

## Résumé— Steve Cagan

1751 Radnor Road  
Cleveland Hts, OH 44118, USA  
tel: 216-932-2753

e-mail: [steve@stevecagan.com](mailto:steve@stevecagan.com)

[www.stevecagan.com](http://www.stevecagan.com) • [www.pbase.com/stevecagan](http://www.pbase.com/stevecagan) (a “catalog” of many images)  
[www.stevecagan.blogspot.com](http://www.stevecagan.blogspot.com)

### **Recent Employment:**

currently, self-employed documentary photographer  
1997-2004, Organizer for Jobs with Justice Cleveland Coalition  
1985-1993, Asst. Professor of Photography, Mason Gross School of the Arts,  
Rutgers University, New Brunswick, NJ

### **Education:**

BA (Honors), English language and literature. City College of New York, June, 1965  
MA, United States history, Indiana University, Bloomington, IN, October, 1967

### **Grants, awards, honors, etc:**

2007—Fulbright fellowship: to pursue El Chocó Colombia photo project and teach advanced photo seminars and workshops in Colombia  
2007—Bridge Foundation: grant to develop El Chocó Colombia photography project  
2006—Ida B. Wells Fund: grant to purchase easels for displays  
1998-1999—Ohio Arts Council Artist’s Project Grant  
1995-1996—Arts MidWest Fellowship  
1994-1995—Fulbright Fellowship to lecture at the University of El Salvador, San Salvador  
1992— New Jersey State Council on the Arts Fellowship  
1996, 1992, 1988, 1984, 1983— Ohio Arts Council Individual Artist's Fellowship  
1991— Teacher of the Year award, Rutgers University  
1990-91— Book Award of the Association for Humanistic Sociology (for *This Promised Land, El Salvador*: see "books" below)  
1989— Finalist, Ruttenberg Grant Competition, Friends of Photography  
1988— Special Mention in Photography— Cleveland Museum of Art *May Show*  
1989-90— Faculty Fellow, Rutgers Center for Historical Analysis, Rutgers University  
1988-89, 1986-87— Research Council Grant— Rutgers University  
1988, 1986— Summer Fellowship for Asst. Profs— Rutgers University  
1983— National Endowment for the Arts— Fellowship grant in Photography  
1987— Purchase Prize, Jewish Community Center of Cleveland Annual Juried Photography Show  
1980 and 1981— Federation for Community Planning, Cleveland, OH— First Prize in category "Issues and Problems," "Concerned Photography" Competition

### **Visiting Artist/Professor/Residency invitations:**

- 2011 (December) Convocation speaker and visiting artist/scholar, Augustana College, Rock Island, IL
- 2011 (October 24-28) Invited to exhibit and speak at Fotodocumental, Quitó, Ecuador
- 2011 (September) Invited to curate an international photojournalism competition, to give a workshop to working photojournalists, and to exhibit and speak at: Festival de ESFotoperiodismo2011, San Salvador, El Salvador
- 2010 (October-November) Invited to exhibit, speak and review portfolios at 4ta Bienal Argentina de Fotografía Documental, Tucumán, Argentina
- 2008 (August), Invited participant in Encuentro de Fotografía-Medellín 2008 Medellín, Colombia. My exhibits at the Centro Colombo-Americano were part of this gathering. In addition, I was one of the presenters at a day-long Conference, August 9.
- 2008 (July-August), Director of the 15<sup>th</sup> “Laboratory” of the Galería de Arte Contemporaneo Paul Bardwell del Centro Colombo-Americano de Medellín, Colombia. The title of this “laboratory” was the same as my ongoing project on El Chocó: “Struggle for Cultural and Environmental Survival; Everyday Resistance.” My activities included:
  - Exhibit of the current state of a projected interactive traveling exhibit of mine on this topic, as well as other materials
  - Conducting a 10-day photo workshop with graduate and undergraduate photo and art students of the Universidad de Antioquia. We created an exhibit about a barrio of displaced people in Medellín
  - A four-day session with students in a branch of the U of Antioquia in a smaller town
  - Speaking at schools and public meetings
  - A half-day public session with the rest of the artists in the “lab” on social roles of art
  - Participation in coordination and leadership of the entire lab, for which I was listed as Director—in addition to my students and myself, there were seven participating artists.
- 2007 Fulbright involved lecturing at the Universidad Nacional de Colombia, Bogotá; the Universidad Tecnológica del Chocó; Centro Colombo-Americano, and other institutions.
- Presidential Fellow and part-time lecturer, SAGES Program, Case Western Reserve University— Fall, 2006, Spring 2008, Spring 2009, Spring 2010, Spring 2011
- Artist in Residence, Light Work, Syracuse, New York—month of February, 1997
- Visiting Professor, Department of Communications and Journalism, University of El Salvador, San Salvador, 1994-1995 (Fulbright)
- Visiting Artist, Arts in Education Institute, 1991-92 Central NY Community Arts Council, Utica, NY
- Visiting Professor, Department of Communications and Journalism, University of El Salvador, San Salvador, June, 1991
- Visiting Artist/Scholar, Findlay College, Findlay, Ohio, December, 1990
- Visiting Artist, Graduate photography program, Maryland Institute of Art, Baltimore, Feb., 1990
- Visiting Artist/Professor, a one-week residency at the Fachhochschule Bielefeld, Fachbereich Design, Bielefeld, West Germany. November, 1989
- “Nave Visiting Scholar/Artist,” University of Wisconsin, Madison, WI, April, 1985.
- Visiting Artist, Fachhochschule Bielefeld, Fachbereich Design, Bielefeld, West Germany. A one-week residency. November, 1981

