set for it.

Each of the past twelve years, a dozen or so shows opened in the DBCC Gallery of Fine Arts. And each year, an impressive roster of artists and visual arts professionals — connected in some way with the program's featured medium, photography — presented lectures and workshops to ever-wider, ever-larger audiences.

By 1989, the gallery — one of just five photography-only museums in the nation, which appeared associated with a college in *Modern Photography* magazine's list of top photography programs in the country — had presented more than 500 exhibits, lectures and other programs and, in the process, had won the enthusiastic respect of the art world.

Presenting exhibits, lectures and workshops wasn't all the gallery was associated with, however. Soon after its opening, in early 1979, the gallery began to amass a collection of photographs that now ranks among the finest in the state. In classic fashion, the first print — by noted Florida artist Jerry Uelsmann — was followed by gifts from other artists, and, from noted collectors such as Ruth and Richard Shack of Miami. The collection now includes more than 700 works by such photographers as Abbott, Richard Avedon, Henri Cartier-Bresson, Harry Callahan, Yousuf Karsh, Robert Rauschenberg, Jerry Uelsmann, and Edward Weston.

No other museum in Florida can boast of such success in a single specialized area, in this case photography. Yet, to those familiar with the original, admittedly lofty goals of the gallery and its fellow organization, the 12-year old Southeast Center Photographic Society, the success of DBCC's Gallery of Fine Arts comes as no surprise.

Established primarily to serve students, faculty, and community members with a series of changing shows that would "enhance their photographic education," the gallery and its programs were designed for excellence. The DBCC Gallery of Fine Arts would serve as a cultural center whose principal goal was to stimulate awareness of photography as a visual art together with its unique relationship to other art forms through changing exhibitions, workshops, seminars, and the acquisition and care of a permanent collection.

In the very beginning, the gallery did just that — in settings that were less than ideal. When the gallery's founding director, Dan Biferie, arrived to teach at DBCC in 1975, there was no exhibit space on campus for students to show their work, or view the works of others. Back then, the school was oriented toward the practical field of commercial photography, and Biferie found himself introducing DBCC — and the general community — to fine-arts imagery and techniques. He soon arranged for the installation of three cases for display of photographs in his classroom. Another of his "galleries," known as Standing Room Only Gallery, appeared shortly afterward in the lobby of DBCC's library.

By 1977, Biferie succeeded in convincing DBCC's president, Dr. Charles H. Polk, that a larger, more permanent and appropriate art space was in order. The current, 1,100 square-foot fine arts gallery was carved out of the lobby of the Goddard Center for the Arts. Once he had the necessary space with the requisite standards for showing photographs, Biferie faced his second hurdle: to fill the gallery with top-notch art and create the sort of outstanding photographic program he had envisioned. He now needed to attract the artists whose work he wanted to show and whose ideas and methods he wanted to share with participants.

This was a gallery without a history, with no track record to show its ability to display work advantageously and enhance

the reputations of their makers. He took on the second challenge just as he had the first — with vision, energy, and almost incredible persistence. “For instance,” he recalled in a 1984 interview, “I inundated Robert Rauschenberg with letters for two years before he responded.”

It would be impossible not to admire and enjoy the work of the gallery’s small staff and many volunteers. In 1978, Biferie and his curator, fellow artist and spouse Kathy Horn Biferie, established a formidable schedule — particularly as the 1978-79 list of exhibits, lectures, and workshops included the 1979 inauguration of the new gallery in the Goddard Center.

Photographs by Florida artist Evon Streetman and Los Angeles photographer Melanie Walker were featured. Also included were themed exhibits such as *The Social Document*, prints by Dan Williams, who also presented a lecture called *The Black Photographer*, and *On Assignment*, a selection of photographs by Sam Shere, the famed *Life* magazine photographer who captured the remarkable image of the Hindenburg as it crashed into a mooring tower and burst into flames in 1937.

The response to the gallery’s presentations was strong and immediate, partly because DBCC was tapping into a new national flourishing of photography as an art form — and partly because Florida has long been a stronghold of photographic activity. More than elsewhere, Florida offers the climate — the light, the colors, the glowing flora, fauna, and tourists — that tempt photographers.

The University of Florida offered its first photography class in 1952. The following year the material in that class expanded to include both studio photography and the history of photography. In 1956, the university offered a bachelor’s degree in photography, and only two years later a master’s degree. Among the noted photographers whose names are associated with the university’s program are Van Deren Coke, Jerry Uelsmann, Doug Prince, Todd Walker and Evon Streetman. Interestingly, other artists who studied at the university, including Robert Fichter and Bea Nettles, are among the nation’s most respected artists.

More of the state’s institutions of higher learning soon followed suit. Daytona Beach Community College began its program in 1958, offering Florida’s professional photographers a series of summer classes. In 1967 a complete program moved to permanent quarters in Baker Hall. After Biferie joined the faculty in 1975, the focus of the DBCC program shifted to include art photography in what had previously been a strict commercial approach.

At the end of the 1970s, 150 full-time students were enrolled in DBCC’s photography program while the gallery and its photographic society were reaching a steadily growing regional audience, spreading the word about its programs throughout the country through its seminars, traveling exhibits and *Newsletter*, a quarterly journal that began as a two-page leaflet but soon grew to a magazine of a dozen or more pages.

Other Florida schools that began offering courses and degrees in photography about the same time were Florida State University, which started commercial classes on a part-time basis in 1964, and the University of South Florida, which opened in 1969. Miami-Dade Junior College opened photography classes in 1970, and in 1971 the University of Central Florida offered a course in black-and-white photography. Additional institutions also established photography programs, most notably Broward Community College, Pensacola Community College and Tallahassee Community College.

None, however, could match the disproportionate vigor and ambitiousness of DBCC’s program, particularly its gallery and photo society. From the beginning, the quality and diversity of the exhibits, workshops and lecture series attracted sizable audiences — who returned to subsequent programs bringing their friends who joined as new members of the assemblage.

In its first years, the gallery featured exhibits that set the tone for what would follow. Although concentrating on photography as an artistic medium, it nonetheless included works by artists of other media as part of its regional and national scope. It offered exhibits by local artists, juried exhibits, and shows by students and faculty.

Along with the solo exhibits by noted contemporary and historic photographers, including *The Photographs of Ansel Adams*, *Dorthea Lange — Her Photographs*, *Fifty Years of Photography* and *Cultural Artifacts*, the gallery offered an ex-

hibit of works by commercial artists, *Masters Loan Collection — Professional Photographers of America*.

Of equal importance was the new *Artists Lecture and Workshop Series*, which was funded in part by a grant from the Florida Division of Cultural Affairs. The workshops and lectures were both practical and theoretical in thrust, from the *Applied Emulsions: Printmaking Workshop*, by Richard Steinmetz and Leroy Young, to a consciousness-raising workshop by Richard Procopio. One of the season's best received undertakings, a seminar called *Small Business Success: Art and the Artist*, dealt with such crucial matters as marketing art works, taxes, contracts, copyrights, record-keeping and portfolio development.

