

Gallery Guide

Outside Influence

Photography in
Colorado, 1945-1995



Curated by Rupert Jenkins

Please return gallery guide to the front desk

Outside Influence

Outside Influence brings together lens-based works by more than sixty artists who redefined approaches to photography in Colorado between the end of World War II and the start of the twenty-first century. The exhibition's title alludes to the historic presence of the natural landscape as subject, and to the transformative impact of out-of-state artists and educators. Their arrival in Colorado beginning in the 1960s transformed expressive photography by introducing innovative concepts, non-traditional materials, and emergent digital technologies to students, peers, and their audience-at-large. *Outside Influence* celebrates the contributions of these artists and seeks to affirm their legacies within Colorado's fine arts canon.

Rupert Jenkins, exhibition curator

I would like to thank the Vicki Myhren Gallery staff and work study students for their invaluable help and curatorial assistance. This exhibition is based on my forthcoming book *Outside Influence: Photography in Colorado 1945-95*, to be published by the University Press of Colorado this Fall. A sign up sheet for discounted advance copies is available at the front desk.

DU Connections

Outside Influence includes several photographers who either taught at DU's School of Art & Art History or graduated from with degrees from the university.

Burnis McCloud ("Social Landscape" section) is said to have compiled the largest visual record of post-World War Two African American life in Denver. After the Second World War he enrolled in DU's School of Journalism to study photography, public relations, and advertising on the GI Bill. He earned an AA degree in 1950. By the time he committed to full-time photo work two years later, he was already recognized as the Black community's preeminent photographer.

Winter Prather ("Mid-Century section) mentored many mid-to-late 20th century photographers in Colorado. He earned an AB in history in 1945 and stayed at DU to study art and art history until 1950, when he began his career. Prather became one of Colorado's most sought-after industrial photographers. An exhibition of his work curated by Sheridan Posschelle is currently on display in the Alumni Building across the street from SAAH.

James O. (Jim) Milmo ("Mid-Century" section) settled permanently in Colorado in 1953. Milmo was at the forefront of many clubs, schools, and photo initiatives in the Denver region, including the Colorado Photographic Arts Center and Colorado Coalition of Camera Clubs. He taught photography at nearly every major institution along the Front Range; he was teaching at DU when he earned his own MFA in photography at the University of Denver in 1977, aged 50. His thesis was titled "Cemeteries as a Source of Photographic Imagery," and drew from his own life-long documentation of grave markers. In 1989, the Denver Art Museum acquired twenty-six images from the series for its permanent collection.

Paul Schroder ("Denver Salon") earned an MFA in photography from DU in 1980. Schroder was a founding member of Pirate gallery, which hosted shows by the student-run collective 2/C: A Community of Photographers.

Photo professor **Cal Sparks** (gallery entrance) was a member of the DU faculty from 1974 to 2002. Sparks was a skilled artist in various media—primarily photography and also screen printing, video, and drawing. *Big Red Wrench* is an example of many studies of tools and implements he made in the early 1990s using digital technology. While at DU, he hosted several important exhibitions and lecture series' programmed by the Colorado Photographic Arts Center when it was operating without a permanent space in the late 1980s.

DU's present photo professor, **Roddy MacInnes** ("Self & Others" section) assumed his position when Sparks retired in 2002. The graduate studio program and MFA degrees in photography were eliminated at that time. A series of his self-portraits is shown in the "Self & Others" section.

Gallery Entrance

The gallery entrance features two large-scale images, *Big Red Wrench* (1991) by the former DU photo professor **Cal Sparks** (see “DU Connections”) and *Meditations XXV* (2023) by **David Sharpe**. *Outside Influence* is largely about tracing connections between artists and educators, so it is worth noting that Sparks provided the Colorado Photographic Arts Center a much-needed venue for talks and exhibitions when it was homeless in the 1990s; Sharpe in turn was a recipient of a CPAC award for local artists and was a student assistant to John Bonath at CSU Fort Collins for Andy Warhol’s visit there in 1981.

Meditations XXV continues Sharpe’s work with a pinhole camera. Its subject, scale, and saturated color make it a natural fit for the *Outside Influence* entrance way. After he left CSU, Sharpe continued his art studies at Cranbrook University; his return to Colorado is one more example of out-of-state influences. The date of the piece also points to the fact that the show extends beyond its 1945–1995 time period. This is intended to celebrate the fact that many of the artists shown here began their careers within that half-century and have continued to create well into the digital age.

David Sharpe
Meditations XXV, 2023
Digital pinhole print
Artist collection

Cal Sparks
Big Red Wrench, n.d.
Photographic print
Collection of Renate Sparks

Mid-Century: 1940s–1960s

The Mid-Century wall features (L-R) **Syl Labrot** (1929–1977), **Herbert Bayer** (1900–1985), **Walter Chappell** (1925–2000) **James O. (Jim) Milmo**e (1927–2022), **Hal Gould** (1920–2015), **Winter Prather** (1926–2005), and **Arnold Gassan** (1930–2001). All were active in the state during the 1940s, 1950s, and often beyond. The wall design replicates the use of a Syl Labrot mural (*Tree Trunk*, 1959) and color theme used for *A Sense of Abstraction*, shown at MoMA in New York in 1960, which included works by Labrot and Chappell.

Hal Gould is represented here (center) and in the “Natural Landscape” section. This photo was taken with a pinhole camera when he was learning photography at the School of the Chicago Art Institute. He was a founder (with Milmo)e and others) of the Colorado Photographic Arts Center in 1963, and later founded Camera Obscura, a commercial gallery that operated in Denver from 1980 to 2011. He was aged 91 when John Bonath made the portrait of him displayed in the “Portraits & Icons” section.

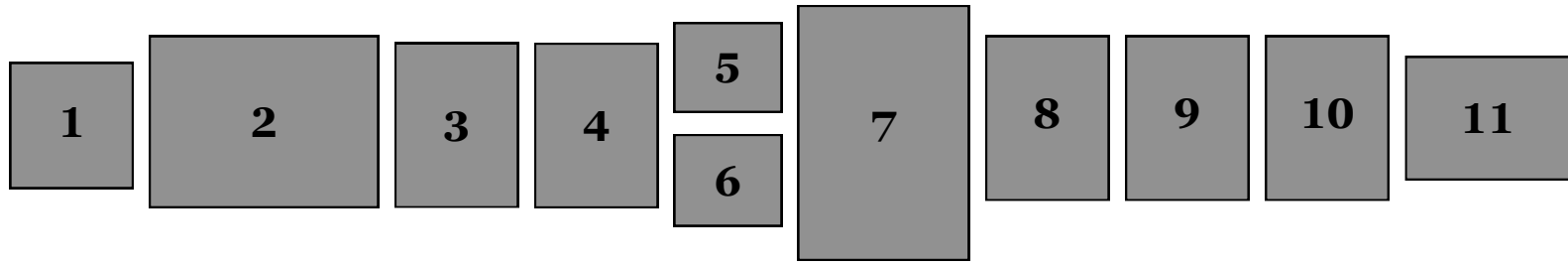
The Denver art critic Michael Paglia has described **Herbert Bayer** as the most important artist to have ever worked in Colorado. He was an émigré from Hitler’s Germany and was a former student and teacher at the Bauhaus school of art and design. In 1947 he was persuaded to relocate from New York to Aspen to help implement Walter Paepcke’s “Aspen Idea” at the Aspen Institute, which led to the transformation of the town. In Robert C. Bishop’s photograph taken at the 1951 Aspen conference, he is shown standing to the left in the back.

James O. Milmoe was a constant presence in the photo community from the time he settled in Colorado in the mid-1950s to his recent death, aged 95. Milmo)e developed the first fine art photography curriculum for UC Denver in the late-1960s and taught in almost every major art program along the Front Range. He was a research photographer until 1960, when he began his own business photographing industrial design and architecture. He was teaching at DU in 1978 when he earned his own MFA, aged 50. His thesis was titled “Cemeteries as a Source of Photographic Imagery.”

Labrot, Chappell, Prather, Milmo)e, and Gassan were all part of a loose-knit group in Denver in the mid-1950s who were inspired by the photographer Minor White. Prather taught Gassan and Chappell the fundamentals of darkroom photography, although Chappell—who had close personal ties with White—was arguably the most creatively liberated of the three. He later achieved national fame with his *Metaflora* series.