### **Work included in collections of:**

Light Work, Rochester, NY  
International Center of Photography, New York  
Bibliothèque National, Paris, France  
Museu de Arte Moderna, Rio de Janeiro, Brazil  
Museo de Arte Moderna, Santo Domingo, Dominican Republic  
New York Public Library  
Gallery of Photographic Arts, Cleveland  
Diócesis de Quibdó, Colombia  
State Historical Society of Wisconsin, Madison, WI  
Kaiser Community Health Foundation, Cleveland  
City of Cleveland Heights, Ohio  
Diamond Shamrock Company  
Cleveland Clinic Foundation  
Jones, Day, Reavis & Pogue, attys, Cleveland  
Capitol American Corporation, Cleveland  
Schwarzwald & McNair, LLP, Cleveland  
Faulkner, Muskovitz and Phillips, LLP, Cleveland  
University Hospitals, Cleveland  
Etc.

**Solo exhibits:**

- “Everyday Resistance” (El Chocó, Colombia) David Rockefeller Center for Latin America Studies, Harvard University, Cambridge, MA June-Sept, 2012
- “Bird Portraits,” Gallery of the Cleveland Botanical Gardens, Jan-Feb, 2012
- “El Chocó, Colombia: Struggle for Cultural and Environmental Survival, a Daily Resistance,” slide show art 7th Angkor Photo Festival, Siem Reap, Cambodia, November, 2011
- “El Chocó, Colombia: Lucha para la Supervivencia Cultural y Ambiental; una resistencia cotidiana,” Facultad de Humanidades, Universidad de Santiago de Chile, Oct-Nov-2010. This will later travel
- “El Chocó, Colombia: Lucha para la Supervivencia Cultural y Ambiental; una resistencia cotidiana,” in the 4to Bienal Argentino de Fotografía Documental, Tucumán, Argentina, Oct-Nov-2010. This exhibit will later travel
- “Industrial Landscapes,” in IngenuityFest, Cleveland, September, 2010
- “Working Ohio,” Galerie Arbeiterfotografie, Cologne, Germany, June, 2010 (Part of the celebration of the Gallery’s 20<sup>th</sup> anniversary)
- “Voices Worth Hearing.” Three photographers in Cleveland commissioned to document the lives of three refugee families here (my family is from Nepal), Wall Eye Gallery, Cleveland, June, 2010—will also travel
- “Steve Cagan, photographer,” Geode gallery, Cleveland, OH—May-June, 2010
- “El Chocó, Colombia: Struggle for Cultural and Environmental Survival, a Daily Resistance,” Casita Maria, Bronx, NY March, 2010
- “Borrador de la muestra itinerante e interactiva sobre El Chocó,” part of the biennial Encuentro of the Hemispheric Institute for Performance and Politics, Universidad Nacional, Bogotá. Aug, 2009
- “Plan Kolombien: erdegrün, wasserrot,” Galerie Arbeiterfotografie, Cologne, Germany (with Jesús Abad C.) April-May, 2009

