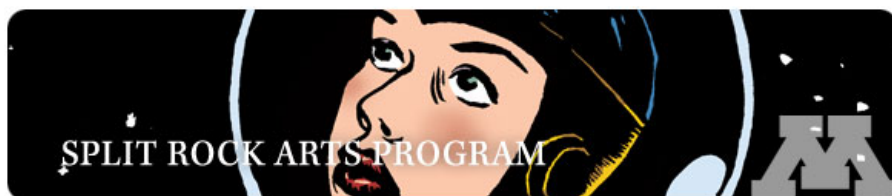


From: "Split Rock Arts Program" <splitrockarts@umn.edu>
Subject: [Split Rock News] Instructor Profile
Date: June 2, 2011 2:06:10 PM EDT
To: <info@joannedugan.com>
Reply-To: splitrockarts@umn.edu



Split Rock News
Q&A with photographer Joanne Dugan
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Joanne Dugan is a New York City-based photographer and author who uses city streets as inspiration. Her limited-edition images are held in numerous private and public collections, including those of the J. Paul Getty Museum Library, Los Angeles County Museum of Art Library, George Eastman House Library, New York Public Library, and Banana Republic. In addition to being shown in exhibitions throughout the United States, Europe, and Japan, Dugan's photographs have been published in several books. She also has done assignment work for clients such as Marriott Hotels, Crayola, ING Financial Services, and Bank of America, among others.

Dugan will teach [On Seeing What's Right in Front of You: Photographing Daily Life](#), July 11-15 on the Twin Cities campus. The workshop will include photo assignments, group discussions, and one-on-one consultations with the instructor to help participants refine their photographic visions and shooting styles.

How and why did you become an artist? Why did you choose photography as your medium?

I feel like I have always taken photographs. It started when I was about 10 years old, playing around with my father's old Kodak Retina camera. I learned to develop my own black-and-white film in high school, and from that moment forward, I was hooked. I've thought about how many images I've shot over the years and it must definitely be in the millions. And yet every time I pick up a camera, I feel like I'm just getting started.

From where does the inspiration for your projects come?

I have a basic philosophy that informs everything I do, which is about taking what's right in front of me and rendering it as though I'm seeing it for the first time. The pursuit becomes about seeing what's different in the ordinary. It's as much of a life philosophy for me as it is an artistic expression.

I draw inspiration from a variety of sources, including the poetry of Rainer Maria Rilke, the philosophy of Carl Jung, and the paintings of Joan



The Fine Print

[View a slide show of some of Dugan's work.](#)

Summer Spotlight

Workshops and retreats for third and fourth weeks of the season include:

[All I Want to Do Is Paint](#) with David Feinberg (Cloquet Forestry Center)

[Drawing Words and Writing Pictures](#) with Jessica Abel (Twin Cities campus)

[Watercolor](#) with Cheng-Khee Chee (Twin Cities campus)

[On Seeing What's Right in Front of You: Photographing Daily Life](#) with Joanne Dugan (Twin Cities campus)

[Stitching My Heart's Desire: Bengali Kantha](#) with Hazel Lutz (Twin Cities campus)

The complete roster of [Workshops on the Twin Cities campus](#) and [Retreats at the Cloquet Forestry Center](#), including descriptions and instructor biographies, may be found on the Split Rock Web site. Or, get it all in one place by downloading the [Summer 2011 Catalog](#).

Miro. Any studied approach that communicates an element of deep seeing—and the subsequent transformation that comes from allowing yourself to look—is what interests me.

You also do some writing in your books. How did that come about?

I have been a closet writer for years, filling journals with what I call "word snapshots." I often spend time using words to help me see before I actually pick up a camera. The two processes are inextricably connected for me and it's been gratifying to have my words published with the images. I often encourage my students to use words to get at what it is they're trying to see. A piece of paper and pencil can often be less threatening than a camera.

How do you bridge your commercial work with your fine art work? How do you approach a project in each sphere?

The "seeing what's right in front of you" approach applies to all of my shooting projects, whether it's an assignment or a personal project.

One of the reasons I like working on assignment is that the collaborative nature of making a project with someone else takes me away temporarily from the solitary aspects necessary to being an artist. The most vital thing in the assignment process is that I clearly stick to my personal vision, even when I have to receive input from myriad sources...it's a balance of being totally stubborn and very diplomatic at the same time.

How would you define a successful photograph?

A successful photograph is one that surprises me when I look at it. And also one that I want to look at again and again—even when I can't explain exactly why.

What are the most rewarding parts of the creative process for you? The most difficult?

The most rewarding part of the creative process for me is when things feel effortless. The most difficult part is just the opposite...when things are not flowing and I have to trust in my daily creative practices to eventually bring me back to the other side of seeing again.

What do you hope participants will gain from taking your workshop?

That my students learn to inspire themselves on a daily basis, establish a practice of seeing things closely, and most importantly, learn something about themselves by doing it. What they see truly matters and learning to honor this process is where the interesting work comes from.



As always, if you have questions or need assistance, [e-mail Split Rock](#) or call 612-625-1976.

Academic Credit

All offerings may be taken for academic credit (graduate or undergraduate) and present a wonderful option for graduate students, K-12 educators, and other creative people who require continuing education for their respective professions.

Ways to Save

Don't forget! There are many [ways to save](#) on tuition, including Split Rock Rewards, for our most loyal participants; discounts for students and alumni of the University's College of Liberal Arts, College of Design, and College of Continuing Education, as well as members of the University's Alumni Association; and tuition benefits for University faculty and staff through the Regents Scholarship Program.

Rockers in the News

Congratulations to Split Rocker **Anna Carlson** and Summer 2011 instructor **Hazel Lutz**, whose co-curated exhibition, "Beyond Peacock and Paisleys: Handcrafted Textiles of India and Its Neighbors" opens June 10 at the [Goldstein Museum of Design](#). Offered as part of *Confluence: 2011 International Surface Design Association Conference* and runs through September 25. In conjunction with the exhibition, Lutz will teach [Stitching My Heart's Desire: Bengali Kantha](#) on the Twin Cities campus, July 11-15.

Online Mentoring writer **Karen Simpson's** novel *Act of Grace* was recently published by Plenary Publishing. Simpson worked with mentor Sharon Doubiago and shares, "This achievement would not have been possible without the instruction I received during my mentorship so I wanted to say thank you."

Have news of your own to share? [Please send it along!](#)