

## Career Narrative

My photographic career has been long and fruitful but I will try and keep this document brief and focused. I began working in New York City when I was about twenty at a portrait studio called "Bachrach's". There I worked as a camera room assistant in the men's section, as well as going to the various department stores close by to photograph the brides-to-be in their new gowns. The Vietnam War and the army interrupted my work there. I served as a medic and conscientious objector until my discharge in 1969. I was awarded a bronze star but sent it back to then president Nixon telling him "no thanks".

After my release from the army, I entered the San Francisco Art Institute, where I had the pleasure of studying with Jerry Burchard, Tony Ray Jones, Linda Connor, Phil Perkis, and Robert Frank (among others). After graduation with a BFA, I worked for the CETA program as a documentary photographer in the San Francisco area until 1976, when I was awarded a National Endowment for the Arts grant. With this grant I went to Japan, where I photographed in the landscape of Tokyo and practiced Aikido. The important publisher, curator and critic Shoji Yamagishi published my pictures and an extended interview in *Camera Mainichi* (1978). I also had a well-received solo exhibition at the American Culture Center (1977) in Tokyo, where I showed the work with which I had won the NEA Artist Grant.

I returned from Japan in 1980 to care for my parents, who were unwell, and began teaching photography at various schools in the St. Louis area. I participated in area exhibitions along with my teaching work and decided to return to graduate school after my parents passed, a move that I knew was necessary to strengthen my teaching career. I was given a scholarship and teaching assistantship at Purdue University, from which I graduated in 1986 with a Masters. I went from there to the Maryland Institute, College of Art in Baltimore, as faculty, where I stayed until 1996. I became chair of the photography department in 1994 and Faculty President in the same year.

While there, I taught all levels of analog photography, including the Zone System and Dye Transfer color printing. I exhibited internationally and had my work collected both privately and by museums (San Francisco Museum of Modern Art, USA; Fogg Museum, Boston, USA; Tuttle Gallery, St. Louis MO, USA). Also, while there, I won several artist grants: 1993 and 1994 Baltimore City Arts Council Grants for Photography; 1992 and 1993 Maryland State Arts Council Grants for Poetry and Photography; 1989 "Excellence in Teaching" Award, Maryland Institute. My personal photography at that time was done in Civil War Battle Sites in color and dye transfer prints. The printing was interrupted when Kodak stopped making matrix film, an essential part of the dye process.

When Kodak did that, it forced me to explore other options and I began to look into digital printing techniques and Internet gallery ideas. I learned to design web sites and used them to present my writing and images. I also participated in several interesting workshops to increase my control over the emerging technologies and new image making methods: 1992 "Structuring the Novel," Johns Hopkins University, Baltimore, MD; 1993 "Teaching Digital Imaging," Center for Creative Imaging, Maine; 1992 "Operating in HyperSpace," University of Baltimore. These new methods allowed me to publish my poetry and image combinations using the Internet as an exhibition site.

This work was what won the previously mentioned grants from the Maryland State and Baltimore City Arts Councils. I also was able to add digital photography classes to the MICA curriculum and to get a digital lab dedicated to the photography department built and funded.

Despite the fact that my digital work was meeting with success, I really missed the physical presence of paper prints. I have loved the craft of photography, the darkroom smells and sounds, since I began making pictures. However, the disappearing resources of traditional printing convinced me to look at the emerging world of the inkjet printer. But before I could get really rolling, my family and I moved back to Japan, where my wife came from and where her father needed her help.

I soon found work in a Japanese university, where I began my concentrated investigation of inkjet printing and the photographic image. I was supported in this work by yearly research grants that began in 1998 and continued until I left the university in 2007. These yearly grants allowed me to purchase printers, papers, inks, to travel to special workshops and artist residencies that gave me the skills I needed in order to master the newest printing methodologies: 2000 "Dreamweaver and Flash Workshop," Ojai Digital Arts Center, Ojai, CA; 2001 "The Digital Fine Print," Maine Photography Workshop, John Paul Caponigro; 2003 "Mastering Epson Printers," Cone Editions, Vermont; 2006 Artist-in-Residence, Awagami Paper Factory, Tokushima, Japan.

The content of my work continued to be the landscape I found myself in but I no longer was interested in color. At my university in Japan, I had a small darkroom in which I could develop black and white film, a dedicated film scanner and a wide format Epson printer. I began the work that became my book "Two Fish, Out of Water: Photographs from the Japanese Landscape", a monograph published by Datz Press in 2013. In those days, though, the prints I made found their way in international exhibitions as well as in Japan. An important part of this work was my use of the black ink printing system pioneered by Jon Cone and the printing papers I helped the paper makers at the Awagami Paper Factory in Tokushima, Japan develop, particularly a hand-made sheet named Bizan White. This work on that paper has been shown in Canada, Japan and Singapore.

I was very excited about my ability to carry forward the crafting of black and white photography, the wonderful aesthetic that support the work of Eugene Atget, Bill Brandt, Robert Frank, Linda Connor and the thousands of others who have made the fine art print such a wonderful object. It is this tradition that continued to fire my work and vision.