- “El Chocó, Colombia: Lucha para la Supervivencia Cultural y Ambiental; una resistencia cotidiana,” part of the cultural aspect of the centennial observations of the Catholic Diocese of Quibdó—September, 2008
- “El Chocó, Colombia,” Campbell Gallery, Cleveland State University, Cleveland—Feb-May, 2009
- “El Chocó, Colombia,” Art Gallery, Lone Star College, Montgomery, Texas, February-March 2009
- “Cleveland: Industrial Landscapes and Industrial Workers,” CanalWay Visitor Center, Cleveland MetroParks, November-December, 2008
- “El Chocó, Colombia,” Latin American Studies Center, Stanford University, Nov-Dec 2008
- “Faces/Rostros,” an exhibit of a quarter-century of my portraits of people in four Latin American countries. Cleveland State University, September-October, 2008
- “El Chocó, Colombia” CanalWay Visitor Center, Cleveland MetroParks, March-April, 2008
- “El Chocó, Colombia,” Cleveland State University Art Gallery, October, 2007
- “Working Ohio/Working Youngstown,” Museum of Industry and Labor, Youngstown Ohio, March-April, 2007
- “Bird Portraits,” Nature Center at Shaker Lakes, Shaker Hts, OH, March-April 2007
- “The ‘Homeless’ Look Like People to Me,” Cleveland OH,” John Carroll University, Nov, 2006
- “El Chocó, Colombia: Struggle for Cultural and Environmental Survival,” The Regina A. Quick Center for the Arts, St Bonaventure University, St Bonaventure, NY—Aug-Nov, 2006
- “El Chocó, Colombia,” Ingenuity, Cleveland Festival of Arts and Technology—July, 2006
- “Ironworkers, Cleveland” (From the project, “Working Ohio”) Campbell Gallery, Cleveland State University, Cleveland—Feb-May, 2006
- “El Chocó, Colombia” John Carroll University Library, Cleveland—Feb-Mar, 2006
- “Mujeres y Niños/as Chocoanos/as” Catedral de Quibdó, El Chocó, Colombia—Nov., 2005
- “El Chocó, Colombia: Struggle for Cultural and Environmental Survival,” Mandel School of Applied Social Sciences, Case Western Reserve University, Cleveland—Sept-Dec, 2005
- “Latin American Portraits,” University Hospitals Gallery, Cleveland—Oct-Nov, 2005
- “Cleveland Ironworkers,” Butler Institute of Art, Youngstown, OH—Aug, 2005
- “Fighting Against Being ‘Nickel and Dimed’ in Cleveland,” Low-wage workers defend themselves through their unions. Cleveland Public Theater, Cleveland—April-May, 2004
- “The Homeless Look Like People to Me,” Here Here Gallery, Cleveland, OH—Nov, ‘99-Feb, ‘00
- “No Es Fácil”- Looking at Cuba Today. Menschel Photography Gallery, Light Work, Syracuse, NY—Nov-Dec 1999
- Mandel School of Applied Social Science, CWRU, Cleveland, OH—Feb-March, 1999
- Escuela Popular, Cleveland, OH— October-November, 1997
- Ashtabula Art Center, Ashtabula, OH— January, 1996
- Cuyahoga Community College Gallery, Cleveland— October, 1995
- Dobama Theater Gallery, Cleveland— November, 1995
- Karamu Theater Gallery, Cleveland— October, 1995
- Galería del Centro Cultural La Mazorca-ASTAC, San Salvador, El Salvador. October, 1994
- Casa de Cultura de Plaza, Havana, Cuba. May, 1994.
- Graduate School of Journalism, UC Berkeley, January-March, 1994
- Ibero-Amerikanische-Institut, Berlin, May-July, 1993
- Latein-Amerikanisch Kunde, Hamburg, Spring, 1994
- "Ciudad Segundo Montes: A New Community in El Salvador," a photo-text exhibit on 26 22x28" laminated panels. To date, it has been shown in community and art world venues in Philadelphia;

Pittsburgh; Hamilton, Ont.; Colorado Springs; New Brunswick, NJ (Rutgers Univ.); Princeton Univ.; Jersey City; Roanoke; and numerous others

- Rutgers University Art Galleries—October, 1992 (see above)
- Photographs of El Salvador, Cleveland State University Art Gallery—January-February 1993
- "Industrial Hostages," Greater Cleveland Labor History Museum, Cleveland— May-Aug, 1992
- Villa Borzino, Busalla, Italy— May-July, 1991
- Musée Français de Photographie, Bièvres, France—July-Aug, 1990
- Opsi Foundation for Contemporary Photography, NYC— May-July, '90
- Fachhochschule Bielefeld, Bielefeld, F.R.G.— March, 1990
- Center for Contemporary Art, Cleveland— March-April, 1990
- Stewart Mott House, Washington, D.C.— Dec., 1989-Jan., 1990
- "Urbanology," one of a series of exhibits of various artists in different sites in Detroit— June, 1989
- Tyler School of Art, Philadelphia—April, 1989
- Gallery 1199, New York— October-November, 1988
- Agorá Gallery, Torino, Italy—May-June, 1988
- Henry Street Settlement, New York— March-April, 1988
- Mid-town Y Photography Gallery—April-May, 1988
- Galería Casa de Teatro, Sto. Domingo, Dominican Republic— Nov., 1987
- Galeries Carrefour, Vanier College, Montréal, Qué— Aug-Sept, 1987
- Library, Oberlin College, Oberlin, OH— April-May, 1987.
- "Industrial Hostages," An integrated exhibit of 26 laminated panels of photographs and text, it has subsequently hung in the offices of the United Labor Agency and UFCW Local 880, both in Cleveland, the Cleveland Labor History Center and numerous conferences, seminars, churches, theatres, etc., in whole or part. Exhibited at:
  - Labor Education Center, Rutgers University— Nov., 1986- Jan., 1987
  - Cleveland Play House— Sept.-Oct., 1986
  - Chagrin Valley Little Theatre, Chagrin Falls, OH— Summer, 1986
  - Dobama Theatre, Cleveland Heights, OH— Spring, 1986
  - Cleveland Playhouse, Cleveland, OH— Jan., 1986
  - Cleveland State University Gallery— Oct., 1985
- "Industrial Hostages: Factory Closings in Ohio," SPACES Gallery, Cleveland, — Nov., 1984.
- "How Sad My People Seems: Salvadoran Refugees in Honduras." A photo-text exhibit, dealing with Salvadoran refugees in the camp at Mesa Grande, in Honduras. Exhibited at:
  - The Peace Museum, Chicago, IL— 1983. A major exhibit by four photographers on the theme of Central American refugees. This exhibit later traveled.
  - Cleveland State University Library, Cleveland, OH— April, 1984.
  - University Gallery, SUNY-Binghamton, Binghamton, NY— Oct., 1984. Included as part of a four-artist exhibit, called "Visions & Conscience," which dealt with the relationship between art and politics, and which also featured a day-long symposium in which the four artists and invited scholars participated.
  - Universidad Popular, Chicago, IL— Jan.-Mar., 1985.
  - State Historical Society of Wisconsin, Madison, WI— April 1985.
- "These Workers Said, 'Thanks, But No Thanks.'," San Francisco Socialist School Gallery, San Francisco— 1982. Also showed in L.A.P.A.D. Gallery, Los Angeles— 1981
- "Clark Equipment Company Workers Face Factory Closing," Guild Shop Gallery, Cleveland—1981
- "Industrial Cleveland," Cleveland Institute of Music— September, '80

