

MFA 2011 PARSONS PHOTO

INTRODUCTION

It is my absolute pleasure to introduce the MFA in Photography Class of 2011. Drawing from their personal perspectives and experiences these artists present us with a wide spectrum of responses to an increasingly complex world. Their work confounds our expectations. Within the works presented in this exhibition one finds clarity in abstraction, considerations on the real and the hyper real, political propositions, personal reflections, and imagination. In viewing the work in this exhibition the greatest thing one finds is the individual talents and unique vision of each of these emerging artists.

These young artists are gifted, reflective, sensitive and committed. During their time at Parsons each of these artists have refined their craft, confronted and over come many challenges in their practice, struggled with the limitations of the medium and discovered its greatest potentials. They have expanded their view of the world and refined their vision of it. As you will see, the works that they created are quite singular. I wish them well in all their future endeavors. I look forward to witnessing their ongoing growth and success.

This catalogue and exhibition were made possible through the combined efforts of many dedicated and talented people. I would like to thank the Dean's Office for their ongoing support of this program. Thank you to the faculty for their extraordinary commitment, hard work, and dedication. To the departmental staff: special thanks for your untiring contributions to this program's success. This project would have been impossible without support from the FujiFilm and College Central. Thank you to these allies/benefactors. Finally, thanks to Rachael Stollar, Niv Rozenberg and their colleagues for the outstanding design of this catalogue.

JIM RAMER
MFA Director, Photography

THESE DAYS

Four loaded words came up as topics for discussion in an art class I was teaching. They haunt me, these days, as I contemplate what I've done thus far with my time on the planet, and try to figure out where I am going next.

Beauty. Truth. Fame. Success.

These days, everything moves too fast. I have to talk myself into a receptive headspace when approaching art I don't immediately love or hate, but to which I respond in some persistent manner. It is easier to quickly accept or reject than pause before an image that might, with time, pose an interesting question. There are photographers—Robert Adams tops the list—whose work I needed to study for years before I could truly absorb it and appreciate it. Breathe. See. Perceive. Breathe again. See again. Can you spend one minute seeing? Five? A lifetime?

A lifetime of seeing. For you, the artist, this means continuing to make photographs. For me, a viewer and a lover, it means staying open, engaging in the process of education and meditation that allows me to receive what you create.

So I will slow down, and start again.

Beauty.

You're making work, pursuing the dream (and the degree), so I believe you possess beauty and truth in some raw form, even if those words seem uneducated or naïve to you. Beauty is still an ideal to live by, if you choose it - any ideal you uphold requires effort, examination, and understanding. If you don't understand your own ideals you will not maintain them when the culture around you pulls in other directions.

My appreciation of beauty came first from the natural world. A clear sunrise behind a 14,000-foot mountain is beautiful, and saying so is not a cliché. A photograph of that same moment is a different story. What I find beautiful in nature is simple - in photography, the beauty I respond to is often graphic and complex, hovering between peace and chaos.

I am not dismissing straight landscape photography, but acknowledging that what I identify as beautiful is rarely present there. The American public prefers animal portraits and landscapes over much of what I am interested in, evidenced by the tens of thousands of books purchased annually on both topics. My notions of beauty—*your* notions of beauty—may find kinship with a very small group of people. That small group, though, will likely be transformed by experiences of your work, because you share a resonant sense of what is beautiful.

Truth(s).

Mine are lofty, and sometimes painful to live with—they involve passion, pursuit of excellence, loyalty, communion, and yes, beauty. I learned one very practical and essential truth early on: that some portion of my work must result in a tangible object, and I have acted on this through designing and editing art books.

Like photography, publishing used to be visceral. I have not stained my fingers with carbon typing in triplicate recently, but occasionally still bleed from working too quickly with a razor blade. To bring a book into being demands mental and carnal investment: agility, poise, precision of mind, hand and eye, in addition to intellectual engagement and a few swift keystrokes. I still start every book concept with pencil on paper, making physical marks with calloused fingers as an act of prayer to the volume that will result. Actions away from the computer screen give me a sense of honest labor.

You are seeking this truth too, I think—a desire for physicality on the path to the photograph. In viewing student portfolios in the last year I have noticed a significant increase in the visual presence of the artist within the image. I would not call these self-portraits—you are not representing yourself, but rather inserting your body as a material element of the photograph.

As the tools of photography have changed, the exercise of making a photograph has become more mental than physical. There will always be thought and intellectual engagement in this medium. But where, after long hours in the studio or in the field, photographers once entered a dark space that was dedicated solely to the alchemical revelation of the image to develop film and craft a print, now most of your time is spent in front of a computer, sitting in the glow of a screen that is at once your photographic palette, your Skype connection to your mother, your venue for writing a paper and your connection to your social community.

And so you find other ways to force physicality into your photography, defining a space and time sacred to photography alone. You tromp through the woods, up a hill, across the globe—contorting yourself between rocks, off the edge of a building, stretching, straining to make a statement that is truly unique because it is physically yours. You are not looking back, seeking some essence of the craft of photography that was, but moving forward into the frame. I see you there. I see beauty. And truth.

Can you pursue truth and beauty, and end up with fame and success? If what you found in school

is clarity regarding your unique pursuit toward beauty, and an understanding of a few key truths, then you're one step closer. To something.

Fame.

These days fame is easy. Anyone can be famous with a little perseverance, a lot of online content, and plenty of strangers willing to be your "friend." Now success, that's a different story.

I've left the hardest, the worst, the word I understand the least, for last. What does it mean, success? Are you successful when you've got a solo show of work at a prominent institution? Of course. How about when someone pays you for your work? Sure. I was thirteen or fourteen when I received my first check, for the publication of a poem. I stopped writing shortly thereafter. Why? Because I'd succeeded? Or because I was afraid that I could follow the muse for the rest of my life but I would never feel the completion I had in that moment? That "success" became a conclusion to a short creative journey. Today I think of success as the opposite—as forward motion, having the interest and the courage to complete a work, acknowledged or not, and create again.

Success. Accomplishment. Acknowledgment. Validation. In the end it is about connection, and the ability to sustain an environment in which we can create. The gallery exhibition, the patronage, the publication, the museum show, the ability to pay your rent with profits from your work will not occur without 1) you creating 2) you launching said creation forth by sharing it with at least one other sentient being and 3) another human being responding to that creation. Remember this when someone, somewhere, buys you a cup of coffee (or a ticket to Paris) in gratitude for the moment they spent experiencing the art you brought into being.

