



FROM THE DIRECTOR

Compound Lens is an amalgam of photographic work of nineteen former students of Baldwin Lee, who retired this past year from full time teaching at UT. Before Lee was hired in 1982, photography courses were only offered in the College of Communications and the College of Architecture and Design. Lee inaugurated the photography program in the School of Art, College of Arts and Sciences. The School of Art had recently relocated from various buildings around campus into the newly completed Art and Architecture Building. Lee was charged with the design and setup of the photography labs and classroom. He not only ordered all darkroom equipment, but also, wrote course descriptions and curriculae. During his tenure, Professor Lee taught undergraduate classes; there was no MFA degree offered in photography. Nevertheless, graduate students in other areas of study often and eagerly sought his instruction and advice. This exhibition, however, includes only students who were enrolled as undergraduates.

When the student is ready, the teacher will appear.

Lee had the uncanny ability to inspire and motivate students from diverse educational, economic, religious, ethnic, and racial backgrounds and to prepare them for the rigors of photography. Twice he has received an Outstanding Teacher Award. In his three decades at The University of Tennessee, Lee has appeared to countless students ready to begin their pursuit of an artistic career.

Experience is the best teacher of all. And for that, there are no guarantees that one will become an artist. Only the journey matters.

Harry Callahan, American photographer

Although his knowledge of the history of photography (with its ever-changing technical procedures) is above reproach, it is his ability to communicate with the individual student about conceptual ideas, life experiences, and on becoming an artist that make him exemplary. Baldwin Lee has encouraged and supported countless students on undertaking this lifelong journey.

Photography is a language more universal than words. At first glance, a photograph can inform us. At a second glance it can reach us.

Minor White, American photographer

Lee had a similar experience with a charismatic teacher when he enrolled in a class at MIT taught by legendary photographer Minor White. White's wisdom and perspective on photography as a universal, communicative medium were not lost on the young, aspiring photographer, however, Lee embraced this specific outlook of White's as an artist, teacher, and mentor. "Reaching a 'creative' state of mind through positive action is considered preferable to waiting for 'inspiration'."

When you are young you are open to influences, and you go to them, you go to museums. Then the street becomes your museum; the museum itself is bad for you. You don't want your work to spring from art; you want it to commence from life, and that's in the street now.

Walker Evans, American photographer

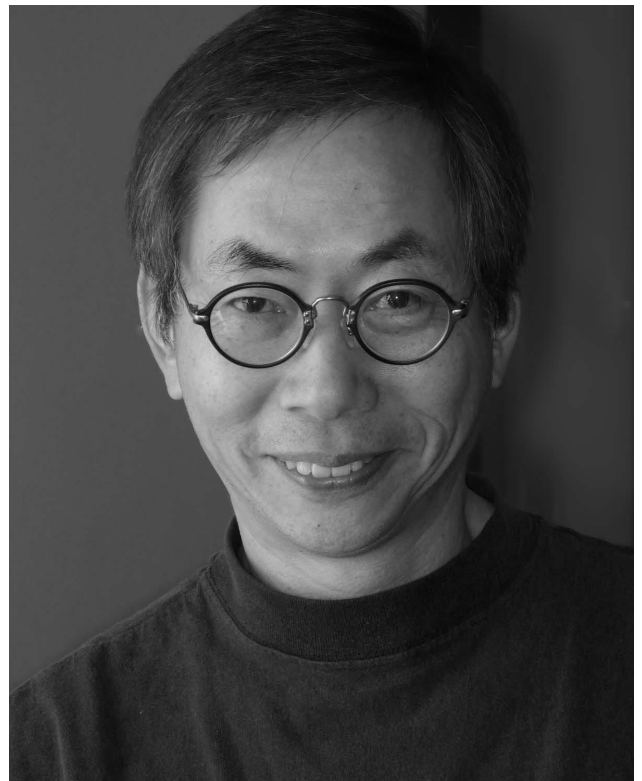
Lee graduated from MIT in 1972 and entered graduate school at Yale University where he had another opportunity to study with one of America's most celebrated photographers, Walker Evans. Evans would become particularly influential and meaningful to Lee as an artist and mentor. Baldwin Lee's actions as an artist and teacher affirm Evans' belief that the creation of art stems from the experience of life. Much of Lee's own creative work focuses on the events and people of everyday life. He has documented the after-effects and reactions to Hurricane Katrina and 9/11 and black Americans in the South, as well as beach goers, Easter celebrations in Ecuador, and the streets of New York.