### Group shows, invitationals, etc:

- "What is a Hero?" The Coburn Gallery, Ashland University, Ashland, OH Sept-Oct, 2009
- "Women Watch-Student Watch," Florence O'Donnell Wasmer Gallery, Ursuline College, Cleveland, March-April, 2008
- "Memento Mori," Cleveland State University Art Gallery, Cleveland, OH—May-June 2005
- "The NEO Show", Cleveland Museum of Art, Cleveland—June-Sept, 2005
- "Latin America Exposures," GOPA Gallery of Photographic Arts, Cleveland, OH—Mar-Apr, 2005
- Stedman Gallery, Fine Arts Center, Rutgers University Camden Campus—Nov-Dec., 1993
- "Seeing Red White or Blue," Visual Arts Center, Anchorage, Alaska,—May, 1992
- "Victims of War," National Press Club, Washington, DC— May, 1991
- "Contemporary Photojournalists," International Center of Photography, New York— Mar-Jun, 1991
- "Documents of Censorship," A.R.C. Gallery, Chicago, IL-- part of a series of exhibits and events in galleries and other venues in Chicago organized under the collective title of "Inalienable Rights/Alienable Wrongs"— Sept.-Nov., 1989
- "Visions of Revolution," Castillo Cultural Center, New York, NY— Oct-Nov, 1989
- "Retrospective/Introspection," Gund Gallery of the Ohio Arts Council, Columbus— Feb-Apr 1989
- "A Political Art Show," Atlanta, GA— July, 1988
- "The Medium Is Not the Message," Valley Art Center, Chagrin Falls, OH — Oct-Nov, 1987
- "UNCensored," exhibit of previously censored art works, SPACES Gallery, Cleveland, OH—Oct-Nov, 1987
- "Portraits...Through the Lens," Sharon Art Center, Sharon, NH— June, 1987
- "Home is Where the Art Is," invitational, Cleveland Hts, OH— Sept., 1986
- "Political? Art Work: Small Works/Politics" Gallery G, Mason Gross School of the Arts, Rutgers University— Feb., 1986
- "Las Américas: towards a new perspective,"
  - Bread and Roses Gallery, New York— Nov., 1985.
  - Massachusetts College of Art, Boston— 1986,
  - Longwood Arts Gallery, Bronx, NY— Feb-Mar, 1987
- "Wisconsin's Sister State, Nicaragua," Grossman Gallery, University of Wisconsin, Whitewater, WI— Oct., 1985
- six-artist invitational, "The American City: Unbending Walls and Shadows," Cuyahoga Community College, Cleveland, OH— 1984
- "Artists' Spaces Collaborate," an invitational exhibit intended to encourage exchanges among "artist-space" galleries in the Midwest. My work has been shown in this program at:
  - SPACES Gallery, Cleveland, OH— Nov., 1984
  - Detroit Focus Gallery, Detroit, MI— April-May, 1985
  - New Harmony Gallery of Contemporary Art, New Harmony, IN— June-July, 1985
- "The Nicaragua Media Project," The New Museum, New York— Sept.-Oct., 1984
- "Union Made: Artists Working with Unions," Bread and Roses Cultural Center, Local 1199, New York— 1983
- "Through the North American Eye," an exhibit of work done by U.S. photographers in Nicaragua. Los Angeles, CA— 1983

- "Das Andere Amerika (Art and Culture of the American Labor Movement)," organized by Neue Gesellschaft für Bildende Kunst, West Berlin. Showed in West Berlin and has travelled to other major cities in Western Europe— 1983 to present.

### **Published photo-essays:**

- "Working Ohio," *Arbeiterfotografie*, vo. 27, No. 93/94, (Cologne, Germany, 2010)
- "Industrial Landscapes," *Revista Universidad de Antioquia*, No. 294 (Oct-Dec, 2008)
- "Traveling the Atrato: A River Pilgrimage for Peace in Colombia," *What If?*, vol III (San Francisco, Mar, 2004)
- "No Es Fácil: Portraits of Cuban Workers," *What If?* vol I (San Francisco, Mar. 2001)
- "No Es Fácil/It's not Easy: Looking at Cuba Today," Light Work's *Contact Sheet* No. 104 (Syracuse, NY, Nov., 1999)
- "Salvadoran Refugees Look Homeward," with Beth Cagan, *Plain Dealer Magazine* (Cleveland, 12/17/89)
- "Industrial Hostages," *Society* (New Brunswick, NJ, July-Aug, 1988)
- "A Song for Peace," *Venceremos* (New York, April-June, 1988)
- "Misappropriation: A Manual for Urban Rehabilitation," with Don Harvey, *Dialogue, an Art Journal* (Columbus, OH, July-Aug,'86)
- "Diary of an Endless War-- Nicaragua," *Plain Dealer Magazine* (Cleveland, OH, Jan. 12, 1986)
- "Die Clark Equipment Comp.," *Arbeiterfotografie* (Hamburg, Aug., '84)
- "Workaday Revolution: A Clevelander's Nicaragua Journal," *Plain Dealer Magazine* (Cleveland, 7/8/84)
- "Fabrikstellengungen in Ohio-- Ein Photo-Essay," *Dollars & Traüme*, (Hamburg, April, 1984)

