

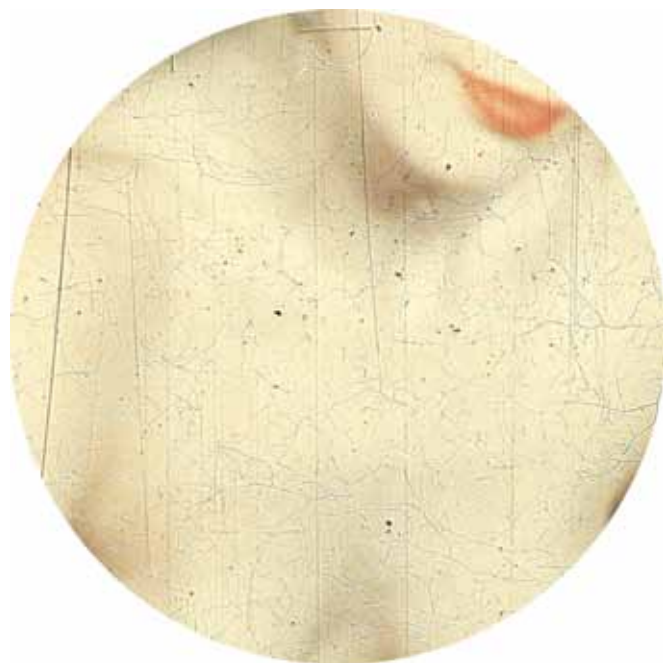
Monica d. Church

From the Studio

1995-2010

For my Mom, Anita D. Church

Published on the occasion of the exhibition  
*Monica d. Church: From the Studio 1995-2010*  
at the Mildred I. Washington Art Gallery  
Dutchess Community College, Poughkeepsie, New York  
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Images © Monica d. Church

For more information about  
Monica d. Church, please visit:  
[monicachurch.org](http://monicachurch.org)

**Cover:** *After the Garden*, 2007,  
color digital photograph

**Inside cover:**  
**Top:** *Surface of "Leaving"* by Monica d. Church,  
Daniel Friedman, 2003, color digital photograph  
**Bottom:** *Trees, Glendalough*, 2007,  
color digital photograph

## From the Studio: An Introduction

M Mark

Monica Church moves through the world with her eyes and mind wide open: she pays attention, and she makes remarkable art out of what comes her way. Monica's engaged and generous spirit gives continuity to the collages, paintings, prints, photographs, sculptures, and installations in this exhibit. In her catalog essay, Cheryl Chapman gracefully sketches the ways in which Monica has connected her life to her work, following movements between abstraction and representation, circle and grid, familial and global, seemingly ordinary surfaces and the ambiguities that lurk beneath.

The first four images in this catalog can be seen as a preview of both the constancy and variety of Monica Church's work. On the cover, her daughter, Taylor, reclines in immaculate profile, just in from the garden, aware of both its pleasures and its dangers. The composition is precise and understated, the meaning subtly layered. On the inside cover: a detail from *Leaving*, the door-sized painting—dark but somehow incandescent—that Monica made after her father's death. Pumice covers parts of the surface—a reminder, perhaps, that life abrades. Below: *Trees, Glendalough*, County Wicklow. When Monica lived in Ireland, she learned the joys of walking along rural lanes and city streets, camera in hand. On the next page, a found object transformed: *Circle of Desire*, a series of Iris prints, looks through a keyhole at details from 1950s slides. Monica's prints meticulously preserve traces of the slides' surface imperfections and the beautiful decay of their oranges and blues. She explores erotic boundaries and invites us to remember Degas.

Familiarity with the history of art is evident elsewhere: Hans Hofmann makes an appearance in the joyful push and pull of colors that energize the circle paintings made after Taylor's birth and the feathery interplay of foreground

and background, center and edge, in *Green Chair*. Monica's command of surfaces and planes recalls Philip Guston, as does her willingness to investigate promising side paths. Some of her collages bring Robert Motherwell to mind, but as always she builds her works with artifacts from her own history: handmade paper, a patch of rust, Vietnamese receipts from time she and her husband, Bob, spent in Asia, sheet music inherited from her Great Aunt Jessie, who played piano at Saturday night dances in Vermont.



In an interview with Margaret Craig, director of the Washington Gallery and curator of this exhibit, Monica says she thinks of herself as a student. She also thinks of herself as a mother, daughter, spouse, sister, niece, friend, and colleague. Monica's studio has room for the artist in all of these roles. Shelves hold stacked jars of paint and boxes of buttons. Piles of leaves—one red, one brown—from Dublin and Poughkeepsie keep company with a bird's nest perched in a crate. Presiding over all is Monica's beloved Elvis lamp, a gift from a fellow papermaker; the lamp has accompanied her from place to place for nearly a quarter century.