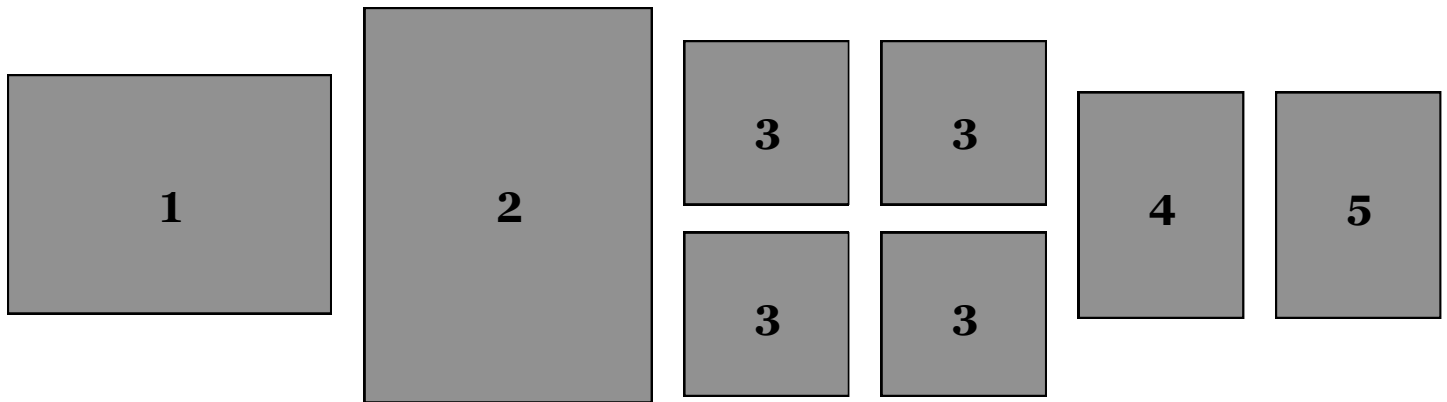
White can be seen at center of **Robert C. Bishop**’s group photo (installed left of the Labrot vinyl) taken in the lobby of Aspen’s Hotel Jerome during the 1951 “Aspen Golden Days” photo conference. The gathering included many of the most eminent photographers and photo historians then practicing in the U.S. The photo depicts (among others) photographers Berenice Abbott, Ansel Adams, Laura Gilpin, Dorothea Lange, Eliot Porter, Frederick Sommer, and Minor White; historian/writer/curators Beaumont and Nancy Newhall; and Aspen residents Herbert Bayer and Ferenc (Franz) Berko.

Mid-Century: 1940s–1960s



- 1) **Syl Labrot**
Tree Trunk (From *Under the Sun*, plate XXIV)
1959
Contemporary inkjet print
Collection of Rupert Jenkins
- 2) **herbert bayer**
in search of times past
1959
Gelatin silver print from photomontage original
Private collection
- 3) **Walter Chappell**
Image Series III
1957
Gelatin silver print mounted on board
University of Denver Art Collections
Gift of the Milmoie family
- 4) **Walter Chappell**
Image Series III
1957
Gelatin silver print mounted on board
University of Denver Art Collections
Gift of the Milmoie family
- 5) **James O. Milmoie**
Railroad Car Detail
n.d.
Gelatin silver print
University of Denver Art Collections
Gift of the Milmoie family
- 6) **James O. Milmoie**
GRANITE
n.d.
Gelatin silver print
University of Denver Art Collections
Gift of the Milmoie family
- 7) **Hal Gould**
Chicago Art Institute
1947
Gelatin silver print
Collection of Juliette Wells
- 8) **Winter Prather**
Cockpit of Ryan ST
1956
Gelatin silver print
University of Denver Art Collections
Gift of the Milmoie family
- 9) **Winter Prather**
Untitled
n.d.
Gelatin silver print
University of Denver Art Collections
Gift of the Milmoie family.
- 10) **Walter Chappell**
Squash Blossom, Metaflora #9
ca. 1970s-1980s
Gelatin silver print
Collection of Colorado Photographic Arts
Center
- 11) **Arnold Gassan**
Untitled (Plate 4, Aspen Grottoes series)
1968
Contemporary inkjet print of a lithograph
original
Collection of Rupert Jenkins

Wes Kennedy, Eric Havelock-Bailie, and Ruth Thorne-Thomsen



1) **Wes Kennedy**
Preamble, 1990
Gelatin silver print
Private collection

2) **Wes Kennedy**
Untitled, 1990
Gelatin silver print collage
Private collection

3) **Eric Havelock-Bailie**
Wes Kennedy, 1993
Contemporary inkjet prints
Artist collection

4) **Ruth Thorne-Thomsen**
Liberty Head, ca. 1986
Toned silver gelatin print
Collection of Mitchell Broadbent and Lori Iliff

5) **Ruth Thorne-Thomsen**
Columns, ca. 1986
Toned silver gelatin print
Collection of Mitchell Broadbent and Lori Iliff

Wesley (Wes) Kennedy (1958–1993) produced some of the most resonant, emotionally gripping artwork ever produced by a photographer in Colorado. A student of Ruth Thorne-Thomsen, his early plastic camera images feature himself or friends performing against backdrops of hand lettering and symbols. Later, roughly collaged works made in the style of The Starn Twins or Joel-Peter Witkin are defined by his worsening HIV-positive condition.

Eric Havelock-Bailie (b. 1953) made the sequence of four Diana camera portraits of Kennedy just days before his friend's death. In each one, Kennedy's face is isolated against a dark background: image #1 shows Kennedy using his hands to mask his frailty; in images #2 and #3 he engages the camera with increasing intensity; in the fourth image a vignette encroaching from the side has the appearance of expelling Kennedy from the frame, as if from the physical world.

Ruth Thorne-Thomsen (b. 1943) had already attained national recognition by the time she arrived in Colorado to teach at UC Denver. *Columns* (1986) is from *Expeditions* (1976–84), a mythologically charged series of constructed landscapes made using pinhole cameras. Her process involved the superimposition of tiny paper cut-outs placed by hand within natural landscapes. Her tenure in Denver was relatively short (1983–1989), yet like Barbara Houghton she was extraordinarily impactful on her students.

Barbara Houghton, R. Skip Kohloff, and Elisabeth Relin

On center wall:

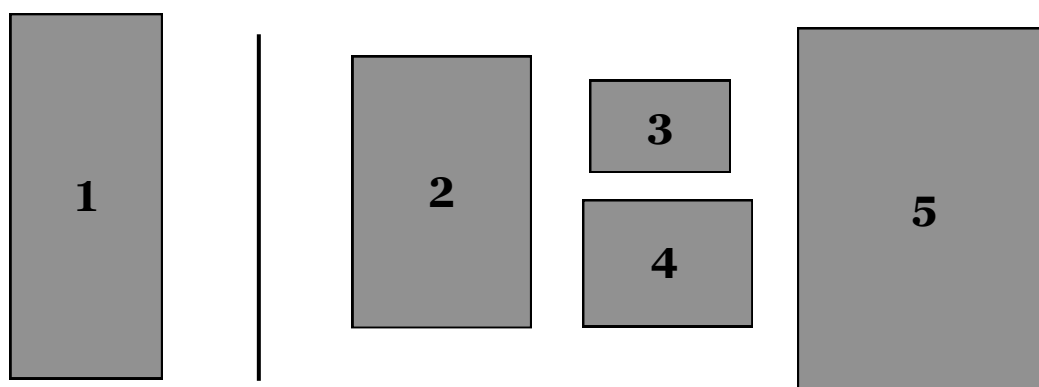
Barbara Houghton

Unsportsmanlike Conduct

1983/2025

Life-size cutouts of the artist as referee,
astroturf, photographs

Artist collection



1) **Elisabeth Relin**

Memory Bag, 1987

Mixed media

Artist collection

2) **R. Skip Kohloff**

EL-E-FANT, 1977-1978

Xerographic fabrication with embossing on
silkscreen

Collection of Lisbeth Neergaard Kohloff

3-5) **Barbara Houghton**

Terra Incognita–Unknown Territory, 1992

Digital images, archival inkjet prints

Artist collection

Cosmic Disorder, 1992

Digital images, archival inkjet prints

Artist collection

Dress and Socks, 1975

Cyanotype photograms

Artist collection

In 1975, Jack Kunin of the Rocky Mountain News (and DU's art school faculty) cited **Barbara Houghton** (b. 1947) as "perhaps the most important photographer in this region." Houghton joined the Metro State art faculty in 1974. She describes herself then as a "little punk girl" whose approach to photography embraced color toning, hand-coloring, stitching, and non-traditional processes. "Colorado was quite a bit the man's place in photography then," she recalls, but that began to change as competition from young female graduates like herself meant that even seasoned educators needed graduate degrees to be able to teach.