Just as gripping to its participants were workshops such as Tom Turner's on functional pottery, Dennis Simonetti's and Evon Streetman's on producing finished prints and A. D. Coleman's on photographic criticism. In 1980, the gallery published *The Florida Directory of Photographic Artists*, highlighting the works and backgrounds of 34 of the state's top photographers and providing a history of photographic education in Florida.

That year saw the organization of the gallery's first traveling exhibit, *Southern Exposures*, which toured throughout the Southeast, and helped establish the gallery as a scholarly institution with a vital, outstanding outreach program.

Probably most important for the growing reputation of the young gallery, however, were the thoughtful, well-coordinated exhibits mounted as part of its 1980-81 season. Most noteworthy were those that presented works by a variety of photographers, among them Photo-Secessionist Clarence H. White, FSA photographer Arthur Rothstein, Edward Steichen and Josef Sudek. As they had been in the past, and as they would be in the future, the gallery's active lecture series and workshops were keyed to its exhibits.

During this same period, DBCC's gallery received its first grant from the Florida Division of Cultural Affairs. Since then, it has been awarded numerous grants at both the state and national level. These prestigious awards have included the Institute of Museum Services, the National Endowment for the Arts, and the Florida Endowment for the Humanities. During its twelve-year history, the gallery has acquired more than \$1,000,000 in grants, donations, gifts of art, and contributed services from both the public and private sector.

The number and scope of the following year's exhibits and programs were still more ambitious, and included the realization of a major outdoor sculpture by artist-in-residence Gord Smith, a reputed Canadian sculptor. Historically oriented exhibits included *Autochromes: Color Photography Comes of Age*, from the Library of Congress; *Portraits of Greatness*, works by Yousuf Karsh; and *Eddie Adams: A Retrospective*, exhibit by the Pulitzer Prize winner.

Clearly the fact that DBCC was mounting interesting exhibits featuring the works — and the presence — of the world's greatest photographers, past and present, was distinguishing it from other Florida institutions. Such a rapid and obvious rise in the young gallery's prestige resulted in still more ambitious shows during the 1982-83 season.

According to the gallery's annual report for that year, the keynote event was *Robert Rauschenberg: Photographer*, while *Falkland Road and Ward 81*, works by Mary Ellen Mark, also brought a new level of inspiration to Central Florida. Among the lectures given that year, those by artist Jason Hailey, Professor Peter Bunnell, and Jack Mitchell stood out.

Perhaps equally important was the fact that the gallery acted as host to the 1982 Southeast Regional Society of Photographic Education conference. During the three-day gathering, hundreds of educators, photographers, artists and students attended talks such as *Alfred Stieglitz*, presented by Bunnell. The events organized by DBCC's gallery were gaining the attention of the national press, as stories about it appeared in national publications, including *American Photographer*, *Art Papers*, *Camera Arts*, *Darkroom*, *Modern Photography*, *Popular Photography*, *Photographer's Forum*, *American History Illustrated*, and other serious and widely circulated publications.

By the fall of 1983, the gallery had inaugurated its Master Residence program, which would bring Pete Turner, Eddie Adams, and Ben Fernandez to the college — and, in the case of Adams, to Daytona Beach's famous Bike Week to both experience a local phenomenon and share the realities of photojournalism with eager workshop participants. Students who participated assisted Adams on assignment for *Parade* magazine — the world's largest-circulation weekly, and worked hand-in-hand with him through the entire process of the assignment. They shared all steps, from conceptualization and

finding locations, to shooting, orchestrating shots, processing and finally, shipping the finished product by express overnight mail to the editors of *Parade* for publication.

Uelsmann and Streetman also worked as artists-in-residence and produced large-format 20 × 24 instant prints as part of The Polaroid Project. Both artists donated several of their finished prints to DBCC at the conclusion of their residencies.

Among artists appearing at the gallery's *Artists' Lecture and Workshop Series* that year were Emmet Gowin, Bea Nettles, and Danny Lyon. In addition, Robert Frank appeared at the gallery to show and discuss a film as part of his residency at nearby Atlantic Center for the Arts.

With the addition of a sculpture by Bob Fetty, DBCC became one of the few community colleges in the nation to have a sculpture garden. Fetty's piece joined two by Canadian artist Gord Smith. The Photo Society's *Newsletter* flourished during the 1983-84 season, with circulation reaching 3,500 with its Spring issue; *Newsletter* is received by artists, museums, colleges and galleries throughout the nation, and thus makes an ever-larger audience aware of the gallery and its activities.

One of the most popular events of that season, the lecture by Ken Marcus that accompanied the opening of an exhibit from the Santa Barbara Museum of Art, *Contemporary Photography As Phantasy*, drew an audience from throughout the Southeast. Other lectures presented with new shows, among them *Emmet Gowin: Photographs* and *Danny Lyon: Photographs and Films* were almost as well attended, and the overall attendance figures for each exhibit were ten times that of the opening night crowds.

In all, more than 20,000 people visited the DBCC galleries during the 1983-84 season, enjoying such exhibits as *The Artists' Proof: Works in Progress*, works by Todd Walker, Kenneth Kerlake, Uelsmann and others, and *Paul Strand: Fifty Photographs*.

Works by several internationally respected photographers were featured at the gallery during the following season, chief among them were Eliot Porter, Edward Steichen and Laszlo Moholy-Nagy. A group exhibit, *Personal Best*, presented photographs by Eddie Adams, Jason Hailey, Ken Marcus, Jack Mitchell, Arthur Rothstein and Pete Turner, with Duane Michals speaking at the opening of the exhibit of works chosen by each artist.

Arthur Rothstein served as an artist-in-residence in the fall of 1984, leading a seminar in documentary photography the entire month. The college's faculty and students assisted Rothstein in editing the draft for his latest book, *Documentary Photography*, which was released shortly following his death in 1986.

The most groundbreaking effort mounted during the year was not an exhibit but a two-day symposium held on campus in July, 1985. Members of the team that had roamed the country decades before to document with their cameras the faces and places of the Great Depression came together for *The Farm Security Administration: A Fifty Year Commemorative Symposium*.

The gallery invited photographers Jack Delano, Russell Lee, Arthur Rothstein and Marion Post Wolcott, as well as noted FSA historian Jack Hurley, to present their views, participate in a panel discussion of the era and the project, and to celebrate the golden anniversary of the FSA. DBCC was the only institution anywhere to organize such a historic reunion in celebration of the project, and shortly after the symposium both Rothstein and Lee passed away.

In addition, two exhibits organized by the gallery — *The Florida Document* and *Jack Mitchell: Photographs, 1960-1985* — went on tour to other galleries nationally, including those at Harvard University, The Butler Institute of American Art and Rochester Institute of Technology.

At this time, the gallery's growing reputation caught the attention of Eastman Kodak Company of Rochester, N.Y. Kodak selected DBCC to present its prestigious *William A. Reedy Memorial Lecture Series*, which is offered at leading colleges of photography and graphic illustration throughout the nation. Carl Fischer, the noted photographer and graphic illustrator for *Esquire* magazine was the first photo-luminary to lecture on the DBCC campus because of Kodak's decision.