### **Books of my work or featuring my photography:**

- *Las Voces del Pueblo Negro, Indígena y Mestizo, No 6* (Quibdó, 2010)
- *Gente de Guaduas: Una lucha por el honor y el terruño* (Quibdó, Colombia, 2009)
- *Las Voces del Pueblo Negro, Indígena y Mestizo, No 5* (Quibdó, 2009)
- *Anuario 2007-2008*, Fundación Universitaria Claretiana (FUCLA) (Quibdó, 2009)
- *Las Voces del Pueblo Negro, Indígena y Mestizo, No 4* (Quibdó, 2008)
- Conferencia Nacional de Organizaciones Afrocolombianas, Asociación de Afrocolombianos Desplazados, Organizaciones de Comunidades Negras, *Pólítica pública con enfoque diferencial para la población afrocolombiana es situaciones de desplazamiento forzado o confinamiento: Propuestas para la construcción* (Bogotá, 2008)
- Conferencia Nacional de Organizaciones Afrocolombianas, *Plan Estratégico* (Bogotá, 2008)
- *Bordando La Vida* (Quibdó, 2007)
- Steve Cagan and Beth Cagan, *This Promised Land: El Salvador*, about a Salvadoran refugee community in Honduras and their return to El Salvador. Rutgers Univ. Press. 1991
- Steve Cagan and Beth Cagan, *El Salvador, La Tierra Prometida*, a Salvadoran edition of the same book, with a new chapter and photographs, San Salvador, Ediciones Arcoiris, 1993
- *The Red Shadow of Steel Mills*, Bottom Dog Press (Huron, Ohio 1991)
- *Going Home: The Repatriation Movement in El Salvador*, (New York and London, 1991)

### **Photography included in the following books:**

- Molly Todd, *Beyond Displacement, Campesinos, Refugees and Collective Action in the Salvadoran Civil War* (University of Wisconsin, 2010)
- Ana Gilma Ayala Santos, *Amuletos y Santos en el Atrato* (Medellín, 2010)
- Paolo Vignolo, Editor, *Ciudadánías en Escena, Performance y Derechos Culturales en Colombia* (Universidad Nacional de Colombia, Bogotá, 2009)
- Claudia Mosquera R-Labbé, et al, *Afro-reparaciones: Memorias de la Esclavitud y Justicia Reparativa para negros, afrocolombianos y raizales*, (Univ. Nacional de Colombia, 2006)
- P. Napoleón García Anaya, *La Etnoeducación Afrocolombiana, Un derecho y un compromiso: Manual para Docentes*, Bogotá, 2005
- *El Salvador: Imágenes para no olvidar* (San Salvador, Equipo Maiz, 1999)
- María López Vigil, *Cuba: Neither Heaven Nor Hell*, (Washington, Epica, 1999)
- Román de la Campa, E. Ann Kaplan and Michael Sprinkler, eds., *Late Imperial Culture* (London, Verso, 1995)
- Minor Sinclair, ed. *The New Politics of Survival* (New York, Monthly Review Press, 1995)
- Norman Krumholz and Pierre Clavel, *Reinventing Cities: Equity Planners Tell their Stories* (Philadelphia, Temple, 1994)
- Charles Chatfield, *The American Peace Movement: Ideals and Activism* (Twane, New York, 1992)
- Anthony Lake, et al, *After the Wars*, Overseas Development Council (Transaction, New Brunswick & London, 1991)
- *The Madre Address Book* (New York, 1990)
- John A Booth and Thomas Walker, *Understanding Central America* (Boulder, 1989)
- John McCutcheon, *Water From Another Time: Music from John McCutcheon* (Milwaukee, 1989)
- Joel Kovel, *In Nicaragua* (London, 1988)
- John Logue, James B. Quilligan and Barbara J. Weissmann, *Buyout: Employee Ownership as an Alternative to Plant Shutdowns: The Ohio Experience* (Kent, OH, 1986)
- Diane Kendig, *And a Pencil to Write Your Name: Poems From the Nicaraguan Poetry Workshops* (Findlay, OH, 1986)
- William Vornberger, ed., *Fire From the Sky: Salvadoran Children's Drawings* (New York, 1986)
- Todd Swanstrom, *The Crisis of Growth Politics: Cleveland, Kucinich and the Challenge of Urban Populism* (Philadelphia, 1985)
- Three-year Report of the Fund for the City of New York, (New York, 1984)
- Roland Günter, *Fotografie als Waffe*, revised edition (Hamburg, 1982)
- Annual Report of National Community Funds, 1982

#### **Selected articles in journals and reviews, addresses, invited papers, etc:**

- ,“Place and Identity: Examining Human Situations,” *Nueva Luz*, Vol. 15 No. 3, Fall, 2011
- “El Chocó, Colombia: Lucha por Supervivencia Cultural y Ambiental,” Universidad Metropolitana de Ciencias de Educación, Santiago de Chile, Nov. 5, 2010
- “La Política de la Representación Fotográfica Documental,” Facultad de Humanidades, Universidad de Santiago de Chile, Nov. 3, 2010
- Presentation on Documentary Photography and my work, Instituto Arcos, Santiago de Chile, October 28, 2010