Unsportsmanlike Conduct leans on humor and wordplay such as "Illegal Use of Hands" to associate masculinity in sport with sexual violence against women. This presentation recreates a 1983 installation that originally incorporated video, free-standing self-portrait murals, and objects ranging from couches to AstroTurf. During the same period, Houghton also made *I Always Cheat at Croquet*, another humorous multi-media installation with life-size cut outs of the artist wielding a croquet mallet.

The cyanotype used for *Dress and Socks* (adjacent wall, 1975) is a good example of her use of non-traditional processes. Next to it are two early digital pieces made soon after the Macintosh computer debuted; among its advanced features were broad spectrum of colors and capacity for animation, so she invested her department funds into that platform. Over time, Houghton's "kick-ass students" at Metro included J. John Priola, Mark Sink, Merlin Madrid, Eric Havelock-Bailie, and Reed Weimer. By the time she left Metro for the Northern Kentucky University in 1992, she had established the school's first visual arts computer and video program, and had successfully lobbied for an off-site gallery (Center for Visual Arts) dedicated to Metro's program.

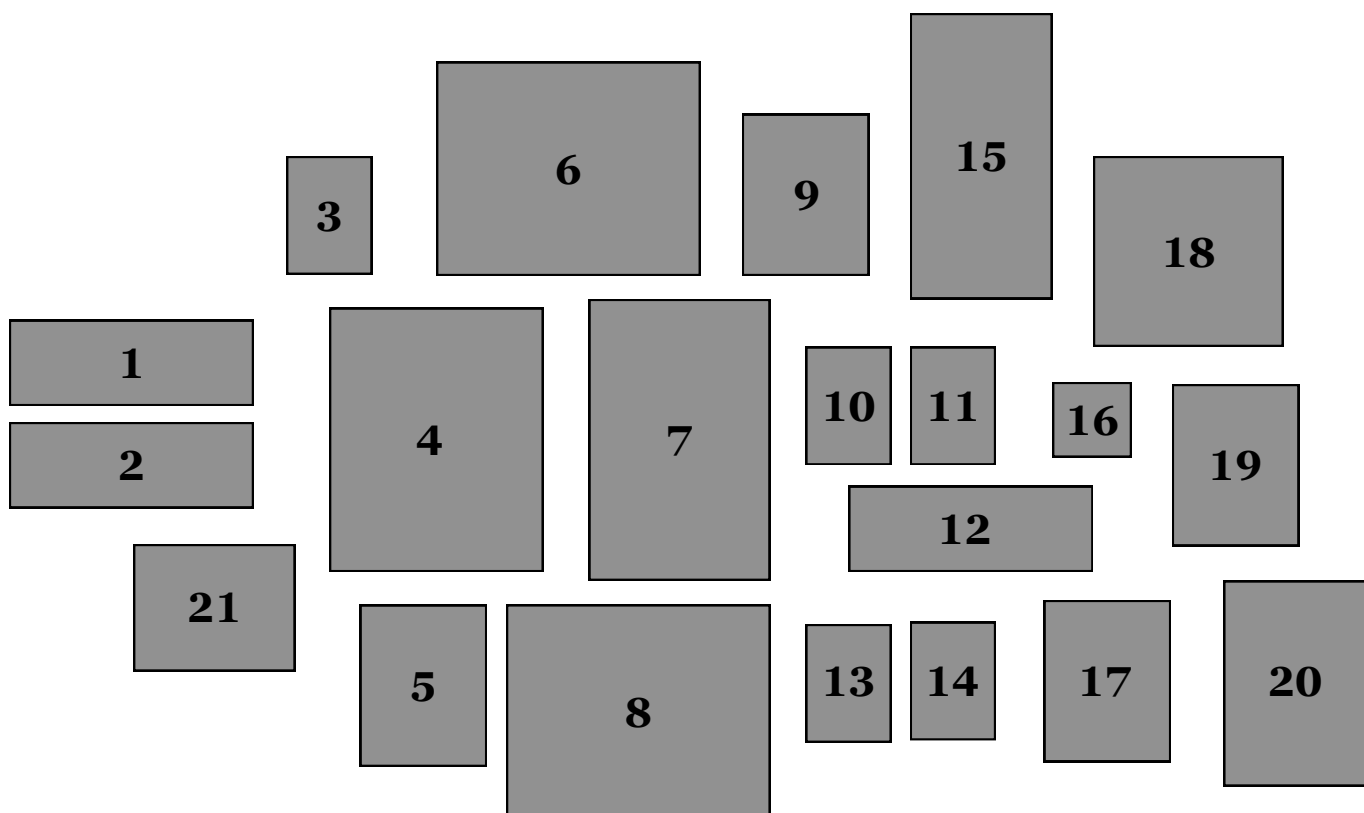
R. Skip Kohloff's *EL-E-FANT* (1977-87) displayed on the same wall, was made while he was a student in Rochester with access to the Xerox Corporation's test equipment. Kohloff (1941–2020) and his wife, Lisbeth Neergaard Kohloff, arrived in Denver from Rochester in 1977. Skip assumed a job teaching high school photography at Cherry Creek School District, and Lisbeth taught photo history at UC Denver. Both volunteered as Director and Gallery Manager respectively for twenty-seven and twenty-four years at the Colorado Photographic Arts Center. In 2001, John Grant, owner of the well-respected Grant Gallery downtown, curated a ninety-five-print display of Kohloff's imagery that, he wrote, could "only be rivaled by [Skip's] contributions to the photographic community."

Elisabeth Relin's *Memory Bag* (1987, shown on the side wall next to Kohloff) was included in her CU Boulder graduate show, *Rooms*, which comprised eighty-one prints and an installation of writing, black-and-white prints, and plastic hanging constructions composed of sewn pockets containing objects and artifacts of her family. Relin and her fellow students at CU benefited from a Visiting Artist program that hosted more than 420 visiting artists from the 1970s to the 1990s. A sampling of names includes Robert Adams, Janeen Antoni, Paul Berger, Linda Connor, David Freund, Alfredo Jaar, Adrian Piper, Mike Mandel, Lucy Lippard, and Meridel Rubenstein. Relin is an artist and curator who lives in Lafayette, Colorado.

The Denver Salon

The Denver Salon was a loose-knit group of emerging photographers founded by **Mark Sink** in 1993. Members convene occasionally for exhibitions at which new and old work is shown (currently they are at Seidel City in Boulder). Several Salon members studied on the Auraria campus with Ruth Thorne-Thomsen (UC Denver) and Barbara Houghton (Metro State College). The group became known for its use of plastic and pinhole cameras, non-traditional materials, and nascent digital technologies. Individual exhibitions took place at 2/C, Pirate, and other collective galleries, while group shows of their work were programmed in New York City, Japan, and at the Denver Art Museum.

Sink (b. 1958) is arguably the most influential photographer in Colorado. He enjoyed a successful stint in Colorado and New York with Andy Warhol and other personalities in the 1980s-90s, he returned to Denver and founded the Salon. In 1994, he curated a show on America Online that featured works from an early web-based group known as “A Photographers Salon.” *Off the Highway* (1995) integrated by both Denver and internet Salons, and was labelled “a first of its kind exhibition.” Sink is the founder of Denver’s Month of Photography and a co-founder and former director of Museum of Contemporary Art | Denver (1999–2000). Sink’s post-2010 community initiatives include The Big Picture, a mural project inspired by the Houston FotoFest, and the Denver Collage Club, which he has described as his “new Denver Salon.”