Beauty and truth, though you may call them by other, more acceptable names these days, are within you, or you wouldn't be here, finishing the degree. You can, if you are interested, manufacture fame. The success I wish for you, these days? Not only that you continue to create, but that that you enjoy the benefit of your creation. Whatever that may be.

MICHELLE DUNN MARSH

New York, Jerusalem, Seattle: June 2011

JUN AHN

seoul, south korea
www.ahnjun.com

for me, photography is a lie, and it is a truth at the same time. it grabs an invisible moment of fantasy that we could not perceive. a slice of moment isolated from the world of context becomes another story, just like it was everything.



self-portrait. 40x60 inches. hdr ultra chrome archival pigment print. 2009



untitled. 40x60 inches. hdr ultra chrome archival pigment print. 2011



seascape #2 and #3. 40x120. hdr ultra chrome archival pigment print. 2010

THREE QUESTIONS...

posed to our peers, mentors, heroes, enemies, etc

- what about the world around you do you want to see in images?
- what is an artist's responsibility: personal fulfillment or the greater good?
- what is the best/worst advice you were given as you entered the art world?

- everything
- both
- the best advice i got was to make my own decisions, do what i feel is right, and then even if i fail, at least it will be my failure, if it was the result of my own decisions it will be easier to accept. the worst advice was from other people that told me i have to have 'hootspa' in order to get ahead with my career, i feel that whenever i was too pushy or aggressive, trying to be what i am not, it worked against me.

ELINOR CARUCCI · artist

- this is easy: people on the street, especially all the unusually, atypically beautiful men and boys i pass every day. i want portrait photographs--preferably by Peter Hujar, Diane Arbus, or Judith Joy Ross--of every one of them.
- an artist's sole responsibility is to his or her vision, so personal fulfillment trumps the greater good. If society responds to or benefits from the work, that's great, but if the artist can't find genuine satisfaction in the expression of the work, that's almost meaningless.
- the best: don't read the press release until you've seen the show.

VINCE ALETTI · artist

- i am more interested in stories than pictures. the question is how to make pictures out of stories.
- the artist's responsibility is to avoid questions that lead to meaningless generalizations.
- the worst advice was to never change my style. the best advice was to never get too comfortable.

ALEC SOTH · artist

- i would like to see more things on cellular or microscopic level, things that are naked to the human eye.
- personal fulfillment.
- art is 90% business and 10% art production.

LORI NIX · artist

- some universal feelings that people can relate to, such as nostalgia and innocence, through gesture and fragmented stories.
- being personal by 100% committed to what i get involved and not to forget how I felt that moment.
- “how come you’re so reserved before the show? i would still try making it better.” by Yoshitomo Nara

SASAKI KANAKO · artist

HO CHANG

seoul, south korea

www.studioabnormal.com

while staying objective throughout the works, my intentions are to give the viewers freedom to think for themselves. as they feel comfortable by looking at familiar surroundings, they will find themselves in a dilemma between the good and evil sides of mankind. i am showing the link between human actions and its built result in the environment through aesthetic views with an underlying documentary or archival experience in my work.



ICN #1 and #2 (from man-made beauty). 40x125 inches. archival inkjet print. 2010



ICN #3 and #4 (from man-made beauty). 40x125 inches. archival inkjet print. 2010



ICN #5 and #6 (from man-made beauty). 40x125 inches. archival inkjet print. 2010

- television and phones.
- no responsibility beyond having integrity.
- “let them come to you.”

SARA GREENBERGER RAFFERTY · artist

- fundamentalism and hypocrisy. they are creeping.
- these are hardly mutually exclusive goals. “responsibility” suggests artists necessarily intend there to be consequences to their work...i also believe in enjoyment for pleasure’s sake.
- i haven’t formally entered it, i’m sneaking in the back door.

JULIE GRAHAME · editor in chief, aCurator.com

- the nature of man as a hermit crab, strong and confident in his shell of technology, and weak and vulnerable once it’s removed and his true self is exposed.
- i don’t believe the artist has any responsibility other than to be true to themselves, without this we are simply ventriloquists dummies sitting on the knee of the appropriate audience.
- i’m extremely stubborn so the best was don’t, the worst was also don’t.

DAVID CHANCELLOR · artist

- i would like to see a strong sense of craftsmanship combined with an air of mystery that invites me to look harder.
- the two are not mutually exclusive - artists are part of a continuum and have responsibility to both inspire and serve as mirrors to the societies they are a part of.
- “i expect you to make mistakes. i expect you to make a lot of mistakes. i just expect to know about them”.

ARIEL SHANBERG · artist, director, CPW

- a good story (likely a true story).
- if you are an ethical humanist, and to have success as an artist, they should part of the same goal.
- be available.

MATTHEW GAMBER · artist

- around me? i am not sure how to answer this. i want to see something new.
- they are the same, if fulfillment is reflective and meaningful.
- best: you have to really love artists and worst: you can't survive without doing re-sale.

WENDY OLSOFF · co-founder, PPOW gallery

- there are countless silent interactions between people that are never spoken or acknowledged; i like images of the invisible.
- artists relentlessly seeking truth will find fulfillment AND do good...or not, often they don't actually...but at least they can live without regret.
- worst advice: be true to yourself, find yourself, seek enlightenment.
- best advice: find something to pay the bills first.

