

JAMES HUGUNIN DATA

James Hugunin, A Brief Biography



Born Milwaukee, Wisconsin, USA 1947. Studied architectural and product photography at Los Angeles' Art Center College of Design (now in Pasadena); B.A. in Fine Art from California State University, Northridge; M.F.A. in Fine Art from UCLA (1975). Adjunct Full Professor of Art History, The School of the Art Institute of Chicago, he teaches the History of Photography and Contemporary Theory (1985 - present). He was a photographer in the USAF (1967 - 71); worked as a graphic arts photographer in the printing industry and Hollywood special effects production (1973 - 83). He was the founder and editor of two art journals, *The Dumb Ox* (1976 - 80) and *U-Turn* (1982 - present), and has self-published numerous artist books under what would be called "conceptual photography". In 1983, he was the First Place winner of the first Reva and David Logan Award given for Distinguished New Writing in the Field of Photography. As a critic, he has had published over 200 essays (criticism and catalogue introductions), and is the author several books of photographic criticism. Moreover, he has authored five "experimental" novels, of which *Something is Crook in Middlebrook*, 2012 was chosen the "Best Experimental Novel of 2012" by nationally published writer/critic Derek Pell, editor of the online blog "Zoom Street". For his efforts, he was recently elected a member of Chicago's Society of Midland Authors.

A list of many of his books can be viewed on his website at:

<http://www.uturn.org/HugBooks>.

Curriculum Vitae

JAMES R. HUGUNIN

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SYNOPSIS OF EXPERIENCE

Adjunct Full Professor of Art:

The School of the Art Institution of Chicago, Chicago, IL (1985 - present)
survey of 19th & 20th century photo history and contemporary theory; and at
Roosevelt University two sections of "Art and Urban Life" gen ed class (1988 - 2010).
Dominican University, Art Dept., River Forest, IL, 20th Century photo history (2010 -
present.

Founder, Publisher and Editor:

Of two art journals: *The Dumb Ox*, and *U-Turn* (now an online at: www.uturn.org).

Midwest Editor/Production Manager:

For *The New Art Examiner*, Chicago, IL. (now defunct)

Freelance Critic:

Member of the International Art Critics' Association, American Sector, New York.
Over 155 critical essays published to date.

Published Scholarly Books and Fiction:

*Understanding the Effects that Photographs Have On Us: Case Studies in Photo-
graphic Criticism* (The Edwin Mellen Press, 2012).

*A Survey of the Representation of Prisoners in the United States: Discipline
and Photographs, The Prison Experience* (The Edwin Mellen Press, 1999).

Something is Crook in Middlebrook (fiction, *The Journal for Experimental Fiction*, 2001).

Q&A: An Auto-Interview with James R. Hugunin (*The Journal for Experimental Fiction*,
2017). Illustrations and excerpts from criticism and fiction.

Gallery Director:

Curated shows for Southern Illinois University, photography department's gallery.

Graphic Arts Cameraman:

For off-set lithography and optical animation film industries. Worked on special
effects under Paramount Pictures for *Star Trek: The Movie* (1979).

EDUCATION

Master of Fine Arts (1975):

University of California, Los Angeles; three year degree program completed
in two years; written and visual thesis.

Bachelor of Arts (1973):

California State University, Northridge; *Magna Cum Laude*; photo major, art
history minor.

WORK HISTORY

Adjunct Full Professor:

The School of the Art Institute of Chicago, 2/3-time appointment in Art History,
Theory & Criticism; teaching photo history/contemporary theory; and M.A. grad
thesis and co-op education advisor (1985 - retiring in 2018).

Senior Lecturer:

Dominican University, Art Department, teaching 20th Century Photo History and Contemporary Theory (2010 - present).

Roosevelt University, Chicago. Developed & now teaching core course "Arts and Urban Life," and "Introduction to Art" for Art and Liberal Studies Dept.

Named "Most Valuable Adjunct Professor, 2000 Robin Campus." (1989 - 2009).

Midwest Editor/ Production Manager:

New Art Examiner, Chicago, IL (1990-1991).

Visiting Adjunct Professor:

Columbia College, Chicago, taught 19th and 20th century photo history (1992-1994).

University of Illinois at Chicago, Dept. of the History of Architecture and Art, taught 19th and 20th century photo history (1991-92); and a Photography grad seminar, Photography Dept., "Photo and Humor" course (Spring 1990).

Midwest Editor/Production Manager:

The New Art Examiner, monthly art magazine, Chicago, IL (9/89-01/90).

Visiting Professor:

Dept. of Cinema & Photography, Southern Illinois University, Carbondale, IL; Photo studio; Head, Critical Studies Area, Photo; Departmental Gallery Curator, Gallery 1107 (1986-1988).

Adjunct Professor:

(1/3 time), Art History Dept., School of the Art Institute of Chicago, teaching graduate seminars in photographic criticism (1986-1988).

Visiting Assistant Professor:

The School of the Art Institute of Chicago, Chicago, IL; Joint *full-time* appointment in Photography & Art History Dept.'s. (1985-1986).

Visiting Professor:

California Institute of the Arts, Valencia. 1/2-time position in Critical Studies Dept. teaching photo history and criticism (Winter/Spring 1985).

Assistant Professor of Art:

California Lutheran University, Thousand Oaks, CA; Founded photography program and expanded graphic design program by two classes, introducing mechanical layout and design for publications. Dept. Chair: Jerry Slattum (805) 492-2411; (1982-1985).

Graphic Arts Consultant:

Singer Printing, Petaluma, CA. Advisor to Barry Singer, president, on part time basis on purchase of graphic camera equipment for his offset lithography company; trained all personnel on the maintenance and operation of the process camera, PMT machine, and litho-film processor, set up all standard operating procedures for his graphics arts lab; (1984-85).

Lecturer in Art:

Art Center College of Design, Pasadena, CA, taught photo seminar (Summer 1982).

Chaffey College, Rancho Cucamonga, CA, graphic camera workshop (1982).

California Lutheran College, Thousand Oaks, CA, taught all photo classes (1977-82).

Director of Graphic Camera Operations:

Mid-Ocean Motion Pictures, 1020 Cole Ave., Hollywood, CA, Jeff Carpenter, owner; (1979-82). Founded still photo lab to support optical animation special effects; in charge of all hiring, training, supervising of subordinates.