In 2007, my wife and I left Japan. The years there had been wonderful and productive but I had been offered a position in a newly built art school in Singapore that was investing in the kind of print making I had worked hard to master. They had a large digital lab, high-end scanners and numerous wide format printers. I had to take that job. While there, I continued to fund my work and research through generous university grants (2014/15 Nanyang Technological University, **Tier 0 research grant** to investigate Photographic Printmaking {techniques and aesthetics}; 2013 Nanyang Technological University, **research grant** to investigate Photographic Printmaking {techniques and aesthetics}; 2010/11/12 Black-only Inkjet Printing, **Special**

**Education Grant**, NTU; 2008/09 Digital Creative Center Research Grant. NTU, “Analog/Digital Photographic Interface.”)

This grant support has allowed me to travel and photograph through many countries and cultures. It has helped me to publish four books of my work: 2009 “Two Fish, Out of Water,” Monograph, Japan; 2013 “An Indian Holiday: Wandering in Fertile Fields.” Monograph of photographs from India, Datz Press; 2014 “Surface Damage: Images from the Portuguese Landscape”. Monograph, Datz Press; 2015 “Famagusta: Images from an Historical City”. Monograph, Datz Press. All of these books were done with the generous support of the university and Datz Press in Korea. The content is the vernacular landscape of these unique and fascinating places. Also, the prints from these bodies of images have been shown internationally in Japan, China and Europe.

While in Singapore, I began teaching workshops outside the university, communicating my passion for inkjet printing, the black ink process and the techniques that allowed the traditional aesthetic of black and white silver printing to be carried forward into the digital age. I served as Master Printer for some important exhibitions in Singapore for the Singapore International Photography Festival (2008 and 2010), as well as for the “TransportASIA” exhibition at the Singapore Art Museum. I taught workshops at the Epson Print Center in Singapore and in Europe.

In order to make the books I was making I spent more and more time in Europe, when I was not committed to classes in Singapore. Through artist residencies I was able to work in India, where my first book was photographed, Japan, Portugal and North Cyprus, for the subsequent books. All these trips and the publication of the books was funded through the grants from Nanyang Technological University and the School of Art, Design and Media where I was a senior professor and visiting scholar.

My trips to Europe became more and more important to me. I had spent many years in Asia. I had lived in Japan and Singapore and had spent extended time in China, Vietnam, Thailand, and Malaysia making images and exhibiting. I was hungry for the café culture of Europe, the street life of western cities, the museums and galleries, the push and pull of the art life of the West. So, in 2015, my wife and I left Singapore and came to Lisbon, Portugal. I had had two residencies here (2012 Artist Residency, Centro Nacional de Cultura [National Cultural Center of Portugal]; 2011 Artist-in-Residence, Obras Center for the Arts, Portugal) as well as a three major museum exhibitions (2014 “Water Writing: Images from India and Japan”, Museu de Orienté, Lisbon, Portugal; 2012 “Now and Then”, Beja Regional Museum / Rainha Dona Leonor Museum, Portugal; 2012 “Now and Then”, Museu Municipal de Estremoz, Portugal). My prints had been added to the collections of the Museum in Estremoz and other private collections in Europe. I felt we could make this move and live a new kind of life.

I continue to exhibit my work in Asia, primarily in Japan, but more and more I am focusing my efforts here in Europe with a very big exhibit planned for 2017 (dates pending but likely 3 months in late Summer/early Fall) in the Palácio dos Marqueses da Praia e Monforte, Estremoz, Portugal. I have been asked to teach workshops with Claudia Giannelli and the New Media University based in Barcelona she is directing. I am also starting a high-end digital print center in Lisbon with two Portuguese

photographers in which I will be doing the black and white printing with Piezographic inks.

There is a biographical movie of me filmed in Lisbon last year that is available on youtube: "An Interview and Hisstory": A filmed interview and biographical conversation [https://www.youtube.com/watch?v=sxxag9\\_cSqE](https://www.youtube.com/watch?v=sxxag9_cSqE) .”

Here is a film of a lecture and my exhibition at the University of Victoria:  
<https://www.youtube.com/watch?v=jYd-jkWh0pk>

Here is a filmed version of my book on the Japanese landscape:  
<https://www.youtube.com/watch?v=dvndSe6-QbY>

My books:

[http://www.datzpress.com/index.php?mid=newbooks&document\\_srl=21509](http://www.datzpress.com/index.php?mid=newbooks&document_srl=21509) Portugal  
"Surface Damage"

[http://www.datzbooks.com/index.php?mid=artistportfolio&document\\_srl=11688](http://www.datzbooks.com/index.php?mid=artistportfolio&document_srl=11688) Japan "Two  
Fish, Out of Water"

[http://www.datzbooks.com/index.php?mid=artistportfolio&document\\_srl=8435](http://www.datzbooks.com/index.php?mid=artistportfolio&document_srl=8435) India "An  
Indian Holiday"

<http://datzstore-us.com/product/Famagusta/SFSELF0000251/> Famagusta "Images from  
An Historic City"

Although my work has taken me many places in the world, I have continued to make images that are centered in my love of the camera's genius to record that at which it is pointed. I have worked very hard to keep my printmaking methods fresh and dynamic and have them serve my passion for seeing.