The studio also has an island of calm: a still life of circles that includes two delicate tea sets brought back from Vietnam, a pastel Sculpey miniature kitchen made by Taylor, a basket of sand dollars and botanical curiosities encountered on Monica's walks, treasured sea shells from her sister, Claire. There's a box with tufts of sheep wool, mementos of the mountains Monica climbed with her two best friends in Ireland. Across the room is another circle: a wooden bowl filled with feathers, twigs, sponges, and other found objects. The bowl was made at a Vermont factory where Monica's father once worked. That she chooses to make art among reminders of people she loves, generations of them, is significant. Like her mind and eye, Monica's heart opens wide. This openness, mixed with good humor and a dash of irony, is among the reasons to feel grateful that she has chosen to bring fifteen years of work out of her studio and to share it with us.

## Images and Intimations

by Cheryl Chapman

The work of Monica Church is compellingly beautiful, with an introspective and often disquieting turn. Prepare to be visually seduced and then have your focus reflected back upon yourself. A form fills a space; it is familiar somehow—the colors and the linear notes, both underlying and on the surface, provide clues, but the clues point to your own subconscious. Archetypal elements and an exquisite use of formal principles lead you through personal memories and associations to ask essential questions rather than find specific answers.

I first encountered Church's work at the University of Kentucky as a fellow graduate student studying painting. Like most students, I was hoping to more clearly define my aesthetic direction and establish an academic foundation for expression in the visual arts. A graduate school environment is a mixing pot of ideas and sensibilities among faculty and students. Yet even then Church seemed to have her own sense of artistic purpose and independent aesthetic, and I recall being intrigued by how she chose to reveal her vision. Though she possessed the normal and necessary artist's anxiety, her work always spoke with the confidence of someone comfortable looking within to better understand what is outside.

Church's work has rarely been about the grand gesture or the big, bold statement; it does not rely on loud color combinations, monumental scale, or shocking imagery to gain notice. Instead, her often small paintings are quiet, intimate revelations that at first glance seem quite ordinary yet have the ability to arrest one's gaze with their precise placements of carefully selected hues. Her skill with color is especially apparent in her larger paintings. The size serves to envelop rather than bombard. The elegance of composition and the beauty of color relationships entice the viewer to

linger, look beneath the surface, and marvel that the right combination of simple elements can be so profoundly satisfying. We are coaxed to note the nuance of color; its shade, temperature, and the tension created when next to another hue. And though the work is full of intuitive expression, there is a sense that every element has been consciously utilized. Her images seem to say, "notice how that particular green glows next to that particular grey," or "...how that yellow mark resonates," or "...how that splash of cool red lights up that field of blue." Even without objective reference these paintings are able to evoke a feeling of gratitude that such moments exist all about in big and small ways and call us to be a little more committed to seeing and recognizing our connection to them.

As a gallery owner for the past fifteen years I have had the privilege of representing Monica Church's work and the opportunity to watch her evolve as an artist. Over the years each series has reflected her life experience and

seems to be a way of saying close examination of one's life not only makes it worth living but is also essential to a more enlightened world view. The *Circle* paintings which came as a result of the birth of her daughter remind us to consider the wonder of the physical structures of life. The earliest of those, which were small meditative works, suggested Hindu tantric paintings but as they grew in scale and complexity they took on a more celebratory mood. Consider *Bounce* (2001), a large diptych exploding with dynamism. A fecund green provides the backdrop for bubble-like forms of cadmium red and cerulean blue that seem to be in constant motion. Church's work is steeped in the influence of a scholarly knowledge of art history and the employment of Hans Hofmann's push pull theory is clearly evident here.

Travel and extended stays in Viet Nam and Ireland produced images that reveal a Proustian essence of having spent time in a place, without relying on explicit symbols.

*Bounce*, 2001, acrylic on lauan panels, 6 ft. 6 in. X 6 ft.



*Behind the Bathroom Door*, 2010, color digital photograph

*Black Pool*, 2008, mixed media on canvas, 24 x 40 in.



*Black Pool* (2008) is titled for its literal meaning of Duiblinn (Dublin) and conveys the engulfing sense of history one feels when in a place rich with its cultural past. The large, black cipher shape which dominates the canvas seems to bounce with a powerful and jarring positive/negative tension that calls to mind Motherwell's *Elegy* series (1948 - 1967), suggesting at once both a void and an overwhelming presence.

Church often addresses societal, geopolitical and environmental concerns in her work, but one senses a strong personal overtone which has the effect of linking the collective concerns to individual lives. The painstaking application of actual eggshells on small wooden knobs in one of her sculptures from 2006, *Silent Spaces*, perfectly represents an acute awareness of the fragility of life and the agonizing desire to be aware in this globally connected time while asking us to question our often hasty reaction to events. The presence of the overlapping circle forms, again, reinforce Church's interest in the unending cycle of life and our integration with the microcosm and macrocosm.