Graphic Arts Cameraman:

Capitol Records, Vine St., Hollywood, CA; (1979). Founded that company's first graphic camera lab, establishing all operating procedures.

Graphic Arts Specialist:

Robert Abel & Associates, N. Highland Ave., Hollywood, CA; graphic camera support for special effects animation for *Star Trek: The Movie* (1978-79).

Graphic Arts Cameraman:

Litton Repro-Graphics, Woodland Hills, CA; (1973-78). Performed all continuous-tone lab work in addition to line and halftones for offset lithography, some negative stripping for small press.

Photographer/Lab Technician & On-The-Job Photo Instructor:

U.S. Air Force, honorable discharge as S/Sgt (1967-71).

OTHER EXPERIENCE

Founder, Publisher, Editor:

Of *The Dumb Ox* magazine (1976-80) and of *U-Turn E-zine* magazine and monograph series (1981-present), an online e-zine at <http://www.uturn.org>.

Contributing editor:

Obscura, Los Angeles Center for Photographic Studies (1979-1981).

Freelance Critic:

Over 150 essays published to date; contributed essays to *Afterimage* (Visual Studies Workshop, Rochester, NY); *The Journal* (Los Angeles Institute of Contemporary Art, Los Angeles, CA); *Views* (Photographic Resource Center, Boston, MA); *Spot* (Houston Center for Photography); *Parachute* (Montréal, Canada); *Art & Text* (Prahran College, Victoria, Australia); *New Art Examiner* (Chicago, IL); *Art Criticism* (SUNY, Stony Brook, NY).

Freelance Curator:

Curated several one-person shows, one group exhibition.

PROFESSIONAL AFFILIATIONS

Society of Midland Authors, Chicago, IL (2015 - present).

Society for Photographic Education, member; (1984-1998).

International Art Critics' Association, member; (1977-1990).

College Art Association, member; (1977-78).

Associated Art Publishers, charter member; (1977-78).

Film Technicians Local 683, member; (1978-79).

AWARDS/GRANTS

2000 **The Willett Award, Most Valuable Adjunct Professor, Robin Campus**, Roosevelt University, Chicago, IL

1983 **First Place Cash Award**, (\$4,000.00), *Reva and David Logan Award* for Distinguished New Writing in Photography, NEA and Photographic Resource Center, Boston, MA.
I was the first recipient of this annual award.

1976 **Purchase Award**, *Light II*, California State University, Humboldt..

1974 **First Place Award**, *California College Photography Exhibition*.

BIBLIOGRAPHY

The Dumb Ox discussed by Damon Willick, in *Valley Vista: Art in the San Fernando Valley, ca. 1970 - 1990* (Northridge, CA, Northridge Art Galleries, 2014): 44 - 45, 82.

Dumb Ox #4 mentioned in Kathleen Walkup's exhibition essay in *Binding Desire: Unfolding Artist Books* (Los Angeles, Otis Art Institute, Ben Maltz Gallery, 2014).

"James Hugunin: *The Dumb Ox*" in *Inside Photography: Ten Interviews with Editors* (Stockport, UK: Dewi Lewis Publishing & Manchester School of Art, 2013), 42.

"The Best Books of 2012," *Zoom Street: Art, Culture, Photography, Noir* (Derek Pell, editor) lists my novel, *Something is Crook in Middlebrook* among it's list of 2012's best books (11/4/2012).

"An Interview with James Hugunin, editor of *The Dumb Ox*, in *Inside Photography*, David Brittain, ed. (Righton Press, UK, 2012).

"An Interview with James Hugunin, editor of *The Dumb Ox* by Stephen Perkins, curator, Layton Gallery, University of Wisconsin, Green Bay, WI online at: www.artistsperiodicals.blogspot.com.

My foreword, "The Extremeophiles," in *Favela da Rocinha, Brazil*, is mentioned in "KU student documents Brazilian shanty town," *LJWord.com* (www2.ljworld.com/news/2012/apr/apr/29/ku-student-documents-brazilian-shanty-town) April, 2012.

Reference to my quarterly journal, *Dumb Ox, Artist Magazines: An Alternative Space for Art*, Gwen Allen (MIT Press, 2011): 26 and "Experiments in Print: A Survey of Los Angeles Artists' Magazine from 1955 to 1966," by Gwen Allen in *East of Borneo* on the web at (www.eastofborneo.org/articles/recent) Feb. 6, 2012.

Reference to my quarterly journal, *Dumb Ox* #11, "Correspondence Course," by Carolee Schneemann, in *Correspondence Course: an Epistolary History of Carolee Schneemann and her Circle*, edited by Kristine Stiles (Duke University Press: 2010): xxxiv - xxxviii.

Reference to *Dumb Ox*, "The DAAP Library Artists's Book Collection," on The Department of Art, Architecture and Planning Library Blog (<http://daaplraryartistsbooks.blogspot.com/2010/04/>).

Voices of Photography Archive, "James Hugunin on Robert Heinecken" (Feb. 2010), in collection of The Center for Creative Photography, Tucson, AZ.

"Deborah Luster," Claire Sykes in *Photographer's Forum* (Summer 2004), excerpt from phone interview with me cited in Ms. Sykes article.

"After Critical Mass, What? A State-of-the-Craft Report on Photography Criticism," by A. D. Coleman in *The Photo Review* 22:3/4 (Summer/Fall 1999): 17 - 19, mentions my criticism and my *U-Turn* publication/website. Also this lecture appears in *Photography and Research in Austria – Vienna, the Door to the European East, The proceedings of the Vienna Symposium* (Austrian National Library, Vienna, 20 - 22 June 2001): 175.

Exhibition I curated, "Discipline and Photograph: The Prison Experience," is chosen to be among the 'Top-Five Photography Shows for 1996,' by Michael Weinstein, *New City* (Dec. 26, 1996): 28.

Credit given for review of manuscript, *The Oxford History of the Prison* (Oxford, New York: Oxford University Press, 1995).

Extensive quotations of my writing on pinhole photography in *Pinhole Photography: Rediscovering a Historic Technique*, Eric Renner (Focal Press, 1994): pp.94-98.

"Eye of the Beholder," *Chicago Magazine*, June 1991, p.97.

"Morrie Camhi in Conversation with Hal Fisher," *Photo Metro* 9:88 (April 1991), p.16.

