

HOLD ON

Memories, Love and Loss

A group exhibition highlighting a collective of five photographers' works that explore aspects of nostalgia, loss, and impermanence.

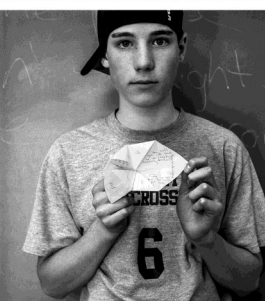
SATURDAY, OCTOBER 5, 2024

RECEPTION: 1PM-3PM
GALLERY TALK: 3PM-4PM

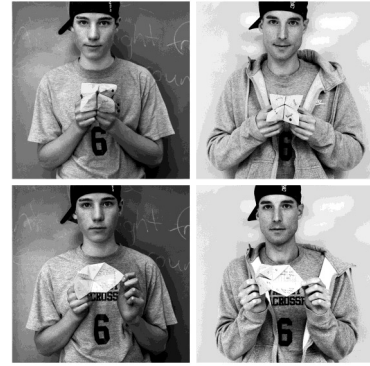
Hannah Memorial Gallery
The Paterson Museum
2 Market Street
Paterson, NJ 07501

Exhibition Dates: 9/16/24-1/3/25

THE PATERSON
museum



Christine Back



Christine Back is an NJ photographer who grew up at the Jersey Shore. The seasonal nature of her home town instilled in her a keen interest in the effect of impermanence on how we value each other and the places we live, work, and play. She may return to the same composition daily for a year or after decades away to sort out what is new, what remains, and what is forever gone.

She is the recipient of a 2023 New Jersey State Council on the Arts Individual Artists Photography Fellowship. Her work has been featured in LenScratch & fraction magazines and is a Critical Mass Top 50 finalist. An edition of 100 of her book Sure House is currently in production with Conveyor Editions of Jersey City, NJ.

It has been sixteen, even twenty years since I've seen some of these x-students. They are in their thirties, roughly the same age I was when I taught them. Every inch of my classroom has changed except for one door, but with each session, I do my best to recreate those little details of shape, texture, and tone. I hustle to schedule shoots when the noonday sun creeps in the back window and scavenge old wooden chairs from custodial closets. Time travel is hard work.

After weeks of rescheduling I worry that I am just being a bother. But then they walk through the door with bags of wardrobe and smile. During each session, there is a point where we are struggling to get the pose and composition correct and are humbled by the impossibility of ever getting it perfect. We decide together that it's close enough, I make a few frames, and finally relax. I see them look over my shoulder at classmates no longer there. They laugh remembering the class clown. I ask them to hold that thought and hit the shutter again.

I shot ten sessions and then the pandemic hit. The project had given me back a part of life I'd long lost and now it was lost again. Fortunately, the loss I felt was accompanied by the deep sense of satisfaction and peace I got from making those reshoots. Since the world opened back up, I've made a few dozen more alumni diptychs. As my days at PV wind down, I've begun to add my current students to the mix with a few already showing up during spring break for reshoots.

www.christineback.com

[@giantathome](https://www.instagram.com/giantathome)

Lynne Breitfeller



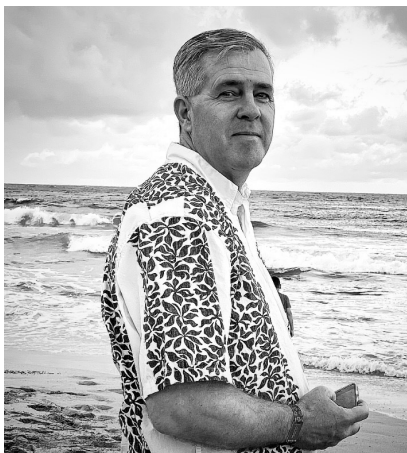
Lynne Breitfeller is a photographer who lives in New Jersey. She explores the nuances of everyday life, examining both the ordinary and unexpected. Human relationships, memory and loss, transience, and humor are recurrent themes in her work. She received her B.A. in English from William Paterson University and studied photography at the International Center for Photography (NY), Los Angeles Center for Photography (CA), and Maine Media College (MA). After a two-decade career in text book publishing, she returned to the visual arts. Her work has been exhibited at The Griffin Museum of Photography (MA), Center for Fine Art Photography and Colorado Photographic Arts Center (CO), Vermont Center for Photography (VT), Los Angeles Center for Photography and Marin Museum of Contemporary Art (CA), and Montclair Art Museum (NJ) amongst others. She was recognized in Photolucida's 2023 Critical Mass Top 50, received the 29th Annual Member Exhibition Prize 2023 at the Griffin Museum, first place in Soho Photo National Competition 2023, and a finalist 2022 Lucie Foundation's Open Call 2022, Portrait Category, Her work has been featured in Lenscratch, Fotofilmic, Analog Forever, Black + White UK, SHOTS, and All About Photo magazines.

After the Fire: Water Damaged, explores photographs as memory by examining the shape-shifting potential of altered images. As a result of a fire above my studio, water impacted my negatives destroying a third of my archive. Much was discarded, but I retained a collection of the work. During the pandemic, I rediscovered the kept artifacts. Water on emulsion transformed their compositions and morphed the remains into new forms and meanings shaped by happenstance. By working with the damaged pieces, I came to terms with the loss of my photographic legacy and saw the images anew. The memory of what was had shifted into something different. Our experience of remembering the past can change each time it is revisited, it is elastic. This series made me consider ideas of transience and new incarnations, the impermanence of possessions, and memory.

