MFA in Photography / GRADUATE EXHIBITION 2016
Lesley University College of Art and Design
From the Director

A sincere welcome to this modest thesis document representing the 2016 graduating class of our full-residency MFA in Photography program at Lesley University’s College of Art and Design. Beginning with our program’s developmental planning in 2009, we recognized that the medium of photography had ceased being a single identifiable medium, technology or process and that it was, like our program to be, a flexible thing to be nurtured and designed as a collaborative work in progress. We were very conscious of the fact that collectively we had an extraordinary opportunity to embrace the medium’s transformation—how it is taught, integrated, practiced, and what it would ultimately represent in the universe of the arts, education, and culture.

Throughout its evolution, photography has been a slowly moving glacier of adaptation and obsolescence followed closely by familial transformations influenced by the heat of science, technology, critical analysis, and cultural practice. I think of these influences and processes as I do the boulders in the woods near my studio in New Hampshire… evidential scat from a glacier’s melting. Each overlapping layer of transformation has ushered in an ever-greater democratization of photographic image making, adoption, and adaptation and each of these cycles have been identified by the family name, photography, regardless of how odd the new offspring appeared. What each new incarnation had in common was a single salient identification… that of making marks with light.

Our program, and the amazing candidates who become masters within it, share a driven curiosity to see where a photographic concept or light-dependent process, and perhaps its integration with other media, will guide them. In our current roles, as practitioners of the discipline we love, we are enjoying the right time-right place gift of unlimited possibilities, making this the most exciting time in the photographic arts in over a century. It represents, for me, the new photography, a marriage of contemporary analog, digital, and inter-disciplinary studio practice and technologies. The graduates within these pages are its emissaries. I am so proud of them all, and am ever grateful for their contributions to our program’s evolution… and that they have made this adventure so much fun.

MFA in Photography 2016

KATIE DOYLE
CRYSTAL FOSS
SAMUEL WEST HISER
KWANGTAE KIM
TRACI MARIE LEE
MAURA O’DONNELL
NATALIE TITONE
MARYAM ZAHIRIMEHR
KATIE DOYLE

13 Ways of Looking at X

The whole is greater than the sum of its parts
but who governs the whole, has delegated the parts?
i know my own biases, i know them too well
Who is it that knows?
Me, being no expert
on the subject of one self
assumes the role of know-it-all
(so as not to be the stupid one)
coordinates the chaos
through the use of force
into a question
of cartography

i am not neutral territory
methinks self a place,
i survey this i,
the lay of the land has its own predilections
(preconceptions), prejudices,
pronouns,
which pronounce arbitrary borders between
i, you, me, she, who
who
thinks, speaks, feels,
desires, fears,
sleeps,
reproduces, respirates,
consumes, expires, doubts, aspires,
assumes,
can never escape
artificial divisions,
a topography of self
X marks the spot
but our map we destroy
(we are drowned in the liquid of language)

look to the reasonless creatures
look to be dissolved
into experience
sensory decadence
consummated by decay

light is a force of destruction
illuminating the image
of self swallowed whole
by its own surveillance
the mouth can stop talking now
stop denying itself,
to me, to you, to I who is who
these bumbling words only serving to prove
it is no eloquent communicator
just an orifice, like any other
dumb but effective
a yawning desirous void
of grotesque consumption
punctuated by the creature’s breath.
CRYSTAL FOSS

I'm in Grad school, so I take nude self-portraits.
I'm fat, so I take nude self-portraits.
I'm 24, so I take nude self-portraits.

For nearly 4 years, my work has been an autobiographical exploration of how I fit into the world, with my physical size as the largest inhibitor to a secure sense of belonging. These works have taken several forms but all center on the body.

Whether presenting myself without cover, or intimately performing for the viewer, I always try to maintain the emotional vulnerability I feel, alongside the strength I need in order to question those who only see me as a spectacle. Often, the intent of the work presents a conflict through either a disguise or visual confrontation.

My recent work is about seeing, specifically the relationship between the observer and the observed. I'm presently focused on the moment of looking in the time-based gaze.

Observed_02
Archival Inkjet Print: 24” x 24”

Obscured_02
Archival Inkjet Print: 24” x 24”

Trooper
Archival Inkjet Print: 24” x 24”

Film Still_01
Durational Film
Photography evolves. It changes imperceptibly (and sometimes radically) from generation to generation. Only the fittest and most memorable examples survive. Tired techniques and ideas go out of favor, replaced temporarily with the new, the exciting and the re-cycled. New combinations and integrations materialize; the weaker ones live, like those found in calendars, for only 30 or 31 days. Every picture carries the discarded information, the code, of all possible histories of Photography.

Since Photography evolves, it must be a living organism.
I close my eyes and open my heart to listen.
The sun is beyond the horizon and it is the time
that no one walks. Wind and waves whisper.
Clouds harmonize and trees conduct. My
senses follow their pulses. I walk after their
musical notes. Thousands of emotions flow
and memories flash like a movie in my mind.
All of these poured onto a sheet of paper
steers you into a new space and time that you
have never been but within you. I create as an
invitational bridge into a state of meditation
for my viewer.
This is how it began – photographing first and physically handling second. The confines of this process I have created for myself, do not allow me to leisurely sort through the images and notes, or turn over every page of the albums.

Small evidences of her life unfold from the modest things that conceivably no one other than her was meant to see - but death is permissible. There are printed photographs that have found their permanent residence to be the dark blue envelope with the bold typeface, “Here are your pictures!” I begin sifting through her objects, keeping their containers close by and clearly separated. This is her process; her order - and initially, I try not to insert myself. I am her novice biographer, her curator and an accidental voyeur, as I trace her arrangements.

