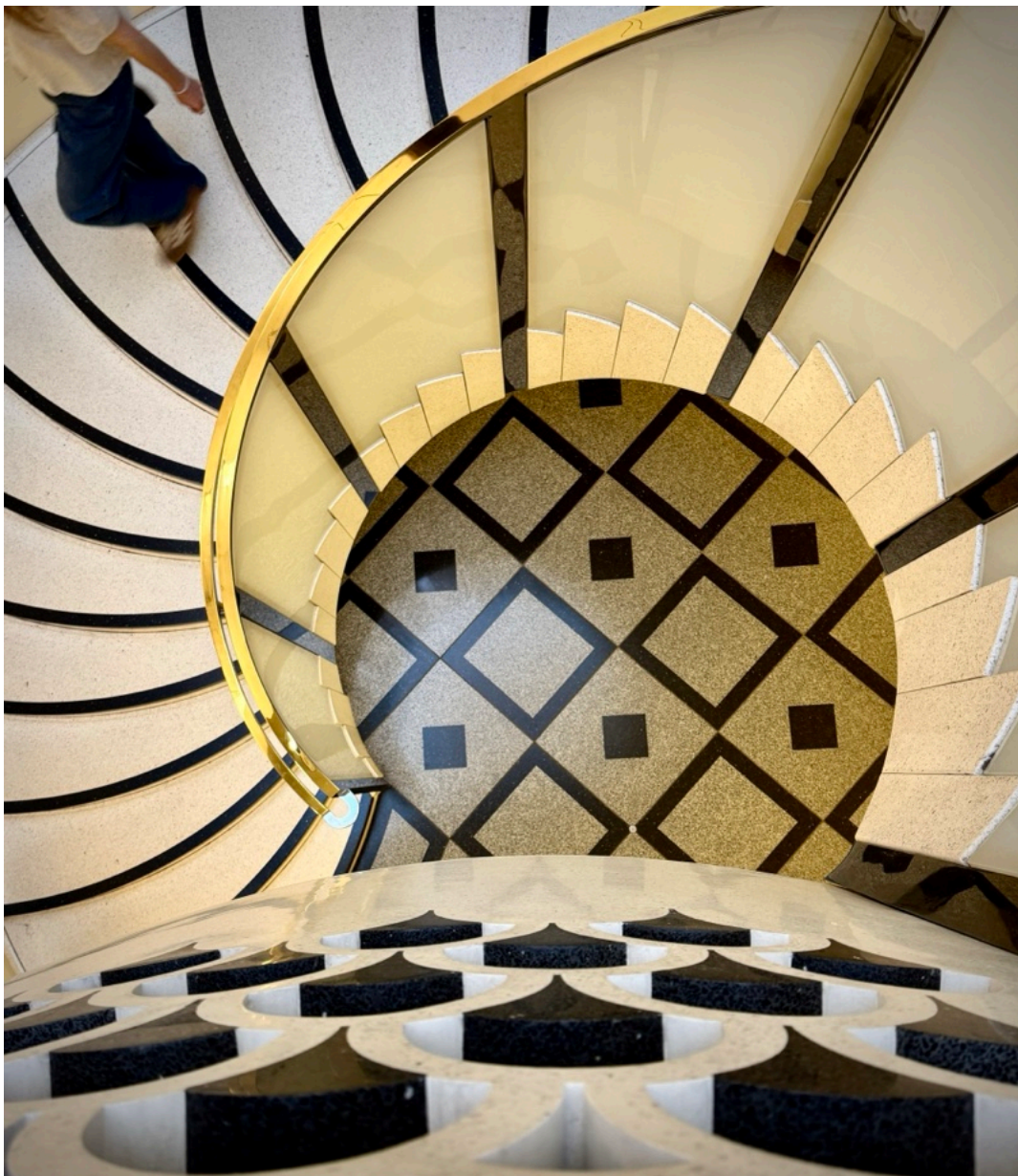


Autumn for The Wells Point

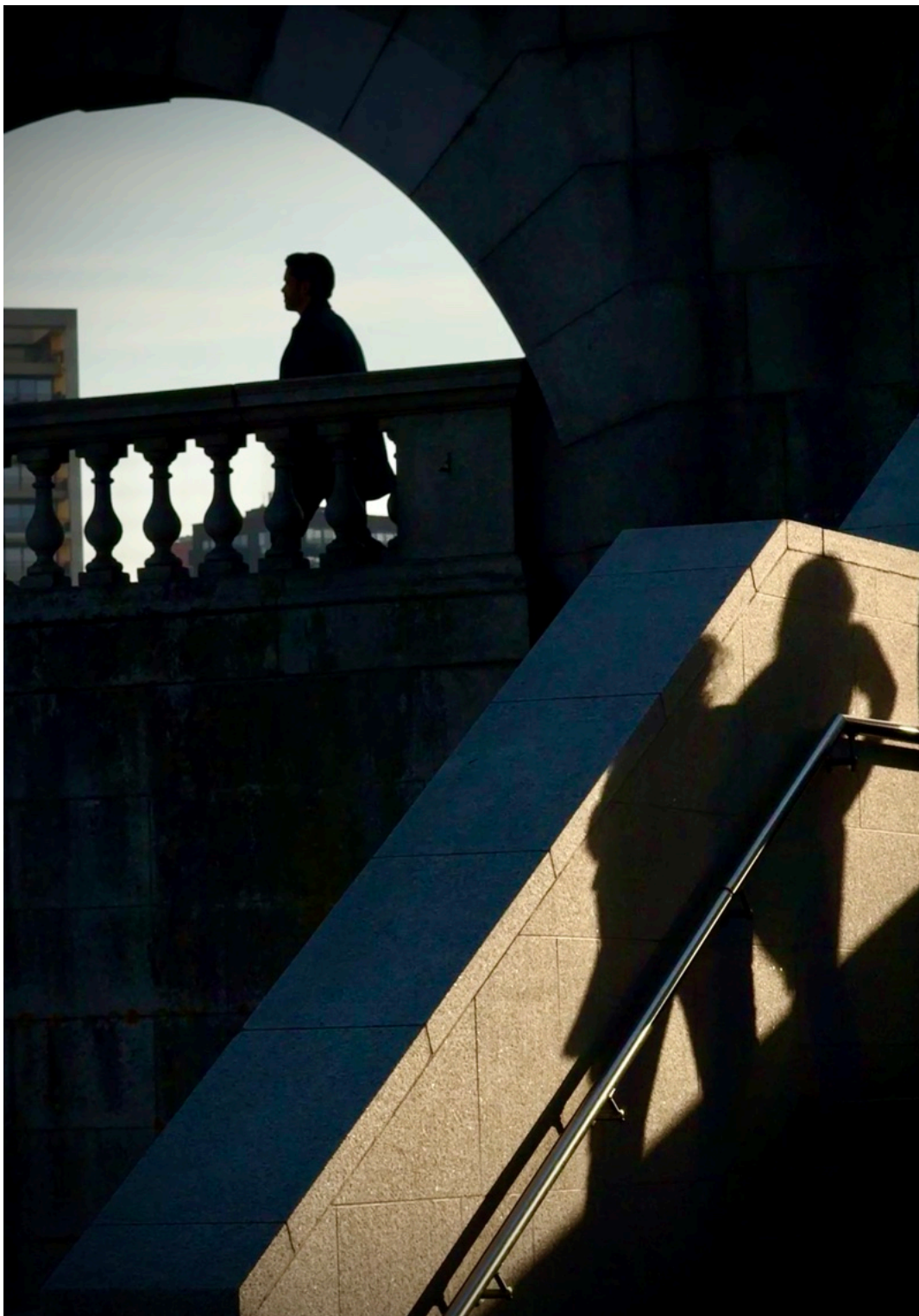
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October started with weather that felt more like the fading summer than the looming autumn. The month ended with colder weather reminding me we were well into autumn with changing leaves and the arrival of the inevitable cold weather. Some images from October are in this newsletter.



A highlight of the month was getting my films into film festivals. I was particularly pleased to get an email about a small prize that said: "...your documentary ["Market Time"](#) (password is Bangalore) has been awarded the first prize of €... by the [Mini-Doc festival of Toledo, Spain](#). Congratulations! I really enjoyed your portrait of Indian traditions and culture." That same film was also made an Official Selection of the [Espiello, International Ethnographic Documentary Film Festival](#). Another film, [Shucking Tradition](#), was named Best Documentary Short at the [Women's Independent Film and Television Festival in Boston](#).



Another highlight was a quick trip to the United Kingdom where we saw Annu's family. But the real purpose of the trip was for her to attend and [speak at an exhibition on Indian women photographers](#) at [Farleys house](#) in Sussex, an hour south of London. That is the estate of the American born fashion model, turned studio photographer, turned war-photographer, Lee Miller. For me, as a bit of a photo-history geek, a highlight was touring the [very-well organized and incredibly impressive archive](#) of the life and work of [the photographer Lee Miller](#).

Points of Pride:



The work of a couple of my former students is on exhibition and worth checking out. Their work is quite different, but also very much unified by the way both photographers use the photography process outside of the traditional camera to capture what's in front of the lens then going straight to print motif that dominates so much traditional photography. Some of their images are in this newsletter.