RAUL GUTIERREZ · artist, writer

YAN DENG

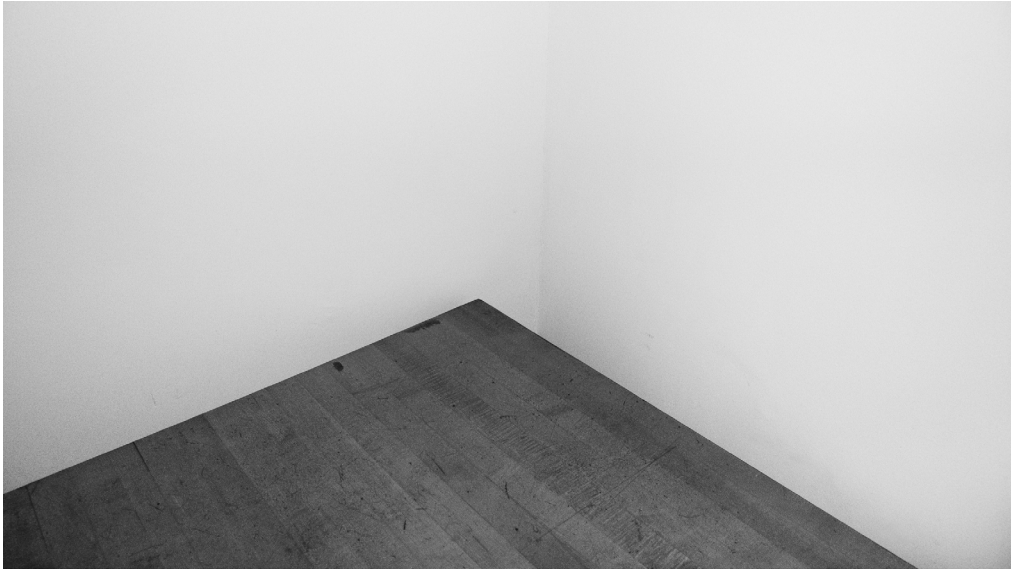
beijing, china

www.yandeng.com

my intent is to produce works that challenge or disrupt existing
illusions by physically and physiologically pulling out the logic to
separate it from its sources.



entrepreneur. 16x20 inches. digital c print. 2011



floor and the corner. 44x75 inches. digital c print. 2011



untitled. 20x16 inches. digital c print. 2011

AUBREY HAYS

portland, or, usa
aubreyhays.net

through solo excursions into a rural plane, i approach
the land with an urgency to anchor.



a gradual displacement of delaware. 20x24 inches. digital c print. 2011



oswald. 20x24 inches. digital c print. 2011



half a gale. 20x24 inches. digital c print. 2011

- what i am most interested in at the moment is the real-world absurd, the actual surreal; i try to capture this in my work.
- art must have a kinetic relationship with the larger worlds of politics and literature to be significant, though it can be oblique and mustn't be didactic - I don't believe in "self-expression."
- you must never become complacent and continue to rigorously push your practice; learning and exploring persist long after you graduate, which is why we call it a "practice" after all.

SARAH PALMER · artist

- everything and anything if the images are well seen.
- they're one in the same.
- make art from a need to make it without expecting the gifts and prizes of money or fame, was the best and still is i believe.

DAVID ARMSTRONG · artist

- i see a society undergoing a major economic and political change - i hope to see this reflected - directly or indirectly - in contemporary artwork.
- i believe art is a historic marker; even works of personal fulfillment speak to our cultural climate, ultimately informing future generations and serving "the greater good."
- every piece of advice is "the worst"- the art world is subjective and highly individualized; we make our own way through it using tools specific to our experience.

DARIA BRIT SHAPIRO · curator, Artist Wanted

- pictures that speak to authentic experience, which can also arrive via fabrication.
- only by making work that comes from your own personal awareness can your work do anything for the greater good.
- in response to a question from a workshop participant, ‘did you make this photograph for a show or a book?’, Emmet Gowin said, “i made this photograph to participate in the game of feeling the unknown.”

MICHAEL LUNDGREN · artist

- intentionality.
- artist’s should be more responsible in general. i see these two ideas as always already intertwined and equally relevant in questioning.
- my own advice: be on time, and say ‘thank you.’

JOY DRURY COX · artist

- stories
- personal fulfillment is the essence of a contribution to the greater good.
- stay true.

ANTHONY GEORGIS · artist

- (why are the holes in cats fur always in the right places for their eyes?)
- neither! both!
- do anything but that. (anything must be in italics she said)

MARTHA BURGESS · artist, writer

KHAULA JAMIL

karachi, pakistan
khaula.jamil@gmail.com

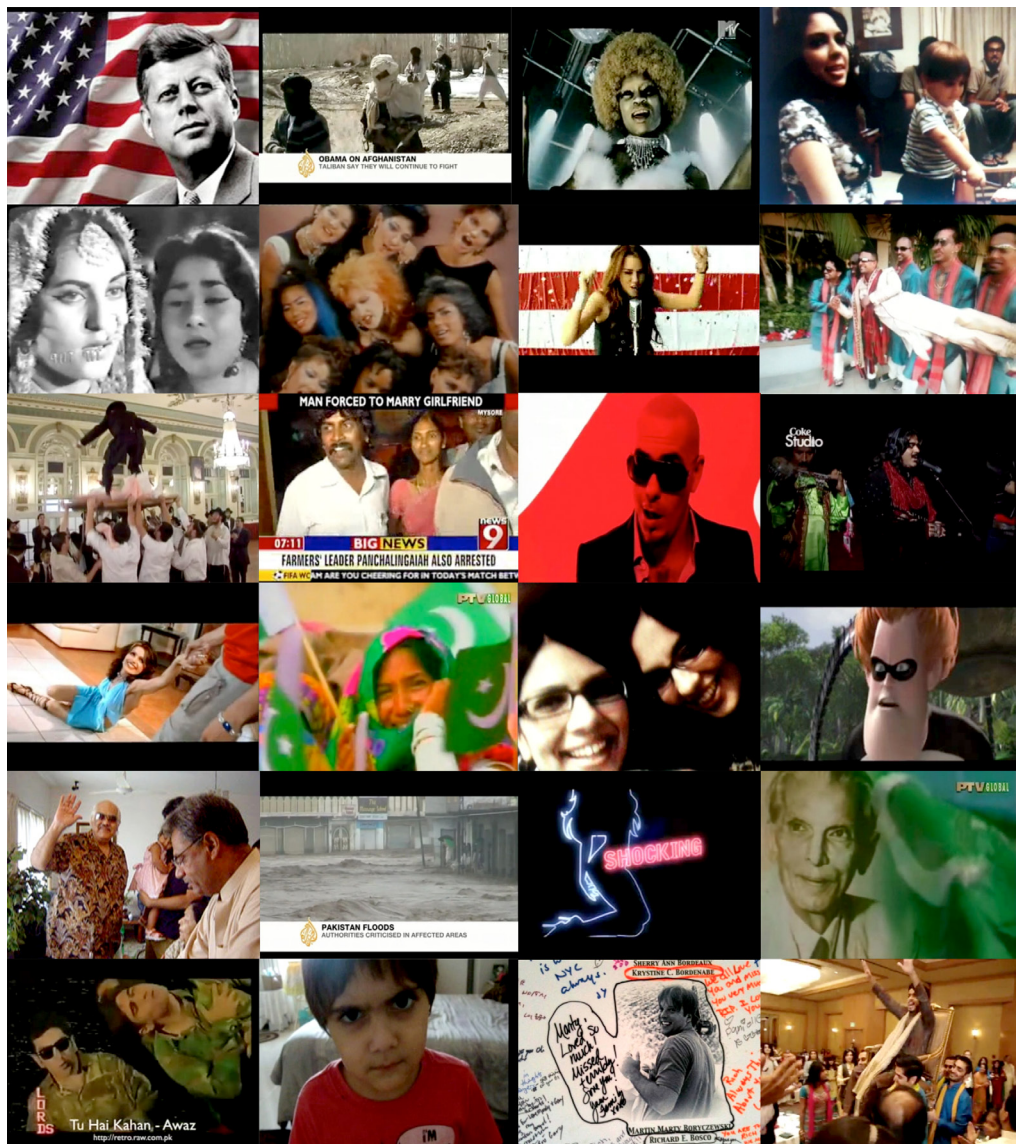
perhaps I am a historian, an archivist, a journalist, a filmmaker, an artist or perhaps I am all of the above- the challenge is the same, and that is to care; about what happens around us, on a very basic human level- past borders, past race and past culture. perhaps I am what Avishai Margalit calls 'a moral witness' and it is my duty to create a shared memory.