I recently had the opportunity to visit Church's studio in Poughkeepsie and view her current work in photography. It is a medium which allows her, in her words, to express something "more explicit." One photograph, *Behind*



*the Bathroom Door* (2010), was particularly moving to me as it has all the components of a luscious composition within a startlingly private but ubiquitous scene. I was also struck by how closely all of the photographs I saw that afternoon relate to her paintings. Again, the viewer is gently reminded to recognize the sublime in the seemingly ordinary. Through the years Church has successfully found expression in many mediums: printmaking, sculpture, installation, and photography. However, she is a quintessential painter and I believe it is the mastery of balance and dimensionality she has achieved with paint that has enabled her to carry her voice so easily from one medium to the next. Though the materials may change, there is a seamlessness to her oeuvre which demonstrates the deepest and most coveted connection between an artist and her work.

*The Silent Spaces*, 2006, chicken and robin eggshells mounted on wood, 2 x 14 x 14 in.



## Interview

by Margaret Teichman Craig

Twelve years ago Monica Church agreed to donate a work of art for an auction that would give scholarships to Dutchess Community College students, and I visited her studio for the first time. The walls were cream, the smell of paint was fresh, and on the left side of the room was a large and striking mixed-media collage: Victorian paper doll dresses floated across the canvas, navigating their way through flowers, bows, and hands—palms facing forward—with henna tattoos. The background of purples, oranges, and blues tied together the elements, making cohesion out of chaos.

This image seemed to be a radical departure from the handmade paper Monica had been creating. I'd come to expect abstractions of color and texture that would sometimes have hints of the subjective, but always held the viewer's eye because of a strong sense of space and the artist's obvious understanding of color relationships. This new collage, called *Wallpaper*, changed all that I thought I knew about Monica Church and inspired me to follow her artistic journey.



*Wallpaper*, 1995-8, acrylic, collage on canvas, 48 X 42 in.

In 2011, I invited her to show her work—all of her work—at the Mildred I. Washington Gallery. *Monica d. Church: From the Studio, 1995–2010* is the result of that invitation, an exhibit about the creative process and the evolution of an artist.

Monica's new studio, on the top floor of her home, is a sprawling white room with an abundance of natural light. The smell of paint still fills the air, but the studio is also filled with evidence of work in many other media. Over the past decade Monica has moved from handmade paper to paint to printmaking to installation art, and back to handmade paper and paint. She has also begun to use photography. All of these media are represented in her retrospective exhibition. In the following conversation, Monica and I attempt to put the wide range of her images into context.

**Q. One of the reasons for this exhibition was your photographs. I was amazed that you had chosen that medium. What were some of the reactions you've had from those who follow your work? What was the moment that said, "I want to make photographs?"**

People who are familiar with my paintings have observed that I approach photography as a painter. The images have a strong formal underpinning and a point of view that relates to the history of painting and specifically the teachings of Hans Hofmann and Modernism. I am acutely aware that photographs and paintings have flat surfaces. The elements within a composition are always in dialogue with the picture's edges. In painting, Hofmann allows for color to move the viewer's eye in front of and behind the picture plane. This "push-pull" sensation is created by careful decisions about color choice and scale relationships; when it's layered upon the real space and perspective of photography, sometimes the results can be magical. One can feel multiple types of visual space and at the same time remain aware of the physical limitations of the photograph.

My connection to photography began in high school, yet when I went to college I was seduced by painting and drawing. I have always taken photos for journaling, as source material, or as snap shots. After September 11, I began to shift my focus from abstraction to using found photographic images as the source for my printmaking. I lived in Ireland in 2007 and 2008 and realized that my interest was shifting to the photographic medium.

While in Ireland, I had a visual revelation about the power of photography. During my time away, I learned that my mother was suffering from dementia—which at first seemed quite unlikely or impossible to me. The aha moment happened when I looked at a photograph I had taken of her and my daughter. In the photograph, my Mom's posture and gaze reveal everything—especially in comparison to the bright eyes and present-ness of my girl's pose. When I took that photo, I couldn't see that my Mom was

disengaging. Only seeing what the lens revealed allowed me to move beyond denial and grasp the profound power of photography. When I returned home I enrolled at Vassar College as a "Special Student" and took Color Digital Photography with Judy Linn. I felt that she would be sensitive to the fact that I was coming from a painting background and that this was a big leap for me. Being Judy Linn's student made me realize that yes, photography could be a vehicle for my artistic vision.



*Mom & Taylor, Road Trip to North Carolina, 2004, color digital photograph*

**Q. It is interesting that you see 9/11 as a transition moment for you from the abstract to the tangible "found objects." The Abstract Expressionists were decidedly against objectification in large part because of the destruction of WWII. Why did you feel a need for the recognizable?**

I was not in Manhattan on 9/11, but living 70 miles away in Poughkeepsie, NY and we could see the smoke from the collapse of the twin towers. I was a new mother, holding my 10 month old, watching the events unfold on television. It really frightened me. My work was nonobjective, and suddenly it seemed less relevant given what was happening in the country. I'd studied the Abstract Expressionists in graduate school and still feel their influence; especially Motherwell, Hofmann, Pollock, DeKooning, and and Guston. While they looked inward when confronted with the horror of the modern world,

I felt the need to look outward. I began researching topics by reading the New York Times and browsing bookstores and libraries. Health and science topics interested me—especially social distancing and the spread of germs. These topics led me to create a series of prints, sculptures and installations based on the threat of Avian Influenza (H5N1- bird flu) pandemic.