The Denver Salon

- 1) **Christopher James**, *Six Bridges and Viaducts*, 1980s. Photographic prints. Collection of Mark Sink.
 - 2) **Christopher R. Perez**, *Continuo*, 1993. Stitched gelatin silver prints. Artist collection.
 - 3) **Jeff Hersch**, *Krakow Night*, ca. 1990s. Gelatin silver print. Artist collection.
 - 4) **Eric Helland**, *Untitled*, mid-1990s. Gelatin silver print. Collection of Mark Sink.
 - 5) **Joel W. Dallenbach**, *Punk Singer*, n.d. Gelatin silver print. University of Denver Art Collections.
 - 6) **Susan Evans**, *Untitled*, mid-1990s. Gelatin silver print. Collection of Mark Sink.
 - 7) **Inna Valin**, *Third Angel of the Winds*, 1994. Hand-colored gelatin silver print. Artist collection.
 - 8) **Anne Arden McDonald**, *Untitled Self Portrait #3, Connecticut*, 1987. Gelatin silver print. Artist collection.
 - 9) **Jeff Hersch**, *Prague Night*, ca. 1990s/2025. Inkjet print. Artist collection.
 - 10) **Reed Weimer**, *Bug Stage, Denver*, n.d. Color coupler print. Artist collection.
 - 11) **Reed Weimer**, *Dia de los Muertos at Pirate*, n.d. Gelatin silver print. Artist collection.
 - 12) **Mark Sink**, *Five Autographed Polaroid Portraits*, 1980s.
L-R: Barbara Houghton, Dana Crawford, Ruth Thorne Thomsen, Graciela Iturbide, Emmet Gowin. Polaroid prints. Artist collection.
 - 13) **Wes Kennedy**, *Cheating Death*, 1986. Gelatin silver print. Collection of Reed Weimer.
 - 14) **Wes Kennedy**, *Illusionist*, 1986. Gelatin silver print. Collection of Reed Weimer.
 - 15) **Christopher R. Perez**, *Succumb*, 1995. Photolithograph. Artist collection.
 - 16) **Eileen Mullin**, *Untitled*, 1997. Collection of Mark Sink.
 - 17) **Shaun Gothwaite**, *Birds in Flight*, n.d. Toned gelatin silver print. Collection of Reed Weimer.
 - 18) **Reed Weimer**, *Untitled*, n.d. Gelatin silver print. Artist collection.
 - 19) **Mark Sink**, *Untitled*, 1990s. Photographic print (taken with Fisher Price toy camera). Artist collection.
 - 20) **Mark Sink**, *Andy Warhol, Mountain Man, Colorado*, 1982. Gelatin silver print. Artist collection.
 - 21) **Reed Weimer**
Denver Salon group meeting, Denver, 1997
Gelatin silver print.
Artist collection.
- (L–R): back row: Christopher James, Eileen Mullin, Paul Schroder (holding sketchpad and Mark Sink photo of Andy Warhol), Kevin O’Connell; front row: Shaun Gothwaite, John Hallin, Reed Weimer, Eric Havelock-Bailie (holding Ruth Thorne-Thomsen image), David Zimmer, Mark Sink, Katie James.

On the pedestal:

Paul Schroder, *B-52s over Yemen*. Color Xerox of a Polaroid original, 1984. Displayed in *The Codex*, Issue #2, displayed here.

Flyers for events at 2/C gallery, Denver, ca. 1980s-90s. Collection of Shaun Gothwaite.

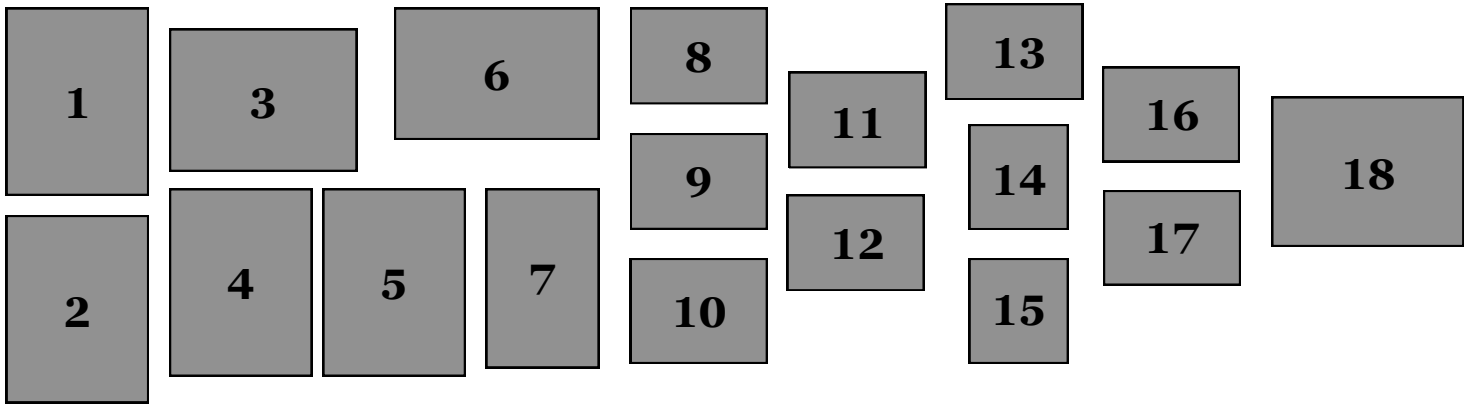
Off the Highway exhibition flyer, 1995. Collection of Mark Sink.

The Codex was published by Denver Salon members Mark Sink, Eric Havelock-Bailie, and Reed Weimer. Published in a numbered edition of 150, the first issue (1993) contained photography, printmaking, xerography, street art, fiction, and poetry by thirty-two area artists. Altogether, eleven issues were published. *B-52s over Yemen* artist Paul Schroder graduated from DU with an MFA in 1980; he was a founder of Pirate gallery, and a member of the Denver Salon.

2/C: A Community of Photographers was a student-run space housed at Pirate gallery at Navajo and 37th streets. It operated from approximately 1987 to 1994. 2/C's founding members were a group of photo students who rented their space from Pirate for \$60 a month. Several members were students of Ruth Thorne-Thomsen at UCD and Barbara Houghton at Metro State. Their experimentation with cameras and materials became a trademark of the Salon and of exhibitions at 2/C.

Mark Sink curated **Off the Highway** in 1995. The show—named for the internet's then-moniker “the information superhighway” and labelled “a first of its kind exhibition”—integrated works by photographers found on the internet and members of the Denver Salon. After showing at Rule Contemporary Art in Denver it traveled to the David Floria Gallery in Woody Creek, CO.

The Social Landscape



1) **Susan R Goldstein**

The New American West: Colorado,
ca. 1994-1999, (1/15)
Archival carbon pigment print
Artist collection

2) **Susan R Goldstein**

The New American West: Colorado
2002 (1/15)
Archival carbon pigment print
Artist collection

3–5) **Dona Laurita**

Apple Harvesters, ca. 1988
Color coupler print and gelatin silver prints
Artist collection

6–7) **Valari Jack**

Circus, n.d.
Color coupler prints
Artist collection

8) **Joel W. Dallenbach**

Graduation at Currigan Hall, Denver, ca. 1990
Gelatin silver print
University of Denver Art Collections

9) **Joel W. Dallenbach**

Young Woman at Demonstration, ca. 1990
Gelatin silver print
University of Denver Art Collections

10) **Burnis McCloud**

Woolworths Picket Line, ca. 1960/2025
Archival pigment print
Collection of Rupert Jenkins

11) **John Schoenwalter**

*Allen Ginsburg Performing 'Still Life' at
the Mercury Cafe, Denver, CO*, 1982
Gelatin silver print
Collection of Susan R Goldstein

12) **John Schoenwalter**

Denver Mudmen in New York City, 1987
Gelatin silver print
Collection of Rupert Jenkins

13) **John Suhay**

Pueblo, Colorado, ca. 1970/2025
Gelatin silver print
Collection of the Brenneman–Pierce family

14) **Mark Kiryluk**

Cherry Creek Bike Path, Denver, 1970s/2025
Archival pigment print
Collection of Rupert Jenkins

15) **Mark Kiryuk**

Boys on Bikes, Denver, 1976
Archival pigment print
Collection of Rupert Jenkins

16) **Gary Isaacs**

Club Foot Woman, 1988
Inkjet print
Artist collection

17) **Gary Isaacs**

Three Piece, ca. 1985
Inkjet prints
Artist collection

18) **Gary Isaacs**

Man in Flames, ca. 1985
Inkjet prints
Artist collection

The Social Landscape

Susan R Goldstein (b. 1950) searches for visual signifiers that offer particular insights into the Western vernacular social landscape. She took occasional photo classes with Charlie Roitz at CU Boulder before she became a staff photographer for *Westword* in the mid-to-late-eighties. The works seen here are from her *New American West* series begun in the 1990s (ongoing); she also works on a parallel color series of landscapes titled *Undercurrents*. Both are open-ended and photographed on film.

Dona Laurita is a Louisville artist who is well known locally for her ongoing project *Silhouettes*, image and text portraits made in collaboration with immigrant and Dreamer adolescents. *The Apple Harvest* images here represent her earliest work when she was still a traditional documentary photographer.

Valari Jack, a self-taught local photographer living in Boulder, is recognized for her humanistic documentary studies of unusual or off-the-grid communities. Among her projects are a year-long depiction of life in the Convent of St. Walburga, Boulder, and a photo essay on the Zoppe Family Circus, shown here.