ronald's lovechild. 8x12 inches. digital c print. 2010



cross cultured (karachi/fairfield county). 8x12 inches. digital c print. 2009



letters to Khizra (video stills), 2010-2011

- it is not about images but the story behind the image. there should be more images and reality checks with regard to the environment, this planet is too unique to ignore.
- in our time the artist has abdicated the greater responsibility. Gaughin once wrote in his diary, “art of native people is about spirit, modern art is about form” not that form cannot have spirit but it is not about the ultimate story which is about the great mystery, about origin etc. When WH Auden wrote “art is not enough” he was alluding to the spiritual and moral and today ecological realities that MUST be addressed by artists, if not they are simply not relevant. too much is at stake. the entire planet is at stake so art had better be transcendent and that is not the case with modern art. it’s about sales.
- what is the best/worst advice you were given as you entered the art world? that’s a excellent question and he did not enter, he pushed the door down!!

CYRIL CHRISTO · artist

- anything that you care about is worth putting into images.
- aim for both.
- the best advice came from Mark Dion (perhaps quoting someone else): make the work you do as an artist as close to the thing you love to do anyhow.

MOYRA DAVEY · artist

- i’d like to see images of the private parties and nightclubs of the young people from harlem, from queens, from the bronx.
- doing art that helps the greater good should lead to personal fulfillment.
- best: art dealing is more like drug dealing that you might think.
- worst: curators who invite an artist to create new work on a theme and on a deadline.

CHRIS VERENE · artist

- virtually everything.
- neither
- none at all.

DAVID C. LEVY · artist

- it's all the phenomeon i don't see that i would like to see in images
- personal fulfillment is for the greater good and the greater good exists for personal fulfillment
- “never be the cheaper version of someone else,” although the most useful has been “65 magenta and 65 yellow.”

CARRIE LEVY · artist

- i would like to see everything in images except people in paintings.
- the artist's responsibility is to his/her art and vision. if personal fulfillment or the greater good follows so much the better.
- the best and worst advice i was given was “get a job”.

DONALD SULTAN · artist

- the actual difficulties of everyday life for most people.
- i don't think artists have a responsibility. art making is a vocation, not a responsibility.
- take what is strangest and most unique about you and make it work for you as an artist.

COCO FUSCO · artist. curator. writer.

ANNA OGIER-BLOOMER

cincinnati, oh, usa
annaob.com

these people are not just my subjects; they are my loved ones. whether captured through a traditional camera or a webcam, my photographs serve as a personal document of our story and the stories of millions of american families like ours.



mom, in her vintage fur, taking a cigarette break from lunch with her son and his wife, price hill, cincinnati, ohio. 24x30 inches. digital c print. 2011



grandpa took me to the firing range and taught me how to shoot, florence, kentucky.
24x30 inches. digital c print. 2011



since grandma died, grandpa has kept everything in the house just as she left it, cincinnati, ohio.
24x30 inches. digital c print. 2011

- grace.
- without a doubt the greater good, which if achieved, gives personal fulfillment.
- best: to get out of my own way. the work has it's own life so let it flow unobstructed.

COLLEEN PLUMB · artist

- elegance.
- the most fulfilling art naturally contributes to the greater good.
- never stop experimenting.

SHANE LAVALETTE · artist

- after \$1,000,000 in assets, i'd say 100% towards the greater good.
- being an artist means you will have to be a workaholic to survive. your relationships will suffer, and you may die alone. push through the loneliness, and you will be fulfilled.

COREY ARNOLD · artist

- beauty that is not mainstream or commodified.
- for me, a mixture of both. they go hand in hand. i can't speak for others.
- the best- when i graduated with my MFA i wanted to hedge my bets and work for a gallery instead of fully committing to becoming an artist. i called it "plan b." my husband said. "no, you are going for plan a. to become a successful, working artist. no half steps, let's commit fully." i'll never forget his support and advice. it's made all the difference in my life and my career as an artist. the worst- from a critique teacher in graduate school, "take the animals out of your work. It would be much stronger without all these animals."

AMY STEIN · artist

- anything that reminds you that going out into the world can result in discovering a treasure trove of surprises, some so delicately bizarre and randomly beautiful that they're almost impossible to conceive of in the studio. firefighters and pumpkins, exhausted renegade elephants, that kind of thing.

- as simplistic and selfish (perhaps necessarily so) as it sounds, i think an artist's responsibility should be to themselves first. if you're worried about the greater good, you're really in the wrong business.

- best - work hard and continue working hard. as clinical as it sounds, accept that much of this is a numbers game: the more you keep at something, the better you'll get and the higher your standards will become. worst - being naively optimistic, i'd prefer to consider "bad" advice to instead be inappropriately targeted, being specific to a different type of artist. so figure out where to position yourself and as a result, who to listen to or ignore.

HIN CHUA · artist

- i prefer to see and experience the world around me step by step, as i come to it. images just get in the way.

- the very idea of "responsibility" is completely at odds with art. As the old man on the mountain said: "nothing is true, everything is permitted."

- best advice: "don't make art." all other advice was bad.

CHARLES LABELLE · artist

- How image, perception and illusion can inform for representing imagery that falls outside of sight; a view beyond a specific site and seeing.

- good? If you mean political, the personal is political. There is no single answer, no single greater good. An artist should be very good at asking questions.

- I'm not sure I was given any but here is what I think; no day will ever be the same. There is no line. No end. It is not for the faint of heart.