M-50, 2008, acrylic on linen,  
16 x 13.5 in.

**Q. You use the word “seduced” when describing your entry into painting. Why “seduced”?**

It is the medium of painting itself that seduced me. The process of painting is very physical and it is a language that I find infinitely interesting. The tactility of paint, the smell, the surface quality are all very sensual. I also love the challenge involved—making a good painting is not easy. The trick is to make it look like the paintings somehow just make themselves, like it wasn’t any work at all. And painting is a practice; like writing or

yoga or music, it must be practiced, in an ideal world, daily.

**Q. You mention many of your instructors as influential to the development of your work. What about the role of the art critic and patron?**

Yes, I’ve been privileged to study with generous teachers.

The people who collect my work provide me with support and dialogue about my ideas and goals. They confirm that I am connecting to others with my imagery.

Honest criticism is always welcome, even if it’s difficult to listen to. When I read reviews, I try to see the big picture and understand what aspect of my work is resonating with the critic, or failing to resonate. For example, in 2004, my installation *Nesting* (2002, handmade paper) was reviewed in the New

York Times by art critic Benjamin Genochio. The installation was about the frenzied yet focused state that a bird is in when she is “nesting.” I was a new Mom, feeling overtaken by the primal instincts involved with parenthood, and used the nest as a metaphor. Genochio’s review describes the work as “a wall installation of flat, handmade paper circles with frayed edges. The circles look like fried eggs, or an infectious skin disease, but are really bird nests arranged to suggest a bunch of birds nesting in trees or on rocks.” He continues, “What else can be said for them? Not a lot. You get what they are supposed to be in an instant. Then you move on.” I did not communicate with him, or he was unable to see below the surface of what I was saying with the work. He could describe it and funnily enough picked up on the being fried aspect of new parenthood, but took the title, *Nesting*, a bit too literally: he saw only nests. My intention was to suggest the state of nesting. His commentary (or lack thereof) pushed me to see my work in a context outside of a domestic sphere. I realized that I would have to strengthen my content in order to connect more readily with a contemporary audience.

**Q. Once we began selecting work for the show, all the mediums that you’ve used—paper making, print making, paint, sculpture, photography—appear to be a natural progression. Can you speak to that progression?**

Each of the mediums informs the others. For example, making paper taught me about color. When you work with wet pulp, you must think ahead to what the color will look like once the pulp is dry. It looks lighter when dry, in the same way that your laundry looks lighter when dry.

When I have an idea, I seek out the medium that is the best match to express the concept. Sometimes I try the work out in two or three different mediums before I hit on the correct venue.

The mediums have also changed depending on what else is happening in my life. For example, photography allows me to be out in the world, interacting with people, places, and events, while painting is very solitary. I find myself painting when I am feeling less social. I think of printmaking like cooking, it is a process with many steps, like following a recipe.

**Q. "Sustainability" is a buzzword these days. Everyone wants to go "Green," and yet I see this idea of recycling (Trout Paper) and environmental consciousness (Avian influenza series) in much of the work that you have done. Do you see these themes as deliberate on your part or as elements that come into your work after a concept has already taken hold?**

In my day-to-day life I try live as simply and be as environmentally conscious as I can, and this translates into my work. I've always saved all of my scraps and unsuccessful works to become parts of other works. This is especially true for the handmade paper I produced while working at Trout Paper in White Creek, NY from 1994-2004.

One of my favorite aspects of making paper is that the colors come from recycled, well-worn 100% cotton and linen clothes that are macerated in a beater to produce the colored pulps. Trout Paper never adds dyes or chemicals to the pulp. Using my husband's or daughter's or friend's old clothes adds an additional layer of content to my work. I can imagine a complete cycle, remembering my two-year old daughter playing in her onesie and that onesie is now a pale yellow shape in a composition.

In the case of Bird Flu (H5N1), I was drawn to the science and social distancing aspects of the pandemic. How do humans behave when confronted with germs that are deadly and unseen? Can they change their behaviors to prevent infection? How do governments keep people safe? Are we getting the information we need to be safe? These questions continue to fascinate me. The environmentalism arrives in my perception of the birds being innocents. Is this pandemic spreading due to wild bird migration patterns or the traffic routes of industrial poultry farms?

