

Michael Slade

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Education

Utah State University, Logan, Utah, 2008
MFA - photography emphasis

Utah State University, Logan, Utah, 1995
BA - photography (major)
Korean (minor)

Teaching Experience

2008

Teaching Assistant, Utah State University, Logan, Utah, Spring Semester,
Photo II *Zone System*

- Responsible for assisting professor in class demonstrations, and all aspects of film processing and densitometry, printing techniques, darkroom setup, advanced camera techniques and teaching when instructor is not on campus.
- Assigned reading texts, informal classroom discussion on influential 'Zone System' photographers and others whom are in the canon.
- Formulated strategies for students to use when searching for photographic ideas.

2007

Adjunct Professor, Sabbatical Replacement, Fall Semester, Studio Illustration,
Brigham Young University, Provo, Utah

- Responsible for teaching various lighting techniques in a commercial studio.
- Taught complete digital workflow including capture, post-production and output.
- Taught use of Hassleblad H3 digital camera system and Flexcolor Camera software.
- Instructed various lighting techniques with strobe and mixed lighting.

Instructor of Record, Fall Semester, Basic Photography, Utah State University, Logan, Utah

- Taught course material relating to basic black and white darkroom and film-based photography.
- Was responsible for developing technical aptitude with mechanical equipment used in film-based photography.
- Also responsible for helping students become problem solvers in identifying and developing their own unique photographic voice.

2006

Adjunct Professor, Sabbatical Replacement, Fall Semester, Studio Illustration,
Brigham Young University, Provo, Utah

- Responsible for teaching various lighting techniques in a commercial studio.

Instructor of Record, Spring Semester, Basic Photography, Utah State University, Logan, Utah

- Taught course material relating to basic black and white darkroom and film-based photography.

Teaching Assistant, Fall Semester, Digital Photography, Utah State University, Logan, Utah

- Assisted in developing course curriculum, lecturing, in-class demonstrations and critiquing students work under the supervision of the instructor of record.

Adjunct Professor, Summer Semester, Basic Photography, BYU-Idaho, Rexburg, Idaho

- Responsible for transitioning a traditional film-based basic photography class to one that also incorporated digital photography, associated workflow, basic color management and output.

- Taught basic black and white film-based photography, darkroom processes and techniques, presentation, theory and history of photography.

- Digital and film photography were presented as a continuum and an effort was made to teach them together as a whole.

Professional Experience

1990-Present

Owner, Michael Slade Photography, Portland - Las Vegas - Salt Lake

- Responsible for principal photography for national and international clients.

- Developed digital photography workflow and assisted clients in transitioning from traditional film-based to digital photography.

- Designed and maintained archival black and white darkroom for production of client's work, also provided darkroom rental service to other local artists.

- Assisted in instruction and transition from film-based scans to straight digital captures to be used by printing press operators in conjunction with projects for various clients.

- Early adopter (1999) of digital capture devices and associated technologies.

2000-2004

Co-founder, Vice-President and Chief Technology Officer, Fogstock, LLC

- Fogstock (www.fogstock.com) is a photography stock agency based in Portland, Oregon.

- Researched and was responsible for purchasing computer systems, scanners, monitors, external storage media.

- Received training in color management, and implemented the industry's first color-managed workflow.

- Implemented technology allowing Fogstock to become the first stock agency actively recruiting and accepting digital captures and images from photographers and artists.

