

Photographic Résumé And
Lecture Guide for:

Joel Morgovsky

Professor of Psychology
Brookdale Community College
Lincroft, NJ 07738
732-224-2846
jmorgovsky@brookdalecc.edu

Home:

37 Lindy Lane
Lincroft, NJ 07738
732-747-9256
jmorgovsky@comcast.net
website: www.readingpictures.net

Member and Past-Chairman,
Portfolio Review Committee
Soho Photo Gallery
15 White Street, New York, NY
[Soho Photo is the nation's oldest and largest cooperative photo gallery]

An exhibiting photographer in black and white and color since 1977 throughout the tri-state area.

Studied with:

- ❖ Bernard Hoffman, *Life* magazine staff photographer.
- ❖ Peter Bunnell, Professor of the History of Photography and Curator of the photographic collection, Princeton University.
- ❖ Emmet Gowin, Photographer, Artist-in-Residence, Princeton University.

Professor Morgovsky is a frequent lecturer and judge at camera clubs throughout New Jersey, New York and Pennsylvania and is on the speaker's list of the New Jersey Federation of Camera Clubs.

Recent or upcoming exhibitions and projects:

August, 2008 -- Presentation: "Photopsychology" American Psychological Association 116th Convention, Boston, MA.

January, 2008 – Curator and participant: **Psychologists In Focus: An Exhibition of Photographs by Psychologists**, Soho Photo Gallery, New York, NY

September, 2007 – Published article: More Psychology on the Couch (Convention Highlight), *The General Psychologist*, Fall 2007, 42(2), pg.27.

August, 2007 -- Symposium: "Psychology On the Couch: Psychologists Analyze Photography" American Psychological Association 115th Convention, San Francisco, August 18, 2007.

June, 2007 -- Published Article: Photography on the couch: the psychological uses of photography, *The General Psychologist*, Winter/Spring 2007, 42(1), 27-30.
http://www.apa.org/divisions/div1/news/Winter-Spring2007/Winter-Spring%202007%20TGP_web.pdf

November, 2006 – Curator and participant: **Psychologists In Focus: Seeing Global Diversity**, Callahan Center, St. Francis College, Brooklyn, NY

June 2006 – **Modern Dance Reflections: Encore**
Soho Photo Gallery, 15 White Street, New York, NY.

December 7 – January 1, 2005, **Alone in Old Jerusalem**, Soho Photo Gallery, 15 White Street, New York, NY.

September 6 – October 3, 2003, Featured Solo Show, “**Asbury’s Winter**”, Art Alliance of Monmouth County, Red Bank, NJ.

August 9, 2003, Presenter, **American Psychological Association Annual Convention**, Toronto, Canada. “*Reading Pictures*”, part 3 of a symposium called Lens and Psyche.

June 25, 2003, Portfolio Reviewer (representing Soho Photo Gallery)
International Center For Photography Career Day 2003.

October 1 – November 2, 2002, “Asbury’s Winter” Soho Photo Gallery,
15 White Street, New York, NY

January, 2002, **2nd Prize**, “**Annual Member’s Juried Show**,” Soho Photo Gallery, Judge: Ivan C. Karp, O.K. Harris Gallery, New York, NY

March, 2002, **32nd Monmouth Festival of the Arts** at Monmouth Reform Temple,
Tinton Falls, NJ

March 6 – 31, 2001 “**4th Annual Krappy Kamera Show**” (group show), Soho Photo Gallery, 15 White Street, New York, NY,

March, 2001, **31st Monmouth Festival of the Arts** at Monmouth Reform Temple,
Tinton Falls, NJ

March 7 – April 1, 2000, “**Best of Booking**” (group show), Soho Photo Gallery,
15 White Street, New York, NY,

March 7 – April 1, 2000, “**3rd Annual Krappy Kamera Show**” (group show)
Soho Photo Gallery, 15 White Street, New York, NY,

April 1 - May 3, 1997, , “**Bikes in Bondage**” Soho Photo Gallery, 15 White Street, New York, NY

June 1 - June 29, 1997, "3D/2D" (a series of color c-prints from around the country and the world.) Ocean County Artist's Guild, Island Heights, NJ.