As throughout its brief, though impressive history, the focus at DBCC's gallery was on education in 1985-86, and that season saw the appearance of some of the nation's best-known artists to share their methods and philosophies. The list of that year's workshops is so long, and so filled with luminaries and intriguing topics, that it staggers the im-

agination — and set the stage for an even more eventful season.

As in previous years, the gallery's exhibits combined an awareness of local and regional work, including work by students and faculty, with experimental work, practical approaches to the medium, and pieces by some of the great photographers of history. *FutureSight: Innovations in Art Holography* and *Advertising Photographers of America* offered unusual or instructional perspectives to the field. *Our Children to the South*, a photo-documentary by FSA artist Jack Delano and Biferie, provided outstanding aesthetic and technical aspects as well as a sense of social responsibility.

As in the past, many artists whose works were featured spoke at the gallery. Among them were New York painter Audrey Flack, whose *Saints and Other Angels: The Religious Paintings of Audrey Flack* presented a stark, iconic photo-realism. Andrew Smith, whose talk, *The North American Indian Project* was given in conjunction with an exhibit of works by Edward Curtis. Smith, a gallery dealer, also presented a workshop on *Recent Trends in the Photographic Art Market*, while Burk Uzzle and Sylvia Plachy spoke during the *Bike Week Photojournalism Workshop*.

An article by Robert Alexander in the Fall, 1986, issue of *American History Illustrated* highlighted the gallery's 1985 *Farm Security Administration: A Fifty-Year Commemorative Symposium*. In addition, the gallery received a gift of 151 photographs from Miami collectors Ruth and Richard Shack, who in 1986 added an extensive portfolio of infra-red prints by Abigail Perlmutter to the DBCC collection.

A third gift from the Shacks to the gallery, works by leading 19th and 20th century photographers, would be made in 1989. Among the artists whose works were donated by the Shacks are Paul Strand, Aaron Siskind, Diane Arbus, Bernice Abbott, Henri Cartier-Bresson, Eugene Atget and Francis Frith.

Although a few exhibits in the 1987-88 schedule were of the sort familiar to those associated with the gallery — *Arnold Newman: Portraits*, sponsored by Eastman Kodak Company, and *Leonardo Maniscalchi: Photographs* — a surprising number were devoted to more transcendental matters. From *Crossing the Line: Photographs of Duane Michals* and *The Invisible Light, Infra-Red Photographs* by Abigail Perlmutter to *Conscious Evolution: The World as One*, the gallery's shows and related lectures and workshops dealt as much with the spiritual aspects of photography as with the practical and tangible.

Marilyn Bridges, a noted aerial landscape photographer whose works were shown in *Nazca and American Landscapes*, was the subject of a five-minute piece on the *Today Show* that season. The *Today Show* crew spent two days on campus, filming Bridges as she lectured. On Thanksgiving Day, 1987, the show was broadcast nationally featuring DBCC students and the gallery in the segment.

Photo-educator Arthur Taussig spoke on *Advertising and the American Mind* while Newman and Michals discussed their working methods. World class photo-historian Beaumont Newhall gave a penetrating lecture, *The Unreality of Photography*, as did Jason Hailey in *Behind the Black Box* together with Arnold Gassan in *Photography: Process and Perception*.

Seminars included *On Assignment*, with former *Look* photographer Robert Lerner, the *Fifth Annual Bike Week Photojournalism Workshop* and *A Day with Duane Michals*. Also, that season's Photo Society Weekend Workshops presented a range of subjects in applied and aesthetic photography designed to appeal to the "weekend photographer" and professional alike.

As a direct result of Leonardo Maniscalchi's fashion photography workshop, one of the models (a DBCC student) was given a national contract by a New York agency and three DBCC students have since moved to Florence, Italy, to assist or study with Maniscalchi. Inspired by his teaching experiences at DBCC, the Italian artist opened Click, his own school of fashion photography in Florence. Plans are under way to establish an international exchange program between DBCC and Click, and a fashion workshop is tentatively scheduled for 1991 in Maniscalchi's studio.

It was in 1988, the official 10-year anniversary of the gallery's founding, that its most ambitious program ever was presented. The gallery's constant philosophy of combining the various types of photography continued with such exhibits as *The Eternal Body*, by Ruth Bernard; *David Vestal: A Photographic Survey*; and *Constructions, Paintings and*

Photographs by William Christenberry. In honor of the 150th celebration of the medium, Eric Bruening spoke on *Photography: The Next 150 years*, and filmmaker Rob Nilsson presented *Heat + Sunlight*. Lee Friedlander's *Slice of Life* was just as insightful as Manfred Linus' *How I Made A Million*, while David Michael Kennedy and Ed Meyers led the *Seventh Annual Bike Week Photographic Workshop*.

Nonetheless, it was the energetic *1988 Florida Movers and Shakers in Photography: A Symposium* that brought together most forcefully the disparate elements that had for the previous decade been inspired and nurtured by the gallery's programs. More than two dozen speakers addressed issues during the two-day gathering, such as Florida's photographic archives, the leadership role in the arts that the state is playing, photographic education in Florida, collecting photography, the responsibility of the art critic and art museum in promoting photography as an art form, and an overview of the status of photography in Florida. Works by individual photographers were presented, the relationship between business and photography was considered. Emerging artists and leading photographers exchanged ideas sparked by the seminar.

Appropriately, Jerry Uelsmann was the keynote speaker for the *Movers and Shakers* symposium, and his talk was introduced by Florida's Secretary of State, Jim Smith. In a very personal tribute to Florida and its well-rooted, thriving photographic tradition, Uelsmann said "There are places where you are born and then there are places where you are supposed to have been born. I was supposed to have been born in Florida, because truly this is where my life as an image maker has flourished."

"Sometimes people will talk about photography in communications. I think that photography is in a weak position as communication; we don't have a common syntax, we can't all agree on what a leaf means. I think there is an evocative power that imagery can have. Anyone who has seen Edward Weston's pepper for 30 seconds, they have gotten it for the rest of their lives," Uelsmann said at the 1988 conference, clarifying his perceptions of photography's potential.

"I think one of the chief things that hold us back in life is the illusion of knowledge. It's not ignorance: it's the illusion of knowledge, thinking we know things while questioning stops. You can think of great explorers like Galileo who challenged accepted thinking. As a matter of fact, there is a wonderful quote in Weston's *Day Book*. It says, "One should challenge accepted thinking, particularly your own, and I think that is a healthy attitude to have toward growth."

At Daytona Beach Community College's remarkable gallery, the questioning never stops. And the effects of its programs on the students who participate in them are ongoing and impressive, the influence incalculable. A photo from one of DBCC's Bike Week workshops was published on a full page in *Der Stern*, a European magazine that is roughly the equivalent of *Life*. Among the respected who have chosen DBCC graduates as assistants are Jerry Uelsmann, Eddie Adams, Annie Liebovitz, Mary Ellen Mark, Ken Marcus, Burk Uzzle and Arnold Newman.