After earning his MFA from Yale in 1975, Lee continued to teach there until 1979 when he joined the faculty at the Massachusetts College of Art in Boston. In 1982, he moved again and joined the University of Tennessee School of Art to inaugurate the photography program.

During his tenure, Lee introduced more than 1,000 students to photography. Although he was an inspiration for many, nineteen former students have been invited to participate in this celebratory exhibition titled *Compound Lens*. From Constance Thalken who studied with Lee in the mid 1980s, to Jonathan Bagby who graduated from UT in 2009, and to Hei Park who continued to study with Lee until his retirement, all of *Compound Lens*' participants were undergraduate students. All remain active artists living and working in different regions of the United States, from New York to California, from Texas to Georgia, and across Tennessee.

Baldwin Lee encouraged students to discover their individual voices by embracing change, exploring new art making strategies, and incorporating technological innovation. It would not have been possible in 1982 to predict the transformations that would occur in the field of photography, nor would it have been possible to envision the role that these exhibitors would have in advancing the creative potential of their medium from still photography to video and film. *Compound Lens* showcases the range of concept and diversity of photographic media that Lee inspired in these artists during their formative years at the University of Tennessee.

Sam Yates
Director, Curator
The Ewing Gallery of Art and Architecture



Baldwin Lee

JONATHAN BAGBY

The question “What color is a chameleon placed on (a) mirror?” was posed by biologist Stewart Brand in the early 1970s. When the two are left on their own, perhaps they will swim together in an endless cycle of imitation until finally settling on the most neutral of possibilities or maybe they will be frozen forever in a visual stand-off— both unsure of how to imitate the imitator. I often find myself pondering this thought experiment in relation to my studio practice. The location of my photographic work could be grounded inside the mirrored box with the chameleon, stuck in the present time of the riddle, exploring photography’s varying capacity for representation in relation to perception, duplicates, and memory.

In my work I construct new relationships between phenomena to exploit the slippage of meaning between objects, perceived space, and a view. I reframe the relationship between images, familiar objects, and one-of-a-kind artifacts by manipulating them in real space and documenting these constructions with photographs. I am drawn to the tension created by the photograph’s ability to be poetic or indexical and its possibility for both flatness and illusory space. While my photographs can read as either staged constructions or as an immaculate conception of happenstance there is often a hint of the hand of the puppet master behind the scenes. The desired end result is for the viewer to have a more considered relationship with the images and objects they interact with. A transformative perceptual experience that transcends the objects present and goes beyond the surface of the photographs. I ultimately use photography as a tool to propose that nothing has a fixed meaning; reality is only defined by the relationship between phenomena.



Untitled 13 (From Varying Degrees of Truth Series), 2012
digital photograph, archival pigment print



Untitled 58 (From Varying Degrees of Truth Series), 2012
digital photograph, archival pigment print

PHILLIP CARPENTER

Led by impulses of curiosity, a longing for connection, and a desire for awareness, much of my photographic work invests in the profoundness of the present and the metaphoric potential of what something could mean upon a certain view. My work attempts to question perception and imply meaning through the alternative perspective often visible through photography. In life and in my work, there is movement or its trace, contemplation about what is there or what was, and a metaphoric potential of what something could mean upon a certain view.





Tree Shadow on a Box Truck, 2014

TUNI CHATTERJI

Okul Nodi is a contemplative documentary film about Bhatiyali, the river music of Bangladesh.

Bhatiyali is the soulful music sung, as tradition has it, by the boatmen of Bangladesh. The poignancy of the lyrics often rests on dual meanings wherein boats become bodies, lovers are also lost gods, and river banks stand for cycles of life and death. All the while, the melody, with its tonal variations, carries the listener into the natural world by creating the sensation of drifting along the water.

We spent months traversing the Brahmaputra-Ganges delta by boats, buses and rickshaws in search of boatmen, hoping to trace a history of this musical form and its relationship to the landscape. What we found instead was a passionate group of experts, the effects of modernization on folk traditions, and an open dialogue about what it means to be Bengali.

Mirroring the complicated yet fleeting relationship between the songs and the landscape and by calling attention to the intrinsic qualities of the cinematic form itself, *Okul Nodi* explores a disjunction between expectation and experience.





still from *Okul Nodi (Endless River)*, 2012

CIP CONTRERAS





Untitled, c-print

MATT DUCKLO

The Metropolitan Museum has a long history of making its collections accessible to blind and partially sighted visitors through touch and description. In the 1970s, the Museum established the *Touch Collection*, a group of small artworks from different curatorial departments, for the purpose of tactile exploration by blind and partially sighted visitors. Since 1998, these visitors have been invited to engage with a range of Museum objects through touch tours—guided or self-guided visits in which they can explore specific objects with their hands. For several years, photographer Matt Ducklo has captured participants on these tours at the Metropolitan and other museums, creating a body of work that explores how all people—both sighted and otherwise—experience art.