July 12 - August 2, 1997, "Photography" (group show), Art Forms Gallery, 16 Monmouth Street, Red Bank, NJ,

Curator for "The Unseen Image: Infrared Photography" by Joseph Paduano - special guest exhibitor at Soho Photo Gallery during December, 1996

Curator for SINAG Photo Expo, American Society of Philippine Photographers, Jacob Javits Center, New York, NY, August 1996

Curator for "Mostly People" by Carroll Siskind - special guest exhibitor at Soho Photo Gallery in honor of his 60 years in photography. March, 1996

Presentation topics:

- ❖ "Self-perception Through Photography."
This presentation is an introduction to several basic psychological concepts as they apply to looking at photographs. The idea that photographers reveal as much about *themselves* in their photographs as they do about their *subjects* is the fundamental premise of the talk. After familiarizing the audience with several psychologically relevant topics such as perception, projection and attribution, Professor Morgovsky leads the audience through a study of portfolios by famous and unknown photographers with the goal of sensitizing the viewers to the private, subjective world of the photographers. By learning how to "read pictures" in this way, one can think past the actual picture content and go on to discover the maker of the photographs as well.
- ❖ "Pictures You Love to Hate - Issues in Contemporary Color Photography"
Sometimes of the photographs touted by galleries and museums seem too "empty" or even "wrong" according to the usual standards. This talk takes a detailed look at portfolios from three highly regarded modern color photographers in order to discover what's special in their genre. [John Pfahl, Joel Meyerowitz, William Eggleston]
- ❖ "Robert Mapplethorpe, Photographer or Pornographer?"
Mapplethorpe's photographs are notorious because they offended Jesse Helms. But how many of us have studied the whole corpus of Mapplethorpe's images, across his career, to better understand the significance of the controversial pieces? This talk is a first step on that road.
- ❖ "Photorealist Painting: What Goes Around, Comes Around."
Photorealistic painting is a marvelous new development for traditional artists. The puzzle for us is trying to understand why they choose to make paintings that look

like photographs, and rather mundane photographs at that. This artistic movement provides us with an excellent opportunity to seek answers to very basic questions like “what do photographs look like? “What special qualities do photographs have that traditional paintings lack? Efforts to answer these questions help us to sharpen our own understanding about the essential nature of photographs.

- ❖ "*Family of Mann: The Photographs of Sally Mann*"
Sally Mann has enjoyed enormous popularity with her images of children - her own included. Her strange, moody and disturbing images are examined in this lecture. An overview of the use of children as subjects throughout photography's history is also included.
- ❖ "*Friedlander and Winogrand: Shapers of the modern photographic aesthetic.*"
Lee Friedlander and Gary Winogrand were/are fundamental shapers of much of what is “modern” in modern photography. So much of what we know today as contemporary, urban street photography they worked out on the 1970s. In addition, they were pioneers of the aesthetic generally described as “snapshot photography.” This lecture studies their images and attempts to define the genre.
- ❖ “*Photography’s Phunny Men: Elliott Erwitt and William Wegman.*”
Few photographers are famous for their wit. A king among humorous photographers, Elliott Erwitt stands as a unique artist. Also well known in this visual niche, William Wegman has made a name for himself and his dog – Man Ray. In this lecture we will look at their photographs, comparing and contrasting them with the goal of learning about their influences and visual styles to more fully appreciate their funny turn of mind.
- ❖ “*Photography of Motion/ Photography in Motion: The Study of Human and Animal Motion in the Context of Photography’s Aesthetic Evolution.*”
Modern photography can best be understood in relation to its near and distant past. Eadweard James Muybridge, Etienne-Jules Marey, and Harold E. Edgerton pioneered the use of photography to record otherwise unobservable motion. Then again, Alfred Stieglitz, Henri Cartier-Bresson and Gary Winogrand helped move the medium of photography from its past to today’s modern aesthetics. This lecture links technical and aesthetic developments in photography to emphasize a continual dynamism.
- ❖ "*A Primer on Photographic Criticism*"
The realm of photographic criticism must be more than an egalitarian sea of opinion. At the very least, photographs deserve to be fully described, systematically interpreted and evaluated against accepted criteria. Using contemporary and historical images as examples, this lecture teaches the fundamentals of description, interpretation and evaluation of photographs. Everyone can be a more skillful consumer of pictures.
- ❖ "*Her Point of View: Some Important Women in Photography*"

Women have been major players in photography almost from its inception. In today's commercial and gallery world, women photographers are often found leading the way to new ways of seeing or making biopsychosocial statements unique to the feminine perspective. This lecture will look at the work of a few major contemporary photographers who happen to be women. Besides gaining familiarity with each individual portfolio the lecture asks the question of whether these women bring, as a group, a particular point of view to photography.