In 1989, while most museums were looking back and celebrating the 150th year anniversary of the invention of photography, DBCC was looking ahead. One of its lectures that year, *Photography: The Next 150 Years*, touched on such topics as video and computer imaging and even "wild dreams" about new technologies.

Two major gifts were bestowed to DBCC during the 1989-90 season; a 25-print portfolio by Barbara Morgan, surveying her 50-year career in photography, donated by her son, Lloyd Morgan, president of the Morgan Press; and 30 vintage prints by W. Eugene Smith, presented by the Andrew Smith Gallery, on behalf of the daughters of the late photographer.

That same season brought a full range of exhibits including, *Barbara Morgan: Paintings, Drawings and Photographs* and *Fotografos de Mexico*. Eastman Kodak Company presented *Pictures That Made a Difference: Photographs from the Civil Rights Movement*, by Charles Moore, as part of its William A. Reedy Memorial Lecture Series. On that same occasion, plans were announced for a new museum, The Southeast Center Museum of Photography, a 10,000-square-foot facility that will make DBCC's campus "the showplace for photography in the Southeast" when it opens in the fall of 1991, increasing by 10 times the space available for exhibits.

From exhibit to lecture to workshop, even from the briefest encounter between fledgling photographer and acknowledged master, sparks may fly and inspiration may occur at DBCC's galleries, old and new — as intended from the start.

Programs

1978 - 1990

1978 - 1979

EXHIBITIONS

Gary Sutton: Recent Work, photographer, Kansas City Art Institute

Painted Photographs, Kathy Horn Biferie

Diane Farris - Altered Photographs, noted Florida artist

Melanie Walker, photographer, University of California, Los Angeles

Tom White, Daytona Beach photographer

Karen Anderson, photographer, University of South Florida

Seascapes and Landscapes, Bo Wityak, Miami artist

Montages, Carla Steiger, Kenyon College, Ohio

Faces and Places, Alan Gartenhaus, curator, New Orleans Museum of Art

Dorthea Lange: A Collection of Photographs, Smithsonian Institution

The Social Document, Dan Williams

Mixed-Media Works by Evon Streetman

On Assignment, the photographs of Sam Shere, St. Petersburg Museum of Fine Arts (Official dedication of the Jeanne Goddard Art Center and Gallery)

DBCC Art and Photography Faculty Exhibition

DBCC Student Art and Photography Show

Masters Loan Collection - Professional Photographers of America

Constructions and Photographs, Linda and Charles Wellman

LECTURES

Organization meeting of the DBCC Photographic Society, Dan Biferie, November 21, 1978

Jerry Uelsmann, world renowned photographer

Dorthea Lange - Her Photographs, Charles Wellman, professor, University of Central Florida

The Black Photographer, Dan Williams, professor, Ohio University

A Look Back, Evon Streetman, noted Florida artist

On Assignment, Sam Shere, internationally acclaimed photojournalist

WORKSHOPS

Richard Procopio, Halifax Consciousness Raising Workshop, sponsored by the Daytona Beach Museum of Arts and Sciences

Applied Emulsions: Printmaking Workshop, Richard Steinmetz and Leroy Young

Book Publishing Workshop with Steve Szabo, sponsored by Volusia County Schools

1979 - 1980

EXHIBITIONS

The Photographs of Ansel Adams, on loan from the Center for Creative Photography

Fifty Years of Photography, on loan from the St. Petersburg Museum of Fine Arts

Silkpurse I and II, Hogtown Graphics Society

Ceramics and Photographs by Masako Miyata and Steve Zapton

The Works of William Mortensen, from the collection of the Photographic Society of America

Cultural Artifacts, Stephen Berens, curator, Florida School of the Arts

Gallery Directors' Choice

Todd Walker: Photographs and Prints

DBCC Art and Photography Exhibition

Volusia County High Schools Juried Art Exhibition

Infrared Landscapes by Peter Laytin

Landscapes in Photography, DBCC Photographic Society juried show

Art in Public Places, Doris Leeper, organized by Loch Haven Art Center

LECTURES

Landscapes in Photography, Dr. Peter Bunnell, Princeton University

Collecting Photographs, Alan DuBois, Museum of Fine Arts

An Introduction to Printmaking, Richard Steinmetz

The Photographic Exhibition, a panel presentation

Individual Creativity, Joe Crumley

Florida Artists, Gary Libby, director, Museum of Arts and Sciences, Daytona Beach

In Retrospect, Todd Walker, internationally renowned artist

Symbolism in Photography, Jim Megargee, Crealde Art Center

WORKSHOPS

Conceptual Photography Workshop, Steve Zapton

Whiteware Ceramics, Masako Miyata

High Contrast Workshop, Clyde Finner

Silk-Screen: Applied Emulsions, Richard Steinmetz

Portfolio, Joe Crumley

A Photographic Field-Trip with Joe Crumley

Papermaking Workshop, Michelle Tuegel, Miami artist

Photography Workshop, Dave Reed, University of Nebraska

Photography and Printmaking Workshop, Todd Walker

Watercolor Workshop, with Linda Fernandez, noted Florida artist

EXHIBITIONS

Beyond Illustration: The Art of Playboy
Talking Pictures, Michael McKenzie
Ceramics by Shiiko Alexander
Dennis Simonetti - Photographs
Clarence H. White: Photo-Secessionist, from the permanent collection of Ohio University
Arthur Rothstein's Picture Parade, organized by *Parade* magazine
Photographs from the Collection of the National Portrait Gallery
Edward Steichen: A Centennial Tribute
Pete Turner/Potter
Jack Breit, Printmaker
New Images, DBCC Art and Photography Faculty Show
Josef Sudek - A Historical Survey
Architectural Forms in Photography
Exhibition of Contemporary Chinese Art

LECTURES

Photography: The Painter's View, Mark Alexander, Crealde School of Art
How to Succeed in Photography Without Really Trying, Michael McKenzie
Forty Years of Photography, Dennis Simonetti, New School, Parsons School of Design
The Photo-Secession, Charles Wellman, professor, University of Central Florida
DBCC Photographic Film Festival
In Retrospect, Arthur Rothstein, world renowned documentary photographer
Edward Steichen, A. D. Coleman, noted author and critic
Sunshine Artists: The Art Festival Circuit, Jack Breit
The Business of Art, panel presentation
The Business of Art, Outreach program, Artists Workshop
The Collection of the New Orleans Museum of Art, Alan Gartenhaus, Outreach program, Casements Cultural and Civic Center

Jake Fernandez/artist and poetry reading by James Provancher and selected students, Volusia County High Schools Art Symposium

WORKSHOPS

Michael McKenzie's Photographic Workshop
Master Printing Workshop with Dennis Simonetti
An Improvised conversation with Arthur Rothstein
Photographic Criticism Seminar with A. D. Coleman
Art and Photography Workshop, Evon Streetman
A Day with Jack Breit
Informal Gallery Session with Jack Breit
Photojournalism Workshop, Ben Fernandez, Guggenheim Fellowship Recipient
Informal Gallery Talk, with Ben Fernandez
Ceramics Workshop, Tom Turner