John Suhay (1923–2016) was a military veteran who arrived in Pueblo, Colorado post-World War II. Suhay's eye for the bizarre and unusual is mirrored in much of **Joel Dallenbach** (b. 1965), **John Schoenwalter** (1942–2019), and **Gary Isaacs'** (b. 1950) documentation of gatherings in streets and clubs. Schoenwalter arrived in Colorado in 1972 and opened a gallery in the basement of the Hotel Jerome—the same hotel used for the 1951 Aspen conference (see Mid-Century) and Cherie Hiser's Center of the Eye gallery and workshops. He moved back to Denver in 1982 and became a fixture at cultural events, photographing for local papers such as *Life on Capitol Hill*, *Westword*, and the *Colorado Statesman*. Joel Dallenbach photographs Denver's street scene with one eye on drama and another on humanity's quirks and misadventures. Although he describes his search for "loaded situations," he resigns himself to mostly "spending a lot of time walking on streets that are empty."

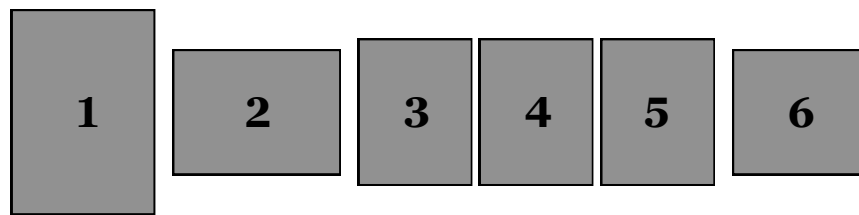
During his thirty-plus-year career, **Burnis McCloud** (1908–1990) is reputed to have compiled the largest visual record of African American life in Denver. After serving with the military in the Pacific during WWII, he enrolled in DU's School of Journalism to study photography, public relations, and advertising on the GI Bill (AA, 1950). When he committed to full-time photo work in 1952, he was already recognized as the Black community's preeminent photographer.

When he made the pictures shown here, **Mark Kiryluk** (1947–2023) was a camera specialist and lab technician serving with the Air Force at Denver's Lowry Air Force base. His work at the base newspaper prompted him to photograph downtown, focusing primarily on the local residents and transients he observed passing by. His photographs offer a fascinating glimpse into a bygone Denver in which viaducts, empty streets, and emerging skyline can only hint at the momentous redevelopment to come.

Like Joel Dallenbach, **Gary Isaacs** searches the streets for interesting people. He has made his living taking assignment pictures for local newspapers, periodicals, and organizations, and is well known for his portraits of guest speakers at the Tattered Cover bookstore in Denver.

The Natural Landscape 1

Landscape is perhaps the ultimate “outside influence” in Colorado—it is the reason people live here, the reason people hope to live here, and the overwhelming subject for people making art here. But for all its beauty it has its blemishes too, notably those caused by the extractive industries. For photographers in this section, landscape offers a reciprocal relationship in which differing perspectives—pastoral and political—can find common ground in environmentalism. The images chosen embrace the aesthetically pure fine print (Myron Wood, Willy Sutton), the constructed image (Rick Dingus, Ed Reed), and ecological thesis (Rephotographic Survey Project).



Left to Right:

1) **Hal Gould**

Ming Dog Tree, ca. 1990s
Gelatin silver print
Collection of Colorado Photographic Arts Center

2) **Rick Dingus**

Locations of 'Sky Face' Pictographs, Canyonlands, Utah,
1982-1984
Graphite and silver-colored pencil on gelatin silver print
Collection of William Sutton.

3-5) **Kevin O'Connell**

L-R: *5/12, 12/9, 11/7*
From the *Chord* series, 2000
Gelatin silver prints
Artist collection

6) **Richard Van Pelt**

Gravel, Boulder, CO, 1978
Contemporary inkjet print
Collection of William Sutton

“For me the western border of beauty and wonder was roughly marked by Denver: west of Denver promised home, east of Denver was an alien world.” Ansel Adams.

In 1988, **Hal Gould** (1920–2015) began photographing bristlecone pines each Monday morning at an ancient forest south-west of Denver near Mt. Evans (now Mt. Blue Sky). Weather permitting, he stayed all day until sunset, acquainting himself with the trees and anthropomorphizing each one with names like *Knave of the Forest*, *E.T.*, *Woodpecker Tree*, *The Survivor*, and *Ming Dog Tree*. Gould’s Camera Obscura gallery was the exact antithesis of an austere “white cube.” Its proximity to the Denver Art Museum made it easy for DAM curator Jane Fudge to visit Gould on her lunch hours: “Just the stuff that belonged to him was fantastic,” she recalled. “He had great connections and a great eye for photography.” Fudge in fact included Gould in her *Colorado Masters of Photography* exhibition at the DAM in 2000. Arguably, it was his most prestigious exhibition.

The study of Southwest rock art by **Rick Dingus** (b. 1951) was made using a large format camera then inscribing the image with graphite pencil. Dingus is a UNM graduate (MA 1977, MFA 1981) and a two-year veteran of *The Rephotographic Survey Project* (1978-79), which is represented on the next wall and also on the adjacent pedestal. This piece was made for *Marks in Place* (1988, also on the adjacent pedestal). Whereas the need to conform to RSP’s strict guidelines had frustrated him at times, *Marks in Place* gave him free rein to express his own subjectivity; he did this by overlaying his prints with graphite pencil scribbles—a modern counterpart, Lucy Lippard writes in the project catalog, to the Indigenous incisions he saw in the rocks he photographed.

Kevin O’Connell (b. 1958) was an early member of the Denver Salon. He chooses to work in the eastern plains in response to the “celebrity landscape” of Colorado’s mountain ranges. The sequence of three images included in this show is from a series he named *Chords*, after a Barnett Newman series of small drawings called *Notes*. O’Connell describes the images as a subconscious realization of Newman’s work in which the vast horizontal flatness of the plains is punctuated by vertical elements drawn from wind turbines.

The delicate print of mining tailings by **Richard van Pelt** (b. 1943) was included in *From This Land: Survey of Mining in Colorado*, a 1978 project conceived by Barbara Houghton and Sandy Hume while both of them were teaching at Metro State in Denver. After some early success with juried exhibitions, van Pelt resolved to go back to school on the GI Bill and diversify his approach. He was accepted into CU Boulder’s graduate photo program and studied with Charlie Roitz and Gary Metz alongside Willy Sutton (far side of the “Natural Landscape” wall).

The Natural Landscape 2



- 1) **Ed Reed**
Susie in the Dunes, Great Sand Dunes National Park, CO, n.d.
Van Dyke brown print on BFK Rives
Artist collection
- 2) **Ed Reed**
Hang Gliders, Ft. Funston, CA, n.d.
Van Dyke brown print on BFK Rives
Artist collection
- 3) **Myron Wood**
Sheep in South Park, Colorado, 1976
Photographic print
Private collection
- 4) **William Henry Jackson**
Mountain of the Holy Cross in The Great National Range, Colo., 1873
U.S. Geological Survey
Archival gelatin silver print
Collection of Mark Klett
- 5) **Mark Klett for the Rephotographic Survey Project**
Untitled (Mount of the Holy Cross), 1978
Gelatin silver print from Polaroid original
Artist collection
- 6) (Left) **William Henry Jackson**
Moraines on Clear Creek, Valley of the Arkansas, Colorado, 1873

(Right) **Mark Klett and JoAnne Verburg for the Rephotographic Survey Project**
Clear Creek Reservoir, Colorado 1977
Inkjet prints from gelatin silver print originals
Collection of Mark Klett
- 7) (Left) **Timothy O'Sullivan**
Vermilion Creek Cañon Looking Downstream, 1872

(Right) **Mark Klett for the Rephotographic Survey Project**
Vermillion Creek Canyon, Colorado, 1979
Ink jet prints from gelatin silver print originals
Collection of Mark Klett
- 8) **William S. Sutton**
Mac's 40 Acres, Goshen County, Wyoming, 2013
Pigment print
Artist collection
- 9) **William S. Sutton**
Anasazi Wall, Crow Canyon, New Mexico, 1989
Contemporary pigment print
Artist collection
- 10) **William S. Sutton**
View from near Stony Pass, San Juan National Forest, Colorado, 1996
Contemporary pigment print
Artist collection
- 11) **William S. Sutton**
Columbia River, near Saddle Mountain National Wildlife Refuge, Washington, 1987
Contemporary pigment print
Artist collection
- 12) **William S. Sutton**
The Keyhole. Rocky Mountain National Park, Colorado, 2001
Contemporary pigment print
Artist collection

Ed Reed is a Denver-born photographer who learned basic photography at Cherie Hiser’s Center of the Eye workshop in Aspen. He then enrolled at the Visual Studies Workshop, Rochester, and stayed to work on the VSW Press (1974–1984). He relocated back to Denver when Barbara Houghton hired him to teach Photo 1, 2, 3 and bookmaking at Metro State; he stayed for twelve years. The grids on display here reflect the influence of many conceptual artist/photographers he worked with, including Robert Heineken, Nathan Lyons, and Gary Metz, who all at one time taught at CU Boulder.