**Q. You've traveled to Vietnam, Ireland, Costa Rica, Thailand, Hong Kong, Europe... How does this movement inform your work?**

When I travel I tend to look outward more and be less lost in my thoughts. In a new place my senses are heightened as I learn to navigate it. Learning the

*You are Beautiful, Dublin, 2008,*  
color digital photograph



customs, ordering a meal, taking a bus, buying groceries, using unfamiliar currency, looking different, sounding different is very stimulating intellectually, and I constantly take notes in my sketchbook that later develop into ideas for work. When I returned to Poughkeepsie after living abroad for a year, I struggled with being at home. I longed to be walking on the streets of Dublin, with its historic architecture and crowds of people. Walking my dog on the Southside of Poughkeepsie was just not fulfilling me, but not because of where I was. I wasn't seeing out of my eyes as I do when I travel. However, I discovered that carrying my camera provides me with a vehicle to recapture the experience of being present and seeing what is before me, rather than having my eyes open but not seeing because I'm too lost in thought.

The quality of light varies in different parts of the world, and this interests me. The light in San Diego is very different than the light in Vermont. My graduate school mentor, Robert Tharsing, was raised in Southern California and I never understood his pastel, high chroma palette until I spent time in San Diego. He paints with the light quality and palette of his native environment.

**Q. Has your work as an educator and curator affected the art you create or your artistic process?**

Being a teacher has made me a better artist. It is exciting and challenging when students bring new ways of thinking or of solving a problem into the classroom. Both trust and mutual respect also have to be present for learning to take place in a meaningful way. My students, even the ones who may be struggling, inspire me. Choosing to be a student is a vulnerable position,



ideas are new and challenging, one has to work hard and be examined. Creating an environment where students feel safe and are actively making creative connections reminds me that I need to always bring my own teaching principles into my studio practice for it to deepen.

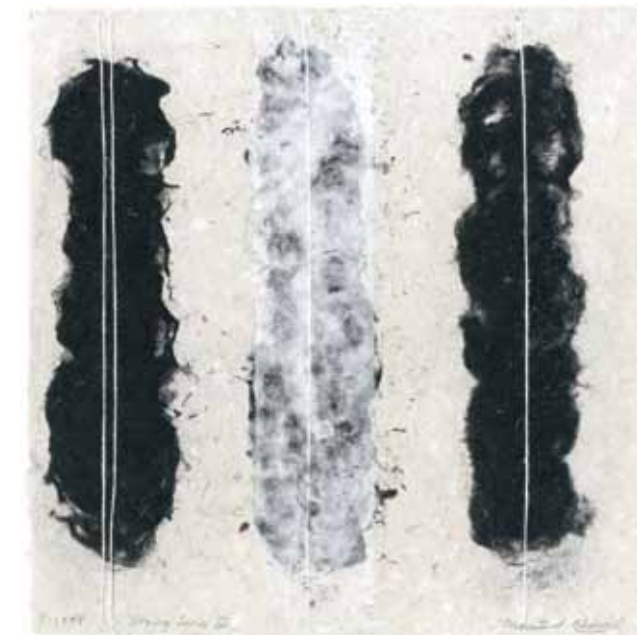
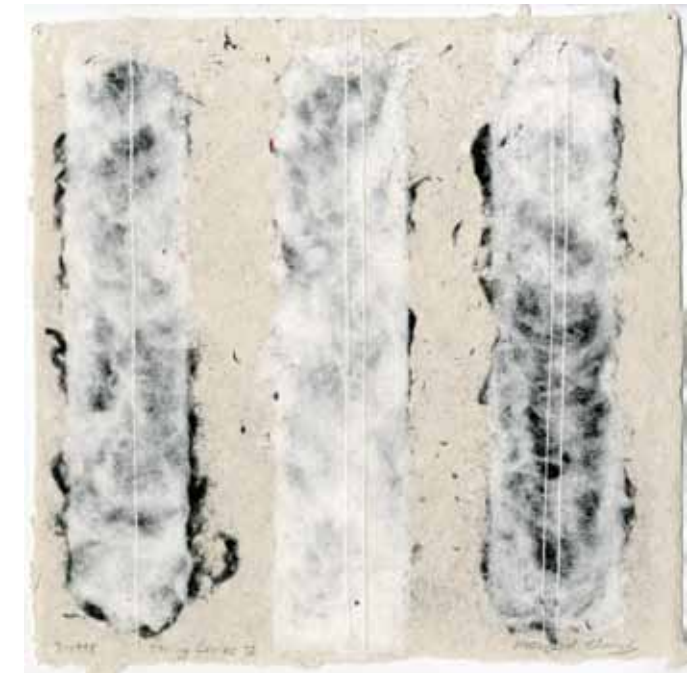
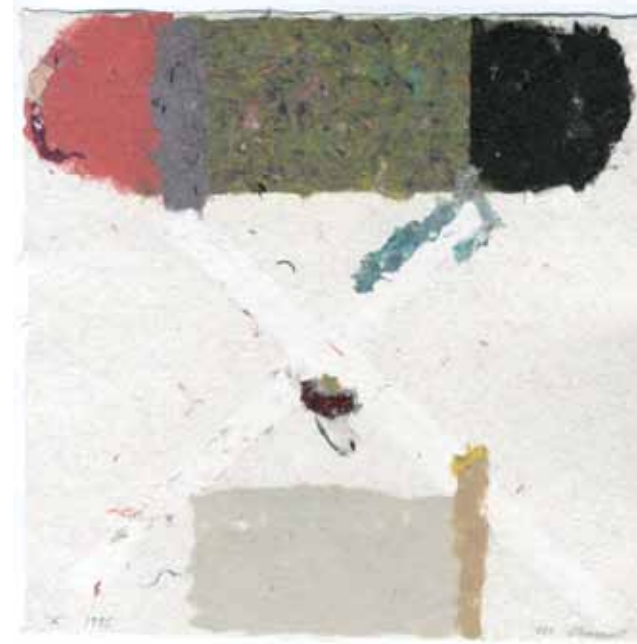
I enjoy the elements involved with curating exhibitions—working with artists, editing, exhibition design, and collaboration. The process is similar to conceiving an artistic idea that you see through to its finish. I learn a great deal from other artists in how they approach their work and from being in dialogue with them.