OUTREACH PROGRAMS

Watercolor Demonstration by Jean Eck, Outreach program, Artists' Workshop
Watercolor Workshop, Claire Hodgeman, Outreach program, Artists' Workshop
Ceramics Workshop, Tom Turner, Outreach program, Stetson University
Shiiko Alexander Ceramics Workshop, Outreach program, Stetson University
Docent-Educator Workshop, Alan Gartenhaus, Outreach program, Casements Center
Color Theory Workshop, Jake Hernandez, Outreach program, Volusia County Schools
Small Business Success: The Art and the Artist Seminar, Desert Inn, Daytona Beach

EXHIBITIONS

Autochromes: Color Photography Comes of Age, Library of Congress

The Photographs of Jerry Uelsmann

Diane Farris, noted Florida artist

Southern Exposures, DBCC traveling exhibition

Selections from the Alexander Milliken Gallery, New York

Constructions by George Lorio

Eddie Adams: A Retrospective, Pulitzer Prize-winning photojournalism, sponsored by *Parade* magazine

Portraits of Greatness, Yousuf Karsh, world renowned photographer

A Social Statement, Ben Fernandez

Gord Smith/Sculptor

TRAVELING EXHIBITIONS

Southern Exposures

Light Factory, Charlotte, North Carolina

Virginia Intermont College, Bristol, Virginia

University of Central Florida

University of Tampa

Katzman Gallery, Sarasota

Miami-Dade Community College

OUTREACH PROGRAMS

Diane Farris, noted Florida artist, Museum of Arts and Sciences

New Images, DBCC Art and Photography Exhibit, DeLand Museum of Art

Instructors' Best, Light Images Gallery, Winter Park, Florida

Students' Best, Light Images Gallery, Winter Park

LECTURES

Thoughts on the Art of Photography, Phil Davis, noted author and educator

Jerry Uelsmann

Photography in the Southeast, Dan Biferie

Eddie Adams, Pulitzer Prize-winning photojournalist

Portraits of Greatness, Yousuf Karsh

Bob Fetty, noted Florida sculptor

Volusia's Finest, Sam Shere (of Hindenburg fame) and Harold Haliday Costain, noted architectural photographer

Gord Smith - Dedication of *Shrine to the Coming Age*

Gord Smith lecture, Outreach program, Stetson University

Looking at Photographs, Dan Biferie, Outreach program, DeLand Museum

Bob Fetty, Sculptor, Outreach program, Volusia County Schools

Richard Sloan, painter

WORKSHOPS

Second Annual Business of Art Seminar

Watercolor Workshop, Carol Napoli, Outreach program, Artists' Workshop

Watercolor Workshop, Fred Messersmith, Outreach program, Artists' Workshop

David Reese Art Workshop, Outreach program, Artists' Workshop

Print Critique with Eric Breitenbach

Conceptual Art Workshop with Clayton Bailey

Clayton Bailey Workshop, Outreach program, Stetson University

MASTER RESIDENCE PROGRAM

Gord Smith, internationally acclaimed sculptor

EXHIBITIONS

Adelaide Hanscom Leeson: Photo-Secessionist

Bill Burkner and Rosalie Wognum, mixed-media, Florida Artists Series

Alfred Stieglitz: The Photographer

Kenneth Kerlake - Printmaker

Silkpurse III, Hogtown Graphics Society

Falkland Road and Ward 81 Mary Ellen Mark, internationally acclaimed photojournalist

Robert Rauschenberg - Photographs, world renowned artist

Good As Gold, Smithsonian Institution

Selections from the Permanent Collection of Loch Haven Art Center

Visions/1983, DBCC Student Art and Photography Exhibition

New Images, DBCC Faculty Art and Photography Exhibition

LECTURES

Pictorialism in Photography, Alan DuBois, Museum of Fine Arts

Selective Eye, Jason Hailey, renowned photo-illustrator and artist

The Business of Art, Dan Biferie

Pete Turner - Personal Work, world acclaimed photo-illustrator

Alfred Stieglitz, Dr. Peter Bunnell, McAlpin Professor, Princeton University

Day of the Dead: Tradition and Change in Contemporary Mexico, Jo Farb Hernandez, director of the Triton Museum, California

Concrete Assemblages: Sculptural Fantasy As Folk Art, Sam Hernandez, sponsored by Stetson University

In Retrospect, Kenneth Kerlake, nationally acclaimed artist

Falkland Road and Ward 81, Mary Ellen Mark, internationally renowned photographer

DBCC Photographic Film Festival

The Psychology of Personal Motivation As It Relates to Photography, Eric Breitenbach

Volusia's Finest, Jon Joosten, noted Canadian photographer

Jack Mitchell: Photographs, renowned dance photographer, sponsored by the Atlantic Center for the Arts

Robert Rauschenberg - Photographer, Dan Biferie
Looking at Art, Patrick Van Dusen and Dan Biferie

WORKSHOPS

Ceramic Workshop, Bill Burke

Mixed-media Workshop, Rosalie Wognum

Printmaking Workshop, Kenneth Kerlake

Photojournalism Seminar, Mary Ellen Mark

Print Critique with Joe Crumley

Business of Art Seminar

The ABC's of Photojournalism, Tom Gallagher, Pulitzer Prize-winning photojournalist

Dean Collins Photography Seminar

Portraiture with Van Moore

Women in Photojournalism Conference

1982 SOCIETY FOR PHOTOGRAPHIC EDUCATION, SOUTHEAST REGIONAL CONFERENCE

Pete Turner, keynote speaker

Alfred Stieglitz, Dr. Peter Bunnell

Photography/Technology/Education

The Photographic Critique

Images from the Southeast, group presentation of work by students from colleges of the Southeast

Non-Silver Photographic Processes - A History and a Survey

Graduate and Undergraduate Programs in the Southeast

Portrait of a Young Man, film by Henwar Rodakeiwicz

Photographic Conservation and Restoration

The Photographs of Evon Streetman

William Maguire - Photographs

Photographic Education in the 80's - The Ideal Curriculum

Photography Today - National Exhibition Survey

Portfolio viewing and individual artists' presentations

Presenters:

Pete Turner, Dr. Peter Bunnell, Evon Streetman, William Maguire, Suzanne Camp Crosby, Dave Yager, Wallace Wilson, Larry Ligo, Sandy Hume, Charles Wellman, Jeff Pelz, Baldwin Lee and Alan DuBois



OUTREACH AND TRAVELING EXHIBITIONS

Southern Exposures, Florida Institute of Technology

Students' Best, Crealde Art Center, DBCC, and University of
Central Florida, Light Images Gallery, Winter Park, Florida