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Maurice Fitzpatrick



Maurice Fitzpatrick is a pinhole photographer residing in Montgomery Township, New Jersey. A career in medicine as a neuroradiologist is counterbalanced by a love of fine art and creativity which is expressed primarily through pinhole photography. A graduate of Rutgers University, he majored in Chemistry and minored in fine art where his explorations were primarily in photography and sculpture with a concentration in bronze casting. He has exhibited photographic artwork at several group exhibits including the Grounds for Sculpture, Rayko Plastic Camera Show, Silicon Valley Plastic Camera Show at Santa Clara University Museum of Art, Nyack Public Library, Unique Photo in Philadelphia, with upcoming fall group exhibits at The Hutchins Galleries in Lawrenceville and The Paterson Museum in New Jersey.

Although I started with film photography, I evolved into the digital realm, but eventually became disenchanted by the sterile nature of early digital photography.

My early interests in building a film camera to create images with aesthetic image qualities and unique characteristics naturally led to pinhole photography. Much of my photography today is made with hand-made pinhole cameras. This is a perfect medium for learning and exploring different aspects of how light behaves with varying film formats and how camera dimensions, film plane size, aperture and focal length will affect the final image.

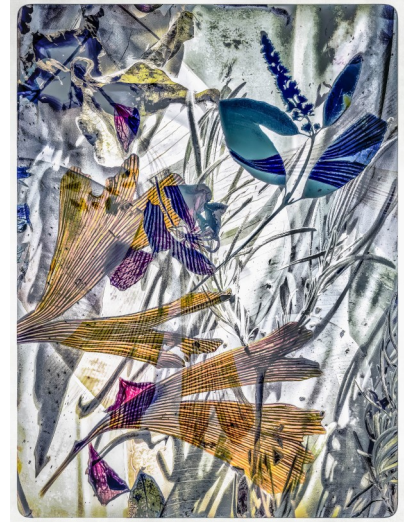
I build virtually all my own pinhole cameras. I love the challenge of creating something which is both elegant in structure and form yet maintains rudimentary characteristics. This possesses the potential to create the best possible images with intriguing aesthetic qualities. As my camera building evolves, I hope that the camera itself can be viewed as an object of beauty and intrigue.

My favorite images are not simply photographs, they capture the essence of light and atmosphere. Sometimes motion that exists only in that fraction or whole seconds of exposure allows the viewer the experience of being present in that otherworldly moment.

In addition to film, I love using photo paper and X-ray film as a medium. Each of these are imperfect and offer at times a less than predictable response to the components of the visible light spectrum.

Instagram: [@maurice_fitpatrick](https://www.instagram.com/maurice_fitpatrick)

Laurie Peek



A practicing visual artist for over twenty-five years, Laurie Peek’s experience in photography runs deep. With a MFA in Photography from The Visual Studies Workshop/SUNY Buffalo, she’s been an educator, photo librarian, photojournalist, PR photographer and award-winning fine artist.

Peek’s photography has been exhibited widely across the US and internationally. Recent recognition includes: Finalist in: Klompching Gallery’s “Fresh 2024”; “International Garden Photographer of the Year, 2024” at Cambridge Botanic Gardens, UK; Flakphoto “Five Photographers,” and Photolucida’s “Critical Mass 2023.”

Her work has been published and reviewed in print and online at, among others: Artdoc Magazine, Fraction Magazine, A Photo Editor, Lenscratch, and The Photo Review.

Collections: Visual Studies Workshop (Rochester, NY), Museum of Fine Arts Houston, Center for Photography at Woodstock (NY), Center (Santa Fe), Mikhail Baryshnikov.

The photographs in this series, In Lieu of Flowers, were created in memory of my son Jackson who drowned in Mexico in the summer of 2020. Because of covid there was no funeral, only his shipped remains. The flowers (mostly from my garden) are also for my teachers and friends whose funerals I could not attend... as well as for all those who’ve experienced a similar loss.

With this memorializing project, I draw on my long-time fascination with layers, abstraction, ambiguity and the natural world. The ever-renewing cycle of living and dying plants is a reminder of our limited time on earth and the importance of making the best use of it.

Honoring my past significant relationships and the grief of losing my child has been healing and is meant to heal others. These are the flowers I was not able to send.

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Gregory Wieting



Greg Wieting currently resides in Northern New Jersey. He was born in 1964 to Dutch immigrants. Growing up in a multi-language household but only speaking English he was often an observer. Photography as a vocation came into his life after earning a degree in History from William Paterson University. Largely self-taught he has been a professional Still Life Photographer for over 34 years. His personal work concerns intimate portraits of the everyday. He presents the viewer with quiet images dense with information. Largely interested in both the fraction of a second that captures emotion and the seconds that capture a mood he utilizes both hand held cameras and large format with black and white film or sensors.

The Germany based art collective LeavingHomeFunktion known for their project By Land to New York allowed me into their home. A group of 5 artists spent two and a half years riding 4 unreliable Soviet-era sidecar motorcycles 43,000 kilometers on an intercontinental trip from Halle/Saale, Germany across Russia to New York City via Alaska. They lived 24/7 with their vehicles and at one point used them to power pontoon boats up a Siberian river. I met the riders when they arrived in NYC in January 2017 and spent the next day riding through Queens and Brooklyn with them. I was interested in how their adventure infused their lives and was reflected in their living and workspaces. In July of that year I went to Germany to visit their home and using a custom 4x5 camera and 35mm film I photographed their environs over two days.

On the two left panels are images I made in that day in NYC. The other two panels are from their Halle/Saale home.

They have made a film “972 BREAKDOWNS – On the Landway to New York” and book of their travels. The images from NYC are currently on view as part of their current display at the Schloss Augustsburg Motorcycle Museum until Jan 1, 2025

www.leavinghomefunktion.com/en/home

www.augustusburg-schloss.de/landweg

Instagram: [@gwieting](https://www.instagram.com/gwieting)