Criticizing Photographs (Mayfield Pub., 1990), Terry Barrett, pp.134-135, 137.

Who's Who in American Art (1990), biographical synopsis.

"Reply to Joel Synder," Letters, *New Art Examiner*, Feb. 1990.

"Deconstructing the Deconstructors: The Politics of Anti-Photographic Criticism (A Metacritical Analysis)," John M. Pettibone, unpublished doc. diss., Ohio State University, Winter 1987, pp.197-214.

"Pro-Palestinian Photo Exhibition Subject of Debate," *Daily Egyptian*, 9/30/87, Southern Illinois University, Carbondale, IL.

"Toward a New Social Documentary," Grant Kester, *Afterimage*, March 1987.

"Photographic Installation: West Coast Revision," by Robert Heinecken, *SF Camerawork Quarterly*, vol. 12, no. 2, Summer 1985.

Men of Achievement, ed. Ernest Kay (Cambridge, England: International Biographic Centre, 1985), p.286.

"Embracing the Issues," *Los Angeles Times*, 4/7/85, Calendar Section, p.85.

International Center of Photography Encyclopedia of Photography (New York: Crown Publishers, Inc., 1984), p.125.

News Letter, #6 (San Francisco Photo Group, 1984), discussion of my monograph *Frequently Rejected Essays* by Lutz Bacher, pp.35-38.

American Photography: A Critical History 1945-Present, Jonathan Green (New York: Harry Abrams, 1984) p.193.

"Post Mod Squad," *Afterimage*, vol.11, no.9, April 1984, p.22, review of an essay of mine published in *New Mexico Studies in the Fine Arts*.

Photography in California: 1945-1980, Louise Katzman (Hudson Hills Press & The San Francisco Museum of Modern Art, 1984), p.88.

Umbrella (vol..7, nos. 2-5, Autumn 1984), short review of my book of critical essays, *Frequently Rejected Essays* (1984) by Judith Hoffberg.

Photographic Artists & Innovators, a Macmillan Biographical Encyclopedia, eds., Turner Browne, Elaine Partnow (Macmillan Publishing Co., 1983), p.292.

"Critics' End of Stick," *Modern Photography*, Sept. 1983, mentions my 1983 criticism award.

"Contemporary Art Criticism," by Marcia Corbino, *American Artist*, October 1983, p.72 mentions my writing and my magazine, *U-Turn*.

Artweek, reviews of my creative work: 2/14/76; 3/6/76; 11/27/76; 1/8/77; 3/10/79; 5/16/81.

Afterimage, Feb. 1983, reviews of first issue of *U-Turn* & of my essay "Joe Deal's Optical Democracy," in *Reading into Photography* (UNM Press).

Photography and Fantasy, catalogue essay by Fred Parker mentions my work, Santa Barbara Museum of Art, Santa Barbara, CA; (1981).

On Film, Fall 1979, review of *Dumb Ox* #5 & #6/7 by Tony Safford.

L.A.C.P.S. Newsletter, April 1979, (Los Angeles Center for Photographic Studies), cover image is a reproduction of one of my artworks.

L.A.C.P.S. Newsletter, Nov. 1978, (Los Angeles Center for Photographic Studies), an auto-interview published.

Print Review #7 (New York, 1977), Judy McWillie's essay on my xerographic art.

Print Collector's Newsletter, Sept-Oct. 1977 (Museum of Modern Art), Howardina Pindell mentions *Dumb Ox* in her chronology of art publications.

CURATORIAL

Discipline and Photograph: The Prison Experience, The Peace Museum, Chicago, IL, 1996.
Exhibit was chosen among the top five photography shows in 1996.

William Delappa: Recent Work, Gallery 1107, Southern Illinois University at Carbondale (SIU-C), 1988

Lew Thomas: Words in Pictures, Gallery 1107, SIU-C, 1988

Dennis Grady: The Optical Divinations of E. Porton Down, Gallery 1107, SIU-C, 1987.

Darryl Curran: Metaphotography, Gallery 1107, SIU-C., 1987.

Gadi Gofbarg: The Jewish State, Gallery 1107, SIU-C., 1987.

Artist Produced Magazines, Library, The School of the Art Institute of Chicago, Chicago, IL, April 1986.

Victor Landweber Photographs: 1967-1984, Museum of Photographic Arts, Balboa Park, San Diego, CA, April 1985.

Equal Time: Art With A Political Conscience, Angel's Gate Cultural Center, San Pedro, CA, July 1984.

Douglas Huebler: The Map & The Territory, Los Angeles Center for Photographic Studies, Los Angeles, CA, June 1984.

The Singer Collection of Twentieth Century Photography, the Singer Printing Company, Petaluma, CA, December 1983.

LECTURES / RADIO / TV APPEARANCES / FICTION READINGS

2016 **How to Read a Photograph: Minor White and Subjective Photography**
What is a Bad Photograph? presentation to The Fort Dearborn-Chicago Photo Forum.