**Q. As a female artist what responsibility (if any) do you feel towards the women artists who came before you and those who will look to your art for inspiration or direction?**

When I self-define, it is as “artist”, not “female artist.” I also self-define as many other things: mother, daughter, sister, spouse, friend, colleague, student... These are the roles that I’ve chosen. I am indebted to woman artists who are my elders and inspired by many amazing younger women artists.

Facing page:  
*X*, 1995 (top left)  
*String Series IV*, 1998 (top right)  
*String Series III*, 1998 (bottom left)  
*Rose Harp*, 1995 right (bottom right)

## Hand Made Paper





Collage



Facing page:

*Untitled*, 1999, 4 x 6 in. (top)

*Sweet Veil*, 1995, 6 X 4.5 in. (bottom)

*Untitled*, 1999, 6 x 4 in. (right)

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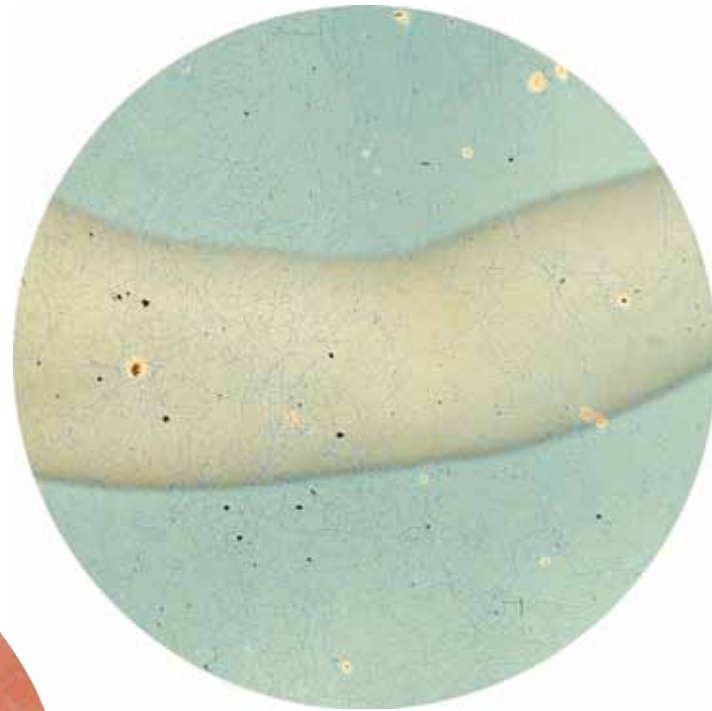
*Brillante*, 1995, 10.5 x 8 in.



## Prints

*Double Entente VI*, 2006, Iris print on  
Provence rag paper, 20 x 16 in.  
(right) Edition of 5.

*Circle of Desire IX*, 2004, Iris print on  
Provence rag paper, 20 x 16 in.  
(below) Edition of 5.