Myron Wood (1921–1999) moved to Colorado Springs in 1947 and spent the rest of his life there. He describes himself as “photographing everything,” and while the two images in this show, *Sheep Storm* and the Penitente group in “Portraits: Self & Others” only scratch the surface of his interests, they do represent his two major genres: natural landscape and portraiture. There are several books of his work made in collaboration with his wife Nancy Wood — the best of those is *Colorado: Big Mountain Country* (1969)—but none of them do true justice to the extent and quality of his images.

Mark Klett, Ellen Manchester, and JoAnn Verburg, originated the *Rephotographic Survey Project* (RSP, 1977–1979) at Colorado Mountain College Breckenridge in 1977. William Henry Jackson’s 1873 photograph of the Mount of the Holy Cross near Vail was the first to be rephotographed; it is included in this section next to its contemporary counterpart, photographed by Klett in 1978. *RSP* is one of the most important projects ever conceived in Colorado. See Ellen Manchester’s narrative (following) for more information.

William S. (Willy) Sutton (b. 1956) earned an MFA at CU Boulder in 1984. His teachers included Charlie Roitz and Rick Dingus. His vantage point often emphasizes the landscape’s enormous scale and abstractions, by which snowy foothills appear to heave like a pod of breaching whales and hikers clambering over boulders disappear within a fractal puzzle board of rocks. Sutton later adopted digital panoramas as his preferred format. Recently, he retired after three decades teaching photography at Regis University, 1993–2024.

History of The Rephotographic Survey Project

“Like a punchline or the twist that ends a story, The Rephotographic Survey Project print changes what has preceded it without actually altering it. And like a joke or a story, each RSP pair can be rich with cultural meaning and metaphors that go far beyond the surface of what is presented.” JoAnn Verburg, 1984.

The Rephotographic Survey Project was founded in 1977 by Mark Klett, Ellen Manchester and JoAnn Verburg at Colorado Mountain College in Breckenridge. The project sought to locate and make modern comparative images of 19th century landscape photographs made under the auspices of the government and railroad surveys of the American West. The first year of field work focused on locating the sites of photographs made by William Henry Jackson in Colorado in the late 1800s and making new images at the same time of year, the same time of day, often within inches of Jackson’s original camera tripod. During that first season the team tested their concept, worked out what equipment and materials they needed, assessed the challenges and questions that arose in the field, and sought to develop a precise and meaningful methodology for the field work. Should they work with glass plate negatives and hire a donkey to carry the equipment up the steep mountains as Jackson had? Or should they use the most contemporary materials available at the time such as Polaroid Type 55 Positive/Negative 4x5 film? They chose to work with the Polaroid 4x5 film as it gave them an instant print in the field to compare to the 19th century image, as well as providing them with a good 4x5 negative for final printing later on.

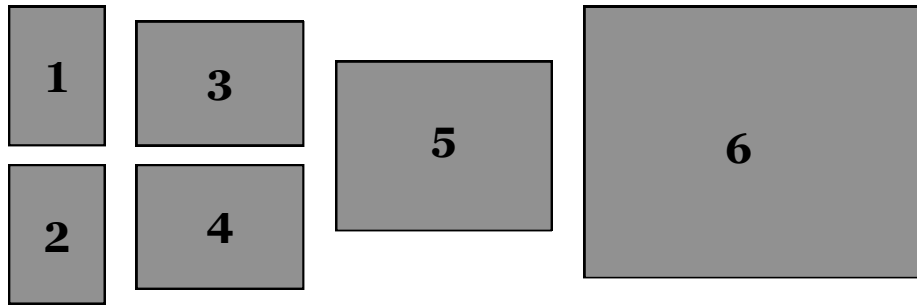
Photographers Rick Dingus and Gordon Bushaw contributed significantly to the understanding of the historical and conceptual aspects of the project when they joined the team for the following seasons as the project expanded their geographic range of sites. In three years the project photographed 122 sites by Timothy O’Sullivan, W. H. Jackson, J. K. Hillers and A. J. Russell in Arizona, California, Idaho, Nevada, New Mexico, Utah and Wyoming. Each member of the team went on to build their career on some of the findings from their personal experiences of the field work and the resulting photographic data they collected.

In addition to producing comparative images that marked changes in the physical landscape of the American West over 100 years, the team sought to understand the more conceptual and aesthetic aspects of the process such as how time is understood—how do we bring the past, present and future into our reading of photographs? What is the viewer’s experience of place vs the experience of a photograph of the place?

This project was initially sponsored by Colorado Mountain College’s Breckenridge campus with funding from the National Endowment for the Arts Documentary Photography Surveys category. Additional materials, financial and exhibition support was provided by Polaroid Corporation.

Ellen Manchester
for The Rephotographic Survey Project

Gary Emrich

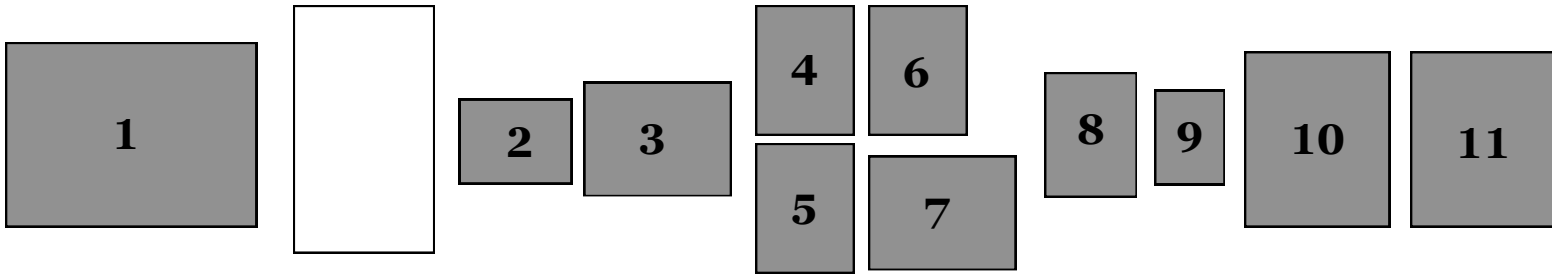


- 1) **Gary Emrich**
Heraldry for a Murder Suicide
2022-2023
Archival digital photograph
Artist collection; courtesy of
Robischon Gallery, Denver
- 2) **Gary Emrich**
Heraldry for the Gatekeeper
2022-2023
Archival digital photograph
Artist collection; courtesy of
Robischon Gallery, Denver
- 3) **Gary Emrich**
*Spinach Pasta Throughout Central
America, 1980/2025*
Archival digital photograph
Artist collection; courtesy of
Robischon Gallery, Denver
- 4) **Gary Emrich**
Spaghetti Grid, 1979/2025
Archival digital photograph
Artist collection; courtesy of
Robischon Gallery, Denver
- 5) **Gary Emrich**
Gray Zone, 1982
Single channel video (8 minutes,
8 seconds)
Artist collection
- 6) **Gary Emrich**
So Many Windmills, 2020
Video (3 minutes, 50 seconds)
Artist collection

Denver-born **Gary Emrich** (1955) is one of the most important lens-based artists working in Colorado today. He studied informally with Barbara Houghton at Metro State and with Mark Klett at the Sun Valley Arts Center before earning an MFA at the School of the Chicago Art Institute. The works on this wall span more than half a century; as such they not only trace his career arc but also the development of technology throughout the decades.

Emrich cites *Spaghetti Grid* (1979) as his earliest aesthetic success. *Heraldry for the Gatekeeper* (2022-23) embraces his earliest conceptual influences (Robert Cumming), strategies (flatness), and concerns (water) to address overconsumption, future water shortages, and environmental degradation. *Gray Zone* (video, 1982) was made early in the LGBTQ-rights era; Emrich uses a card trick as a metaphorical device to discuss predetermined assumptions of sexual identity—specifically how straight men are compelled to communicate their sexual identity to other men. *So Many Windmills* (video, 3:50, 2020) portrays an athletic woman trying again and again to mount a spinning chair that might or might not be attached to a fairground ride. The sequence is made even more dizzying by a staccato piano soundtrack. The piece resolves into a momentary image of masked people that, given the time it was made, recalls the Covid pandemic.