The success of the Archive represents only half of the material – the half that has survived. The matter lays somewhere in between what is present and what is missing. Perhaps these instances are the keys - the markers connecting bodies and identities, generations and histories; the physical indication of an unidentified connection.
We are in an age of constantly self-curating and in turn being viewed and seeking approval for the image of ourselves that we create. The videos I make investigate ideas about the act of performing the role of woman using my own body as a vehicle. I make conscious choices in recording the environment, angles, and light to illustrate the simultaneous strengths and limitations of my body.
Natalie Titone

My interest in the archive was a direct result from strong curiosity with my family’s textile manufactory once I began to explore the years of documents and drawings that were stored away. I do not know the technicalities of the craft, but with daily exposure, I developed an inherent sensibility to the process.

My thesis considers archeology as it occurs within the family archive, the physical representation of a history, and building and breaking connections through the construction of clay structures that evoke exploration in my own work. I explore the intervention of found archived material with a mix of imagination and historical data resulting in a construction, which conveys my interpretation. Acting as an archaeological curator, I excavate unresolved meaning within the family archive in order to discover controlled, fleeting universal and personal truths within the chaos of the process. By working in both clay and photography, it allows me to investigate two-dimensional representations of objects and how they relate to interpretative memory and fact. I use excavation as a metaphor for the archeology of the family archive and as a means of presenting the syntax in the way family photographs and documents are systemized and organized.
MARYAM ZAHIRIMEHR

Ready for the great show, the great show of life
It is the time that I become more aware of how I feel as a mother, as a wife, and as a free human
I need to be two persons even more
I need more hands
more feet
I need to know another language that most people understand it
Make it, destroy it, remake it, sculpt it, and then breathe life into it
A presentation of anonymous existence
Sweet sense of being visible
Every little part of my essence has the pleasant feeling of approaching the truth
I am about to...reach
What impresses me most about the MFA program in photography at Lesley is its resemblance to the real-world culture of art making and consumption. By including museum curators and gallerists on the faculty and by classes that encourage participation in a critical community, Lesley offers its students the opportunity to grow technically and intellectually as well as in practical knowledge.

—Alison Nordström, PhD

The MFA program in photography at LUCAD has established itself as distinctive for the diversity of approaches it encourages, but as a visiting faculty member, I have come to appreciate its critique juries as among the most stimulating academic experiences I have had. Students have a tremendous advantage in presenting their work to a rotating group of the most important photographic professionals in the country: critics, artists, curators and educators. The spirit in the room is intense but also collaborative and profoundly supportive. Everyone has the same goal — to help the work get better — and the dialogues that result open up wonderful creative possibilities. There’s nothing else like it in my experience, which is why I agree to participate whenever I am asked.

—Lyle Rexer

The MFA candidates at LUCAD are sharp, engaged, and working hard in an impressively wide range of artistic modes and media. This remarkable program encourages students to think incisively and independently, to understand the artistic and cultural context in which their work falls, and—perhaps most important—to communicate effectively about their creative endeavors. The MFA students have the opportunity to share their works in process with visiting reviewers throughout the year, and each semester ends with a productive discussion between MFA candidates and a jury of outside critics, scholars, and artists. In my own experience as a juror, I have been very impressed by the intelligence of the work presented and the level of conversation, as well as by the students’ evident hunger to learn from this experience. Lesley’s fulltime MFA faculty is clearly devoted to the program and its candidates, working with energy, insight, and sensitivity, always with a view to moving the students’ art toward deeper levels of meaning and revelation.

—Diana Stoll, Editor, Aperture Foundation

One of the major benefits of a full immersion, residency, graduate program is the intensity of the experience, the eagerness of your fellow candidates, and the generosity and knowledge of the faculty and Visiting Artist / Scholars who are working with you throughout the year. Each encounter offers new and honest perspectives to consider, fresh eyes to assess your progress, and the encouragement to go forward.

—Sara Bonnick, College of Art and Design 2017
CHRISTOPHER JAMES / University Professor, Director MFA in Photography
Graduate Studio Seminar and Thesis Seminar

Christopher James is an internationally known artist and photographer whose photographs, paintings, and alternative process printmaking have been exhibited in galleries and museums in this country and abroad. His work has been published and shown extensively, including exhibitions in the Museum of Modern Art, Metropolitan Museum of Art, George Eastman House, Philadelphia Museum of Art and the Institute of Contemporary Art-Boston. Represented by the Lee Whitten Gallery in New York City for over two decades he has also shown at Pace-McGill (NY), Contrasts Gallery (London), Michelle Chomette (Paris), Hartje Gallery (Berlin), and Photokina (Germany). He has published extensively including Aperture, Camera (Switzerland), American Photographer, and Interview magazine and in books such as The Antiquarian Avant Garde and Handcrafted: The Art and Practice of the Handmade Print (China). All three editions of his book, The Book of Alternative Photographic Processes have received international critical acclaim and are universally recognized by artists, curators, historians, and educators as the definitive texts in the genre of alternative process photography and photographically integrated media and culture. A significantly expanded 900 page / 700 image, 3rd edition was published in 2015. Christopher, after 13 years at Harvard University, is presently University Professor and Director of the MFA in Photography program at Lesley University College of Art and Design. He received his Master’s from the Rhode Island School of Design and is also a painter, graphic designer, and a professional scuba diver. www.christopherjames-studio.com

CHRISTINE COLLINS / Graduate Studio Seminar Professor

Christine Collins received a BA from Skidmore College and a MFA in photography from Massachusetts College of Art and Design. Recent exhibits include University of Texas at Austin, Austin, TX; Flash Forward Festival, Boston, MA; Rayoke Gallery, CA; Maine Center for Contemporary Art, ME; The Photographic Resource Center, MA; The Danforth Museum, MA; Jan Bekman Gallery, NY; and The Foster Gallery, MA. Her work has been featured in The Boston Globe, Town and Country Magazine, Esquire Magazine, and AdBusters Magazine. She was recently a Critical Mass Finalist, nominated for the Prix Pictet, and selected as one of the Review Santa Fe 100. Her work is represented by Jen Bekman Gallery, NY, and she is an Assistant Professor of Photography and Chair of the Photography department at Lesley University’s College of Art and Design. christinemcollins.com