❖ *"Photography as a Persuasive Tool"*

This program focuses on the history of photography as a journalistic tool, as a medium for social reform and as a fundamental force in advertising. A brief history of photojournalism includes consideration of images by Matthew Brady, Jacob Riis, Lewis Hine and the Farm Security Administration photographers. Psychological research on persuasive communications will also be explained and applied to a few examples of contemporary advertisements.

❖ *"Obscenity, Censorship, the NEA and Public Funding for the Arts."*

While this is one of the most affluent periods in American history there are, simultaneously, serious and aggressive attacks on public institutions that make grants in the arts. Congress nearly ended all funding for the National Endowment for the Arts in recent history and Rudolph Giuliani threatened to evict the Brooklyn Museum because of an exhibition he didn't like. Photographic art has been at ground zero for much of this criticism, especially Robert Mapplethorpe, Jock Sturges, and Andres Serrano. In this session we will study the relevant definitions of obscenity and prurient interest. We will also learn about the structure and process at the NEA. Photographic portfolios by several photographers whose work has a bearing on this discussion will also be studied.

❖ *"The Meanings of Digital Photography."*

Digital imagery is changing the way we think about photographs and photography. How does the digital imaging revolution challenge our traditional concepts of what photography is and what photography means? This lecture examines the fundamental structure of digital pictures, and some of the ways that structure forces us to rethink what we thought we knew about photography in general.

❖ *"Out of Focus"*

Several contemporary photographers have been receiving critical acclaim for bodies of work consisting of large photographs which are, to put it bluntly, out of focus. Uta Barth, Bill Jacobson, Bill Armstrong and David Armstrong have made landscapes and even portraits, both in black-and-white and color, that share the superficial characteristic of lack of sharpness. This lecture will give you the opportunity to look at these works, think about them and talk about them. The artists who made them are motivated by several artistic and philosophical issues which I will discuss with you.

❖ *"Judging 101"* The most frequently asked questions directed to me when judging are "Isn't judging just a matter of personal opinion?" or "Do galleries, colleges and

camera clubs evaluate pictures in different ways?” This lecture will examine the criteria used by many judges in academic and gallery settings and relate those to camera club/Federation judging strategies. Education, experience, exposure and talent are crucial elements in the making of a skilled judge. Education in the history of photography, experience with judging in several contexts, exposure to many galleries and museums, and talent for articulating photographic criticism in a constructive fashion. These elements will be the focus of this lecture

❖ *“Reading Pictures”* An updated and expanded version of *Self-Perception Through Photography*, this lecture will describe many points of contact between photography and psychology through their parallel histories. Photographs can be and have been powerful therapeutic tools uncovering unconscious motivations often expressed in the everyday pictures by all ranks of camera users. Finally, this lecture explains the mechanisms by which personal information becomes invested in all of our photographs and the mindsets essential for getting some of that personal information back out – by “reading pictures.”

❖ *“Real: an update on the history and current status of the new color aesthetic.”* An updated and expanded version of *Pictures You Love To Hate*, this lecture introduces the audience to the shifting currents in the realm of color photography beginning with the “straight color” photographers of the 1970s. This genre combines several previous classic aspects of photography: classic view photography, small camera street photography, and snapshot photography. It also holds deep ties to mid-19th century landscape painting and 20th century color field painting. Works by many of the very best color photographers of modern times are included and framed in their artistic contexts.

❖ *The Chelsea District Gallery Walk* A walking tour of photographic galleries in the Chelsea district of Manhattan is a wonderful way to challenge your opinions about the definition of good pictures. This guided field trip will familiarize you with a host of issues related to the contemporary photographic scene. You will gain familiarity with the Chelsea district’s most illustrious photo galleries and have the opportunity to study, first-hand, the images being produced and exhibited by famous and up-and-coming photographic artists. You will learn how photographs are displayed in first-rate gallery settings and have opportunities to speak with staff members at those galleries, and much more. Tour must be arranged individually and can accommodate only about 15 people. Two Chelsea District Gallery Walks will be scheduled during the year.