*The Tiber Muse, second-first century B.C. Greco-Roman,
Minneapolis Institute of Arts, c-print, 2008*

REBECCA FINLEY

Men in Texas is a body of work focusing on issues of masculinity and identity in Texas.



BBQ Cook-off Champion, Conroe, TX, 2014
archival pigment print



Man Selling Skins, Huntsville, TX, 2010
archival pigment print

BANNER GWIN

The ingredients that went into this particular set of negatives are what makes them such a precious thing. My feelings of unease about what my voice was going to be, or if I even had one, were mixed in equal parts with my admiration for Professor Lee's empathy for his subject matter. This gave complete power and ownership over to the people I photographed and created physical evidence of the honesty and innocence we all shared in that classroom.



Woman in Street, Knoxville



Boy in Bushes, Knoxville

NEELY CRIHFIELD HYDE

I take portraits of women. I capture moments that show slivers of intimate information and aim for each piece to read like a chapter in a book. I want my pieces to give clues, but leave my audience asking questions and wanting to know more. Most of my photographs are enlarged a considerable amount. The large format pushes the subjects onto the viewer in a confrontational way, allowing fine detail to be easily discovered and the subjects intensely studied. Their faces, glances, gestures and roles within their respective environments - every detail adding another piece to a complex puzzle - slowly unmask who they are, and where they are, both physically and mentally.

Each woman is strikingly unique, from the lines in her face to the personality that she exudes simply in the way she holds her body. Every woman has a story to tell... a story that I desire to uncover and share.





Ms. Newton, lightjet print

ERIN LELAND

Traces to Form Concrete Thoughts looks like a fairy tale—a forced theatricality in an ordinary room. Carved sections of a rock wall surround a window open onto an oversized book displaying a fragment of still water – a photograph. A raised platform, fabricated as an outdoor chunk of ground, invites the viewer into the scene. Staged indoors, the fabricated stone facade is suggestive neither of being outside nor inside, so much as of elsewhere.

I held a residency in a small town outside of Munich in 2013 at the Villa Waldberta. During this time I learned about the local myth of King Ludwig II, found dead in 1886, his stomach first visible above the shallow water on the shore of Lake Starnberg, the same lake upon which the residency was based. I re-staged the discovery of the King's body as a series of photographs shot with a medium format camera. Multiple images document the discovery of a body from more than one perspective simultaneously, recasting the narrative into the inventive lag between conflicting versions, weaving in irrational fear—of drowning, of going missing—out of a commonly told story.

The installation describes a point of encounter. I am interested in crafting a rediscovery of a missing person out of an enduring image within a regional psyche; confounding perceptions of explicitness and inwardness by identifying myself in an adrift body.





Traces to Form Concrete Thoughts, 2015, installation in the Ewing Gallery

SARAH MARTIN

In this new series, I am photographing my first year living in Nashville. Influenced by Winogrand's series, "1964" and Atget's images of a changing Paris, this project began in the summer of 2014 and will conclude in August of 2015.





Looking South Summer Sky #2, 2014

WARDELL MILAN

The paradoxical state of dualisms or twoness, and the philosophical themes of the Absurdist movement, are at the core of my intellectual and artistic curiosities. Charles Baudelaire meditated on the concept of twoness — oscillating between two simultaneous inclinations: one towards the grace of God, the other a primal descent towards Satan; terming this duality the ‘tragedy of man’. Within my examinations of the idea of twoness desire, mourning, identity, and idiosyncratic obsessions and love interact in an ambivalent way, but also in a way that registers the complexities of the individual, and the absurdity of life’s banal situations and social doctrines. My work pivots between the illusionary possibilities of photography and the mutability of drawing and collage. In my photographic work, hand constructed table top dioramas, illustrating fantastic landscapes and alternative worlds, were a grand mixture of history, as a set of stories and images — the kinds we read in textbooks and recount in museums; autobiography, and mythology collapsed into each other. Producing narratives that are psychologically charged and imagistic. Informed by the refusal of temporality, my works on paper rely on the principles of incompleteness and fragmentation. Evacuating time, culture, and the body from linear logic, these ideas and drawings, become displaced and refigured in order to discover a truer, more complicated, and impossible riddled story about ourselves as individuals; and a foray for us, into self-realization, self-discovery, and perhaps a kind of socio-cultural redemption.



