

Juror's Statement

When your native language is the photograph, a visual gesture conveys the most poignant of messages. A string of images held together with the glue of nuance has the makings of a perfect sentence. You can imagine my delight when I was asked to fashion a show from the submissions for the San Francisco International Photography Exhibition. What an opportunity it is to facilitate a conversation between photographers living all over the world.

At first the jurying task seemed massive as 2600 photographs clamored for my attention. One by one I culled the photographs down to a collection of 300. Relationships began to emerge and the potential to build dialogue began. It was also then that I started to get possessive of images. I couldn't let them go. It was like hoarding gold. A focus on the collective and not singular imagery became necessary to get to a final count of eighty. The rules I was tasked with and how photographs interacted with each other became the basis for assembling the final edit.

The three photographers I chose for awards were Tariq Zaidi for *Four Boys on Stilts, Ethiopia*, Sebastiano Tomada for *Women of War* and Lindsay Morris for *Making Up*. Each eloquently speaks to our humanity and challenge conventional mores. I felt that these three images have the potential to begin a global exchange of ideas and opinions.

While I am not laying out this exhibit I did build relationships into play for another curator to find and execute. Amanda Francoeur's *Leap of Faith (from the Death of Goldie Series)* reverberates against Annelie Vandendael's *Sois Belle*. My hope is that these images be placed to echo and respond to one another.

There is a run of images that hold the circular shape in common like Dianne Yudelsohn's *Red-Veined Darter*, David Wolf's *Clover Tangle*, Yasuteru Kasano's *A Ball*, Geir Jordahl's *Leaf Canopy*, Sharon Hart's *According to the Night Sky*, Emily Franklin's *Unfulfilled*, Mike Reed's *Mindless Work*, and Daniel Fox's *Io (Jupiter's Moon)*. There are other sequence runs I know the skilled curators at Gallery Photographica will handle well.

Cherished pieces for me include the tender images of Julia Borissova's *Running to the Edge*, Kat Moser's *Iris* and Mariam Magsi's *You can veil us..but you will never dictate who we love*. They read like poetry. The heart immediately understands without a single word spoken. This exemplifies the language of the photograph.

To those who didn't get into this exhibit, do not despair. Continue to get your work out into the world. As I have explained above you can see that another day, another juror or another set of images and the outcome would completely change. Without action there will never be a reaction so continue to sow your seeds.

Thank you for sharing your photographs with me.

Paula Tognarelli
Griffin Museum of Photography
June 10, 2014