



Susan Porter of Addison Woolley Gallery in Portland sets up photographs as she prepares for the inaugural opening last week.

Shawn Patrick Ouellette

# Hot shots

## New Addison Woolley Gallery trains its lens on photography

Susan Porter got her push into photography from her brother, Thomas Addison Porter. So when the Peaks Island photographer and former D.C. lobbyist finally took the leap and opened the photo-focused gallery she's always dreamed about, it's no surprise she picked a name that gives a nod to her bro. She also pays homage to her first photography teacher, Al Woolley, with the other half of the gallery's moniker.

The Addison Woolley Gallery opened with the First Friday Art Walk last week. It's located on Market Street, in the spot formerly occupied by the Cream sneaker boutique and next to the Old Port Sandwich Shop. Porter says the gallery, which also is known as the Center for Photographic Inquiry, will exhibit 80% photography.

"In the future, it will have a research library," Porter explains. "I want it to be a place that stimulates discussion about photography."

By fall, Porter aims to host regular lectures, artist talks, debates and children's workshops.

Porter's gallery will likely tap into a national trend that has seen photography rise to greater prominence. Well-known 20th century photographers have set new records at the big auction houses in New York and London, and here in Maine photography has been given a boost by recent shows. The Portland Museum of Art has an exhibition on view right now featuring the works of Lola Alvarez Bravo, Mexico's first woman photographer, and recently closed a show featuring photographs from Judith Ellis Glickman's personal collection.

"You get the feeling the time is right for this," Porter says.

The gallery's opening show includes works from four photographers who approach the medium in decidedly different ways. Tillman Crane uses an old-school platinum palladium technique; Victor Romanyshyn shoots digital still lifes and enhances them with paint; Ruth Sylmor prints using the conventional silver gelatin technique; and Rene Braun works with a mix of digital and traditional methods. Upcoming shows will explore themes ranging from spring to street scenes.

"Eventually, I plan on bringing in photographers from other cities as well," Porter says. "It won't be scenes from Maine all the time."



"Site 47: River Debris (cart)" by Tillman Crane