ANGELA MITTIGA / Professor of Photography, Art History and Critical Studies

Angela Mittiga was born in New York and educated in Boston, earning a BFA from the Art Institute of Boston at Lesley University, an Ed.M from Harvard Graduate School of Education, and an MFA from Massachusetts College of Art and Design. Her photographs and videos have been exhibited throughout New England. Angela has taught courses in photography at colleges and universities throughout Boston, at Lesley University’s College of Art and Design, Mass Art, Institute of Contemporary Art/Boston, and at the Camera Eye Workshops in Somerville. angelamittiga.com

DAN ESTABROOK / Thesis Seminar Faculty 2013-2016.
For over 20 years Dan Estabrook has been making contemporary art using a variety of 19th-century photographic techniques. Recently he has focused on the earliest paper photographs—calotype negatives and salted paper prints—as sources for hand manipulation with paint and pencil. He balances his interests in photography with forays into sculpture, painting, drawing, and other works on paper.

ZIAD H. HAMZEH / Graduate Studio Seminar Professor 2013-2015
Ziad is a multi-award winning director, producer and writer. His latest film IRREFUTABLE PROOF is presently in post production and will be released later this year. Most recently, his film ALWAYS BRANO premiered at the Toronto International Film Festival 2011. Winner of Black Pearl award at the Abu Dhabi Film Festival 2011, the Jury prize at the Algerian Film Festival, and the best picture at Alexandria Film Festival, Ziad’s film “Woman” earned the Golden Palm Award from the Beverly Hills Film Festival. Henry Oil garnered many awards including the audience choice award for Best Documentary from the BMFF, the Accolades award for excellence in film, and best of fest of Latin Cinema from Breckenridge Film Festival. Ziad’s other work includes the APF premier of “The Letter: An American Town” and The “Somali Invasion” - “The Letter” garnered powerful reviews and won numerous awards. Ziad’s award-winning feature film Shadow Glories was called “Powerful and distinctive. A mature, accomplished work. Shadow Glories is strong, stylish and uncompromising,” by Kevin Thomas in the Los Angeles Times. In Los Angeles, Ziad created two extraordinary theaters: The Open Fist Theatre and The Egyptian Arena. As artistic director of these award-winning venues, Ziad brought to the LA theater community many prestigious international names. Ziad has mentored and empowered numerous artists. Burt Steiner (Charlie St. Cloud, 17 again, Igby goes Down) Tony Spiridakis (The Last Word, queens Logic) Dalene Young (Cross Creek, Whale, American Visa) are among many artists mentored by Ziad. hamzehmystiquefilms.com

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SUNANDA SANYAL / Professor of Art History and Critical Studies

Originally from India, Sunanda has an MFA in Visual Arts (painting and installation) from UCSD (1990); an MFA in Art History from Ohio University (1993); and a Ph.D. in Art History from Emory University (2000). He is interested in politics of representation and identity; representation and otherness; contemporary artists from former colonies in global discourses. In 2008 and 2011, he produced and directed a two-part documentary film entitled “A Homecoming Spectacle,” which explores the visual culture of Durga Pujo, an annual religious/cultural festival held in West Bengal, India. He is currently working on a book on South Asian artists living in the United States. http://globalthek.com/film.html

BEN SLOAT / Graduate Studio Seminar Professor, Spring 2013–2015

Ben Sloat received a BA from the University of California, Berkeley (’99) and an MFA from the Museum School/Tufts University (’05). Ben teaches in the MFA in Photography and MFA in Visual Art programs at at Lesley University College of Art and Design. He has lectured at RISD, SCAD, Tufts, Mass Art, SMFA, UMass Boston, Boston College, UC Berkeley, UC Santa Cruz, Sun Yat Sen University, National Taipei University for the Arts, and the SFE National Conference. Recent exhibitions include solo shows at Georgia Regents University in Augusta, NH Space in Copenhagen, Galerie Laroche/Joncas in Montreal, Steven Zevitas Gallery in Boston, MMX in Berlin, 126 Gallery in Galway, Ireland, and ACC Gallery in Taipei, Taiwan, as well as group shows at the Kunsthall Charlottenborg, Peabody Essex Museum, Museum of Fine Arts, Boston, and the Queens Museum. Recent awards include a Mass Cultural Council Fellowship, an SMFA Traveling Fellowship to Beijing, and a Birwick Research Grant. He has written essays for Aperture Magazine Exposure Magazine, and was a 2009 Faculty Fulbright Scholar to Taiwan. bensloat.com

It was a difficult decision to go back to school to get my graduate degree, but I’m very glad I did. Christopher’s program helped me solidify and achieve my goals. The professors and visiting artists were incredibly helpful in assisting the realization of many ideas that I’d been grappling with for years. This challenging program confirmed my own tenacity, internal drive, and worthiness to compete in the fine arts field.

—Danielle Ezzo, College of Art and Design 2015
MFA in Photography Visiting Artists

SUSAN BRIGHT / Visiting Artist, Spring 2014

Susan Bright is a curator and writer based in New York. She was formally Assistant Curator of Photographs at the National Portrait Gallery (London), Curator at the Association of Photographers and Acting Director for the MA at Sotheby’s Institute of Art in London. Her previous exhibitions include: Something Out of Nothing (Fotogalleriet, Oslo), How We Are: Photographing Britain (co-curated with Val Williams; Tate Britain, London) and Face of Fashion (National Portrait Gallery, London). She is the author of “Art Photography Now” and “Auto Focus—The Self Portrait in Contemporary Photography,” both published by Thames and Hudson. Her newest book is “Home Truths: Photography and Motherhood.” She is currently a PhD candidate at Goldsmiths College (University of London) pursuing a PhD in Curating. http://susanbright.net