- Member of a panel on “Documentary Photography in the World” at 4ta Bienal Argentina de Fotografía Documental, Tucumán, October 16, 2010
- “Las Fiestas de San Pacho, Quibdó” Paper at the XV Congreso Iberoamericano de Antropología Aplicada, Universidad de Nariño, Pasto, Colombia, September, 2009
- “El Chocó Colombia: Struggle for Cultural and Environmental Survival” Lone Star College, Texas, February 16, 2009
- “El Chocó, Colombia: Environmental Riches and Threats.” Ottawa National Wildlife Refuge, Oak Harbor, OH, Spring, 2009
- “El Chocó Colombia: Struggle for Cultural and Environmental Survival” Cultural Crossing program, Cleveland State University, January 16, 2009
- “El Chocó, Colombia: Environmental Riches and Threats.” CanalWay Visitor Center, Cleveland MetroParks, Jan 13, 2009. This is one of a series of six talks by Cleveland-area people working in Latin America that I proposed to the park.
- “El Chocó Colombia: Struggle for Cultural and Environmental Survival” Latin American Studies Center, Stanford University, December 3, 2008
- “Chocó: Lucha por la Supervivencia Cultural y Ambiental, una resistencia cotidiana,” (a reflection on issues confronting photographers working across cultural borders, originally a talk in Encuentro Fotográfico Medellín 2008, in *Revista Universidad de Antioquia*, No. 294 (Oct-Dec, 2008)
- “El Chocó, Colombia: An environmental treasure under threat,” Wildlife Conservation Society, New York, Sept 25, 2008
- “La Comunicación Social Fotográfica: retos, trampas y posibilidades,” part of the series “Ojo con El Arte,” Centro Colombo-Americano, Medellín, Sept.16, 2008
- “El Chocó, Colombia: Lucha por Supervivencia Cultural y Ambiental,” Casa de Integración Afrocolombiana, Medellín, Sept 15, 2008
- “El Chocó, Colombia: Lucha por Supervivencia Cultural y Ambiental,” for Martin Luther King grantees of the US Embassy, Centro Colombo-Americano, Bogota, Sep. 4, 2007
- “Indicaciones para una Fotografía Social a Través de las Culturas,” Departmental Youth Conference, Quibdó, El Chocó, Colombia, August 24, 2007
- “El Chocó, Colombia, Tesoro Cultural y Ambiental Desconocido,,: Centro de Estudios Sociales, Universidad Nacional de Colombia, Bogotá, August 30, 2007
- “Photography and the Body,” John Carroll University, Cleveland, Fall, 2006
- Member of panel, "Activism and Imagery," Cleveland Center for Contemporary Art, June 14, 1996
- "Roadblocks to Constructing Grassroots Democracy: The Example of El Salvador." with Beth Cagan. Presentation at Annual Meeting of the Association for Humanist Sociology. Sept., 1995
- "Tough Times for the Salvadoran Left," *Crossroads*, September, 1995
- "Notes on 'Activist Photography,'" in Román de la Campa, E. Ann Kaplan and Michael Sprinkler, eds., *Late Imperial Culture* (London, Verso, 1995)
- Lecture on issues of visual representation. Universidad Centromericana José Simeón Cañas, San Salvador, El Salvador, November 5, 1994
- Essay and photographs in Janet Zandy, ed., *Liberating Memory* (New Brunswick, Rutgers, 1994)
- Lecture on issues in my work for II Taller Internacional de la Imágen Fotográfica, part of the V Bienal de La Habana, Havana, Cuba, May 21, 1994
- "Election Diary: El Salvador Tries to Vote," *The Nation*, April 18, 1994
- Lecture on Colomoncagua/Ciudad Segundo Montes Community and the politics of photography in the "Third World", Latein-Amerikanisches-Institute, Free University, Berlin, May 26, 1993