Best of the Best, featuring Tony Ranze, DBCC, Light Images
Gallery

1983 - 1984

EXHIBITIONS

Contemporary Photography As Phantasy, Santa Barbara Museum of Art
Paul Strand - Fifty Photographs, Southern Arts Federation
Emmet Gowin - Photographs
Paper and Clay, Fred Messersmith and Dan Gunderson
Danny Lyon: Photographs and Films
Bob Fetty/Sculptor
The Artists' Proof: Work in Progress, Jerry Uelsmann, Todd Walker, Evon Streetman, Kenneth Kerlake, Joe Ruther, and Charles Wellman
Swan Sunset, Bea Nettles
Fifth Year Anniversary Show, DBCC Photographic Society
Visions/1984, DBCC Student Art Exhibition
New Images, DBCC Art and Photography Faculty Show
Just For Kids, Volusia County Schools Art Exhibition

LECTURES

The Fantasy Maker, Ken Marcus, acclaimed glamour photographer
DBCC Photographic Film Festival
The Florida Sojourn, with seven international photographers
Danny Lyon: Photographs and Films
Bob Fetty, sculptor, Outreach Program, DeLand Museum of Art
Eddie Adams, Pulitzer Prize-winning photojournalist
Ben Fernandez, acclaimed photojournalist and educator
The Polaroid Project, lecture by Evon Streetman and John Reuter
Photography from the Editor's Point of View, Joe Kelleher
Volusia's Finest, DBCC Photography Student Presentation
The Artists' Proof, Charles Wellman
Swan Sunset, Bea Nettles
Photographs, Films and Videos, Robert Frank, world renowned artist, sponsored by the Atlantic Center for the Arts

WORKSHOPS

Ken Marcus Glamour Photography Workshop
Altered Surfaces, Kathy Horn Biferie
The Purist Approach, Dan Biferie
Photo Conservation Workshop with Maury Pepin
Watercolorists' Workshop, Fred Messersmith
Ceramics Workshop, Dan Gunderson
Fred Messersmith and Dan Gunderson, An Informal Talk
Danny Lyon Documentary Photography Workshop
Photographic Conservation Workshop, Jose Orraca
Eddie Adams' Bike Week Photojournalism Workshop

MASTER RESIDENCE PROGRAM

The Polaroid Project, Evon Streetman, Jerry Uelsmann, and John Reuter
Eddie Adams, Pulitzer Prize-winning photojournalist
Bob Fetty, sculptor

EXHIBITIONS

The Sun and the Shade: Florida Photography, 1915-1983, Norton Gallery of Art, West Palm Beach, Florida

The Magic Garden, painting by Steve Lotz, Florida Artists Series

Yousuf Karsh: A Fifty-Year Retrospective, world renowned photographer

Elliot Porter — A Survey, internationally acclaimed photographer

The Florida Document, DBCC Traveling Exhibition

Personal Best, Eddie Adams, Jason Hailey, Ken Marcus, Jack Mitchell, Arthur Rothstein, and Pete Turner

Edward Steichen, from the collection of the St. Petersburg, Museum of Fine Arts

Photographs of Laszlo Moholy-Nagy, Goethe Institute of Atlanta

The First Five Years, selection from DBCC's permanent Collection

Visions/1985, DBCC Student Art and Photography Exhibition

New Images, DBCC Art and Photography Exhibition

TRAVELING EXHIBITIONS

The Florida Document

Jack Mitchell — *Photographs, 1960-1985*

LECTURES

The Sun and the Shade: Florida Photography, Bruce Weber, curator, Norton Gallery of Art

Negative/Positive, Bill Jay, noted author, educator and historian

Fifty Years in Retrospect, Yousuf Karsh, world renowned photographer

Arthur Rothstein, internationally acclaimed photojournalist, and associate editor of *Parade* magazine

Edward Weston: The Man Not the Myth, Cole Weston, acclaimed photographer

Documentary Photography, Keith McManus

Charles Gatewood, noted photographer

Ben Fernandez, noted educator and photojournalist

Searching: Self and Society, panel presentation, led by Bill Jay

Volusia's Finest, Eric Breitenbach, faculty, DBCC

Duane Michals, internationally acclaimed photographer

The Farm Security Administration - In Retrospect, Jack Hurley, noted F.S.A. historian

THE FARM SECURITY ADMINISTRATION: A FIFTY YEAR COMMEMORATIVE

Jack Delano, Russell Lee, Arthur Rothstein, Marion Post Wolcott, and Jack Hurley

WORKSHOPS

Documentary Photography Workshop, Arthur Rothstein, world renowned photographer

Steve Lotz Painting Workshop, Florida Artists Series

Photojournalism Workshop with Arthur Rothstein

Grady Kimsey, Mixed-Media Workshop, Florida Artists Series

Business and the Arts Seminar, with Rohn Engh, noted author and photographer

Fashion Photography Workshop, Mary Fote

Landscape and Figure Study Workshop, Cole Weston

Bike Week Photojournalism Workshop, Eric Breitenbach, Keith McManus, Bill Jay, Ben Fernandez, and Charles Gatewood

MASTER RESIDENCE PROGRAM

Arthur Rothstein, world renowned documentary photographer

EXHIBITIONS

Jerry Uelsmann: Twenty-five Years in Retrospect

Masks, Maryann Fariello and Joe Crumley, ceramics and photographs

Jack Mitchell - Photographs, 1960-1985, DBCC Traveling Exhibition

Benini

Photographic Fantasies, Evon Streetman, Florida Artists' Series

Before/After: The F.S.A., Jack Delano, Russell Lee, Arthur Rothstein, and Marion Post Wolcott

The Vanishing Breed, William Albert Allard and *The Vanishing Race*, Edward S. Curtis (selections for the DBCC collection)

Edward Weston - A Centennial Tribute

Visions/1986, DBCC Student Art Exhibition and DBCC Photographic Society

The Tradition Continues: Photographs by Cole Weston

New Images, DBCC Art, Graphic Art, and Photography Faculty Show

Just for Kids, Art by children from the Volusia County Public Schools

TRAVELING EXHIBITIONS

The Florida Document

Jack Mitchell - Photographs, 1960-1985

LECTURES

25 Years in Retrospect, Jerry Uelsmann

Thinking Photographically, Joe Crumley, noted educator

Jack Mitchell, 1960-1985

Benini - A Personal Philosophy

Evon Streetman, Florida Artists' Series

The Vanishing Breed, William Albert Allard

Volusia's Finest, a presentation by Richard Turner

Cole Weston: In Retrospect

WORKSHOPS

Manipulative Photography Workshop with Jerry Uelsmann

Advanced Processes and Techniques with Joe Crumley

Dance Photography Workshop with Jack Mitchell

Art Criticism Seminar with Dick Guthrie, publisher, *New Art Examiner*, and Michael Welzenbach, noted art critic

Fall Landscape Workshop with Chris Rainer

Mixed-media Workshop with Evon Streetman

Sell and Re-Sell Your Photo Seminar, with Rohn Engh

Streetwise, screening of film by Mary Ellen Mark and Martin Bell

Bike Week Photojournalism Workshop, with Eddie Adams, William Albert Allard, Ben Fernandez, Charles Gatewood, Owen Butler, Mark Haven, Willie Osterman, and Jim Megargee

Cole Weston Workshop

Fashion Photography Workshop with Mary Fote

1985 DOCUMENTARY PHOTOGRAPHY CONFERENCE

Oppression: The Visual Document, with Mary Ellen Mark, Susan Meisellas, Gilles Peress, Eugene Richards, Carole Kismaric, and Estelle Jussim