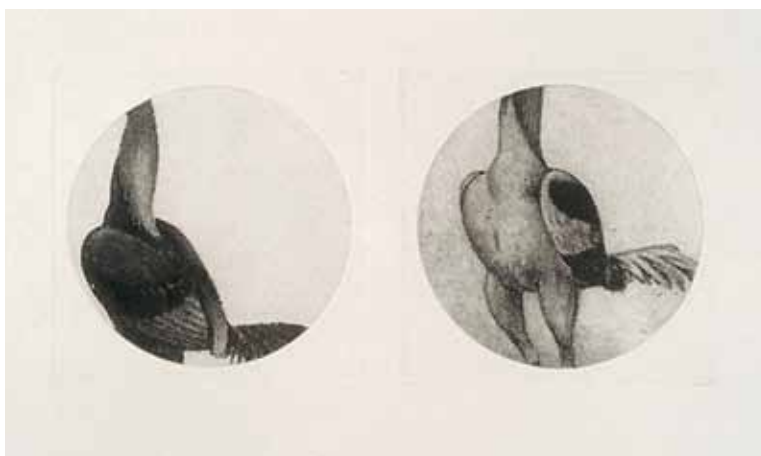
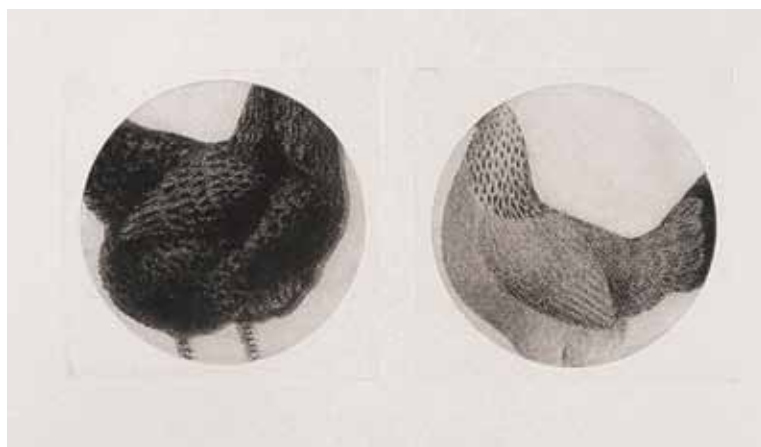
*Circle of Desire VIII*(below), *VI*(right,top),  
*II* (right,bottom) 2004, Iris prints on  
Provence rag paper, 20 x 16 in. Editions of 5.







Series: *Fair is foul, foul is fair*, 2007,  
Photo polymer intaglio two  
plates 4.5 x 4.5 in. each on  
Rives BFK fawn, 11 X 15 in.  
Each circular image has both  
a circular embossing and an outer  
rectangular embossing.  
Editions of 10



*Of Mirror and Eye I*, 2005  
Photo polymer intaglio plates  
4.5 x 4.5 in on Rives BFK 10.5 X  
9.5 in. Edition of 10

*Of Mirror and Eye II*, 2005  
Photo polymer intaglio  
plates 4.5 x 4.5 in. on Kenaf,  
handmade paper by Women's  
Studio Workshop Art Farm,  
10.5 X 9.5 in. Edition of 5

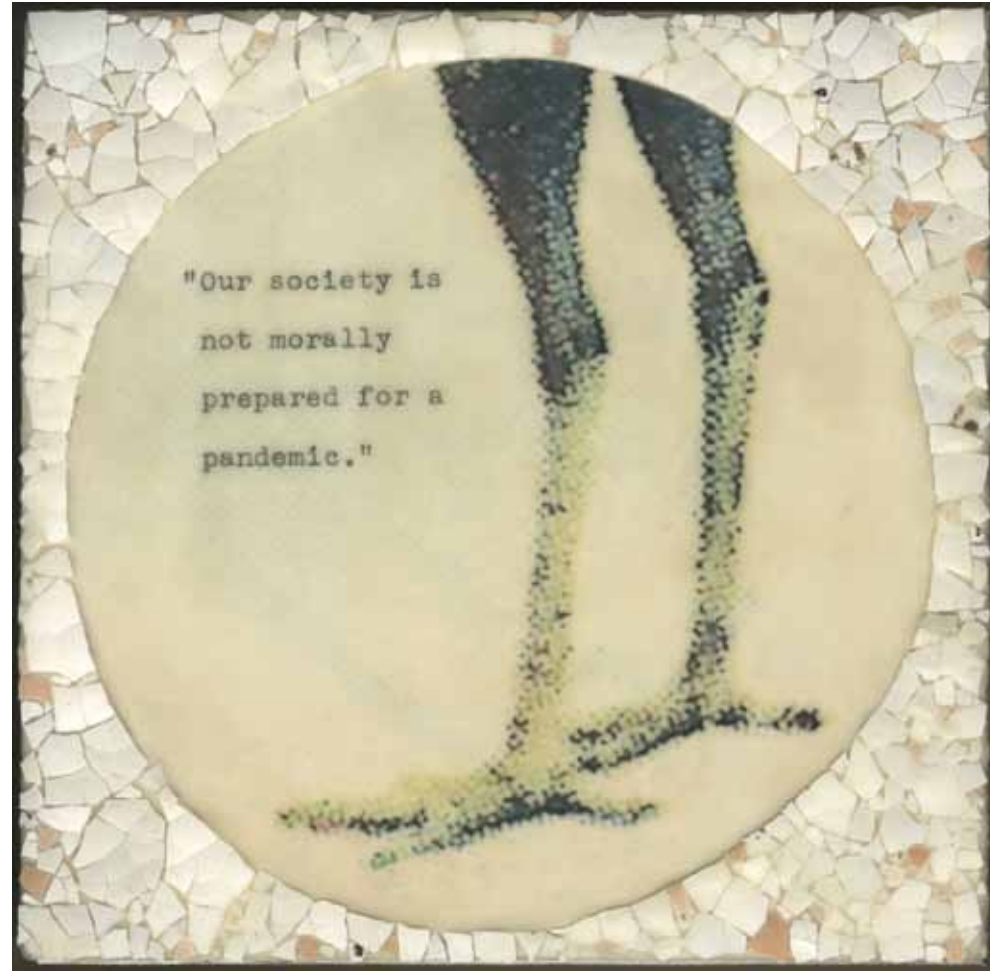
*Of Mirror and Eye III*, 2005  
Photo polymer intaglio plates  
4.5 x 4.5 in. on Rives BFK 10.5 X  
9.5 in. Edition of 10