SIMONE DOUGLAS · artist, director MFA at Parsons

EGEMEN PEKOZ

istanbul, turkey

Turn off your television sets, radios, and pocket toys.
Stop shopping, expect obviously for food.
Do not go to your job until further notice.
Beware of cops, dogs, bosses and anything cute.
If you encounter an idiot, wear a gas mask.
Confront the impossible whenever applicable.
REPEAT, until victory is achieved.

IMPOSSIBLE INTERNATIONAL

Application Form For Recruitment

Application Date

____/____/____

Given name: _____

Last name: _____

Date of birth: _____

City of birth: _____

Nationality: _____

E-mail address: _____

Mobile number: _____

Safe line number: _____

How did you hear about us: _____

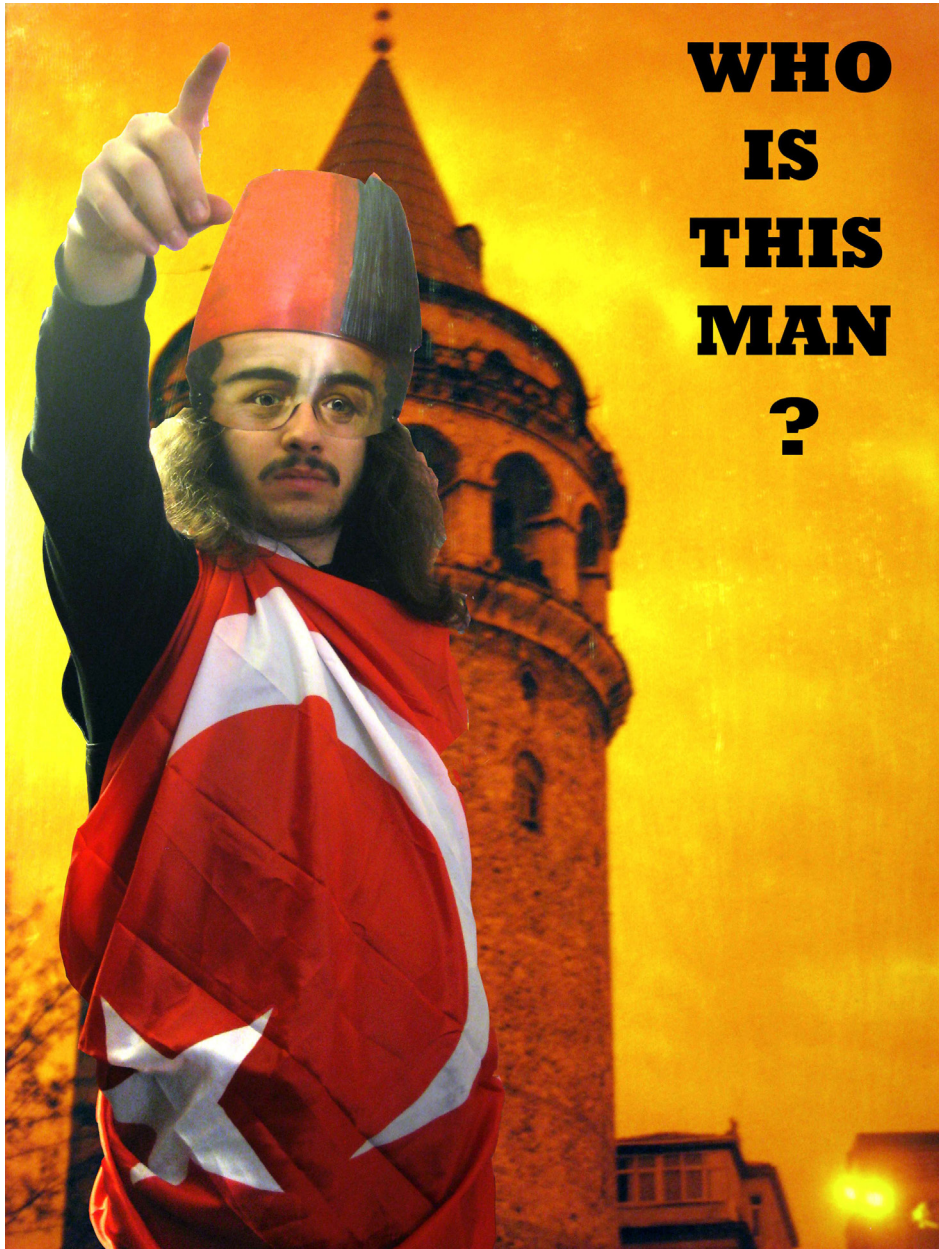
- _____ propaganda
- _____ internet
- _____ word of mouth
- _____ print media
- _____ audio visual media
- _____ dream
- _____ other

Area of interest and/or expertise:

Please explain briefly why you would like to join Impossible International:

Please provide a brief bio about yourself:

impossibleinternational@gmail.com



**WHO
IS
THIS
MAN
?**

who is this man? 34x24 inches. archival inkjet print. 2011



a curious tenant. 34x24 inches. archival inkjet print. 2011

SAM DESHUK RIVERS

new york city, ny, usa
www.samdrivers.com

in this single moment, reality is suspended and i am
transported to a place of pure enjoyment, watching an
airplane take off and land.



american airlines "basking sunrise". 45x30 inches. digital c print. 2011



american airlines "bull breach". 45x30 inches. digital c print. 2011



united airlines “spinning breach”. 45x30 inches. digital c print. 2011

- life as it happens in front of us.
- both. the personal fulfillment often comes with the greater good - also on a small scale.
- until one is committed, there is hesitancy, the chance to draw back, always ineffectiveness. “concerning all acts of initiative and creation, there is one elementary truth the ignorance of which kills countless ideas and splendid plans” - Goethe - by W. H. Murray

METTE JUUL · artist

- i would love to see more visual representation of young people living by example and sharing their fulfilling empowering creative lives...
- an artist's responsibility is to explore and reflect on the world, a process that by its very nature works toward a more cohesive and engaged society.
- that I could be the ‘war guy’ shooting conflicts.