detail from *Aggression is as much a form of display and performance as narcissism*, 2008, digital c-print



Aggression is as much a form of display and performance as narcissism, digital c-print, 2008

CHRISTOPHER MINER

My work draws largely from my experience growing up in Mississippi. I make use of documentary and performance modes of video to address issues of love, sex, death, marriage, race, age and religion.





still from *Between Me and the Earth*, 2006

SHELLY O'BARR

From our hilarious tales of error and insufferable incidences, to our endearing historical narratives, storytelling is one of humanities most intriguing attributes. It sets us apart from other beings and establishes our place in the family of things. I harvest stories and perpetuate them; taking on the role of the author. In my work, the play between humor and vulnerability enkindles a genuine shared experience between the viewers.





installation of *The New Raconteur: A Collection of Perpetual Tales*

HEI PARK

Untitled, Knoxville 2013 is from the series *Our Waking Souls*, which chronicles students' lives at the University of Tennessee. Students juggle classes and their jobs to pay the bills, and married students work especially hard. Fatigue takes its toll. Often they lack time to connect with each other.

Untitled, Santa Fe was taken at small coffee shop in Santa Fe, New Mexico, in 2012. The charming lady was named Amanda and was the barista in that coffee shop. She showed such a delightful and affable personality while we were talking, but could not hide her deep yearning for her home town in Russia, which she had left long ago.





Untitled, Santa Fe, 2012

JACK PARKER

Artmaking, for me, is a place where a transformation is possible - transformation as a way of thinking about and moving through the world.

The qualities associated with intuition, chance action, improvisation, and the transitory are what shapes and defines the form of the work. Thoughts are processed through the filters (sketching, inverting, layering, scale shifts, sliding between materials, etc.) until the result becomes an idea, an image, and a thing with a life of its own.

For me, the formal/perceptual parameters of the work should be distinct and clear. To be successful, it also needs to pose a question, embody a contradiction, or possess an essential mystery. How the work might come to meaning is more intriguing than what it means.



Mama says, "Time to go!" on the coast of Mississippi, inkjet print, 2007



Mr. T in Chicago, inkjet print, 2014

MARLO PASCUAL

PLEATED SUEDE

Dress bare back pump in soft black suede has new pleated vamp. Sizes 9 ½ to 12 in slim, narrow or medium widths are \$20.95 at Nierman's Tall Girls Shoes.

Utah Celery

Vegetables

(PLEASE CREDIT FERRY. MORSE SEED CO.)

Sand Dunes

Mich. ▯

Oceana County at Silver Lake

The sentinel. This oak, vanquished + uncovered by the dune, Old Hogback, stands as a sentinel while the dune moves on to vanquish the forest.

A NATURAL MAGNET.

Probably the world's only natural magnet which was recently found in the Wasatch Mountains in Utah and was placed on exhibition at the Field Museum of Natural History in Chicago. This natural magnet weights 400 pounds and is so powerful that it will hold a nail suspended from _ almost horizontal in the air as shown in the corner of the picture.

(Credit Herbert Photo Inc.)

The Big Kilauea Crater

Lava Buttress

UFO Rock Which Was Reportedly Dropped From Unidentified Craft

ABOVE: Right.

Pants should hit the heel seam of your shoe. If you

Are wearing

High-water slacks

And your socks

Are showing,

You've

Committed one of

The cardinal sins

Of menswear.

Photo 1974 Abstract Birds Light

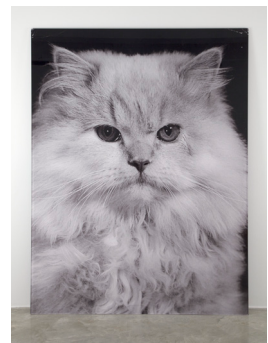
Treasure Buried

Map of stone found on John Writlaw farm near Milford, Mich.

Lighting

1. Man first saw the light-at night-
with such a prehistoric stone lamp,
used by cave men to burn animal fats.

CAT





Untitled, pigment print on somerset velvet, 2012

DENNY RENSHAW

I wanted to show a sense of place as I thought back to my time at UT. For that reason I choose to exhibit landscapes and still lives created in East Tennessee or the South in general. I wanted the chosen work to both connect to my roots in Tennessee as well as to relate to the students who would be viewing the work.



