

# STATE OF THE ART

NOVEMBER/DECEMBER  
2008

This year's 13 emerging photographers were culled from hundreds of recommendations by professionals from every corner of the photography industry, as well as entries we received on our website. Our esteemed judges—gallery owner **Debra Klomp Ching**, curator and writer **Susan Bright**, and art director **Catherine Talese**—were so enthusiastic about these photographers that they chose to write the commentaries on the following pages themselves.

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## EMERGING ARTISTS 2008

# REED + RADER

reedandrader.com

Fashion photography duo **Pamela Reed and Matthew Rader** take their influences from a host of experiences—not all of them photographic. These recent SVA graduates, both 25, have a contemporary understanding of how photography functions, with a website including links to a YouTube video of their portfolio, a blog by their cat, and Polaroids. Their commissions, often incorporating cut-and-paste, overlaying, and montage, feel fresh in this staid time for the fashion industry. The images are fun without being anodyne and could benefit from even more departure from tired fashion tropes and finger-in-mouth poses. —SUSAN BRIGHT

Despite their subject matter, **Julie Blackmon's** photographs rise above the run-of-the-mill family documentary style common in the photographic art world. Her images demonstrate an exquisite use of color, with stark compositions that play poignantly on the line between reality and fantasy. Using modern photographic tools, Blackmon, 42, composites digitally manipulated imagery of her immediate family into domestic tableaux, presenting the apparent simplicity of childhood as anything but. The recognition she's gained for this work, now in several public art collections, is well deserved. —DEBRA KLOMP CHING

## JULIE BLACKMON

julieblackmon.com

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## ERIC PERCHER

ericpercher.com

New York City-based photographer Eric Percher, 31, submitted images from his *Work* series via our website, *popphoto.com*. The project illuminates the "desires and fears" that come with working in the fluorescent-lit world of corporate offices. It's a world that Percher knows something about, having worked for seven years in the cubicles of financial firms in midtown Manhattan. In Percher's words, his images "consider the limitations we accept in order to obtain success." —DAVID SCHONAUER

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