- Lecture on Colomoncagua/Ciudad Segundo Montes Community, Latein Amerikansiche Kunde, Hamburg, May 25, 1993
- Lecture on the politics of photography, J-F-K-Institute, Free University, Berlin, May 19, 1993
- Lecture on Colomoncagua/Ciudad Segundo Montes Community, Alexander-von-Humboldt-Gesellschaft, Berlin, May 18, 1993
- Panel, "Inside/Outside: 3 Photographic Practices," Columbia College, Chicago, October 29, 1992
- Excerpt from "Grist For the Mills," (see below) in Joann Prosykiuk, ed., *Modern Arts Criticism*, vol. 2 (Detroit, New York & London, 1991)
- "Activist Photography: the Possibility of Social Intervention," Lecture for Humanities Institute, SUNY-Stony Brook, Feb. 7, 1991
- Review of Alan Trachtenberg, *Reading American Photographs*, in the *Wisconsin Magazine of History* (Vol. 74, no. 1, Autumn, 1990)
- "Notes on 'Activist Photography,'" an article on the politics of photography and a political interpretation of my own work, *exposure* (Vol. 27, No. 3, Summer, 1990)
- "Photography's Contribution to the 'Western' Vision of the Colonized 'Other,'" paper for the Rutgers Center for Historical Analysis, New Brunswick, NJ, April 10, 1990
- "Patriotic Gore," Review of James Nachtwey, *Deeds of War*, and Exhibition of the same title at the International Center for Photography, in *Afterimage* (Vol 17, no. 8, March, 1990)
- Review of Robert L. Reid and Larry A. Viskochil, eds, *Chicago and Downstate: Illinois as Seen by the Farm Security Administration Photographers, 1936-1943*, in the *Wisconsin Magazine of History* (vol. 73, no. 4, Summer, 1990)
- Member of panel, "Legislating Art: Is Censorship the Future?" part of the NOVA Artists Dialogue series, sponsored by New Organization for the Visual Arts, Cleveland, OH Feb. 9, 1990
- Member of panel, "Landmines in the Territory," Annual Conference of the Mid-America College Art Association, Cincinnati, OH, Nov. 2, 1989
- Review of Susan D. Moeller, *Shooting War: Photography and the American Experience of Combat*, in the *Wisconsin Magazine of History* (vol. 73, no.2, Winter, 1989-90)
- "Gentle Weapons," Review of Jean-Marie Simon, *Guatemala: Eternal Spring, Eternal Tyranny* Marilyn Anderson and Jonathan Garlock, *Granddaughters of Corn; portraits of Guatemalan Women*, in *Afterimage* (Jan, 1990)
- Member of panel and symposium of artists and photographers, "New Options/Working Solutions," Boston University, April 29, 1989
- "The Politics of Representation and the Representation of Politics," presentation, National Conference of the Society for Photographic Education, Rochester, NY, March 18, 1989
- Member of a panel, "Between Art World and Mass Media," National Conference of the Society for Photographic Education, Rochester, NY, March 17, 1989
- "Speakeasy" (invited column) in *New Art Examiner*, Chicago, Dec., 1988
- Member of a panel, "Between the Cracks: Recent Social Documentary Photography," Midwest Regional Conference, Society for Photographic Education, Ohio State University, Columbus, OH, October 29, 1988
- Participated in a 3-person panel on the role of art criticism in regional artistic life: WCPN-FM, Cleveland, August, 1988
- Review of "This is Not a Photograph: Twenty Years of Large-Scale Photography, 1966-1986" (Akron Museum of Art, Oct. 31, 1987-Jan. 10, 1988), *Dialogue: An Art Journal* (Columbus, OH, Vol. 11 No. 4, July/August, 1988)

- Presentation for a panel called: "Getting Work Out: The Politics of Distribution," part of a colloquium of the Northeast Region of the Society for Photographic Education, entitled "The Other VOICES: Issues of Representation and Criticism in Photography," The New School, New York, May 7, 1988
- "Observaciones Sobre el Contexto y el Contenido de la Imágen Fotográfica," a talk at Casa de Teatro, Santo Domingo, Dominican Republic, Nov. 3, 1987
  - "Apuntes Sobre el Retrato Fotográfico," a talk at the Casa Fotográfica, Santo Domingo, Dominican Republic, Nov. 5, 1987
  - "Made in Latin America," review of *Hecho en Latinoamérica 1* and *Hecho en Latinoamérica 2*, in *Afterimage* (Rochester, NY, Vol.15, No. 1, Summer, 1987)
  - Member of panel, "Problems of Political Representation: e.g. Nicaragua," School of Visual Arts, New York., April 23, 1987
  - "Portraiture Within Documentary Photography," a discussion of my own use of portraiture, National Conference of Society for Photographic Education, San Diego, CA, April 13, 1987
  - "An Introduction to Contemporary Nicaraguan Photography," National Conference of Society for Photographic Education, San Diego, CA., April 13, 1987
  - Review of "Robert Frank: New York to Nova Scotia" (Cleveland Museum of Art, 1986), *Dialogue: An Art Journal* (Columbus, OH, Vol. 10, No. 1, Jan/Feb, 1987)
  - "On Censorship," article on several recent important censorship cases in northeastern Ohio, *Dialogue: An Art Journal* (Columbus, OH, Vol. 9, no. 6, Nov/Dec, 1986)
  - "Essay-Review" of *Robert Capa: A Biography*, by Richard Whelan and *Robert Capa: Photographs*, ed. by Cornell Capa and Richard Whelan, *exposure* (New York, Vol. 24, no. 2, Summer, 1986)
  - Review of *Dustbowl Descent*, by Bill Ganzel, *Wisconsin Magazine of History* (Madison, WI, Vol. 69, No. 4, Summer, 1986)
  - "Documentary Photography-- Some Current Issues," presentation for a panel on "Documentary Photography- Yesterday, Today and Tomorrow," part of a symposium on "Examining Society Photographically"—Mather Gallery, Case Western Reserve University, Jan. 18, 1986
  - "Social and Political Implications of Art and Photography," invited colloquium and address, Cleveland State University, Cleveland, OH, Oct. 17, 1986
  - Panel member and chair, seminar on "Censorship of Contemporary Art," sponsored by the New Organization for Visual Art, Cleveland Institute of Art, Cleveland, OH, Sept. 26, 1985
  - "The Politics of Visual Representation," address at the State Historical Society of Wisconsin, Madison, WI, April, 1985
  - "Artistic and Cultural Policies and Practices in the New Nicaragua," address, Allen Memorial Art Museum, Oberlin, OH, Nov. 12, 1984
  - "What is Political Photography?" presentation for a symposium on "Vision & Conscience," University Gallery at SUNY- Binghamton, Oct., 1984
  - Presentation and member of a panel discussing political photography at Society for Photographic Education Midwest Regional Conference, Purdue University, Oct. 27, 1984
  - Presentation/panel member responding to Leon Golub, Mid-America Art Association Conference, Cleveland OH., Oct. 25, 1984
  - "El Salvador: Work of Thirty Photographers," review of book and show by Susan Meiselas, Harry Mattison *et al*, *Dialogue* (Columbus, OH, Sept.-Oct., 1984)
  - "Gene Epstein Richmond: Human Rights Paintings," review of a show at Mather Gallery, Cleveland, OH, in *Dialogue* (Columbus, OH, May-June, 1984)