Johnny Cash's Childhood Home. Dyess, AR



BRADLY DEVER TREADAWAY

I utilize lens-based image making, sculpture, installation and performance to comment on the breakdown of intergenerational communication. My work revolves around fleeting family histories visualized through archival interventions and elevated domestic rituals while questioning material significance within the photographic medium. I work with family and public archives, recontextualizing the archive to serve as form, medium, subject matter and concept.



still from *Sunday Morning*



still from *Brad's Book*

CONSTANCE THALKEN

Illness is the night-side of life, a more onerous citizenship. Everyone who is born holds dual citizenship, in the kingdom of the well and in the kingdom of the sick. Although we all prefer to use only the good passport, sooner or later each of us is obliged, at least for a spell, to identify ourselves as citizens of that other place.

Susan Sontag — *Illness As Metaphor*

1.2 cm =

1.2 cm = addresses the paradoxical relationship between the smallness of an invasive tumor (1.2 cm) and complexity of its impact on the body and mind. The work speaks to concerns of mortality, the nature of disease and our unease with it, and the body as a medical object and as a vessel of the human spirit.





Self Portrait, lambda chromogenic print

ABOUT THE ARTISTS

JONATHAN BAGBY currently resides in Eugene, OR where he is an Adjunct Instructor at the University of Oregon and manager of the LaVerne Krause Gallery. Jonathan received his MFA in 2014 from the University of Oregon while studying with Terri Warpinski, Dan Powell, and Rick Silva. Jonathan has shown work at the California Museum of Photography, Filter Photo in Chicago, Disjecta in Portland, OR, and at various other museums and galleries in the United States. He has given an artist lecture in Seattle in conjunction with the Society for Photographic Education Conference and has his work in various collections both public and private.

Baldwin was pivotal figure in my early photographic education. He is intelligent, supportive, and inspiring; a humble person and an excellent educator. I specifically remember one instance we were speaking about how to move forward from my first successful body of work. He gave me some simple yet poignant advice that I often remember when trying to start a new series. He was always generous with his time and gave me the right encouragement when I needed it most. It is entirely possible that I might not have pursued getting an MFA if I had not encountered Baldwin Lee. As I continue to work toward being a photography professor, he is certainly one of the role models I have in mind for the type of teacher I aspire to be.

PHILLIP CARPENTER b. 1977 in Nashville, Tennessee, lives in Seattle, Washington. Carpenter produces works between media, explaining, "Simply, I am led by impulses of curiosity, a longing for connection, and a desire for awareness. In life, there is movement or its trace, contemplation about what is there or what was, and a metaphoric potential of what something could mean upon a certain view. I try to be open to possibility and understanding."

TUNI CHATTERJI trained as a painter at the University of Tennessee in Knoxville. She went on to receive an MFA in filmmaking from The California Institute of the Arts. Tuni's movies have been screened around the world at venues including The Rotterdam International Film Festival, Cinematexas, Printemps du Septembre, The Museum of Modern Art in New York, The Dhaka International Film festival and at the Los Angeles Filmforum. Tuni became a Fulbright grantee for research and production on Okul Nodi.

I cannot thank you enough for imparting your knowledge and sense of wonder onto me. While you challenged me with the importance of technique, you emphasized exploration. I will never forget your palpable passion for the photograph nor your dedication to its history and its players. I feel extremely honored to have been one of your students and you will forever be a teacher who made an impact on my life.

CIP CONTRERAS *I was lucky enough to study under Baldwin for nearly four years. His lectures, critiques, personal work, and overall mentorship meant a lot to me as a young artist and individual. Getting to know him and to be part of the environment he helped create is a very special time in my life.*

MATT DUCKLO graduated from the University of Tennessee in 1996. He lives in Memphis, Tennessee, where he operates Tops Gallery.

Baldwin showed us in every class that with the combination of light, time, chance, and practice, the world can be described in ways at once mysterious and factual, perfect and flawed.

I remember going to Baldwin's office with an Atget book and admitting that I didn't understand why Atget's work was held in such high regard. Baldwin didn't tell me why he or anyone else admired Atget's photographs, he just smiled and shook his head and told me to look.

REBECCA FINLEY earned her BA in Media Arts from The University of Tennessee in 1997 and her MFA in Photography from The San Francisco Art Institute in 2000. Rebecca is an associate professor of photography and photography program coordinator at Sam Houston State University in Huntsville, TX. Her photographic work deals with identity, connection, and everyday interactions. Rebecca's work has been shown both nationally and internationally.

Baldwin Lee taught me how to use a camera, he taught me to love the medium of photography, and he taught me how to speak with a voice as an artist. Beyond that, he helped me have the confidence to become the artist, educator, and person I am today.