- 2014 **Interviewee**, Czech Television, Prague, on their “Kultura” program discussing my participation in the 20th Czech Press Photography Exhibition as one of eleven jurors awarding several prizes, including Czech Press Photograph of the Year Award.
- 2013 **Panelist / Presenter**, “DIY Photographic Book Art,” Columbia College, Center for Book and Paper Arts, Chicago, IL.
Faculty Sabbatical Lecture, at the Sullivan Galleries, SAIC, Chicago, IL.
Fiction Reading at the &Now Festival of Experimental Writing, University of Colorado, Boulder.
Introduction to the screening of the film *Metropolis* at the Sullivan Galleries, SAIC, Chicago, IL.
Fiction Reading, selections from *Elder Physics* novel, at The Buzz Café, Oak Park, IL.
Four Presenters, selections from *Elder Physics* at the Naught Gallery, Chicago, IL.
- 2012 **“Come on, Seven!”** Off-site reading from my first novel, *Something is Crook in Middlebrook*, at The Association of Writers and Writing Programs Annual Conference, off-site program at the Ballroom, SAIC, Chicago, IL.
- 2011 **Reading** from my first novel, *Something is Crook in Middlebrook*, at Ukrainian Institute of Modern Art, Chicago, IL.
- 2005 **Cutting Up: Art and Humor**, lecture at Northern Illinois University, DeKalb, IL
- 2000 **The Historical Frame**, lecture at SAIC’s photo department, in support of Joyce Neimanas’s photography class, “The Frame.”
From Proto-Photography to Post-Photography, lecture at Columbia College’s photography department in Valerie Burke’s class, Chicago, IL.
- 1999 **Cosmetic Surgery and Ideal Beauty**, panelist on “Odyssey” on WBEZ public radio, Chicago.
- 1997 **The Photographic Book**, Columbia College, Chicago, in Barbara Metz’s Artists’ Books course.
- 1996 **Discipline and Photograph**, in conjunction with an exhibition I curated, “Discipline and Photograph: The Prison Experience” at The Peace Museum, Chicago, IL
Co-operative Education: A Faculty Perspective, at the “Creating Solutions” seminar for Art School Staff, The School of the Art Institute of Chicago, Chicago, IL
- 1995 **Art in the Age of Simulation**, Columbia Collge, Computer Dept. “Visiting Artists” lecture series.
Fingering Photography: Index and Digit, University of Illinois at Chicago, photo dept., lecture series, Chicago, IL.
- 1994 **Fingering Photography: Index and Digit**, 4th lecture in series “Ethics in Art and Design” at Purdue University, West Lafayette, IN.
La Pinta: An Incredible Topology, paper delivered at “The End(s) of Postmodernism” Conference, Northeastern Missouri State University, MO.
- 1993 **From Pop to Now: A Critical Reading**, Mary and Leigh Block Gallery, Northwestern University, Chicago, IL.
- 1992 **Discipline and Photograph III**, Rhode Island School of Design, Providence, RI; in conjunction with a week-long seminar in critical theory.
What is an Artist Book?, panelist, Sazama Gallery, Chicago, IL.
- 1991 **Discipline and Photograph II**, Art and Design Dept., University of Illinois at Chicago.
- 1990 **Discipline and Photograph**, Society for Photographic Education, Green Bay, WI.
Art of the Eighties, panelist on public television show “American Art Forum” hosted by Richard Love, aired on WYCC-TV Ch. 20 in Chicago, distributed nationally by Central Educational Network.
Discipline and Photograph, University of Indiana, Bloomington, IN.
What is Criticism?, Purdue University, Lafayette, IN.
Current Trends in Photography (panelist) Countryside Art Cntr., Arlington Hhts., IL.

- 1989 **150 Years of Photography**, panelist on public television show "American Art Forum" #308 hosted by Richard Love, aired on WYCC-TV Ch. 20 in Chicago, distributed nationally by Central Educational Network.
The Poetic Document, keynote speaker/panelist, Drexel University, Philadelphia, PA.
New Voices in Chicago Criticism, panelist, N.A.M.E. Gallery, Chicago, IL.
- 1988 **Post-Criticism**, Rhode Island School of Design, Providence, RI (1988), in conjunction with a week-long seminar in critical theory.
Post-Criticism, Univ. of Colorado, Boulder, CO; in conjunction with a week-long critical studies seminar co-taught with Deborah Bright.
What is Criticism, University of New Mexico, Albuquerque, NM.
- 1987 **Subjective Photography and the Existentialist Ethic**, Regional Society for Photographic Education meeting, Chicago, IL.
How Is Literature Relevant? A Cross Disciplinary Approach, panelist, Southern Illinois University, Carbondale, IL.
Two Essays, Two Approaches, University of Rhode Island, Kingston, RI.
On Criticism, Rhode Island School of Design, Providence, RI (1987).
- 1986 **The Glib and the Glob: Missing the Message in Photographs**, University of Virginia, Art Department, Charlottesville, VA.
The History of Photography: Three Master Narratives, University of Illinois at Chicago, Department of Art, Chicago, IL.
The History of Photography: Three Master Narratives, The Center for Creative Photography, University of Tucson, Tucson, AZ.
The History of Photography: Three Master Narratives, The Art Institute of Chicago, Chicago, IL.
- 1984 **California Photography Considered**, panelist discussing California Photography, Los Angeles Municipal Art Gallery.
The Map is not the Territory, "New Documentary" track at the 1984 Society for Photographic Education (formal present./panel discussion), Riverside, CA.
- 1982 **Approaches to Criticism**, panelist at the Regional Society for Photographic Education's meeting at the San Francisco Art Institute.
- 1979 **The Photograph as Mentioned**, School of the Art Institute, Chicago, IL.
Evidence, California State University, Fullerton, CA.
- 1978 **The Dumb Ox**, Society for Photographic Education's National meeting, Asilomar, CA.
An Evening with James Hugunin, Los Angeles Center for Photographic Studies.
- 1977 **Self-Publishing**, panelist at the first meeting of the Assoc. Art Publishers Conference, San Jose, CA.
- 1997 **Artists' Books**, panelist, Los Angeles Institute of Contemporary Art.
The Photograph as Mentioned, Soho Cameraworks Gallery, Los Angeles.

COLLECTIONS

Smithsonian Institute Library, Washington, DC

Museum of Modern Art Library, New York, NY

Grunewald Print Collection, Frederick S. Wight Gallery, University of California, Los Angeles

Special Collections Library, University of California, Los Angeles

Flaxman Memorial Library, Joan Flasch Artists Book Collection, School of the Art Institute of Chicago

The Center for Creative Photography, Tucson, AZ
University Library, Design, Architecture, Art, and Planning Library, Cincinnati, OH
Getty Museum Library Special Collections, Los Angeles, CA
Santa Barbara Museum of Art, Santa Barbara, California
Shaker Seed House, Tyringham, MA
Artist Books & Periodicals Collection, University of Wisconsin, Green Bay, WI
Australian National Gallery Library, Canberra, Australia
Documentation Musée Nationale, Paris, France
Not Isie Arte Contemporanea, Torino, Italy
Royal College of Art Library, London, England
Whitney Museum of Art Library, New York, NY
Iris & B. Gerald Cantor Center for Visual Arts, Stanford University, Stanford, CA

REFERENCES

Lisa Wainwright, Dean, The School of the Art Institute of Chicago, 37 S. Wabash Ave.,
Chicago, IL 60603.
James Elkins, Art History Dept., The School of the Art Institute of Chicago, 112 S. Michigan
Ave., Chicago, IL 60603. (312) 899-5189.
Javier Carmona, Chair, Art Department, Dominican University, River Forest, IL (708) 524-6491.