KEITH CARTER / MFA Visiting Artist, Fall 2012

Keith Carter holds the endowed Walles Chair of Art at Lamar University in Beaumont, Texas. He is the recipient of the Texas Medal of Arts, the Lange-Taylor Prize from the Center for Documentary Studies at Duke University, and the Regent’s Professor Award from the Texas State University System. His work has been shown in over 100 solo exhibitions in 13 countries. He is the author of 11 books: Fireflies, A Certain Alchemy, Opera Nuda, Ezekiel's Horse, Holding Venus, Bones, Mojo, Keith Carter Photographs: Twenty-Five Years, Heaven of Animals, The Blue Man, and From Uncertain to Blue. A DVD documentary of his work titled The Photographer’s Series: Keith Carter was produced by Anthropy Arts. Carter’s work is included in numerous private and public collections, including the National Portrait Gallery, Art Institute of Chicago, San Francisco Museum of Modern Art, Los Angeles Museum of Fine Arts, Houston, George Eastman House, Smithsonian American Art Museum, and the Wittliff Collections at Texas State University.

ELINOR CARUCCI / Visiting Artist / Scholar, Fall 2015


She was awarded the International Center of Photography’s Infinity Award for Young Photographer in 2001, The Guggenheim Fellowship in 2002 and NYFA in 2010. Carucci has published two monographs to date, Closer and Diary of a Dancer, Steidl/Mack 2005. Carucci currently teaches at the graduate program of photography at the School of Visual Arts NYC and represents by Edwynn Houk Gallery. In winter of 2012/2014 Prestel publishing produced her third monograph, MOTHER, portraying nearly a decade of her motherhood project. A solo show of this work was exhibited at Edwynn Houk Gallery in NYC in March 2014 and is currently up at MoCP Chicago.

DAN ESTABROOK / Visiting Artist/Scholar, Spring 2011 and Fall 2016, Guest Juror 2011 to 2016 (Bio in Faculty section above)

Binh Danh was born in Vietnam in 1977. He received an MFA from Stanford University and a BFA from San Jose State University. His technique incorporates his invention of the chlorophyll printing process, in which photographic images of war appear embedded in leaves through the action of photosynthesis. His current work explores photography’s relationship to memory and landscape with subject matters ranging from the American Civil War to the National Parks. Danh’s works were recently included in the exhibition “The Memory of Time” at the National Gallery of Art as well as “War Memoranda: Photography, Walt Whitman, and Renewal,” at the Taubman Museum of Art, Roanoke, Virginia. His work is included in the permanent collections of the San Francisco Museum of Modern Art, George Eastman Museum, and the National Gallery of Art, among many others. In 2012, he was a featured artist at the 18th Biennale of Sydney in Australia. He is represented by Haines Gallery in San Francisco and Lisa Sette Gallery in Phoenix, Arizona. He lives and works in Tempe, AZ and teaches photography at Arizona State University, where he is an assistant professor of photography in the Herberger Institute for Design and the Arts. www.binhdanh.com
ROY FLUKINGER / Visiting Artist, Spring 2014

As Senior Curator of Photography & Film at the Harry Ransom Humanities Research Center, Mr. Flukinger is currently in charge of the development, administration and application of the collections. He has and continues to lecture and publish extensively in such fields as: regional, cultural and contemporary photography, the history of art and photography, and film. He has produced nearly 50 exhibitions ranging from classical photo history to contemporary photography, and from photographers’ retrospectives to American/regional/ Texas photography. He serves as juror, reviewer and evaluator for contemporary photographic events, institutions and support organizations, as well as finds and develops acquisitions for the HRHRC Photography & Film Department. Mr. Flukinger serves as liaison for the department with fellow professionals worldwide throughout the fields of photography and film.

MERRY FORESTA / Visiting Artist, Spring 2015

Merry Foresta served as the founding director of the Smithsonian Photography Initiative from 2000 to 2010. Having received her bachelor’s and master’s degrees from Cornell University, she was a curatorial assistant at the Herbert F. Johnson Museum of Art in Ithaca, New York, before joining the Smithsonian Institution in 1978. She first served as an assistant curator for 20th-century art at the National Collection of Fine Arts (now the Smithsonian American Art Museum). There she was named the museum’s first curator of photography in 1982 and subsequently was appointed senior curator of photography in 1992. In 2000, she was appointed Director of the Smithsonian Photography Initiative, a web-based, multi-disciplinary project about photography in Smithsonian collections. During this time, Ms. Foresta also has taught at a number of Washington, D.C. area universities and colleges.

During her tenure at the Smithsonian, Ms. Foresta has built one of the world’s premier collections of American photography. She has curated many exhibitions and authored catalogues on art and photography, including “Perpetual Motif: The Art of Man Ray,” “Photography of Invention: Pictures of the 1960s,” “Between Home and Heaven: Contemporary American Landscape Photography,” and “Secrets of the Dark Chamber: The Art of the American Daguerreotype;” and “American Photographs: The First Century.” For the inaugural project of the Smithsonian Photography Initiative, a web-based, multi-disciplinary project about photography in Smithsonian collections, Ms. Foresta also has taught at a number of Washington, D.C. area universities and colleges.

VICKI GOLDBERG / Visiting Artist, Spring 2012 / Juror 2011—2013

Vicki Goldberg is one of the leading voices in the field of photography criticism, having written for the New York Times for 13 years, and has published several books and the texts for more than 20 photographic monographs. Her books “The Power of Photography: How Photographs Changed Our Lives” and “Morpunt Bourke-White: A Biography” were each named one of the Best Books of the Year by the American Library Association, and the anthology she edited, “Photography in Print: Writings from 1846 to the Present,” was cited in the Wall Street Journal in 2006 as one of the five best books ever written on photography. Most recent book “The White House: The President’s Home in Photographs and History,” features 250 photographs from the 1840s to 2010 of the house, the presidents, their wives, children, staffs, guests, pets, relations with the media and involvement with technology. She has received numerous awards for writing, including the International Center of Photography’s Infinity Award, the Royal Society’s Dudley Johnston Award, and the Long Chen Cup (China). Ms. Goldberg, who has taught courses at the Institute of Fine Arts in New York, the Centro de la Imagen in Mexico City, and the Rhode Island School of Design, lectures internationally (in Russia this past November) and writes on photography for various magazines.