BANNER GWIN *I arrived at the University of Tennessee an arrogant child with zero education in the arts and, as I would soon painfully come to learn, in life as a whole. I owned a camera that my parents had passed down to me while still in high school which I wore relentlessly, and pathetically, for the sake of an identity in those confusing years. I took advantage of the many doors it opened for me and assumed I deserved that because I was an artist, but I was a fool, I knew nothing at all, about anything, at all. The only true value that I did get out of that camera at the time was that it led me to Professor Lee, which in turn, is where I found myself, and where I established a foundation of awareness, compassion, empathy, and my own informed point of view on reality and the world around me. I've often referred to the time I spent in his classroom as when I "came online" as a human being. Because of Professor Lee, good art remains one step ahead of me always, and my life will be forever enriched and full of wonder and excitement because of that. This is the absolute finest gift a teacher can bestow. I owe him everything, really, and I was merely one kid in the back of the room eleven years ago.*

NEELY CRIHFELD HYDE is a fine art photographer whose large-scale, black and white portraits of women have been shown in numerous solo and group exhibitions. Using her vintage, twin-lens Rolleiflex camera, she captures pieces of the female soul, uncovering details and stories about each individual that she shoots. Neely holds both a Bachelor and a Master of Fine Arts degree in Media Art from the University of Tennessee at Knoxville. In addition to photography, her professional arts background includes working for magazines and galleries in New York City, lecturing and teaching photography and video classes at various colleges, schools and conferences around the Southeast and working as the Director of Exhibits and Media Arts for AVA in Chattanooga, TN. Neely currently resides in Signal Mountain, TN, where she continues to teach fine art classes and works as both a commercial and a fine art photographer, constantly pursuing her passion by creating new series of portraits of women.

Baldwin was the best, and most influential, teacher I ever had. Still to this day, there is not a photograph that I take, or a lecture that I write, that doesn't have some Baldwin in it. I always knew I wanted to be a photographer, but Baldwin influenced and helped shape the subject and scope of my work, focused me and gave me direction, and fed the fire for my love of photography. Baldwin was also the reason I wanted to teach...to be up in front of a group of students, passing on knowledge and inspiring others exactly like he had done for me...I couldn't imagine anything better. He is incredible, and I will always feel truly blessed to have been taught by the great Baldwin Lee.

ERIN LELAND is an artist using photography to capture delineations of public and private, an impulse developed in a desire to look invasively while adrift within found settings, other's stories and collaboratively authored tales. Her photographs have been included in group exhibitions such as *White Petals Surround Your Yellow Heart* at the Institute of Contemporary Art in Philadelphia; and in solo exhibitions at Michael Strogoff Gallery, Marfa, Texas; and Weltraum 26, Munich, Germany. Erin is a contributing writer to Chicago based arts blog *Bad at Sports: Contemporary Art Talk*.

Baldwin Lee often recited phrases that I now think of as synonymous with photography: "If the picture wasn't good enough, the photographer wasn't close enough." Is that the saying? I remember that Baldwin came to my thesis exhibition and said that it did not feel like a photographer's show. An amazing teacher, Baldwin always had a complete understanding of the darkroom, whereas, though enamored by scientific processes, I neglected technical knowledge. Baldwin was the perfect mentor to foil my neglect of details – as I always enjoyed using a tool, such as a camera, that has its own mechanisms, its own will, and being willfully naïve to the mechanisms.

SARAH MARTIN is an artist that works in photography, video and film. Martin earned her BA degree in Media Arts from the University of Tennessee in 2000 and her MFA degree in photography from Yale University in 2002. Martin has taught design, filmmaking and photography at Yale University, the University of Tennessee, and the University of North Carolina at Greensboro. She is currently working as a photographer in Nashville, TN.

As an undergraduate student, I would write down Baldwin's nuggets of wisdom, and I still consider those words today. One thing I remember him telling me was to "protect my gift." I didn't fully understand what he meant at the time, but I am starting to now...almost fifteen years later. To most folks in my life, it seems like a totally idiotic move to quit a good, steady job to potentially be a waitress and spend my energy making pictures every day. I still love making photographs, looking, and collecting artist books. I still read the notes I wrote in my notebook when Baldwin was lecturing on the work of Walker Evans, Bellocq, and Robert Frank.

