

May the Wells Point

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May began for us in India with almost unbearably hot weather, since the summer heat peaks in Bangalore in April and May. Thankfully, the subsequent arrival of the monsoon cooled things off. We were there for the passing of Annu's mother, and it was clearly an emotional time. Looking back on it now, I can't say that being with her as she died was something I thought I might "want" to do, but it was a profound and poignant experience. I am better for having been part of the small group that came together to fulfill her last wishes.



As my late mother-in-law often said, life goes on. The second part of May brought welcomed highlights. My film, [Shucking Tradition](#), was accepted into its 22nd and 23rd festivals. Specifically, "We are happy to inform you that your project has been selected to be included in the [2025 Orlando International Film Festival](#)," and "It is my pleasure to inform you that Shucking Tradition is an official selection for the [Second Annual River Valley Film Festival](#)!"



At the end of the month, we enjoyed a screening and Q&A for our film [“Unbowed”](#) at the [Block Island Film Festival](#). This film is a moving and intimate portrait of exiled Gambian journalist [Dr. Omar Bah](#), whose life takes a drastic turn when he is resettled in Rhode Island as a refugee. Afterwards we received this notification: “Congratulations, your film won the award for best political documentary.”



In May, I was delighted to read about a new book that unpacks [the untold story behind Lunch on a Beam](#), the 1932 publicity photo that became a 20th-century icon. You know the photo, so read the history behind it!



In May, I enjoyed the new book of photographs by [Jon Plasse](#), a New York City-based photographer, friend, and student, who, as he says on his site, 'focuses his work on memorializing a special time, place, or experience - often represented by personal loss, solitude, excitement, or mystery.'

Jon's new book, [When Light Falls](#), surpasses those aims. He launches it with a [presentation at the Leica Store and Gallery](#) in New York on Saturday, June 13th. To give you a sense of his work, images from the book appear throughout this newsletter. If you can't attend this event, you can still [get the book from Daylight Books](#).



While I am biased, I like the way Jon describes the work, saying: 'Through the poetic use of light and shadow, When Light Falls evokes the dualities of light itself, both radiating and disappearing, ephemeral and elemental, inviting one to meditate on the transient beauty, disruption, and mystery of light.'



If you doubt me, consider the words of [Mary Panzer](#), historian and critic who writes about photography and American culture for magazines, newspapers, museum catalogs, books, and more. She wrote: "When Light Falls is like no other book I have seen, or read, or held. The black and white photographs follow one another like a narrative. Hovering between representation and abstraction, each image stands alone and contributes to the story. Could light on a printed page be a poem? Jon Plasse shows us the answer is Yes."

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