- "Contemporary Afro-American Photography," a review of a show at Allen Memorial Art Museum, Oberlin, OH in *Dialogue* (Columbus, OH, Jan-Feb., 1984)
- "Notes on the Role of Context in Political Photography," article, *Dialogue* (Columbus, OH, Jan-Feb, 1984)
- "Committing Photography," review of Su Braden, *Committing Photography*, in *Afterimage* (Rochester, NY, vol. XI, no. 6, Jan., 1984)
- "Line Items," review of Nick Hedges and Huw Beynon, *Born to Work*, in *Afterimage* (Rochester, NY, vol. XI, no. 1-2, Summer, 1983)
- "Grist for the Mills," review of Lee Friedlander, *Factory Valleys*, in *Afterimage* (Rochester, NY, vol. X, no. 1-2, Summer, 1982)
- "Documenting the New Depression," invited paper, Ohio State University Photography Department, Columbus, OH, May, 1982
- "Developing Local Audiences for Political Photography," invited paper for Society for Photographic Education National Conference, Colorado Springs, CO, March, 1982

### Teaching experiences:

2010 (Spring), 2009 (Spring), 2008 (Spring) and 2006 (Fall)—part-time lecturer, SAGES Program, Case Western Reserve University. A seminar on critical issues in photography called "Looking at the World"

1998 (Spring)—Adjunct, Lakeland Community College. Photojournalism course

1995 (Fall)— Adjunct, Cuyahoga Community College. Photojournalism course.

1994-1995— Visiting professor of photojournalism, Journalism department, Universidad de El Salvador, San Salvador (Fulbright Fellowship)

1985-1993— Assistant Professor of Photography, Visual Arts Department, Mason Gross School of the Arts, Rutgers University, New Brunswick, New Jersey.

I taught a variety of undergraduate and graduate courses.

1982 (Spring)— Adjunct, First College, Cleveland State University. I taught a workshop course, "Art and Society," an upper-level course which examined political analyses of art and political art.

1978 (Fall)— Adjunct, First College, Cleveland State University. I taught a workshop called "The Social Eye": Documentary Photography." This was a theoretical, historical and critical course.

1977-78— Photography instructor for Cleveland Heights-University Heights School Board Community Services Program, Cleveland Hts., OH. I taught three adult education courses: "Photography as a hobby," "Slide Photography" and "Black and white photography workshop."

1977 (Summer)— Photography instructor, Garden Valley Neighborhood House, Cleveland. Fuller description under "other relevant experiences," below.

1975-76— Photography instructor, Saturday morning arts program, Supplementary Education Center, Cleveland Board of Education.

1972-77— "Leader-teacher," Living Room Learning Program, Case Western Reserve University, Cleveland. I led a variety of courses in this program.

1969-70— Instructor, English, SEEK Program, Hunter College of CUNY, New York

— Instructor, English, Wagner College, New York

— Instructor, American History, Borough of Manhattan Community College, CUNY, New York

1968-69— Instructor, English, University Center SEEK Program, CUNY  
1965-66— Teaching Assistant, English, Indiana University, Bloomington, IN

**Other relevant experiences:**

- 1977-78 (Oct.-June)— Staff photographer for the city of Cleveland Heights, OH under a CETA grant. Documented city services and aspects of civic life; produced portraits of city workers, worked on production of slide shows, etc.
- 1977 (Apr.-Aug.)— "Artist Principal" in photography for the Cleveland Area Arts Council's "CETA and the Arts" program. Responsibilities included: participating in development of goals and objectives for the visual arts component, site preparation, recruitment of instructors, general coordination of the photography program, and photography instruction at the Garden Valley Neighborhood House site during the Summer.
- 1976— Worked with the Cleveland group, "Peoples and Cultures," photographing and making audio tapes on twenty "ethnic tours" in various Cleveland neighborhoods, and preparing a multi-image slide presentation.
- 1974 (Oct.-Nov.)— Traveled through Indochina as a photographer member of an Indochina Peace Campaign media group. Later, I developed a slide show which I showed widely in Ohio, in Chicago, Ann Arbor, New York and Vermont. Numerous publications and exhibitions also resulted.
- 1972— Community member of a committee charged with drafting proposals for reorganization of the Center for Continuing Education, Case Western Reserve University, Cleveland.