MASTER RESIDENCE PROGRAM

Eddie Adams

William Albert Allard

Ben Fernandez

Charles Gatewood

EXHIBITIONS

Eric Breitenbach/Photographs and The Winter Park Document
The North American Indian Project, works by Edward Curtis
(on loan from the Andrew Smith Gallery, New Mexico)

Advertising Photographers of America sponsored by Eastman
Kodak Company

A Tribute to Ralph Hattersley, Ralph Hattersley, Pete Turner
and Jerry Uelsmann

Carl Fisher, William A. Reedy Memorial Lecture Series,
sponsored by Eastman Kodak Company

Visions/1987, DBCC Student Art and Photography Show

FutureSight - Innovations in Art Holography, sponsored by the
Museum of Holography, New York

Our Children to the South, photo-documentary by Dan Biferie
and Jack Delano, sponsored by the Florida International
Alliance

*Saints and Other Angels: The Religious Paintings of Audrey
Flack*, internationally acclaimed artist

Florida Postcards, George Blakely, Florida Artists' Series

New Images, DBCC Art, Graphic Art, and Photography
Faculty Show

Just for Kids, Art by children from the Vokusia County Public
Schools

TRAVELING EXHIBITIONS

The Florida Document

Jack Mitchell - Photographs, 1960-1985

LECTURES

The North American Indian Project, Andrew Smith

A Tribute to Ralph Hattersley, Ralph Hattersley, Pete Turner,
and Jerry Uelsmann

Carl Fisher, noted designer and photographer, William A.
Reedy Memorial Lecture Series, sponsored by Eastman
Kodak Company

FutureSight - Innovations in Photography, Jeff Pelz, Rochester
Institute of Technology

Ray Fisher - Famous People, acclaimed portrait and per-
sonality photographer

Bike Week Photojournalism Lecture Series, with Burk Uzzle
and Sylvia Plachy

Jack Delano, internationally acclaimed documentary
photographer

The Cutting Edge, George Blakely, noted Florida artist

WORKSHOPS

Recent Trends in the Photographic Art Market, Andrew Smith,
Director, Andrew Smith Gallery

A Day with Jason Hailey, photographic workshop

Bike Week Photojournalism Workshop, with Sylvia Plachy
Ralph Hattersley

MASTER RESIDENCE PROGRAM

Sylvia Plachy

PHOTO SOCIETY WEEKEND WORKSHOP

Studio Portraiture, Patrick Van Dusen

High Contrast Printing Workshop, Clyde Finner

Fine Art Photography Workshop, Kathy and Dan Biferie

Florida Landscape Photography Workshop, Lee Dunkel

Table Top/Still Life Workshop, Don Bruening

The Small Town: A Documentary, Eric Breitenbach

Outdoor Portraiture, Richard Turner

Two-Day Photography Workshop with Tom Langenbacher

EXHIBITIONS

Crossing the Line: The Photographs of Duane Michals
Nazca and American Landscapes aerial photographs by
Marilyn Bridges

Artist/Curator: The New Movement, organized by Focal Point
Gallery, N.Y.C.

Conscious Evolution: The World As One, Angela Manno,
sponsored by Xerox Corporation

Arnold Newman - Portraits, sponsored by Eastman Kodak
Company

Leonardo Maniscalchi: Photographs, internationally acclaimed
photographer of Florence, Italy

Masters of Photography, selections from DBCC's Permanent
Collection

The Invisible Light: Infra-red Photographs by Abigail Perlmutter
(Ruth and Richard Shack Collection)

Visions/1988, DBCC Student Art and Photography Show
New Images, DBCC Art, Graphic Art, and Photography
Faculty Show

Just for Kids, Art by children from the Volusia County Public
Schools

LECTURES

Crossing the Line, Duane Michals, internationally acclaimed
artist

The Unreality of Photography, Dr. Beaumont Newhall, pre-
eminent photo-historian, sponsored by Print File, Inc.

Nazca and American Landscapes, Marilyn Bridges

The Artist/Curator: The New Movement Ron Turner, director,
Focal Point Gallery

Conscious Evolution: The World As One, Angelo Manno

Advertising and the American Mind, Arthur Taussig, noted
photo-educator

Bike Week Photographic Lecture Series, with Eli Reed, Bill
Jay, and Gary Monroe

In Search of Portraits, Arnold Newman, world renowned
photographer, William A. Reedy Memorial Lecture Series,
sponsored by Eastman Kodak Company

Behind the Black Box, Jason Hailey, noted photo-illustrator
and artist

Fashion Photography in Italy - The Cutting Edge, Leonardo
Maniscalchi

Photography: Process and Perception, Arnold Gassan, noted
educator, author and historian

WORKSHOPS

A Day with Duane Michals

On Assignment, with Robert Lerner, former *Look*
photographer

Fireside Chat with Arnold Newman, sponsored by Eastman
Kodak Company

Fifth Annual Bike Week Photojournalism Workshop, with Eli
Reed, Bill Jay and Gary Monroe

A Weekend with Jason Hailey

Fashion Photography Workshop with Leonardo Maniscalchi
Photo-criticism Seminar with Arnold Gassan

PHOTO SOCIETY WEEKEND WORKSHOP SERIES

Studio Portraiture II, Patrick Van Dusen

35mm Camera Techniques, Ed Davenport

High Contrast Printing Workshop, Clyde Finner

Fine Art Photography Workshop, Kathy and Dan Biferie

Alternative Color, Anna Tomczak

Outdoor Portraiture, Richard Turner

Close-up Photography, Alex Siodmak

Studio Portraiture II, Patrick Van Dusen

Table Top/Still Life Workshop, Don Bruening

Seeing it Together: Parent/Child Workshop, Martha Carden

EXHIBITIONS

The Eternal Body, Ruth Bernhard, world renowned photographer

Collecting Photographs: DBCC's First Decade, (including selections from the Ruth and Richard Shack Collection)

Color and Clay, Mary Ann Fariello, Curator

The Icons of Father Alexander, Father Alexander Jasiukowicz

Constructions, Paintings and Photographs, William Christenberry, acclaimed artist and photographer

A Slice of Life: Photographs by Lee Friedlander

The Artist and Master Printer: Innovation by Collaboration, on loan from Ken Tyler and the Walker Art Center

Visions/1989, DBCC Art and Photography Students Honor Exhibition

David Vestal: A Photographic Survey

New Images/1989, DBCC Faculty Art and Photography Exhibition

LECTURES

Ruth Bernhard - In Retrospect

How I Made a Million, Manfred Linus, noted art director and photographer

DBCC Photographic Society and Gallery of Fine Arts' 10th Anniversary Celebration, with Jerry Uelsmann, internationally acclaimed photographer

Heat + Sunlight, film and lecture by Rob Nilsson, reputed film-maker (Sam Shere Memorial Fund)

The History of Iconography, Father Alexander Jasiukowicz
William Christenberry, eminent artist and photographer

Photography: The Next 150 Years, Eric Bruening, Genographics, Inc.