MICHAEL ITKOFF · editor, Daylight magazine

- i see people. i see people inhabiting bodies. i see discomfort, awkwardness, motion. i see people surrounded by objects they have invested a lot of hope into. what i would like to see (which is what I paint) more of in painting are those moments when the interface between the inside (desires, needs, etc.) and the outside (socialization) are manifest and apparent through body language. i would also like to see art deal with death, dying and aging.
- i make no distinction between personal fulfillment and greater good. Making art that gives image and clarity to the dramas (triumphs and tragedies) of life is art at its best. art that engenders empathy and compassion (as opposed to nostalgia and sentimentality) is an essential quality of great works of art. irony good: cynicism bad. art is a social glue. It attaches the past to the present, people to society, people to people.
- the best advice has been to stay true to my vision and do not cop to the whims and pressures of the art world (especially the market). i gave this advice to myself.

ERIC FISCHL · artist

- more of the 'real world' rendered in a way that moves me beyond the limits of my everyday experience and as such makes me see the subject for the first time.

- an artist has no more responsibility to humanity than anyone else. every individual should be conscious of their own imprint on civilization and make their own decision about how to proceed with that in mind.

- i was told to not open a gallery. that was both the best and worst advice i received. it's a wonderful yet very difficult journey.

SASHA WOLF · owner, Sasha Wolf Gallery

- i would like to see "one frame movies" in photographs.

- the artist's responsibility is to make me as a viewer interested, and then once i am interested...they have to make me care even more.

- the best advice i ever got was - "set goals, short term and long term". the worst advice i ever got was, "don't move to New York, they will eat you alive"!

SARAH HASTED · owner, Hasted Kraeutler Gallery

- the power of human relationships.

- personal fulfillment, and hopefully that is at least partly achieved by an interest in the greater good.

- best: trust your eye.

worst: go find a job in an industry in which you can actually make a living.

BRIAN CLAMP · owner, Clampart

- smiling faces.

- the greater good, which should in theory lead to personal fulfillment.

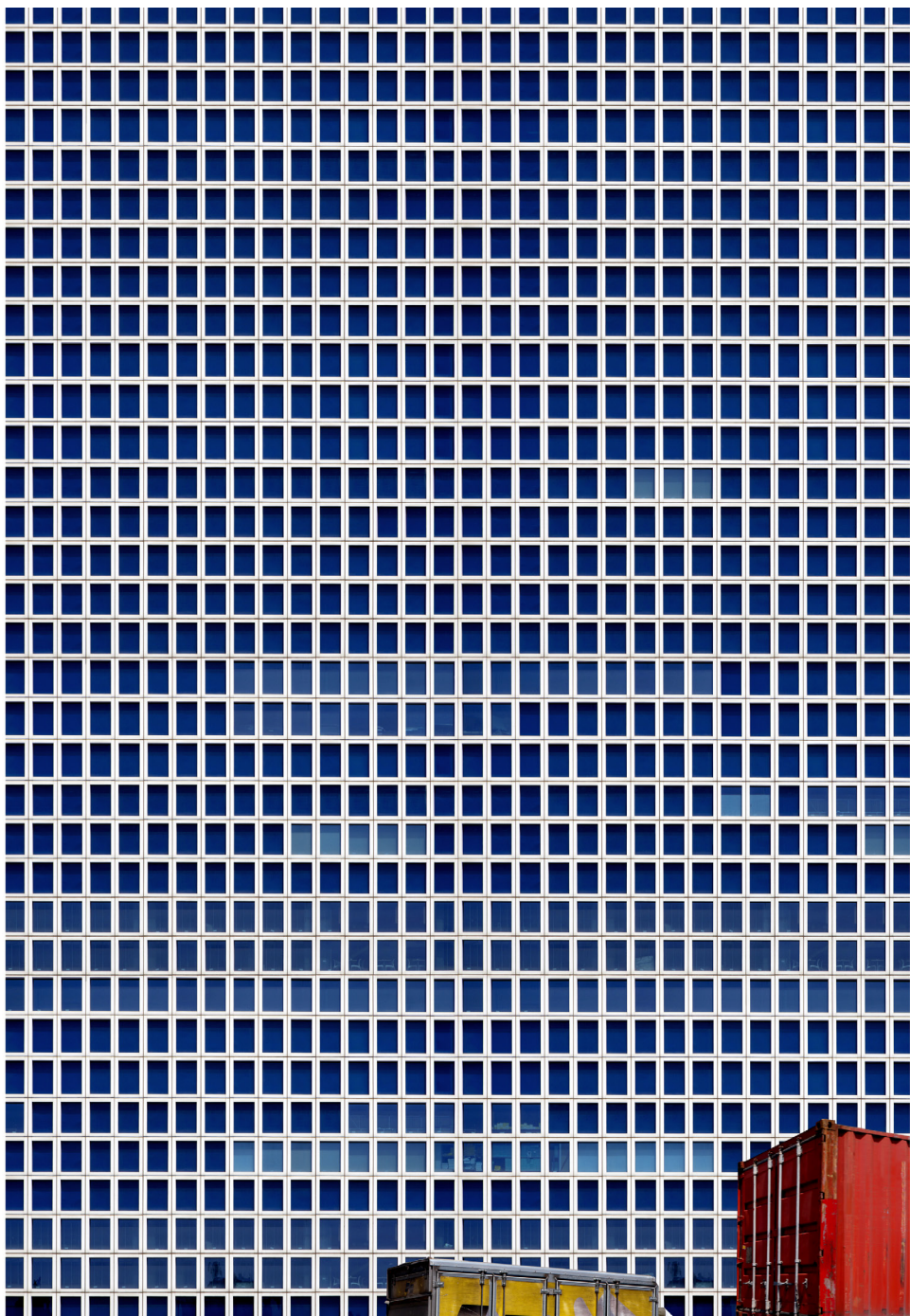
- i was once told by a famous artist - when I was at art school in late 1980s - that I was a better DJ than I was an artist. Sometime later - in the early 1990s - a well-known critic told me that I was a better curator than I was an artist. However I still enjoy making art.

