

SALT LAKE SEVEN

The Photographers

Kent Miles

Photographer, Documentary Artist, Educator

Being a photographer requires that one learn to pay attention to what one sees, how that attentive seeing makes you feel, and what it says about the world we inhabit. Recent Covid19 restrictions requires from us a greater effort to do more with less—less travel, less revenue, less social interaction.

But the same restrictions unlock doors we may not have paid attention to in the past: shadows on pavement, bold and subtle color, texture, pattern, and form found in common spaces. In traditional Japanese aesthetics, *wabi-sabi* describes a world view centered on the acceptance of transience and imperfection. The aesthetic is sometimes described as one of beauty that is "imperfect, impermanent, and incomplete". While it is generally understood to apply to the natural world, I try to bring a similar awareness of beautiful or intriguing flaws to the images I make in urban or constructed environments. I want my photographs to reveal just a bit of what it feels like to see what I see when I'm paying attention.

The above paragraph encapsules what I look for in making images. The following describes how I go about finding the subject matter for the images in this exhibit.

Flânerie: The act of wandering, no particular goal other than to observe and contemplate the world. *Flânerie* often refers to street photography, capturing the energy of a city, its people, their urban milieu. Curiosity, playfulness, taste, and discernment are required.

Sprezzatura: Making difficult things look easy and natural, capturing individuality and style. Think of Fred Astaire dancing, or Tony Bennett singing.

I do photography while strolling, being attentive to the Here and Now, finding unexpected clarity, freezing shadows... finding perfection in imperfection.

I'm a *flâneur*. I practice *flânerie* with *sprezzatura*—difficult to pronounce, more so to achieve, but one success is worth a hundred failures.

Kent Miles

www.kentmiles.com

kent@kentmiles.com

801.631.7034

Brian Buroker

I've lived over half my life.
I've been married a long time.
I've traveled a lot.
I've shot countless photographs.
I've won some awards.
I've still not gotten a grip on what "art" is.

My life has been shaped and broadened by the benefits of traveling to, and living in, many places in 46 of the continental United States, Canada, Europe, Hawaii, and Mexico. I attribute life stabilizing and grounding influences to having raised a family with my spouse of 42 years. I grew up in the American Northwest and at the age of 8 began using film equipment including medium and large format cameras. I now find that images captured with state-of-the-art digital cameras provide superior artistic quality and utility, if you know how to use them. Photographically, I live in a tree with many branches—landscape, black and white, abstract, minimalist, architectural genres. The images in this exhibit represent the growth of a new limb!

I look for situations where line, form, and color can be optimized to create an image of intrigue and appeal. The permutations that occur are endlessly surprising. Those surprises are what I photograph. I seek structure and form. I make images that are simple, elegant, obscure; images that are easily overlooked, hidden within ordinary, everyday scenes and events.

My desire is to create images that will stop you in your tracks and cause you to pay attention to the subtle wonders all around that you might otherwise have missed.

Laurel Casjens

I have lived in Utah most of my life, working as a museum curator and a photographer. I earned a BA in Geology and a PhD in Anthropology. I am married, have three children, 5 grandchildren, a dog, and a cat. Now retired, I divide my time among hiking, photography, ceramics, crocheting and stained-glass projects. I can attest that life is never boring!

I focus on art photography and have exhibited in numerous exhibits. I carried out documentary photography of rock art and of museum objects and taught photography classes at the University of Utah. My photographs illustrate several books and magazine articles.

My museum work involved caring for collections at the Utah Museum of Natural History and educational programs and exhibits at the Museum of Peoples and Cultures. At the state Office of Museum Services, I worked with small museums throughout the state on collections care and exhibit development.

I love to travel, and taking photographs is my passion. At present, I mainly use a digital infrared camera which has been modified to see farther into the infrared spectrum than our human eyes. The result is a monochrome image with altered exposure values. I focus on the beautiful, the unique, the interesting and the idiosyncratic sights. My prints use museum-grade pigment ink on paper. The process produces images that are surreal and dreamlike, fulfilling my quest for beauty, interest, and sometimes humor.

My hope is that these images will make people think and thus inspire them to protect our threatened natural world and cultural sites, and to experience the essential oneness of humanity.