Portraits & Icons 1



1) **Albert Chong**
Blessing the Throne, 1993
Photograph
Artist collection

2) **Ray Beasley**
Brims 3, 1996
Silkscreen print
Collection of Carol Dass

3) **Ray Beasley**
Islam Nation, 1994
Silkscreen print
Collection of Carol Dass

4) **John Bonath**
The Fighter (Model: Hal Gould at 95), ca. 2008
Archival pigment print
Artist collection

5) **John Bonath**
Boy with Fish (Wakayama Prefecture, Japan), 1991
Pieziographic quad-tone print
Artist collection

6) **John Bonath**
Andy Warhol, Fort Collins, CO
1981
Archival pigment print
Artist collection

7) **John Bonath**
Dinosaurs, 1979
Ten-color photo silkscreen
Artist collection

8) **Vidie Lange**
Las Vegas, n.d.
Dye transfer print
Collection of Juliette Wells

9) **Vidie Lange**
Nude in Car, n.d.
Screen print
Collection of Juliette Wells

10) **Daniel Salazar**
El Mandilon, 1995
From the *Machos Sensitivos* series
Photo silkscreen
Artist collection

11) **Daniel Salazar**
El Valiente, 1995
From the *Machos Sensitivos* series
Photo silkscreen
Artist collection

Jamaican-born **Albert Chong's** (b. 1958) art-making developed in New York at the School of Visual Art. Significantly, his early work, ca. 1980s, was quickly championed by the curator, scholar, and artist Deborah Willis of the Schomburg Center for Research in Black Culture. Chong's artifact-laden images are closely associated with postmodernist artists of color such as Lorna Simpson and Carrie Mae Weems. He joined CU Boulder's arts faculty in 1991 and has taught there ever since. His work continues to be exhibited widely outside Colorado; his first retrospective show in-state is being prepared now for the Emmanuel Gallery on the Auraria campus.

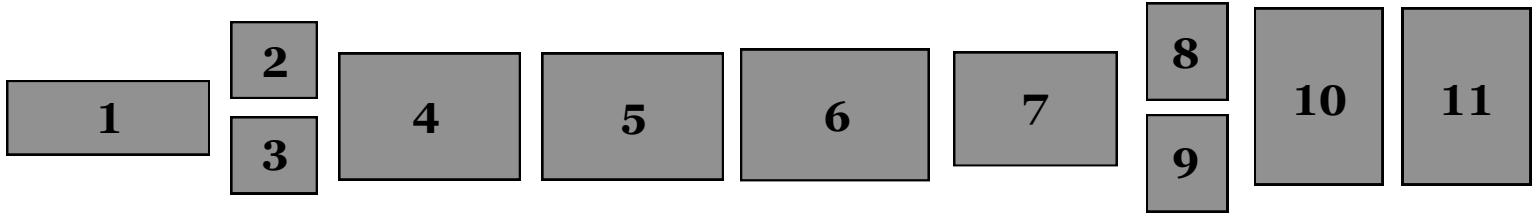
Ray Beasley studied photography and printmaking at the San Francisco Art Institute. After a series of personal tragedies that included losing his life's work in a fire he moved to Colorado Springs in the 1990s, and died there just a few years later. Beasley was African American and a member of the "Circle of Confusion" artist group (with Carol Dass). The two prints included in this show are his depictions of Black urban culture rendered in vibrant screened-on color.

John Bonath (b. 1951) established the photo program at CSU Fort Collins in 1978. The four portraits exhibited here show just some of the range of printmaking and photo techniques he has utilized over the years. *Dinosaurs* employs a diffusion technique known as "organic dot pattern" that he learned from studying Syl Labrot's *Pleasure Beach* artist book (in vitrine). Andy Warhol was photographed during the artist's visit to the CSU campus in 1981. *Boy with Fish* was made after he left CSU in 1987 for a four-year ESL teaching residence in Japan. His image of then ninety-five-year-old Hal Gould represents his 21st century approach to digitally-constructed (pre-AI) portraiture.

Media artist **Vidie Lange** (1932–2016) studied photography, video, and computer arts at CU Boulder and helped establish the Front Range Women in the Visual Arts—a group of artists coalesced around shared political philosophies, notably the campaign for women's rights. Lange was the founder of the Lumina Workshop in Boulder (1977–84). Her most recognized work is a social study of Las Vegas, with subjects and techniques that include dye-transfer architectural studies, as shown here, hand-colored street scenes, and jarringly bright Cibachrome prints of exotic dancers on stage.

The *Machos Sensitivos* series by **Daniel Salazar** (b. 1952) subverts machismo stereotypes by inserting feminine tropes into pictures of Latino and Indigenous heroes. Thus, in Salazar's version Emiliano Zapata's saber is replaced with a broom and his rifle with a box of detergent, while the *lotería* character *El Valiente* (The Brave One), who usually carries a bloody knife and holds a *serape*, carries a baby and a box of disposable diapers. In 1995, when the work was shown at the Emanuel Gallery on the Auraria campus, an AM radio talk show host in need of ratings ignited a storm of protest and demanded to have it removed. Gallery director Carol Keller weathered the storm and the show survived.

Portraits & Icons2



- 1) **David Zimmer**
Steve Is Dreaming, 1996
Photo construction in wood box
with nails
Private Collection
- 2) **Melanie Walker**
Rabbit, 1980/2025
Metal print from a Cliche Verre original
Artist collection
- 3) **Melanie Walker**
Monkey, 1980/2025
Metal print from a Cliche Verre original
Artist collection
- 4) **Kenda North**
Walden #1. #30579 P#3., 1979
Hand-colored dye transfer print
Artist collection
- 5) **Kenda North**
Woman with Hand Over Face, #22777,
1977
Hand-colored dye transfer print
Artist collection
- 6) **Barbara Jo Revelle**
*A Colorado Panorama: A People's
History*
Conference presentation extract
Video, 4 min 23 sec.
Artist collection

On vitrine: *A Colorado Panorama:
The Stories Behind the Faces on the Wall*,
by Don Monreale
- 7) **Cherie Hiser**
Annie and Sandy, 1968
Gelatin silver print
Collection of Alex Sweetman/
Center of the Eye
- 8) **Susan R Goldstein**
Absence of Clarity, 2016
From the *Ancestors* series
Archival carbon pigment print
Artist collection
- 9) **Susan R Goldstein**
Family Values, 2015
From the *Ancestors* series
Archival carbon pigment print
Artist collection
- 10) **Carol S. Dass**
Untitled, 1993-1996
From the *Masks* series
Hand-colored gelatin silver print
Artist collection
- 11) **Carol S. Dass**
Untitled, 1993-1996
From the *Masks* series
Gelatin silver print
Artist collection

David Zimmer (b. 1965) describes a childhood of making “stuff out of stuff.” He learned photography in high school, built a darkroom, and began to fabricate dioramas, which he would photograph in his basement studio. Zimmer moved to Denver in 1988. Subsequent photo constructions such as *Steve Is Dreaming* (1996, exhibited here) were primarily influenced by Ruth Thorne-Thomsen, Wes Kennedy, and Mark Sink; other guides were DU graduate Paul Schroder, and Richard Peterson (all five are in this show). Zimmer was a member of the Denver Salon. His artwork has been exhibited at the Museum of Contemporary Art | Denver and other regional galleries.

Melanie Walker’s (b. 1949) early practice was inspired by her father Todd Walker, Robert Victor, and other innovative artists living in Los Angeles in the 1970s. *Rabbit* and *Monkey* evolved in the late-1970s when she developed strategies as extreme as burying her negatives in clay dust, soaking them in additives like laundry detergent, and taking a razor blade to the wet emulsion. Her handmade costumes—saguaro cactus, a rattlesnake, a parrot, turtles—added a performative aspect to the work. She retired from teaching at CU Boulder in 2023 and maintains her studio practice in Boulder.

Kenda North (b. 1951) earned an undergraduate degree from Colorado College and a master's at the Visual Studies Workshop. One of her teachers there was Syl Labrot, seen in the Mid-Century section. She spent a semester in Chicago learning a laborious dye-transfer technique from the artist Larry Macpherson; later, from the mid-1970s through the mid-1980s, she developed and taught the process at Colorado College, CMC Breckenridge, and elsewhere. Her work in turn influenced photo professors John Bonath and Gary Huibregtse, who were experimenting with alternative color techniques at Colorado State University in Fort Collins.