MATTHEW HIGGS · director, White Columns

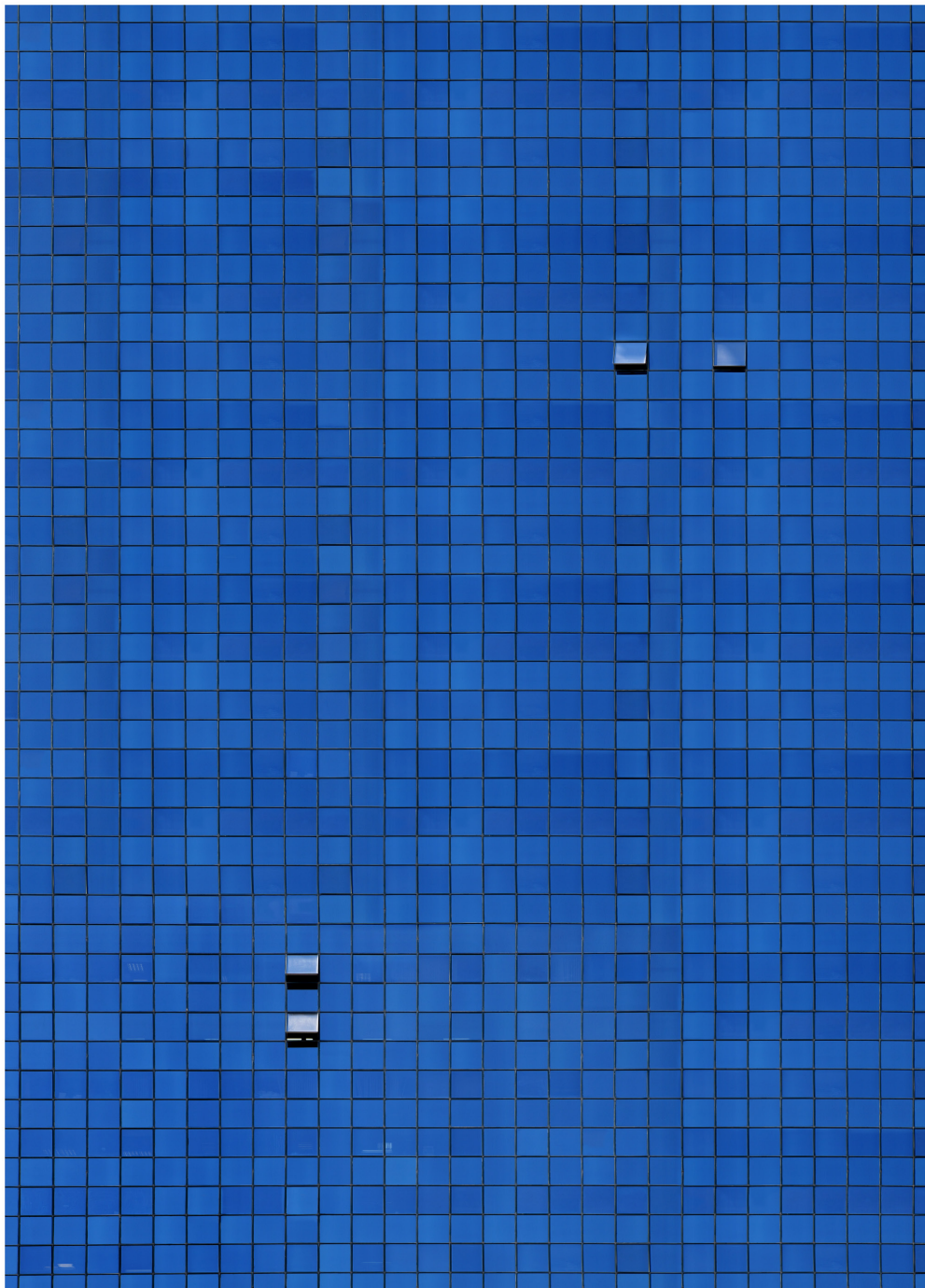
NIV ROZENBERG

tel-aviv, israel
nivrozenberg.com

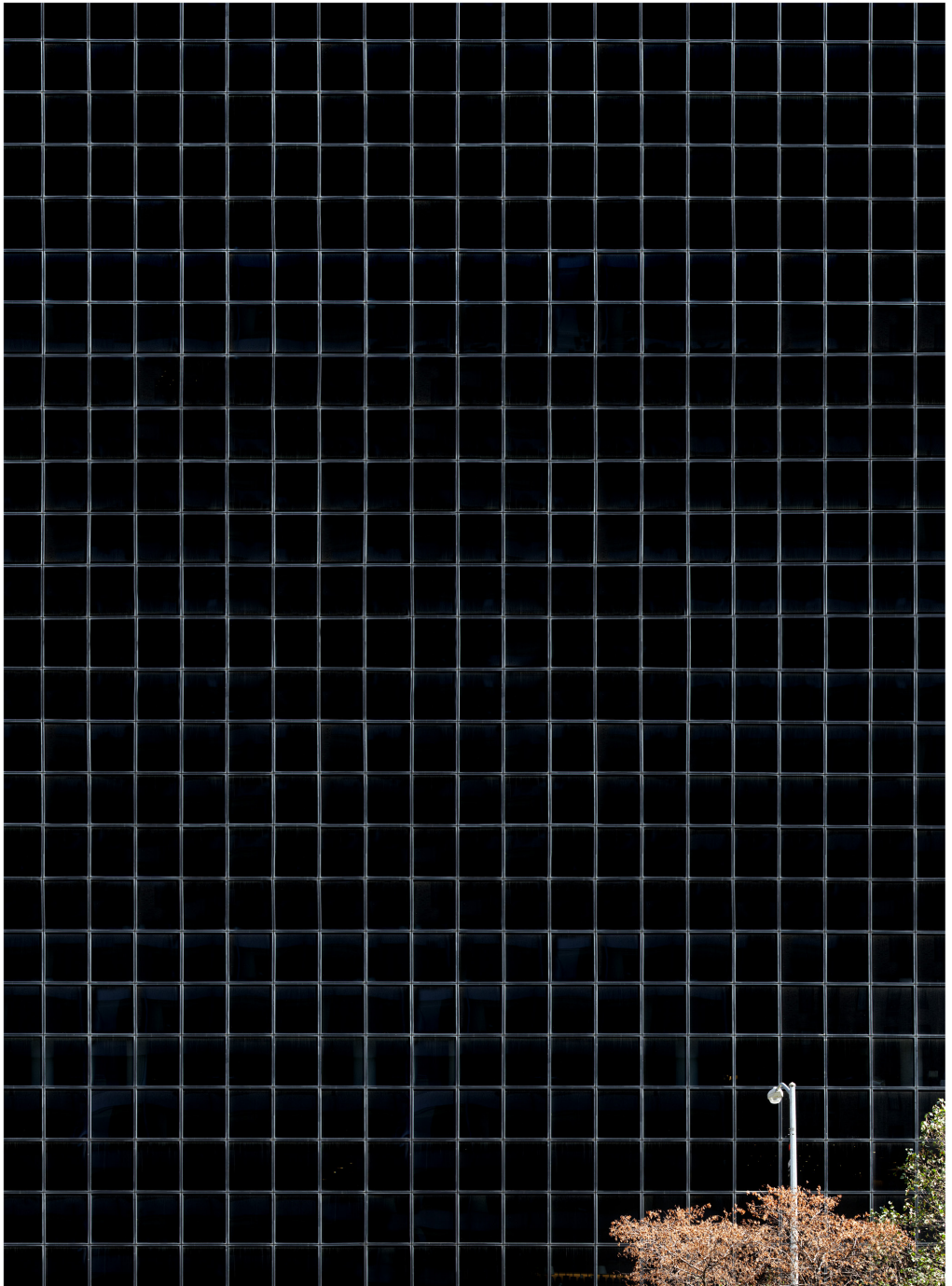
by reconstructing the urban environment and creating
an impossible view on our surroundings, i am showing
the disappearance of the human within modern life.