HUGUNIN EXHIBITIONS

- 2016 **Dada Chicago 2016**, Chicago, IL, featured a copy of my artist book, *Tossed Rope Series. Speed and Power*, Colophon to *American Roads* photo portfolio, essay, "Records of a Travel-Worn Camera," Cantor Museum of Art, Stanford University, California.
- 2015 **James Hugunin: Thirty Years at SAIC, selected book works 1973 - 2015**, Flaxman Library, The School of the Art Institute of Chicago.
- 2014 **Valley Vista: Art of the 1970s from the San Fernando Valley ca. 1970 - 90**, Art Galleries, California State University, Northridge (featuring all the issues of my art journal, *The Dumb Ox*).
- 2013 **DIY Visits Chicago: Photographers and Books**, Columbia College Center for Book and Paper Arts, Chicago, IL
How to Read a Book, artist books, Lawton Gallery, University of Wisconsin, Green Bay.
- 1990 **Cameracases**, display of artist books and critical journal self-published 1976-1982, Art Dept., University of Arkansas, Fayetteville, AR.
- 1987 **Faculty Exhibition**, University Museum, So. IL. Univ., Carbondale, IL.
Artists Who Teach, University Museum, So. IL Univ., Carbondale and at The State of Illinois Art Gallery, Chicago, IL
- 1986 **Out of L.A.**, Allied Arts Gallery, Las Vegas, Nevada.
From "Dumb Ox" to "U-Turn": The Development of an Art Journal, San Francisco Camerawork, San Francisco, CA.
- 1985 **Great American Print-Off**, Los Angeles Art Photographers Association, Venice, CA.
- 1982 **The Artist and Television**, Studio One, Melnitz Hall, University of California, Los Angeles; live satellite and cable TV program with interaction between artists and critics. I presented a critical statement concerning artists' video.
Inquiry, Grunewald Print Center, University of California, Los Angeles.
- 1981 **Violence: A Photographic Exhibition**, Cameravision Gallery, Los Angeles, CA.
Kunstenaarsboeken (Artists' Books), Stedelijk Museum, Schiedam, Netherlands.
Text/Context: A Photographic Portfolio, Modernism Gallery, San Francisco, CA.
Selections from the Permanent Collection, Santa Barbara Museum of Art, Santa Barbara, CA.
Book Show, ZONE Gallery, Springfield, MA.
- 1980 **The Word Show**, four person show, Los Angeles Contemporary Exhibitions, Los Angeles, CA.
The Book Show, The Living Museum, Reykjavik, Iceland.
- 1979 **Attitudes**, St. Barbara Museum of Art, Santa Barbara, CA.
L.A. Invitational, Fisher Gallery, University of Southern California, Los Angeles, CA.
Object, Illusion and Reality, Muckenthaler Gallery, California State University, Fullerton.
Show also traveled in Europe to U.S. embassies
- 1978 **La Post Avanguardia**, Experimenta Center, Napoli, Italy; show traveled throughout Italy.
Critica 0, Assessorato alla Cultura, Montecanti, Italy.

- Book Exhibition**, The Art Center, Sonja Henie-Niels Onstand Foundation, Hovikodden, Norway.
- Gray Matter**, San Diego State University, San Diego, CA.
- Contemporary California Photography** (third installation), organized by Harold Jones Cameraworks Gallery, San Francisco, CA.
- James Hugunin: Selected Work**, Cable-Vision TV, Channel 8, San Francisco, CA.
- Artwords/Bookworks**, Los Angeles Institute of Contemporary Art, Los Angeles, CA.
- Artist Bookworks**, a traveling show curated by Peter Frank, an independent curator.
- 1977 **C.E.A.C. Video Exhibit**, Toronto, Canada.
- Language & Image: Photolinguistics**, Santa Barbara Mus. of Art, Santa Barbara, CA.
- Meta-Commentary**, Soho Cameraworks Gallery, Los Angeles; photo-installation.
- Narrative Art: 1967-76**, Contemporary Arts Museum, Houston, TX; work was displayed in the book section of the show.
- Language & Image**, Dokumenta, Kassel, Germany; in artist book display.
- 1976 **Magic Silver Show**, Murray State University, Murray, KY.
- Second Annual All California Photography Exhibition**, Laguna Beach Museum of Art, Laguna Beach, CA.
- Contemporary American Photography**, Frederick S. Wight Gallery, UCLA, Los Angeles, CA.
- All Xerox Exhibition**, La Mabelle Art Center, San Francisco, CA.
- Canada Postcard Show**, University of Manitoba, Winnipeg, Canada.
- Light II**, Calif. State Univ., Humbolt, CA.
- Photography & Language**, La Mabelle Art Center, San Francisco, CA.
- West Coast Conceptual Photographers**, La Mabelle Art Center, San Francisco, CA.
- Phenomenological Artworks**, video tapes on Channel 8 cable, San Francisco, CA. **The Printed Word/Recorded Works**, San Jose State Univ. & La Mabelle Art Center, S.F., CA.
- 1975 **Photography as a Fine Art**, organized by Florida State University, Gainesville; traveled overseas and within the United States.
- Master of Fine Arts Exhibition**, Frederick S. Wight Gallery, U.C.L.A., Los Angeles, CA.
- 1974 **Books on Display**, Los Angeles Institute of Contemporary Art, Los Angeles, CA.
- California College Photography Exhibition**, Calif. State University, Northridge, CA.
- 1973 **One Man Show**, Gallery 37, California State University, Northridge, CA.

HUGUNIN PUBLICATIONS

Non-scholarly, artist books and novels

(These may be found in the Joan Flasch artists' books collection of the School of the Art of Institute of Chicago's John Flaxman Library, Chicago, Illinois.) A selection of Hugunin's writings may be read online at: <http://www.uturn.org> under the links titled "Writings" and "Reviews." His books can viewed at: <http://www.uturn.org/HugBooks>. Many of his publications can be ordered from Amazon.com.

