



HAWAI'I PHOTO EXPO 2008
is proud to present a workshop
with respected photographer and educator
Robbert Flick
"Considering Photographs"
Sunday, June 1st. 8:30 am to 3:00 pm
Hilo Hawaiian Hotel: Mala Ikena Room



ROBBERT FLICK is a Southern California artist who uses photography as his primary medium. Flick, a native of Holland, received a B.A. at the University of British Columbia and an M.F.A. at the University of California, Los Angeles. He has been exhibiting his photographs for over 30 years and his work has been shown and collected at numerous private and public venues both nationally and internationally. He was a Getty Scholar at the Getty Center for the History of Art and the Humanities during 1996-97 and the recipient of a highly prized Guggenheim Fellowship in 2001. A 30 year retrospective of his work was held in 2004/5 at the Los Angeles County Museum of Art accompanied by a major monograph,

"Robbert Flick; Trajectories", jointly published by LACMA and Steidl Verlag, Germany.

"Since childhood I have been deeply involved in the discovery, rendition and conceptualization of the world through the use of the camera. At the core of what I do is an abiding interest in photographic practice and the dialogs that continue to evolve around photography and its usage. I work in series that are built around encounters over time in both natural and manmade environments.

Over the last fifteen years I have evolved a working method that addresses the visual complexities and simultaneities of the Southern California metropolitan area. I videotape the city in long continuous sweeps from a moving vehicle, either by following predetermined trajectories or by systematically rendering parallel streets. From these tapes I select frames and construct large scale digital photographic files. The resulting prints are a collection of visual textures and phenomena that capture the appearances of neighborhoods during particular moments in time. This visual sampling when woven together in consecutive frames and bands plays on frequencies of occurrence to reveal conditions and to suggest possible contexts for interpretation. The sequences may be read from left to right and top to bottom much like a euro-centric text, or dealt with as isolated but related image clusters where the eye travels across the visual field much like it does when approaching a painting. I try to find ways to invite viewers to scrutinize particulars; to look at details in different places at almost the same time and to establish relationships between them.

I see my work as part of an ongoing process of documenting and constructing visual pieces that poetically explore the extraordinary diversity of Southern California and its inhabitants, while at the same time providing an inventory of the ongoing changes in our environment.

What do I look for in a photograph? This is perhaps the most difficult to answer, because I always respond to an image in terms of the context that I encounter it in. When reviewing portfolios I look at the presentation of the work, is there a correlation between the "look and feel" of the work and the potential meaning of the work. Are visual cliches being used and if so are they used intentionally or by accident. How does the technical appearance of the work mesh with the content of the work. Does the work provide me with questions or answers? What does the work reveal, what is the correlation between the formal structures of the image and the subject matter? In the end I look at the image not as a "picture of something" but rather "as an object about something" and I look at a portfolio as a revelation of a mind and sensibility at work."

The workshop will include a presentation of the work of our juror, Robbert Flick, as well as time for Q&A with him. The primary focus will be portfolio critiques of works presented by participants. Note that there are no assignments or suggested themes for this program.

Robbert has suggested that a portfolio should include a minimum of 10 images, but no more than 20. While a portfolio in a bound format may be easy to look at initially, he prefers to have individual photographs that can be handled and placed in different configurations on a table. The workshop will not provide the opportunity to view digital images recorded on CD or other digital media, and prints will be necessary.

Robbert has also stated "Sometimes having the contact sheets where the imagery came from may be helpful. Occasionally there may be specific sequences of work (book form) that may further illuminate the photographer's intent and journey. These items may be held in abeyance by the photographer and looked at if the portfolio itself appears to warrant that."

Detach completed reservation and return to
HAWAI'I PHOTO EXPO 2008
c/o Trudee Siemann, S&S Cabinets, 194 Holomua, Hilo, HI 96720

NAME: _____

ADDRESS: _____

EMAIL: _____ TELEPHONE: _____

Please send your completed application together with a check for \$ 25 payable to HAWAI'I PHOTO EXPO to the address above.

**SPACE WILL BE LIMITED — "FIRST COME, FIRST SERVED"
RESERVATIONS AND CHECK MUST BE RECEIVED BY MAY 2nd.**

PLEASE INDICATE CHOICE

OF LUNCH ENTRE

Sautéed Mahi-Mahi

Mixed Vegetable Curry