[Martha Wakefield](#), an artist and photographer in Massachusetts, was a student in [my class at the Rhode Island Center for Photographic Arts](#). In that class, which I am teaching again, Martha developed the work that became the exhibition "[Unearthing an Insane Past](#)." The series explores the tragedy of a bygone era, the incarceration of men, women and children who were considered mentally ill or "insane." They were deemed outside the norms of the times by society and placed in so-called "insane asylums." The work focuses on the impact of these places on both the inmates and the medical staff. The subject is an important one and it's hard to illustrate because much of what happened was long ago and happened in private spaces. Martha's work is a remarkable example of using the truth that we associate with the photograph, along with a collage and other interventions to tell a complex and multilayered story through a visually accessible and also very human approach. That work is [on exhibition until November 14th](#).



[Pip Shepley](#)'s project also uses some of the unique tools that the digital imaging revolution has brought us, but in a different way. In the abstract and evocative landscape images he calls "[Camera obscura](#)," he makes through a unique process that he developed, it is difficult to differentiate the physical from the metaphysical. You can read more [about the technique he uses](#) as he turns familiar landscapes into transformations of elements. The work is on exhibition at the [Jewish Community Center of Worcester, MA](#) during November and December, 2025.

PS: Martha and Pip are married!



I hope you enjoyed my updates! I welcome your feedback. If you know anyone interested in getting these updates, please encourage them to [sign up for this newsletter](#).

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