WARDELL MILAN recieved a BFA in photography and painting from the University of Tennessee in 2001 and a MFA in photography from Yale University in 2004. In 2007, he was awarded the Louis Comfort Tiffany Award. He has had residencies at the Studio Museum in Harlem, New York, The Lower East Side Printshop in New York, and at the Skowhegan School of Painting and Sculpture in Maine. His work is in the collections of the Whitney Museum of American Art in New York, The Museum of Modern Art in New York, The Art Institute of Chicago, and The San Francisco Museum of Modern Art in California. He is represented by the David Nolan Gallery in New York.

CHRISTOPHER MINER makes work that draws largely from his experience growing up in Mississippi. He uses documentary and performance modes of video to address issues of love, sex, death, marriage, race, age and religion.

Baldwin's influence on my work is impossible to measure. He taught me what it means to be an artist and inspired me to put that sense at the center of my being. It is not an overstatement to say that without him I would probably be lost as a person. I remember conversations we had 20 years ago as if they happened yesterday and I continue to be guided by the revelations had back then. Among them, a favorite line from him..."How you feel today has nothing to do with the quality of the work you might make. Whether you feel inspired or not has nothing to do with it. It's all about shoe leather. How much time did you actually spend out there today, in the world, on your feet, making your work. That's all that matters."

SHELLY O'BARR received her MFA in 4D-transmedia, May 2013, from the University of Tennessee. 4D is an all-encompassing medium referring to time as the 4th dimension. It consists of anything based in time. Currently, she works as a Media Consultant Supervisor for The Studio in Hodges Library at the University of Tennessee, Knoxville and teaches Photography at Walter State Community College in Morristown, Tennessee.

I studied with Baldwin all throughout my undergraduate career. When it came time to think about graduate school, a friend of mine who is a professor at Queens University said to me, "The most important thing about choosing a master's program is finding WHO it is you want to study under." I chose Baldwin. From my undergraduate studies to my Master's thesis, Baldwin Lee has endowed me with a competence not only for fine art and photography, but for life as well.

HEI PARK was born in Korea and has lived in Knoxville since 1981. She studied photography at the University of Tennessee under renowned photographer Baldwin Lee. She has three solo shows and numerous group shows in the Knoxville area, and in her home town of Incheon Korea. She also documented glass artist Richard Jolley's *Cycle of Life* installation at Knoxville Museum of Art. Her work emphasized the human figure in various stages of life, especially young people entering adulthood.

During the 2005 James Agee Festival, I experienced shock when professor Baldwin Lee presented Walker Evans' photographs, which had been made in collaboration with James Agee and which were published in the classic Let Us Now Praise Famous Men. I was unprepared. Prior to this lecture, I had not considered photography to be art. But in the power, beauty and meaning of the Evans photographs, Professor Lee's presentation opened my eyes. Shortly thereafter, I became a student of Baldwin Lee and I asked how I could make a successful portrait. He insisted that it was essential to devote serious effort in my endeavor. He further stressed that what a portrait was about — its content — was more important than how it looked or how it was made. This led me on a path to learn about the consequences of expression and gesture.

JACK PARKER After growing up in Middle Tennessee I came to UT Knoxville for the next step of my transition into the working world. I studied photography and sculpture at UT from 1987 to my graduation in 1992 and was under Baldwin's care for the last 3 years of that span. After I graduated, I assisted briefly for a local commercial photographer before setting out on my own in July of 1994. I chose to stay and build my business in Knoxville where I still work and reside. Since then, I have maintained a healthy meandering career that surpassed my expectations frequently and has always kept me on my toes. As different as my job may seem from the art background of my education, I see a very definite theme that runs through my work still today for my clients — a theme that started in Baldwin's class as he showed us all the different work that had come before and opened up the world for our interpretation.

I think about Baldwin a lot when I'm shooting. When I'm handholding at 1/25th of a second, I think how he would cringe. Or when one of the legs of my tripod is wedged into a seat cushion when shooting a boat from within, I can remember his talks about tripod stability. Again cringe-worthy. But really I think about his excitement and curiosity that didn't stop, even when inundated by truck loads of student work. Work that was recovering the same ground semester after semester as he watched and helped us through the sometimes almost painful stages of sprouting photography students. As we often waded through the flood of wrong direction or the drought of no direction. He was always smiley and energetic about it. I also think now about how photography is his license to be somewhere that he wouldn't normally choose or be allowed to be. And now as I spend my life behind a camera I get to enjoy that same license. That might be a major part of the lure.