LUIS GONZÁLEZ PALMA / Visiting Artist, Fall 2012 and 2017

Born in Guatemala in 1957, Palma currently lives and works in Córdoba, Argentina. Among his personal exhibitions can be noted: the Art Institute of Chicago (USA); the Lianan Foundation, Santa Fe, (USA); the Australian Centre for Photography, Australia; Palacio de Bellas Artes of Mexico, the Royal Festival Hall in London; Palazzo Ducale di Genova, Italy; Museos MACRO and Castagno de Rosario, Argentina. He has also exhibited in photographic festivals such as Fotofest in Houston, Bratislava in Slovakia, Las Rencontres de Arles in France, PhotoEspaña in Madrid, Singapore, Bogotá, San Pablo and Caracas, among others.

He has participated in collective shows including the 49th and 51st Bienials of Venice, Fotobienal de Vigo, XII Bienal de Sao Paulo, Brazil, V Bienal de la Habana, the Ludwig Forum for International Kunst in Aachen, Germany; The Taipei Art Museum in Korea, Museu de Belas Artes of Buenos Aires, Argentina; Foundation Daros in Zurich, Switzerland; Palacio del Conde Duque in Madrid, España and the Fargfabriken in Stockholm, Sweden.

His work is included in various public and private collections including the Art Institute of Chicago, the Daros Foundation in Zurich, Switzerland, La Maison Européan de la Photographie in Paris, the Houston Museum of Fine Arts, La Fondation pour l’Art Contemporain in Paris; France; La Fondazione Volume! in Rome, Italy; La Biblioteca Luis Angel Arango in Bogotá, Colombia, the Fotografiska at Harvard University, the Minneapolis Institute of Art, and the Kyosuto Museum of Photographic Arts, Japan.

He received the Grand Prize Photo España “Baume et Mercier” in 1999 and collaborated in the staging of “Death and the Maiden” in the Opera of Malmo, Sweden in 2008. He has three monographs of his work published including “Poisos de Sorrow” by Arena Editions, “El silencio de la Mirada” by Pultti Editions in Rome.

A photo of the artist is displayed on the page.
ANDY GRUNDBERG / Visiting Artist, Spring 2015
Andy Grundberg (B.A. Cornell University, M.F.A. University of North Carolina at Greensboro) is a writer, curator, teacher, and arts consultant who has been involved with photography and art for more than 25 years. As a critic for the New York Times from 1981 to 1991 he covered the rapid ascent of photography within the art world. From 1992 to 1997 he was the director of The Friends of Photography in San Francisco, where he founded the quarterly journal see. Among the major exhibitions he has organized are Photography and Art: Interactions Since 1946 (1987), Points of Entry: Tracing Cultures (1990), Ansel Adams: A Legacy (1997), and In Response to Place: Photographs from The Nature Conservancy’s Last Great Places (2001). His books include Crisis of the Real (Aperture, 1999), Alexey Brodovitch (Abrams, 1989), and Mike and Doug Starn (Abrams, 1990). He is one of the contributors to William Christenberry (Aperture, 2000) and the Corcoran exhibition catalog Helios: Edward Mughrigg in a Time of Change (Steidl, 2010). Andy Grundberg is Associate Provost and Dean of Undergraduate Studies at the Corcoran College of Art and Design and was a visiting faculty at Harvard University during the 2011-12 academic year. He spent the spring of 2010 at Dartmouth College as their artist in residence. David exhibits his photographs both nationally and internationally and has won numerous awards such as the Fulbright and Guggenheim. His photographs can be found in many important collections including the Whitney Museum of American Art in New York, the Museum of Fine Arts in Boston. He currently teaches in Boston at the Massachusetts College of Art and Design and was a visiting faculty at Harvard University during the 2011-12 academic year. David spent the spring of 2010 at Dartmouth College as their artist in residence. David exhibits his photographs both nationally and internationally and has won numerous awards such as the Fulbright and Guggenheim. His photographs can be found in many important collections including the Whitney Museum of American Art in New York, the Museum of Fine Arts Boston, the Museum of Contemporary Art in Los Angeles and the Philadelphia Museum of Art. His work is represented by the Vanceny Richardson Gallery in New York, Carroll and Sons Gallery in Boston, Jackson Fine Art in Atlanta, The Schoolhouse Gallery in Provincetown, MA and in Paris at La Galerie Particuliere. In 2005 a collection of his photographs was published in a monograph by Aperture Press: davidhilliard.com

DEBORAH LUSTER / Visiting Artist, Fall 2014
Deborah Luster is best known for her installation archive series One Big Self. Prisoners of Louisiana and Tooth for an Eye: A Choreography of Violence in Orleans Parish. For One Big Self, Luster photographed for six years in Louisiana’s prison system, including the state’s maximum-security prison at Angola. Tooth for an Eye documents homicide locations in the nation’s homicide capital, New Orleans. Monographs of both long-term projects are published by Twin Palms Publishers.