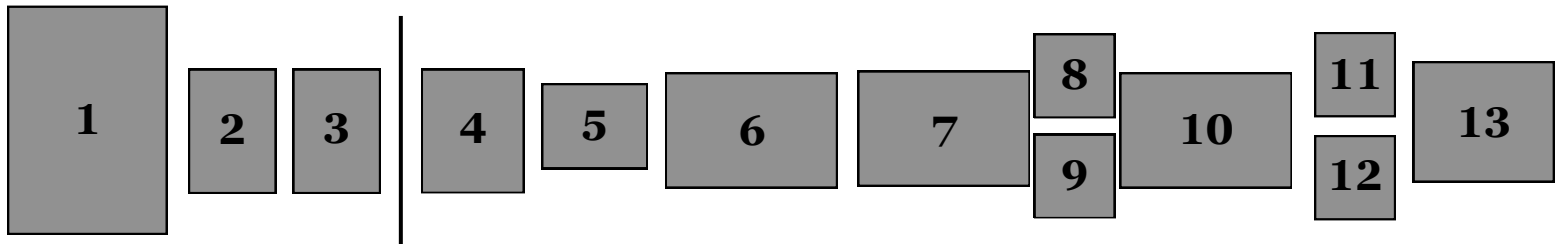
Barbara Jo Revelle (b. 1946) taught at CU Boulder from 1984 to 1996. During her tenure she created her monumental public art installation titled *A Colorado Panorama: A People’s History* (1989–1991). Taking the form of a two-block-long ceramic-tile mural at the Denver Convention Center, the work is constructed of 300,000 digitally rendered porcelain-tile portraits that dematerialize into pixel-like grids when viewed close up. Revelle chose Coloradans who rarely, if ever, appear in the history books: pioneer women, African Americans, Native Americans, Chicano activists, labor leaders, and unlikely heroes and villains. Historian Don Morreale’s book (on vitrine) details the evolution of the piece and includes a biography of each person chosen by Revelle.

The Ancestor series by **Susan R Goldstein** (b. 1950, also in the “Social Landscape” section) is an extension of delicate collages she has made in recent years. She writes that instead of cutting and pasting various elements together to create a new image, she chooses three-dimensional pieces from her eclectic collections to place on top of the antique portraits. The work is all made in camera, built in layers manually, not by digital composition.

For **Cherie Hiser**, see the “Self & Others” section that follows.

Carol Dass (b. 1957) grew up in Missouri and moved to Colorado Springs in 1983. Her early influences range from Pictorialism to West Coast practitioners such as Imogen Cunningham. Her use of high-speed infra-red film and hand coloring adds a romanticism to the two images shown here. The work owes much to the masked portraiture of the surrealist Southern photographer, Ralph Eugene Meatyard.

Self & Others



1) **Albert Chong**
Aunt Winnie, 1995
Photograph
Artist collection

2) **Merlin Madrid**
Luna Dreams, 1995
Photograph
Artist collection

3) **Merlin Madrid**
Señora del Maíz, 1995
Photograph
Artist collection

4) **Richard and Sydney Peterson**
Untitled sculpture, 1992
refurbished 2025
Gelatin silver print, paper and plaster
Courtesy of the artists

5) **Cherie Hiser**
Untitled (Students taking selfies at Center of the Eye), ca. 1970
Contemporary inkjet print
Collection of Alex Sweetman/Center of the Eye

6) **Myron Wood**
Los Hermanos de Nuestro Padre Jesus Nazareno (Penitente Elders), 1976
Photographic print
Private collection.

7) **Roddy MacInnes**
Self-Portrait, Prince of Wales, Island, Alaska, 1992
Archival photograph (scanned from 35mm slide)
Artist collection

8,9) **Roddy MacInnes**
Untitled, 1993
Archival photograph (scanned from SX-70 Polaroid)
Artist collection

10) **Roddy MacInnes**
Self-Portrait, Finnish Lutheran Apostolic Church, Savo, South Dakota, 2023
Archival photograph (from digital file)
Artist collection

11) **John Suhay**
Pueblo, Colorado, 1969
Gelatin silver print
Collection of Carol Dass

12) **John Suhay**
Pueblo Parade, Colorado, 1960
Gelatin silver print
Collection of Carol Dass

13) **Robert C. Bishop**
"Golden Aspen Days" conference attendees, Hotel Jerome lobby, Aspen, CO, 1951
(L-R, Lying Down: Will Connell, Wayne Miller; Middle Row: Milly Kaeser, Ansel Adams, Dorothea Lange, Walter Paepcke, Berenice Abbott, Frederick Sommer, Nancy Newhall, Beaumont Newhall; Back Row: Herbert Bayer, Eliot Porter, Joella Bayer, Aline Porter, Marion Frances Vanderbilt, Minor White, Constance Steele, John Morris, Ferenc Berko, Laura Gilpin, Fritz Kaeser, Paul Vanderbilt.)

Collection of Laura Bishop. ©
Robert C. Bishop Photography LLC

When **Albert Chong** joined CU Boulder's arts faculty he had already received extensive national attention, with exhibitions of his self-portraiture at MoMA, NYU's Grey Art Gallery, and in Kingston, Jamaica on his CV. His series of "I-traits" (1979-1985) fuse mysticism, iconography, Rastafarian shamanism, family portraits, and transnational culture to explore his Afro-Chinese ancestry. As early as 1987, Chong began laying flowers over family portraits as tributes to relatives and friends. He presents Aunt Winnie's portrait (1995, printed later) adorned with an arrangement of purple and yellow flowers; when first exhibited, the piece was framed in inscribed copper containing biographical details and symbols.

Chicana artist **Merlin Madrid** (b. 1965) studied with Barbara Houghton at Metro State College in Denver and with Albert Chong at CU Boulder (MFA 1995). From 1995 to 2010, Madrid taught at CU and also at CU Denver. *Luna Dreams* (1995) is one of several constructed portraits that germinated from *Hermanas (Sisters)*, an earlier series she describes as narrative, physical, and historical works of female family members. The celebratory image combines Madrid's face with the hands of her ninety-eight-year-old great aunt Cecilia to represent a version of Our Lady of Guadalupe. She continues to make art in Denver.

Richard and Sydney Peterson relocated to Denver from San Diego in 1987. Sydney worked as a visual manager at Neiman Marcus for 25 years. For several years recently she and their daughter Cornelia operated The Sacred Thistle store in Denver. Richard (b. 1951) is known for his images of punk bands made in San Diego and San Francisco; they include Talking Heads, the Stooges, Devo, the collage artist/filmmaker Bruce Conner, and numerous regional bands. The collaborative piece here features Richard's image and Sydney's handcrafted sculpture made of paper and plaster. Originally it was part of a series of photo sculptures the couple exhibited in Denver.

Cherie Hiser (1939–2019) is one of the most important photo entrepreneurs in Colorado's photo history. She founded the Center of the Eye workshop program in Aspen in 1968, which had a profound effect on photo education in the country and introduced countless photo teachers and students to the state. Hiser instinctively documented her community and was an early adopter of the selfie. *Annie and Sandy* (1968), shown on the Portrait wall next to Barbara Jo Revelle's video, was made spontaneously as she left the local hair salon and "sat down with my dog, put the bottle caps over my eyes, and photographed." The image of students taking selfies at Center of the Eye shows the spirit of fun and togetherness she is remembered for. She is quoted as saying, "I look for the bizarre ... because it is a part of me. I think I'm searching for a gentle kind of bizarreness."

DU photo professor **Roddy MacInnes** (b. 1953) has spent many decades processing his life journey through self-portraiture. He first connected with photography in Scotland in 1964 when he took a picture of Catriona, the proverbial girl next door. He left school at fifteen and began a nomadic twenty-five-year period working in remote “male” environments at sea with the Royal Navy and Merchant Marine, and on land in Canada working for the Hudson’s Bay Company and prospecting for a mining conglomerate, which stationed him in Colorado. Two events then occurred that changed the course of his life: he was accepted into the CU Boulder photo program (MFA 1998), and he found two photo albums from the 1910s–20s that had belonged to a young schoolgirl from North Dakota named Nina Weiste. As his mentor Robin Gillanders observed, at CU the work began to “distill the enigma of the self —to allow us to grope our way to self-revelation through self-description.” Nina Weiste’s legacy has been to reassure him that being a snapshot photographer, a family album photographer, was justified.

Robert C. Bishop (1921–2017) was the self-described “staff photographer” when he took this iconic group portrait at the 1951 Aspen conference on photography (left of the Syl Labrot vinyl). At the time of the conference, he had just completed courses in art, design, and architecture at Stanford University. After the event, he became a successful scenic photographer based in Grand Junction, CO, and attended workshops in California with Minor White and Ansel Adams, who he cites as his inspiration to pursue photography as a profession. His images dominate countless volumes of mid-to-late 20th century regional postcards and travel-related books, note cards, and calendars. The Aspen conference on is described in the “Mid-Century” section of this guide. A short documentary by Mark Johnstone and Jack Lucido titled *Wish You Were Here: The Extraordinary postcards of the American West* by Robert C. Bishop was released in 2016.

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