Published Fiction

- 2015 *Case X* (fiction, limited edition novel in full color)
Tar Spackled Banner (fiction, limited edition novel in full color)
- 2013 *Elder Physics, The Wrong of Time: Monologues from an Elder Home*
(fiction, limited edition novel in full color)
- 2012 *Something is Crook in Middlebrook* (Journal of Experimental Fiction 43,
(fiction, limited edition novel in full color. This book was chosen
as the best experimental novel of 2012" by nationally-published
writer/critic Derek Pell on his blog "Zoom Street: Art, Culture,
Photography, Noir" (11/4/2012) at the web url:
<http://zoomstreet.wordpress.com/2012/11/04/best-books-of-2012/>
Tossed Rope Series (self-published photobook available on Shutterfly)
Photo-Language (self-published photobook available on Shutterfly)
Portraits (self-published photobook available on Shutterfly)
A Monument to Wotruba (self-published photobook available on Shutterfly)
- 2001 *A Hugunin Chrestomathy* (a CD-ROM includes *Tarspackled Banner*)
"Chapter One of *Basco's Dilemma*," in *Belighted Fiction: Journal of Experi-
mental Fiction #4* (2001), Eckhard Gerdes, editor and publisher.

Scholarly Publications

Currently editing the *U-Turn E-zine* an electronic art journal at www.uturn.org which has won Study Web's Academic Excellence Award. Various artist portfolios, writings, and visual projects online. Back Issues available on CD-ROM:

- 1998 ISSUE#1:
 "Art and New Technologies: Pro and Con"
- 1999 ISSUE#2:
 "All Chicago: An Electronic Exhibition"
- 2000 ISSUE#3:
 "The Ghost of Cornell"

My online critical writings and reviews published on *U-Turn E-zine* website:
(www.uturn.org):

HUGUNIN PUBLICATIONS

- 1998 "alt.art.soc.tech.pro.con"
- 2000 "The Aesthetic Use of Machinic Beings"
"Photobook review: *Wasteland* by David Hanson"
- 2002 "It's Art, but is it Photography: Robert Smithson's Photoworks"
- 2003 "Lewis Koch at Walsh Gallery"
2003 "Book Review: *Winogrand 1964*"
- 2008 "An Uncanny Apparition: A Dialogue on Lew Koch's *osaycanyousee*"
"Industria, The Photographs of Ryan Zoghlin and Dimitre"
- 2009 "Book Review: *Touchless Automatic Wonder* by Lew Koch"
- 2011 "Nomads at the Walls: *The Jettisoned Project*"

Scholarly critical writings: Books

- 2016 *Afterimage: Critical Essays on Photography* by James Hugunin (Depth Charge Publishing, Geneva, IL)
- 2013 *Wreck and Ruin: Photography, Temporality, and World (Dis)Order* (Depth Charge Publishing, Geneva, IL).
- Writing Pictures: Case Studies in Photographic Criticism 1983 - 2012* (Depth Charge Publishing, Geneva, IL).
- 3 Reviews: Susan Ressler, Ed Ruscha & Lewis Koch, Yoni Goldstein & Meredith Zielke* (self-published book available on Shutterfly).
- 1999 *A Survey of the Representation of Prisoners in the United States: Discipline and Photographs, The Prison Experience* (Lewiston, NY: The Edwin Mellen Press).

Essays in periodicals

Obscura

(Los Angeles Center for Photographic Studies)

- 5-6/82 "Archimedes, Houston and Flick"
5-6/81 "The Monads Have No Windows"
3-4/81 "Wild Walls and Rollaways: Michael Levine's Urban Landscapes"
"Finding a Chink in the Armor"
- 11-12/80 "Nina Salerno: Meaning, Use and Placement"
"As Good As Picasso"
9-10/80 "Monocontradictiosis"

HUGUNIN PUBLICATIONS

The Journal

(Los Angeles Institute of Contemporary Art)

- 5-6/82 "Photography: A Bourgeois Success Story"
9-10/80 "Evidence"
2-3/80 "Gary Lloyd's ADP"
9-10/79 "Broken Mirrors and Dirty Windows"
3-4/79 "Robert Cumming: Recent Work"
6-7/79 "Two Photographic Books"
9-10/78 "Attack" (a review of Sontag's "On Photography")

Afterimage

(Visual Studies Workshop, Rochester, NY)

- 1/88 "*Subjektive Fotografie* and the Existentialist Ethic"
"Desiring Machines"
12/84 "Metropolis: The Restless Decade: John Gutmann's Photographs"
11/84 "Robert Fichter and Other Questions"
5/83 "Color Photography Gets Street-Wise"
4/82 "Out on the Street Anything Can Happen"
2/82 "Maintaining Photography and the Art of Defensive Perception"
12/81 "Fetish Flexing"
11/81 "Conversational Detente"
6/81 "Apocryphal Conversations"
5/81 "Mainstream Results"
4/81 "John Divola's Facts and Fabrications"
12/80 "Mocking Objects"
4/80 "Jenny Wrenn's Photo-Imprints"
3/80 "Holly Wright and Linda Lindroth"
2/80 "Rachel Youdelman: a Pleasant Sense of Ennui"
12/79 "Linda Connor"
11/79 "Living in L.A."
10/79 "California Cut-ups"
5/79 "Tarnished Meditations"
4/79 "Bark and Taussig: Photo-booth Pieces"
2/79 "Joe Deal's Optical Democracy"
1/79 "More on Mertin"
12/78 "Robert Cumming: Trucage and Falsehoods"
10/78 "Coloring the World"
6/78 "Foto Folder"
4/78 "Hot Shots"

HUGUNIN PUBLICATIONS

11/77 "Mary Ellen Mark"
10/77 "Photo Flo"
5 & 6/77 "The Photograph as Mentioned"

The Center Quarterly
(The Catskill Center for Photography, Woodstock, NY)

Winter/85 "Lou Stoumen's Paper Movies"
Winter/84 "A Separate Reality: Subjective Photography"
Spring/83 "A Structuralist Trilogy"

Exposure
(The Society for Photographic Education, NYC)

Spring/Summer/96 "Grounds of Dispute: Art History, Cultural Politics, and the Discursive Field"
Fall/1993 "The Eternal Review" (review of Estelle Jussim's collected essays)
Spring/85 "Distinctly American" (review of Jonathan Green's Critical History)
Winter/84 "Letter to the Editor"
Spring/84 "The Map is not the Territory"

Random Lengths
(Independent newspaper, San Pedro, CA)

Feb. 1985 "Diane Arbus: Magazine Work 1960-1971"
Mar. 1985 "Diversity in the University"

The New Art Examiner
(Chicago, IL)