P. Kent Fairbanks

- Life-long Interest in photography, started taking classes as an architectural student
- While in architectural school worked for the “Historic American Building Survey” documenting over 200 historic buildings in Utah. Approximately 600 photographs are now held in the Library of Congress <https://www.loc.gov/pictures/search/?q=Utah+Kent+Fairbanks&sp=1&co=hh>
- Commercial Architect for 45 years designing hotels, hospitals, medical clinics, ski resorts, high-rise office buildings, shopping malls, and university buildings
- Used photography extensively as a tool for designing and communicating proposed designs to clients
- Retired from architectural practice after 45 years. Projects in New York, Pennsylvania, six western states, South America, and the South Pacific.
- Photography as a passion the past fifteen years

I found that while flying my own airplane to get to client meetings, I was fascinated with man-made and natural textures, colors, forms, and patterns as viewed from above. In addition to photograph using drones, I have found that by using computer technology I can assemble low-resolution satellite images into combined high-resolution images that show great detail and color. I feel like many of my images resemble paintings. I hope my prints go beyond documentation and become a personal expression.

I find great satisfaction and fascination in the colors, geometric forms, and textures in the landscape and in the creations of man. I’m captivated by seeing nature and man collide and then over time meld together. I hope my photographs attest that man and his creations are ultimately a part of nature.

P. Kent Fairbanks A.I.A.
801-201-3706
pkfarch@gmail.com
pkfaia.com

Hunter Jackson

The first picture I printed was of a closet darkroom I built with one of my apartment mates. That was 1970, and over the next 20 years I built darkrooms in unclaimed spaces in most of our apartments/houses, including the basement coal room of a SLC bungalow. Those were the days of dodging, burning, bleaching, spotting, etc., but watching that image slowly reveal itself

under a dim red light was magical. Until recently, the last time I exhibited any of my photographs was in NYC as part of a 1991 contest juried by Richard Avedon. Then life intervened.

Four children and a career in biotech later, my love of the single, still image has drawn me back. I believe photographs do not tell stories. In fact, their most outstanding quality is that they leave the storytelling to us. They are portals to thoughts, emotions, musings. The world is full of such portals, and as we poke our heads in and look around, we are enriched by what we find – a new place, the touch of a lost memory, or even just a sigh.

My pictures don't necessarily look like each other. In fact, they necessarily look different. They are each a unique amalgam of place, light, and mood. Whatever I saw that sparked my finger to open the shutter is what I've tried to capture in the rendering.

I recently showed a series of photographs at an exhibition at Phillips Gallery in Salt Lake City.

Steve Proctor

I'm a native of SLC, Utah. I began my relationship with photography in 1969 after purchasing my very first 35mm camera. Since then, I have learned lessons thru every roll of film and every compact flash card. Photography has taken on a new meaning for me with the digital transition, because the process gives instant results to image capture. It allows for quick adjustments to exposure, light, filtering, and other considerations, to improve the results. And...you can process the results on site, in an office or in your own home. While working, I would use digital photography on the job for documentation and decision making processes, and found it critical to ongoing success. The old adage "a picture is worth a thousand words" is really true. In todays quick paced world the image seems to get the point across every time. My personal goal is to keep looking thru the viewfinder and improving, learning and exploring possibilities.....of making better images. My membership in the Salt Lake Seven has been instrumental and continues to motivate me to keep doing on that.

Kathy Gardner

gardsalt@gmail.com

I have spent more than 30 years learning different photographic processes including film, hand-coloring, Polaroid transfers and early photographic processes. Since 1986 I have taken classes and workshops with many different instructors, including Jerry Fagerlund, Rodger Newbold, Pete Houdeshel, Kent Rich, Kent Miles, David Pursley, Dennis Haynes, Alan Jackson, Dave Sims, and Dana Sohm. I enjoyed working with students at the Salt Lake Art Center for 28 years. I've exhibited in one-, two- and four-person shows and have appeared in local and regional publications. Several years ago I joined Salt Lake Seven and have explored digital imaging and processing, and the interaction of color and light. I recently began making my own digital prints, which brought new depth to my work. I'm enthusiastic in my contributions to SL7 discussions and critiques. SL7 has helped me find new ways to step outside my comfort zone when making new images.

Ike Sanders

I first started photography in high school working on the yearbook. Everyone has to start somewhere. My senior year I took a concurrent enrollment photography class from Kent Miles, where I was introduced to the SL7 group. Everyone has been incredibly generous in helping me refine my craft and find my voice with photography—not to mention donating equipment to me which has been essential in moving forward. These sample images were shot over the last 6 months, primarily with a small Leica camera, 28mm lens, and Tri X film. My photos are more intuitive than overly rationalized. The subject matter consists of things I come across while exploring my new city. I select the pictures based on a shared dreamlike quality, and the sense that these pictures exist in a world of their own.