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pdnedu

THE MAGAZINE FOR EMERGING PHOTOGRAPHERS AND PHOTO EDUCATORS

THE FAMILY ISSUE

KING OF THE CASTLE

JAY MAISEL WEIGHS IN
ON HOW TO MAKE A
PHOTOGRAPHIC LIFE

WORKING THE CROWD

DO'S AND DON'TS FOR
PRESENTING AT A
PORTFOLIO WALK



**NIKON PROS OFFER
PRACTICAL ADVICE
FROM THE FIELD**
WHAT YOU NEED TO
KNOW AFTER SCHOOL

**WINNERS OF THE
12TH ANNUAL PDNEDU
STUDENT PHOTO CONTEST**

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BY PDN AND NIKON



At the heart of the image.

SNAPSHOTS

HOT EVENTS // STAR TEACHER // SPONSOR NEWS // PHOTO GIGS // IS IT LEGAL? // PROJECT X // AND MORE

When words
become unclear,
I shall focus with
photographs.

When images
become
inadequate, I shall
be content with
silent.

—Ansel Adams

PG.18

**SELF PORTRAIT MARCH
(10:00 A.M.) 2009**

Frazier's photographs evoke a deep concern for family. Her relentless documentation of her Grandma Ruby (b.1925-2009), her mother (b.1959) and herself (b.1982) enables her to break unspoken intergenerational cycles. Image from Frazier's Aperture monograph *The Notion of Family*.

Some of *PDNedu's* favorite photo-related media



Photo © LaToya Ruby Frazier (right)

THE NOTION OF FAMILY

Photographs by LaToya Ruby Frazier

Interview by Dawoud Bey

Essays by Laura Wexler and Dennis C. Dickerson

Aperture

Hardcover, 156 pages, \$60

In her first book, *The Notion of Family*, photographer and Guggenheim Fellow LaToya Ruby Frazier presents an intimate look at her hometown of Braddock, Pennsylvania, which has experienced economic decline since the steel mills closed in the '70s and '80s. Much of Frazier's work is dedicated to portraits of her mother and her grandma Ruby and to self-portraits.

In an accompanying interview with photographer Dawoud Bey, Frazier says, "I choose to make work that expresses how I feel, about the environment and class that surrounds me. These expressions can take the shape of portraits, still lifes, landscapes or abstractions, but, at the end of the day, I am devoted to making pictures about the world in which I come from and live."

Frazier's fluency across genres is highlighted in the book's sequencing. In one particular spread, we see a woman in a hospital gown with mysterious wires running from her scalp to some unknown machine placed next to an urban landscape of buildings in ruin and a tangle of cables spilling from a mass of concrete, echoing the wires on the adjacent page. From cover to cover, Frazier paints a raw and cohesive picture of the people and places she knows best, while contributed writings leave readers with a deeper understanding of this talented young artist.

— Jeanine Moutenot

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