10/98 "Waste Land: Meditations on a Ravaged Landscape" (book review)
12/93 "Donna Ferrato"
4/93 "From Pop to Now"
2/93 "David Teplica"
11/92 "Flor Gardañó"
09/92 "Lewis Koch"
01/91 "Lynn Geesaman, David Plowden"
10/90 "Linda Swartz, Sage Sohler, David Buckland, Donigan Cumming"
9/90 "Cluing in to Baldessari" (feature) see cover image above
4/90 "The Female Gaze" (book review)
"Cultural Artifacts" (review of Lynne Cohen, Elaine Reichek, Erica Uhlenbeck)
2/90 "An Insight into Contemporary Soviet Photography: 1969-89"
1/90 "Perpetual Motif" (Man Ray)

HUGUNIN PUBLICATIONS

- 12/89 "A Painter of our Time" (book review)
11/89 "An Artful Dodge: 150 Years of Photography" (feature)
10/89 "Stern Bramson"
9/89 "Magic and Poetry in Photography" (Jerry N. Uelsmann)
Summer/89 "Photems" (Gerlovina & Gerlovin)
6/89 "Retro Doc"/"Changing Chicago" (feature)
6/89 "Encampments" (Tobia, Sedaris, Jenner School students)
4/89 "Reclaiming Technology" (Jno Cook)
3/89 "Tony Tasset"
2/89 "Persuasive Views" (Bellavance, Lailios, Malagrino)
1/89 "Exploiting de Man: The Cultural Utility of Nazism" (feature)
- 11/88 "Transform" (Judith Golden and Holly Roberts)
10/88 "Subduction Zone" (Thomas Berault)
- 3/86 "Descriptions/Home Hospice Series" (Miscellaneous landscapes,
Debra Hunter's photographs)

Views

(Photographic Resource Center, Boston, MA)

- Fall/91 & Winter/92 "Books: Andy Grundberg's 'Crisis of the Real'," 12:4/13:1, p.18.
Fall/90 & Winter/91 "Books: 'The Critical Image'/'The Contest of Meaning'," 11-4/12:1,
p.16.
Summer/90 "Books: 'A Forest of Signs'," 11:3, p.24.
Summer & Fall/89 "Sequence (con)Sequence: (Sub)version of photography in the
80s," p. 20.
- Fall/87 "Between the Lines," 9:1, p.16.
- Summer/83 "Meditations on an Ukrainian Easter Egg," 4:4, p.12. This essay
won first place in the Reva and David Logan Critical Writing Grant
and has been reprinted in the anthology of photo criticism, *Multiple
Views* (Albuquerque: University of New Mexico Press, 1991).

Miscellaneous Publications

- 2003 "Patterning the Verbal *Pater*," commentary on/in *Cistern Tawdry: A Novel*
by Eckhard Gerdes (New York: Fugue State Press, 2003).
- 2000 "In::FORMATION: The Aesthetic Use of Machinic Beings," *Leonardo
Online*, vol.7, no.11 (Jan. 2000) <http://mitpress.mit.edu/LEA> and
in *Leonardo* 33: 4 (Fall 2000).
- 1993 "From Catop-tricks to Dwellings: The Art of Barbara Kasten," *Art Criticism*
8:2 (Spring 1993).
- 1992 "Lou Stoumen's Paper Movies," *Photo Metro*, Feb. 1992, p.5-10.

HUGUNIN PUBLICATIONS

- 1991 "Meditations on an Ukranian Easter Egg," in *Multiple Views* (Albuquerque: University of New Mexico Press), an anthology of photo criticism of **Reva and Logan Photography Criticism Grant Winners**.
- 1991 "Greg Ligman: 'Tree Canopies 1988-89'," *The Pinhole Journal*, 7:1, p.2-4.
- 1990 "Vernon Cheek, Dorinth Doherty, Linda Robbennolt, Karen Thompson," *Dialogue* May/June 1990, p.31.
- 1989 "Nebezpecny puvab penez" ("Return to Order: Report from America," *Tvorba* #34 (Spring 1989), Prague, Czechoslovakia, p.14.
- "Photography Illinois," *Dialogue* Sept/Oct 1989, p.23.
 "'Journey to Land's End': A Paper Movie," *The Photo Review* 12:1 (Winter 1989), p.2.
- 1988 "Taking Refuge in L.A.," *American Book Review*, 7-8/88.
- 1987 "Robert Heinecken's 'Neo-Physiognomy'," *Spot*, Summer 1987.
- 1986 "The Big Sleep/The Flat Death," *Spot*, Winter 1986-87.
 "The Big Sleep/The Flat Death," *Parachute*, Dec., Jan., Feb. 1986-87.
 "Excerpt from The Life and Times of Cadmean Storch," *White Walls* No.14, Autumn 1986 (Chicago, IL), p.56.
 "A problem of Nuclear Phafl-out," *Spot*, Fall 1986, p.10.
 "Photography Against the Grain," *Parachute*, March, April, May 1986,
 "Man and His Circumstances: The Photographs of Lou Stoumen," *Photo Metro*, Feb. 1986.
- 1984 "Conceptual Photography," *The International Center for Photography Encyclopedia of Photography* (New York: Crown Publishers, 1984), p.117.
 "Reflections on Photography," *News Letter*, #6 (San Francisco Photo Group, 1984), p.8.
 "Multiple Dissentions: Linda Lindroth's Embedded Imagery," in "Multiple Dissentions," ed. Linda Lindroth (Los Angeles: *U-Turn Supplement* #2, 1984).
 "In the Beginning was the Word—and then there was the Quote," in "Vortex of Envy," eds. Robert Warhover & Eliza Tonachel (Los Angeles: *U-Turn Supplement* #1, 1984).
- 1984 "How To Write A Great Deal About Good Flicks," in *RE-DACT: An Anthology of Art Criticism*, ed. Peter Frank (Willis, Locker & Owens, New York, 1984), p.83.
- 1984 "The Map and the Territory: The Art of Douglas Huebler," in *Visual Art* presented by ArtScene (Los Angeles: Thinking Eye, 1984), p.36.
- 1983 "Past(iche), Post and Few Sure," in *New Mexico Studies in the Fine Arts*, vol.8, 1983, (University of New Mexico, 1983), p.14.
 "Letter to the Editor," in *Images & Issues*, 12/83, p.8.
 "A Show of Hands," in *Artweek*, 11/19/83.