Deborah’s work is included in the permanent collections of the San Francisco Museum of Modern Art, the Whitney Museum of American Art, the Los Angeles County Museum of Art, and the Houston Museum of Fine Arts. Her awards include a John Simon Guggenheim Fellowship (2013), a Dorothy and Paul Taylor Prize from the Center for Documentary Studies at Duke University, an Anonymous Was a Woman Award, the John Gutmann Award and a Buckley Family Award of American Photography. She is represented by Jack Shainman Gallery. deborahluster.com

LAUREL NAKADATE / Visiting Artist / Scholar, Fall 2017
Laurel Nakadate was born in Austin, Texas and raised in Ames, Iowa. From 1999 to 2001, while completing her MFA in photography at Yale University, she began to create provocative works in video, photography, performance and film that challenge conventional perceptions of power, seduction, tenderness and trust. Nakadate’s early relationship to the fixed single viewpoint of the camera (as both artist and subject), her insistence on simple production values, and her upending of public and private ritualistic behaviors, anticipated the amateur video aesthetic of YouTube diaries and internet blogs. A major monograph, 365 Days: A Catalogue of Tears, featuring a yearlong photographic “performance,” in which the artist forced herself to cry each day during the year 2010, was published by Hatje Cantz and the Zabludowicz Collection, London.

Laurel Nakadate has participated in solo and group exhibitions at museums and galleries worldwide, including a critically acclaimed ten-year survey Laurel Nakadate: Only the Lonely at MoMA PS 1 in 2011. Her works are in the collections of The Museum of Modern Art; the Whitney Museum of American Art; the Cincinnati Art Museum; the Yale University Art Gallery, the Princeton University Art Museum; the Hessel Museum of Art at Bard College; the Museum of Modern Art, Warsaw; and other distinguished institutions. The artist has also received widespread acclaim for two feature-length films, Stay the Same Never Change, which premiered at the 2009 Sundance Film Festival, and The Wolf Knife (2010), which was nominated for Gotham and Independent Spirit Awards and was the featured work in The Believer Magazine’s 2012 annual film issue. Nakadate’s most recent museum show, Strangers and Relations, at the Des Moines Art Center ran for five months of 2015. The most recent images from that body of work were included in Land/Sky: Temporal Concepts, at Leslie Tonkonow Artworks + Projects in February 2016. For recent work and updates: tonkonow.com/nakadate_relations.html and youtube.com/watch?v=-c8KCJYVKGw

DAVID HILLIARD / Visiting Artist Fall 2013 and Spring 2016, Guest Juror 2012–2016
David Hilliard creates large-scale multi-paneled color photographs, often based on his life or the lives of people around him. His panoramas direct the viewer’s gaze across the image surface allowing narrative, time and space to unfold. David received his BFA from the Massachusetts College of Art and MFA from the Yale University School of Art. He worked for many years as an assistant professor at Yale University where he also directed the undergraduate photo department. He has also taught at Harvard and the School of the Museum of Fine Arts in Boston. Hilliard has organized the major exhibitions he has organized are Photography and Art: Interactions Since 1946 (1987), Points of Entry: Tracing Cultures (1990), Ansel Adams: A Legacy (1997), and In Response to Place: Photographs from The Nature Conservancy’s Last Great Places (2001). His books include Crisis of the Real (Aperture, 1999), Alexey Brodovitch (Abrams, 1989), and Mike and Doug Starn (Abrams, 1990). He is one of the contributors to William Christenberry (Aperture, 2000) and the Corcoran exhibition catalog Helios: Edward Mughrigg in a Time of Change (Steidl, 2010). Andy Grundberg is Associate Provost and Dean of Undergraduate Studies at the Corcoran College of Art and Design in Washington, D.C., where he has taught since 2002.

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ALISON NORDSTRÖM / Visiting Artist, Scholar, Fall 2015, Junor 2014-2015

Alison Nordström is an independent scholar, writer and curator specializing in photography, formerly Founding Director and Senior Curator of the Southeast Museum of Photography, and Senior Curator of Photographs/Director of Exhibitions at George Eastman House. She has worked with students of photography, art and photographic preservation at numerous international institutions. She is the author of over 100 published essays on photographic topics, and has curated over 100 photographic exhibitions in nine countries, including Lewis Hine, Truth/Beauty: Pictorialism and the Photograph as Art, 1845-1945, and ideas in Things: Photography and Materiality. She is currently Consulting Curator for International Programs at the Griffin Museum and Curator/Lead Writer for the Dutch project Photographs After Baldus. In 2015 she will be artistic Director of Fotofestwal Lodz, in Poland. She holds the PhD in Visual and Cultural Studies.


Lyle Rexer was born in 1951. He was educated at the University of Michigan, Columbia University, and Merton College, Oxford University, which he attended as a Rhodes Scholar. He is the author of several books, including Photography’s Antiquarian Avant-Garde: The New Wave in Old Processes (2002), Jonathan Lerman: The Drawings of an Artist with Autism (2002), How to Look at Outsider Art (2005), and The Edge of Vision: The Rise of Abstraction in Photography (2009). In addition to his book projects, Lyle Rexer has published many catalogue essays dealing with contemporary artists and collections and contributes articles on art, architecture, photography, and culture to a variety of publications, including The New York Times, Art in America, Modern Painters, Aperture, Metropolis, Parkett, andanniesaur, which he attended as a Rhodes Scholar. He is the author of several books, including Photography’s Antiquarian Avant-Garde: The New Wave in Old Processes (2002), Jonathan Lerman: The Drawings of an Artist with Autism (2002), How to Look at Outsider Art (2005), and The Edge of Vision: The Rise of Abstraction in Photography (2009). In addition to his book projects, Lyle Rexer has published many catalogue essays dealing with contemporary artists and collections and contributes articles on art, architecture, photography, and culture to a variety of publications, including The New York Times, Art in America, Modern Painters, Aperture, Metropolis, Parkett, and the Art Institute of Chicago, Museum of Fine Arts, Houston, and the Center for Creative Photography in Tucson.

