

**POINT AND SHOOT
EXHIBITION**

November 7–
December 18, 1992

Lecture by Robert Hirsch on
November 7 1992, 8PM

Opening Reception
November 7 1992, 9PM

The *Point and Shoot Exhibition* is the first international show whose imagery is derived from a point and shoot type camera. The exhibit was curated by Robert Hirsch and David Harrod and contains over 60 works by 19 artists. Believing point and shoot is a highly democratic process, nobody was invited to be in the show. The participants were selected based upon responses received from an open call for work that was placed in numerous publications. By leaving the process unrestricted, there were no entry fees, the curators let the artists define the point and shoot aesthetic and boundaries by asking and observing how and why the point and shoot camera was being used. The initial response was so favorable that CEPA and the curators have decided to make this into an annual event. Due to this high level of interest, a special exhibition catalogue is being created to accompany this show.

"What we discovered is point and shoot is not technology, but a state of mind. We have put together a collection of work representing the diversity of this attitude in terms of approach, subject matter, intent, use of materials, size, style of presentation, and the relationship between the observer and the subject.

The point and shoot phenomenon appears to be broad-based, as we received work from commercial photographers, fine artists, students, and amateurs. The participants of this show range from a grandmother to an

18 month old child. The work is almost equally divided between women and men. The cameras used included: disposable, panorama, Super 8mm, Diana, Polaroid, old Kodak Brownie and Hawkeye, 110, and auto-everything models. What was pictured reflected the traditional snapshot aesthetic of family events, animals, and travel as well as internal quests and political and social concerns.

The common denominator for this work is the direct and spontaneous attitude of looking at life. The feeling is one of physical closeness and involvement that can alter the traditional power relationship between the observer and the subject. Many of the so-called amateur mistakes like informal framing, unexpected cropping, skewed horizon lines, out-of-focus subjects, blurring of motion, and the use of direct flash have been incorporated as working methods.

The actual work varies in scope from black-and-white con-



Above,
General Hershey
Bar
1985
Dennis Olanzo
Callwood
16" x 20"
Left,
Untitled,
Portland Oregon
Carole Glauber
chromogenic
color print
14" x 14"



Post Catholic tact prints, to large installation, through mixed media assemblages, laser prints on hand-made paper, photographic emulsion on linen, plus traditional 8 X 10 inch color prints.

Relic #13: The size of the pieces varies from about 2 X 2 inches up through about 10 X 12 feet."

The Female Priapus Robert Hirsch is an artist, curator, educator, and writer who is currently on the faculty of SUNY/Buffalo. He is the author of *Photographic Possibilities* and the recently published revised and enlarged 2nd edition of *Exploring Color Photography*.

1991

K. Johnson

Bowles

Mixed Media (polaroid)

10" x 17" x 4"

David Harrod has recently completed his MFA in photography at SUNY/Buffalo and is presently the Facilities Manager for the photography department at Drexel University in Philadelphia.

POINT AND SHOOT II

We are doing it again! We want to see any type of work derived from any model type point and shoot camera.

Please send:

1. up to 20 **numbered** slides with a separate checklist (work will not be considered without a complete checklist). Each slide must have your name, a number, and an indication of "top." The checklist must have your name, address, phone number, type of camera used, process, title of the work, date, image size, and presentation size.
2. support materials including a statement about how and why you use a point and shoot camera, your point and shoot viewpoint, resume, and anything else that will give us insight into the work.
3. SASE for return of materials. Since there are no entry fees, nothing will be returned without SASE. Deadline is February 15, 1993.

Send to:

Robert Hirsch, CEPA, 700 Main Street, 4th Floor, Buffalo, New York 14202. If you have any questions, send them to me in writing and include an SASE for immediate reply.