MARLO PASCUAL is an American artist living and working in Los Angeles. Born in 1972, in Nashville, TN, Pascual completed her MFA at Tyler School of Art, Philadelphia, PA in 2007. Upcoming and recent exhibitions include: Matters of Fact, curated by Tom Eccles and Nathan Lee, Hessel Museum of Art, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY; Out of Focus: Photography & Film, Saatchi Gallery, London, UK (2012); Beyond, curated by Adam Budak, Kumu Art Museum, Tallinn, Estonia (2011-2012); Midnight Party, Walker Art Center, Minneapolis, MN; Update #2, White Columns, New York, NY; Unreal, Vancouver Art Gallery, Vancouver, Canada (2011); Jane and Marc Nathanson Distinguished Artist in Residence for 2009-2010, Aspen Art Museum, Aspen, CO (solo) (2010); Swiss Institute, New York, NY (solo)(2009). Marlo Pascual's work is represented in prominent public collections such as: Marieluise Hessel Collection, Hessel Museum of Art, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York; Dallas Museum of Art, Dallas, TX; Museum of Contemporary Art, Chicago, IL; Walker Art Center, Minneapolis, MN; Solomon R. Guggenheim Museum, New York, NY; Whitney Museum of American Art, New York, NY; and Seattle Art Museum, Seattle, WA.

Baldwin was a great teacher, and in the long run, he has been one of the most influential people in my life. As a student, it was inspiring to have a teacher who had the life that he had, attending MIT and Yale, and winning national awards in art. He changed my expectations of life, and he gave me the encouragement to pursue my dreams. That was a great gift.

DENNY RENSHAW is a Brooklyn-based photographer who specializes in portraiture. He grew up in Jackson, Tennessee and graduated from the University of Tennessee in 1999 with a BA in Media Art after studying art media, photography, and advertising. Shortly after graduation, he moved to New York to pursue work in commercial photography and credits Baldwin Lee's passion for photography and his excellent teaching methods in preparing him to grow on a larger stage and engage with peers who studied at larger art and photography-focused schools. Renshaw's work has appeared around the world and in publications such as *Time Magazine*, *Rolling Stone*, and *The New York Times*.

As a person who makes some aspect of photography a daily practice, I can tell you I hear Baldwin's voice in my head about once a week. I am visited often by single lines he said to me that I deemed important...These quotes that bounce around in my head are simple thoughts you shared about printing, cropping, spacing, and what makes a good and enduring photograph. They are thoughts about how to work, how to be inspired, and how to know if I am on the right track. And they are thoughts about how to interact with people, what makes an engaging personality, and even what makes an interesting life.

BRADLY DEVER TREADAWAY is a Fulbright Scholar to Italy and works as both a Faculty member and the Digital Media Coordinator at The International Center of Photography in New York City. His work has been exhibited at the Whitney Museum of Art, Center for Photography at Woodstock, The International Center of Photography, The Mobile Museum of Art, The Ospedale degli Innocenti in Florence, Italy, and the Lishui Museum of Photography in China. His film/video work has been screened at the Carnegie Museum of Art, the National Centre for Contemporary Art in Moscow, Russia, Union Docs, Anthology Film Archives, the Nashville Film Festival, the Coney Island Film Festival, and at the Brooklyn Arts Council's Scene: Brooklyn. Treadaway also remains engaged in an 18-year collaboration with internationally acclaimed and exhibited artist Justin Randolph Thompson.

I am profoundly influenced by those Photo I lectures today as I was in 1996. I knew at that moment, when chill bumps overtook my arms and neck that this was for me, this was going to be my life, that I needed to wear my soles out to be an artist and a teacher. Fully half my life has been dedicated to this pursuit, and I never would be where I am without Baldwin's insight, guidance, support, empathy, compassion, and clarity. Those first lectures and his continued mentorship changed the course of my life immeasurably.

CONSTANCE THALKEN recieved a BA in psychology from Barat College in Lake Forest, Illinois. After taking several classes from Baldwin Lee at the University of Tennessee in the 1980s, she enrolled at Yale University and recieved her MFA in photography in 1988. Her work is in the collections of the Museum of Fine Arts, Houston, Texas; The Birmingham Museum of Art in Alabama, The Museum of Contemporary art of Georgia in Atlanta, and the Yale University Library in New Haven, Connecticut. Thalken is currently Associate Professor of Photograhly in the Ernest G. Welch School of Art and Design at Georgia State in Atlanta. She is represented by Whitespace Gallery in Atlanta, Georgia.

I took an introductory photography class with Baldwin and then worked independently with him the following year to build a portfolio for graduate application to Yale. Though my studies with Baldwin were relatively brief, his influence was profound. He had an unwavering conviction in my ability to communicate something meaningful through the medium of photography. I attribute Baldwin's early encouragement and support as having the greatest impact on me as an artist today.