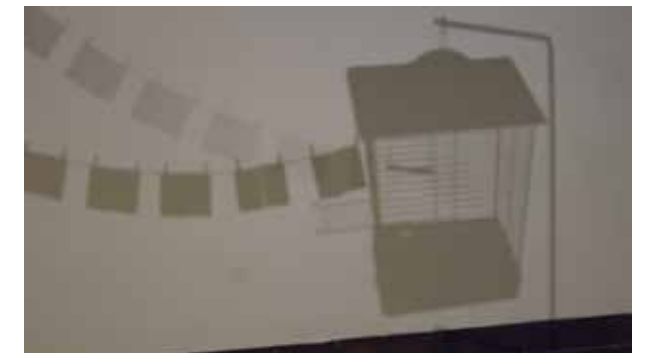


Installation/Sculpture

*It's Not the Flu as Usual #3, 2007*  
chicken eggshells, collage, encaustic on wood panel, 5.5 X 5.5 in.



*For the Good of all, Do not Destroy the Birds, 2006*  
Birdcage, Poonah paper, baking soda cards, thread, acrylic, graphite, string, clothespins





Painting

*Lets Go!*, 2004, mixed media on Rives BFK,  
42 x 30 in. (below)

*Hearing Her Pulse*, 2003, acrylic on Rives BFK,  
30 x 42 in. (right)

*Sun Spots*, 2010, mixed media on canvas,  
11.5 x 9 in. (bottom, right)



*Leaving*, 1998, acrylic, pumice,  
graphite on Birch panels,  
6 ft. 6 in. X 4 ft. 4 in. (left)

*I have no words (white)*, 2011,  
oil on linen, 40 x 24 in. (below)





*Looking into car, 2009, color digital photograph.*



*Fire Hydrant, 2010, color digital photograph.*



*Green Chair, 2009, color digital photograph.*



*Loading Dock, Miami, Florida, 2010, color digital photograph.*





*Green Skirts, 2009, color digital photograph.*

*Baseball Field, 2010, color digital photograph.*



*Blue Porch, 2009, color digital photograph.*

*From Christ Church Kitchen, 2010, color digital photograph.*







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## Contributors

**Cheryl Chapman** holds a Master of Fine Arts degree from the University of Kentucky. She opened a fine art gallery, Chapman Gallery at Science Hill, in 1997. In 2001 she partnered with designer/artist Julius Friedman to open Chapman Friedman Gallery in Louisville, Kentucky showcasing recognized regional and national fine artists specializing in painting, sculpture or ceramics. Chapman is also a painter and her work is included in corporate and private collections here and abroad. She resides in Louisville with her family.

**Margaret Craig** has taught at Dutchess Community College since 1992. In addition to teaching the Art History Survey, Modern Art, Art of India, China, and Japan and Fundamentals of Art, she is director for the Mildred I. Washington Gallery at DCC.

**Daniel Friedman** is a forensic microscopist and writer who lives and works in New York and Mexico.

**M Mark** is founding editor of *PEN America: A Journal for Writers and Readers*, published by PEN, the international literary and human-rights association. She also founded *VLS, the Village Voice Literary Supplement*, and served as its editor and publisher for fifteen years. M Mark has edited several books, including *Disorderly Conduct: The VLS Fiction Reader*; she has worked as developmental editor for Columbia University Press and as director of the Writers' Center. Her essays and stories have appeared in numerous journals and books. She teaches literature, writing, and media studies at Vassar College.

After a decade of teaching photography at The School of Visual Arts, Rutgers University and elsewhere, **Julie Mihaly** contributed her talents as a writer, photo editor and researcher to several major magazines, including *Vanity Fair*, *Entertainment Weekly* and *Vogue*. She has consulted on projects for PBS, the Ford Foundation and Al Gore. Her photos have been exhibited internationally, and Mihaly is now the Editor-in-Chief of *BoomUnderground.com*, an online magazine she created for "the generation that shook the status quo."