“...Roberts excels by rewarding us with her sensuous presentations of complex ideas that switch on our senses and logical faculties. Her slow-time pictures extend the most vital experience of photography, the interaction period between the subject and the maker, to express potential realities that comprise human consciousness and ask for a studied examination. Hopefully, Roberts’s fingerprints, that critical juncture where nature, knowledge, and knower intersect, will lead us to more carefully notice how vast, interrelated, and astonishing our world really is.” — Robert Hersch

MATT SAUNDERS / Visiting Artist Fall 2014

Matt Saunders works across boundaries between paintings, photographs, and animated films. Recent one-person exhibitions include those at Tate Liverpool, Marian Goodman Gallery, the Renaissance Society in Chicago and Harris Lieberman Gallery in New York. His work has been seen in group exhibitions at the DeCordova Biennial, the Sharjah Biennial, San Francisco Museum of Modern Art, Deutsche Guggenheim, Aspen Art Museum, University of Michigan Museum of Art, Sabanci Museum in Istanbul, and Artists Space in New York, and can be found in the collections of MoMA, SFMOMA, the Guggenheim, the Whitney, UCLA Hammer, and the Harvard Art Museums. Saunders earned his A.B. from the department of Visual and Environmental Studies at Harvard in 1997, and his MFA from Yale in 2002. Since then he has been primarily living and working in Berlin. As a writer, Saunders is an occasional contributor to Artforum and Texte zur Kunst, among others. From 2007 to 2008 he collaborated with Katarina Burin, Philipp Schirch, Heike Fell, and Jan Kieckens on a project series and exhibition space–the “Institut im Glas pavillon”—on Rosa-Luxemburg-Platz in Berlin. mariangoodman.com/artists/matt-saunders

LUCY SOUTTER / Visiting Artist / Scholar, Spring 2016

Photographer, critic, art historian and CalArts alumna Lucy Soutter (Art MFA ’93) has released the book, Why Art Photography?, via London-based Routledge Press early this year. The publication is an introduction to art photography and the ideas behind the genre, exploring key issues such as ambiguity, objectivity, staging, authenticity, the digital and photography’s expanded field. Besides contemporary work, the book also traces concepts and visual to their sources throughout art history. Soutter, who currently tutors at the Department of Critical and Historical Studies at the Royal College of Art in London, has spent more than two decades exploring contemporary art and photography through dozens of critical and academic writings, including essays in Girls! Girls! Girls! in Contemporary Art [Intellect, 2011], Appropriation (Whitechapel Gallery, 2009) and Role Models: Feminine Identity in Contemporary Photography (Scala, 2008).

HOLLY ROBERTS / MFA Visiting Artist Spring 2012

Holly Roberts received her BA from the University of New Mexico and an MFA from Arizona State University. A two-time recipient of the National Endowment for the Arts award, she has had numerous solo and group exhibitions including those at SF MOMA, the Museum of Contemporary Photography in Chicago, and the Los Angeles County Museum of Art. Her work is in many important collections including LA MoCA, The Institute of Chicago, Museum of Fine Arts, Houston, and the Center for Creative Photography in Tucson.

“...Roberts excels by rewarding us with her sensuous presentations of complex ideas that switch on our senses and logical faculties. Her slow-time pictures extend the most vital experience of photography, the interaction period between the subject and the maker, to express potential realities that comprise human consciousness and ask for a studied examination. Hopefully, Roberts’s fingerprints, that critical juncture where nature, knowledge, and knower intersect, will lead us to more carefully notice how vast, interrelated, and astonishing our world really is.” — Robert Hersch
JON STILGOE / MFA Visiting Artist/Scholar, Fall 2013

John Stilgoe is the author of many books and has taught at Harvard University since 1977. As Orchard Professor in the History of Landscape, he divides his time equally between the Department of Visual & Environmental Studies in the Faculty of Arts and Sciences and the Department of Landscape Architecture in the Graduate School of Design. His courses focus on learning to see acutely (and sometimes serendipitously): the ordinary built environment forms his core subject. His introductory course explores ways of seeing the national built landscape since Spanish Colonial times; his modernization course explores the ways advertising and other forces changed national attitudes and visions after 1890; his seminar on the North American seacoast lately emphasizes the depiction of the seacoast in period literature that now shapes tourism attitudes; and his course on fantasy centers on those elements of real landscape that morph into envisioned ones so much a part of modern childhood. He directs undergraduate and graduate theses which reflect the interests of individual students.

His books include Common Landscape of America, 1580 to 1845, Metropolitan Corridor: Railroads and the American Scene, Borderlands: Origins of the American Suburb, 1820 to 1859, and Outside Lies Magic. More recently they have focused on the maritime and marine topics: Shallow-Water Dictionary: A Grounding in Estuary English, Alongsides, and Lifeboat: A History of Courage, Crevaness, and Survival at Sea. Lately he has emphasized image making, in Landscape and Images, and extrapolating the future of parts of the built environment, in Train Time: Railroads and the Imminent Rishaping of the United States Landscape. He has a book in press on the intersections of post-1920 glamour photography, camera types, and fantasy imagery. A Fellow of the Society of American Historians and the winner of the Francis Parkman Medal, the George Hinton Prize, the Bradford Williams Medal, and other awards, he is a determined film photographer, often using one of his Rolleiflex medium-format cameras in his drives around the United States. He lives on an old farm and rebuilds antique small boats for relaxation. John will be a Visiting Artist in the MFA in Photography Program in the fall of 2013.