A Slice of Life, a survey by Lee Friedlander

7th Annual Bike Week Photographic Workshop and Lecture Series, with David Michael Kennedy and Ed Meyers (Arthur Rothstein Memorial Lecture Series)

The Artist and Master Printer: Innovation by Collaboration, Donald Karshan

The Ideal Photographic Education, DBCC Student Forum
An Informal Approach, with David Vestal, celebrated author, educator and photographer

WORKSHOPS

Master Seminar with Ruth Bernhard

How To Make a Million in Photography, with Manfred Linus

7th Annual Bike Week Photographic Workshop, with David Michael Kennedy and Ed Meyers (Arthur Rothstein Lecture Series)

1988 FLORIDA'S MOVERS AND SHAKERS IN PHOTOGRAPHY: A SYMPOSIUM

Florida's Movers and Shakers in Photography, a survey of Florida's art scene, by Alan DuBois

The Artists' Perception of Photography in Florida, a panel presentation with Paul Karabinis, moderator, Robert Fichter, George Blakely, Evon Streetman, and Gary Monroe

Individual Artists' Presentations

Photographic Education: In Florida, a panel presentation, George Blakely, moderator, Charles Wellman, Don Bruening and Gary Monroe

Florida's Grass-Roots Movers in Photography, Sharon Socol, moderator, Paul Karabinis, and Carol Upham

Florida's Jerry Uelsmann, keynote lecture with opening remarks by Florida's Secretary of State, Jim Smith

Collecting Photographs: Highlights from DBCC's Permanent Collection, Gala opening sponsored by Eastman Kodak Company

The Collector's Viewpoint, Richard Shack, moderator, Dr. Robert Drapkin, William Loving, Julie Saul and William Knight Zewadski

The Museum's Role in Promoting Photography, Joseph Jacobs, moderator, Margaret Miller, Bruce Weber, Alan DuBois and Julie Saul

A Leadership Role in the Arts: The State of Florida, Joan Morris, Linda Downey and Louis Wynne (Representatives from the Florida Arts Council and the Florida Endowment for the Humanities)

The Florida State Photographic Archives, an overview by Joan Morris

Business and Photography, Ken Lassiter, Eastman Kodak Company; Joe Petrock, Southern Bell; and Alan Robertson, Beach Photo and Video Services

The Critics' Role in Promoting Photography as a Fine Art,
Laura Stewart, Orlando Sentinel, moderator, and Blake
Samson, Daytona Beach News-Journal

The Criticism of Photography as Art - Eighteen Years Later,
John Ward

1988/89 PHOTO SOCIETY WEEKEND WORKSHOP SERIES

Table Top/Still Life Workshop, Don Bruening

Documenting the Ordinary, Eric Breitenbach and Gary
Monroe

The Florida Landscape, Lee Dunkel

Video Techniques, Richard Turner

Architectural Photography, Kurt Waldman

35mm Camera Techniques, Ed Davenport

Studio Portraiture, with Patrick Van Dusen

Alternative Color, Anna Tomczak

High Contrast Printing Workshop, Clyde Finner

On Assignment, Robert Lerner

Fine Art Photography Workshop, Kathy and Dan Biferie

Photography For Kids, Martha Carden

EXHIBITIONS

The Florida Documentary Project, Photographs by Eric Breitenbach (Sponsored by Southern Bell)

A Salute to Richard Turner, an exhibition of photographs by the alumni of the Southeast Center for Photo/Graphic Studies

The American Society of Magazine Photographers - Central Florida Chapter

Todd Walker: Photographer/Printmaker

Masterpieces of Contemporary Photography, Photographs from DBCC's permanent collection and selections from DBCC's Ruth and Richard Shack Collection

Barbara Morgan: Photographs (Sponsored by Print File, Orlando, Florida)

Fotografos de Mexico, Karen Anderson, guest curator

Visions/1990, DBCC art and photography students' peer-juried exhibition

Recent Work, by members of the Southeast Center Photographic Society

New Images/1990, DBCC Faculty Art and Photography Exhibition

LECTURES

The Florida Documentary Project: An Overview, Eric Breitenbach

More Thoughts on Photography, by Phil Davis and Robert Routh

A Salute to Richard Turner, presentations by alumni of the Southeast Center for Photo/Graphic Studies

A Public Forum with Members of the American Chapter of Magazine Photographers - Central Florida Chapter

A Few Notes, Todd Walker

Pictures That Made a Difference: Photographs from the Civil Rights Movement, Charles Moore, Eastman Kodak Company's William A. Reedy Memorial Lecture Series

Personal Reflections on Photography and Barbara Morgan, Lloyd Morgan

Bike Week Photographic Lecture Series, with Ernesto Bazan, Gus Wiley, and Walter Johnson (Arthur Rothstein Memorial Lecture Series)

Discover Yourself Through Photography, Ralph Hattersley

The Southeast Center for Photo/Graphic Studies' Student Forum

WORKSHOPS

Beyond the Zone System, with Phil Davis, professor emeritus, University of Michigan and Robert Routh, professor emeritus, California State University at Long Beach

ASMP Pro Days, A Weekend Seminar with Members of the American Society of Magazine Photographers - Central Florida Chapter

A Dialogue with Todd Walker

Fashion Photography Workshop with Giovanni

An Extemporaneous Exchange with Barbara Morgan

Ninth Annual Bike Week Photographic Workshop, with Ernesto Bazan, Gus Wiley, and Walter Johnson (Sam Shere Memorial Fund)

Ralph Hattersley - Artist in Residence

EXHIBITIONS

W. Eugene Smith — A Personal Vision, on loan from the Andrew Smith Gallery

Photographs: Harry Callahan

Photographs of Appalachia, Builder Levy and *Understandings*, *Photographs of Decatur County, Georgia*, Paul Kwilecki

Robert Fichter: Photographs, Drawings and Paintings, Florida Artists Series

Haiti, Gary Monroe

A Vision of Nature, Paul Capinigro

LECTURES

The History of Photojournalism, Mariane Fulton, Associate Curator of Photography, George Eastman House (Arthur Rothstein Memorial Lecture Series)

Harry Callahan

Photographs of Decatur County, Paul Kwilecki

Robert Fichter, Florida Artists Series

Alex Harris

10th Annual Bike Week Photographic Lecture Series, with Gary Monroe and Maggie Steber (Sam Shere Memorial Fund)

Beyond the 20th Century: Photography and Education, a panel presentation and seminar with: John Mulvanney, Columbia College; Fred Hutton, Art Center; Doug Rea, Rochester Institute of Technology; Henry Wessel, San Francisco Art Institute; and Gordon Brown, Eastman Kodak Company

Friends and Strange Dreams, Wah Lui

WORKSHOPS

Documentary Photography with Alex Harris

10th Annual Bike Week Photographic Workshop, with Gary Monroe and Maggie Steber

Environmental Portraiture Workshop with Wah Lui

*"Solange Under the Willows," 1938,
by Yousuf Karsh*