HUGUNIN PUBLICATIONS

- 1982 "Extending Portraiture," in *Artweek*, 6/19/82.
- 1982 "Joe Deal's Optical Democracy," in *Reading into Photography*, edited by Thomas Barrow (Albuquerque: University of New Mexico Press, 1982). An anthology of photographic criticism/theory.
"Book Review: Roland Barthes, *Camera Lucida*," in *Art & Text* (Spring 1982), Victoria, Australia.
- 1983 "Not Just Another Alternative Space," in *L.A. Review*, 1/81.
- 1980 "Three Introductions," in *The L.A.C.P.S. Newsletter*, 3/80.
"An Open and Shut Case of an Open and Shut Door," in *L.A. Review*, 12/80.
- 1977 "Robert Cumming's Endless Quantification," in *Artweek*, 10/1/77.
- 1975 "Michael Portis" (video tapes), in *Artweek*, 11/15/75.
"Post-Partum," in *La Mamelle* magazine, San Francisco, CA.
- 1974 "On...Off...On," in *Straight Turkey*, 9-10/74, Los Angeles, CA.

Catalogue Essays/Book Introductions/Forewords

- 2015 "Avery Danziger's *The Gate to Hell*," *The Gate to Hell: Photographs by Avery Danziger* (Waterbury, CT: The Mattatuck Museum).
- 2012 "Foreword," to *Favela da Rocinha, Brazil* (photographs of Sarah Stern, Gary Mark Smith, and Carlos P. Beltrán (Lawrence, KS, East Village Arts)
- 2007 "Foreword," to *Creativity: The Seekers Journey* by Larry Vogel (self-published).
- 2005 "The Cut of the Kitschen Knife," in *Confessions of a Dadaist: The Era of Existence 1979 - 2005, The Imagery of Helene Smith-Romer* (Northern Illinois University, DeKalb, IL, 2005)
- 2004 "Catalogue essay," in *Slap, Bounce, Spank!* an art and tech and humor exhibition curated by Sine::apsis Experiments, Chicago, IL.
- 2000 "Global Wandering as Method," Foreword to Gary Mark Smith, *Searching for Washington Square: A Celebration of Life on the Global Street* (Lawrence, KS: East Village PhotoArts).
- "The Aesthetic Use of Machinic Beings," *Sine::Apsis Experiments: in::Formation*, (Chicago: The Betty Rymer Gallery, The Art Institute of Chicago, 2000).
- 1996 "L'ABC du cinématique du René Fendt," *René Fendt: Exposition de 30 ans de peinture* (Musée d'art et d'histoire Neuchâtel, Suisse).

HUGUNIN PUBLICATIONS

- 1992 "Duomonozygotic Illusion," *Double Focus, David Teplica* (Rochester: Rochester Institute of Technology, 1992).
- "Lou Stoumen's Paper Movie," *Seduced by Life: The Art of Lou Stoumen* (San Diego: Museum of Photographic Arts, 1992)
- 1992 "TransPorts," *Claire Wolf Krantz* (statement on artist's work in a gallery announcement self-published by Sazama Gallery, Chicago).
- 1991 "A Postmodern Romance," *Ink and Silver Two* (self-published by the Photography & Printmaking Departments, School of the Art of Chicago).
- "Duophotomonozygotic Illusion," *Double Focus* (self-published by Catherine Edelman Gallery, Chicago).
- 1990 "A Textbook of Simple Exercises for the Stretching of the Imagination," in *School: Howard Seth Miller Photographs* (Chicago: H. Miller).
- "Angela Kelly: Selections from the 'Chrysalis Series'," in *Angela Kelly* (Rockford: Rockford Museum of Art).
- 1989 "The Poetic Document: Bill Burke, Larry Fink, Phyllis Galembo," in *The Poetic Document* (Philadelphia: Drexel University).
- "Paul Knotter," in *Forty Years of California Assemblage*, (Los Angeles: Wight Art Gallery, UCLA, 1989), p. 180.
- "Notes Toward a Stenopaesthetic," *International Pinhole Photography Exhibition*, traveling show organized by The Center for Contemporary Art, Santa Fe, NM.
- 1988 "A X Cavation/RWF: A Weapon To Meet the Terrible Needs ...," *Robert Whitten Fichter: Confessions of a Silver Addic!*, University Student Center Gallery (University of Colorado, Boulder).
- 1986 "Past(iche), Post, and Future," *A Graduate Photography Portfolio*, The School of the Art Institute of Chicago.
- "The Naked Truth," *Naked*, a portfolio, The Boulder Center for the Visual Arts, Boulder, CO.
- 1985 "Uni/Di-Versity of California," *Celebrating Two Decades in Photography: UCLA MFA Recipients* (Los Angeles: Grunewald Print Cen., 1985).
- "Victor Landweber Photographs: 1967-1984," *Victor Landweber* (San Diego: Museum of Photographic Arts, 1985).
- "Past(iche), Post and Few Sure," in *Playing It Again: Strategies of Appropriation* (New Mexico: The Center for Contemporary Arts of Santa Fe, 1985).
- 1984 "The Map and the Territory," in *Douglas Huebler*, L.A. Center for Photographic Studies, L.A., CA.
- 1983 "Introduction," in *The Singer Collection of Photography*, Singer Printing, Petaluma, CA.

HUGUNIN PUBLICATIONS

- 1982 "Records of a Travel-Worn Camera," in *American Roads*, portfolio produced by Victor Landweber Productions, Los Angeles, CA.
"Creative Illusions," in *L.A. As Subject Matter*, Los Angeles Center for Photographic Studies.
- 1981 "A + B = Mc," in *Jerry McMillan*, Baxter Art Gallery, Pasadena, CA.
- 1981 "Add, Subtract and Multiply," in *Californian Colour*, Photographer's Gallery, London, England.
"Making Strange the Familiar," in *Three One Person Exhibitions*, Mount Saint Mary's College Art Gallery, Los Angeles, CA.
- 1979 "Some Ideas That Have Colored My Thinking," in *Spectrum: New Directions in Color Photography*, Univ. of Hawaii, Manoa.
- 1976 "Conceptual Photography," in *West Coast Conceptual Photographers*, La Mabelle Art Center, San Francisco, CA.
"Photography & Language," in *Photography and Language*, La Mabelle Art Center, San Francisco, CA.