DIANA STOLL / Visiting Artist / Scholar, Spring 2017

Diana C. Stoll is an independent editor, writer, and curator specializing in contemporary photography and photo-based art. She works with numerous cultural institutions, and has been affiliated with the Aperture Foundation since 1993: from 2000 to 2013 as Senior Editor of Aperture magazine, and currently as an editor of photobooks. Among Diana's recent editorial projects: Charlotte Cotton's Photography Is Magic (Aperture 2015), David LeviStrauss's Words Not Spent: Buy Smaller Images Tomorrow (Aperture 2014), Eva Respini’s Robert Heinecken: Object Matter (MoMA 2014), Kathy Ryan's New York Times Magazine Photographs (Aperture 2012), and the forthcoming Robert Mapplethorpe: The Perfect Medium (Getty Publications 2016). Based in Asheville, North Carolina, Diana frequently focuses on photography of the Southeast, and has curated exhibitions at galleries in North Carolina as well as at Aperture, and has contributed catalog texts on the work of Mike Smith, Paul Kennedy, Ken Abbott, Doris Ullman, and emerging Southern photographers. She has lectured and participated on panels at Art Chicago, Aperture, the Asheville Art Museum, YoungGifts Miami, and elsewhere. Diana is the co-author, with Lin Arison, of Feast (Chronicle 2011) and Desert and Cities Sing (Chronicle 2016), and her writings on photography appear regularly in Aperture and other publications.

DEB TODD WHEELER / Visiting Artist / Scholar, Fall 2016

Deb Todd Wheeler is a media artist who produces installations, photographs, and sculptural objects that explore the aesthetic impact of human productivity in the natural world. There is a clash between the desire to be productive, to be industrious, to push technology forward, and the fraught consequences this desire naps: through the impact of waste, residue and other less visible costs of productivity. Her work draws a bit from the 19th century, a time when artists and scientists were more closely linked for their compatible skills in both examining and documenting the natural world, and a bit from the industrious DIY culture of the 60's. From power generating interactive installations to cataloging prints of plastic as a possible new species of marine life, to working with live western harvester ants who are, as Ann Wilson Lloyd wrote in Art in America, “… perfect collaborators for Wheeler, as their industry is a micro-complement to her own intensive, finely wrought crafting, and her ongoing interest in science and nature.” Recent exhibitions include the ICA at MoCA in the exhibit EXCHANGE, Ellen Miller Gallery Boston, The New Britain Museum of American Art, The Isip Art Museum, St Gaudens Museum, as well as the Megapolis Audio Art and Documentary Festival. Her work was chosen by both the Boston Globe and the Boston Phoenix as “Best Exhibitions of 2010”, and was awarded the Best Solo Exhibition and Best New Media of 2010 in the New England Journal of Aesthetic Research annual awards. She has also received both an individual and institutional artist grant from the Artist Resource Trust, a LEL Contemporary Work Fund grant in Inter-media, Massachusetts Cultural Council Grants in Sculpture and Installation, as well as Photography, and a collaborative project grant from Artists in Context through the BARR Foundation. She teaches in the 3D Department at Massachusetts College of Art and Design, and is on the Low Residency MFA Faculty at the Art Institute of Boston/ Lesley University, and spent 2012/13 teaching sculpture and working on the Eric Green Sculpture/ Installation commission at Brandes University. babel.massart.edu/~debtoddwheeler/index.htm
MFA Guests and Jurors

REGIS DE SILVA
Regis de Silva’s experience in imaging technology started with using high-speed cinematography of soft tissue structures in cardiology, the use of video, Polaroids, and the use of digital media for MRIs and CT scans for over 20 years. He studied photography, sculpture and painting at various locations in extended programs including the School of the Museum of Fine Arts. His primary interest is in conceptual issues in composition, the anthropology of photography and neurocognitive aspects of vision and visual theory. He has presented his work at academic conferences on the anthropological aspects of photography and is currently working on a 12-gender study along with a narrative on the entire spectrum of human genders.

SEBASTIÃO SALGADO
Sebastião Salgado is a Brazilian born photographer and universally considered one of the most influential and accomplished documentary photographers of the 20th century. Earning a masters degree in economics at the University of Sao Paulo, he began work as an economist for the International Coffee Organization and traveled often to Africa on business, where he began to seriously consider changing his career for one in photography. He made the switch in the early 70’s working initially as a photojournalist before focusing his attentions on the power of the documentary image. Salgado initially worked with the photo agencies of Sygma and the Paris-based Gamma and in 1979 joined Magnum. He left Magnum in 1994 and with his wife Lélia Wanick Salgado formed his own agency, Amazonas Images, in Paris, to represent his work. Sebastião works on long term, self-assigned projects and books such as: The Other Americas, Sahel, Workers, Migrations and Genesis. Between 2004 and 2011, Salgado worked on “Genesis,” a mammoth effort concentrating on the untouched in nature and humanity and the communities that live in harmony with their ancestral traditions and cultures as a potential path to humanity’s rediscovery of itself in conjunction with the natural world. Lélia and Sebastião have worked together since the 1990s on the restoration of a parcel of Brazilian rain forest where he was raised as a child in Brazil. In 1998, the land was established as a nature reserve called the Instituto Terra, dedicated to reforestation and environmental education. This effort is documented in the 2014 film, The Salt of the Earth, directed by Wim Wenders and Salgado’s son, Julian Salgado. The film was honored at the Cannes Film Festival.

JOE WOLIN
Joseph R. Wolin, a critic and curator of contemporary art based in New York, teaches in the photography MFA program at Parsons School of Design, The New School. He taught in the MFA program at the School of the Museum of Fine Arts, Boston, from 2003 to 2015, and has also taught at the Rhode Island School of Design, MassArt, Drew University, and Fordham University. He has served on end-of-semester juries in the photography MFA program at Lesley University College of Art and Design since 2012. He is the author of more than 170 art exhibition reviews for Time Out New York since 2006, and has also written for The New Yorker, Canadian Art, and Modern Painters, among other publications. He has curated more than 25 exhibitions since 1994, including The Royal Art Lodge: Ask the Dust, which traveled to six venues in four countries during 2003 – 05, and Open This End: Contemporary Art from the Collection of Blake Byrne, which is currently traveling to four American university art galleries. He was the Art Critic in Residence at the Bronx Museum in 2012 – 13, and since 2002 has served as a founding board member of Participant, Inc., in New York.

Visiting artist Sebastião Salgado engages in a Q & A with the audience at the Boston Public Library, moderated by Professor Christopher James (right), director of the MFA in Photography.