untitled #6 (from automonuments). 60x40 inches. archival inkjet print. 2011



untitled #2 (from automonuments). 60x40 inches. archival inkjet print. 2011



untitled #4 (from automonuments). 60x40 inches. archival inkjet print. 2010

- for me it is more about the way people are looking than what they are looking at.
- i don't really see these as being all that contradictory.
- keep making work!

LUCAS BLALOCK · artist

- i'm sitting in my studio looking at hundreds of analog photographs that i printed in the darkroom that are full of emotion and feeling— i'd like to see more of that in other people's work...bonus points if it is in an analog format!
- an artist's responsibility always must start at first as personal fulfillment—if you fulfill yourself i know for a fact that it ends up being for the greater good.
- my mentor and friend Larry Sultan told me upon graduating from my MFA program at CCA in san francisco that I should stay out west and make a name for myself here, and then my work would laterally enter other cities and art markets, such as new york. he was totally correct.

TODD HIDO · artist

- what i admire most about photography is its ability to capture in images what cannot be seen by the eye, to bring the invisible to light.
- ultimately, i think an artist's responsibility is to communicate their unique vision to others. a work's impact is limited if it ends with yourself.
- the artist Larry Rivers told my graduating class, “today is dump day, when another group of artists is dumped out into the world.” for better or worse, this comment has stayed with me ever since.

JILL WATERMAN · editor, PDN Edu

- its what i see and imagine, and how it resonates with my thoughts and feelings.
- it is not either/or. one may create works for personal fulfillment that also promote the greater good. an artist may gain personal fulfillment through seeking the greater good.
- the best advice was to make work out what i know well, out of my life. the worst? to make post-modern art or risk irrelevance.

RAFAEL GOLDCHAIN · artist

- nothing in particular, but interested in others' edits.
- results vary!
- it was something along the lines of keep making work and be in the world in a way that supports you.

JEANINE OLESON · artist

- i'd like to see the struggle people have with relating across difference articulated through images in a productive way, a way that asks more questions than it answers.
- one would hope that one's personal fulfillment contributes to a greater good, the two intentions need not be dichotomous.
- the worst advice i was given was to stay quiet and "play the game" of the art world - meaning it's not what you know but who you know. being open to meeting and hearing other people is key, but using relating as a means to end is depressing and cynical.

KIM SIMON · curator, Gallery TPW

ELISA SCHWALM

toronto, canada

www.elisaschwalm.com

“in this world, it is in the craft of killing that life is
constructed, not in the accident of personal, material
birth.”

Teddy Bear Patriarchy. DONNA HARAWAY



between here and there. 30x20 inches. digital c print. 2010



untitled 01 (metamorphosis). 30 x 20 inches. digital c print. 2011



colobus guereza/diceros bicornis. 37.5x30 inches. digital c print. 2011

LISA SMITH

potsdam, ny, usa
smithlisa.com

i explore the transformation of the domestic space into a psychological scape full of dualities and coexisting contradictions. it is an invitation to step into the delicious and terrifying space where these contradictions meet and negotiate through them.



residue # 8. 30x37.5 inches. archival inkjet print. 2011



residue # 5. 30x37.5 inches. archival inkjet print. 2011



residue # 12. 30x37.5 inches. archival inkjet print. 2011

- i'd like to see more images that address the social and economic injustice extant across america.
- photographing for the greater good brings personal fulfillment.
- save the best for last; keep your head down and make the work. nothing else matters.

JEFF BROUWS · artist

- i have never been one to make images from the world around me; instead i am interested in using photography to suggest an alternative reality, but one that is rooted in the one we see around us.
- both would be ideal.
- move to new york was always the advice we heard 25 years ago. in your case, my advice would have to be: move to berlin (and learn to speak chinese.) and have fun while doing it; if you stop enjoying it, you should stop doing it and do something else.

ANTHONY AZIZ · artist

• *image*: imitation of object's external form; optical appearance produced by rays of light reflected from mirror or refracted through transparent medium; mental picture, idea, conception

imagination: mental faculty forming images of objects not present to the senses, creative faculty of mind.

- to quote John Berger: "a radical system has to be constructed around the photograph so that it may be seen in terms which are simultaneously personal, political, economic, dramatic, everyday and historic."
- in the words of the great Mark Twain: "never let an education get in the way of learning." i say: never let the art world get in the way of your art making.

DR. STACY MILLER · educator, researcher

- the experience and culture of African Descendance people in colombia
- both. i usually look for greater good for personal fulfillment.
- the worst: “do not do it!”
- the best: “do it on time!”

ASTRID LILIANA ANGULO CORTÉS · artist

- not to compromise on the material component of the work

LIZ DESCHENES · artist

- a deeper, more passionate, more exquisite, more refined, more daring identification with human beauty and human complexity.
- there are great artists who meet either imperative or both, but “personal fulfillment needn’t be a shallow pursuit; and the “greater good” often makes the worst art.
- best: keep working through thick and thin. worst: how can you possibly still be painting/shooting the human figure; the tradition of the nude and figuration is dead, or at the very least, regressive.

GEORGE PITTS · artist

- is there anything that has not been made yet into an image?
- why should they be mutually exclusive?
- i can’t remember if anyone did, but if i would, i would say: stay true to yourself.

SAMMY CUCHER · artist

RACHAEL STOLLAR

winfield, wv, usa
rachaelstollar.com

i am manipulating materials in order to generate temporary constructions that become sexually suggestive abstractions. through the transformative nature of the photograph, raw material becomes form.



second skin #101. 4x6.8 inches. archival inkjet print. 2011



second skin #105. 4x6.8 inches. archival inkjet print. 2011



second skin #226. 4x6.8 inches. archival inkjet print. 2011

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