Exhibition Record

Great Salt Lake Photographic Survey - Reed College, Portland, Oregon, Solo Exhibition, 2008
Wide Views - A Traveling Exhibition of Panoramic Photography, Twain Tippetts Gallery, Utah State University, Logan, Utah, Invitational, 2008
Digital and Design - Gail Art Museum, Seoul, Korea, Invitational, 2007
83rd Annual Spring Salon - Springville Museum of Art, Springville, Utah, Juried, 2007
Annual Statewide Competition, Bountiful/Davis Art Center, Bountiful, Utah, Juried, 2007
Friends of the Great Salt Lake Art Exhibition, Tracy Aviary, Salt Lake City, Utah, Inv., 2007
Great Salt Lake Photographic Survey, SPORI Gallery, BYU-Idaho, Solo Exhibition, 2006
First Look, Bountiful/Davis Art Center, Bountiful, Utah, Invitational, 2006
Changing Nature: Ebb & Flow, Tracy Aviary, Salt Lake City, Utah, Juried Exhibition, 2006
Chairman's Choice, Bountiful/Davis Art Center, Bountiful, Utah, Invitational Exhibition 2006
We Are Here, Feinline Gallery, Portland, Oregon, Solo Exhibition, 1999
National Press Photographers Association, Student Photographer of the Year, Traveling Exhibition, Juried, 1991

Workshops and Presentations

Presenter, 10th International Conference on Salt Lake Research & 2008 Great Salt Lake Issues Forum, University of Utah, 2008
Guest Lecturer, Studio Photography, Brigham Young University, Provo, Utah, 2008
Guest Lecturer, Northern Utah Camera Club, Brigham City, Utah, 2008
Guest Lecturer, Center for the Arts, Jackson Hole, Wyoming, 2007
Guest Lecturer, Art Seminar, Utah State University, Logan, Utah, 2007
Guest Lecturer, Art Seminar, BYU-Idaho, Rexburg, Idaho, 2006
Guest Lecturer, Digital Negatives and Alternative Photography, Brigham Young University, Provo, Utah, 2006
Black Team (Assistant Producer - Web Team), Barnstorm XIII - *The Eddie Adams Workshop*, New York, 1999
Color management private training, Steve Upton, CHROMiX, Inc., Seattle, WA, 1999
LabRover.com photographer, web master, curriculum development and driver for remote educational expedition to Inuvik, North West Territories, Canada, 1999
Student, Barnstorm VII - *The Eddie Adams Workshop*, New York, 1994

Collections

Brigham Young University
Brigham Young University - Idaho
Church Museum of History and Art, The Church of Jesus Christ of Latter-day Saints
Friends of Great Salt Lake
John Street Cafe
Land Rover Las Vegas
Microsoft
RedBull Inc.
Utah State University
Gail Art Museum, Seoul, South Korea

Partial Client List

ARB, Australia
Forbes Magazine
Land Rover Ltd. UK
Newsweek Magazine
Runner's World Magazine
Sygma Photo News, New York/Paris
Far Eastern Economic Review, Hong Kong
Alcatel Submarine Networks, Inc., France
Associated Press

References

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Michael Slade

Introduction - Great Salt Lake Photographic Survey

These images represent a very small portion of a very large project. Like Great Salt Lake itself, this project has many facets.

I have been photographing Great Salt Lake periodically for over 20 years. In the past 4 years I have undertaken a more focused and dedicated effort. I want to tell the story of Great Salt Lake in a new way. I want to show its broad diversity – the good and the bad, the beautiful and the ugly, the ways we have exploited the lake and ways the lake (on its own terms) has affected our lives.

Great Salt Lake's story has many chapters. How to best tell those stories is indeed a challenge. There are stories of birds, shrimp, spiders and bison. Stories of ranchers and fishermen, railroads and ancient Americans. Stories of salt and snow, water and waste. These stories are as broad as the lake is wide and as complex as the lake is ancient.

Whether we like it or not, we have left our mark on Great Salt Lake. It is an inescapable and necessary fact that we live in the landscape. Some marks we leave may be regrettable, but other marks are beneficial. And we may not be aware of it, but Great Salt Lake has left its mark on us.

Unfortunately, you are not my intended audience. You and I can see and experience the lake as it is now - as it was when I made these images. In 100 years the things that I have photographed may not be here, so I am creating a document of how the lake is today, to show its beauty, its wonders, and its blemishes.

Hopefully I have inspired you to ask questions about Great Salt Lake, to not be complacent with your current level of knowledge. I encourage you to learn something about the lake that you didn't know or see things from someone else's point of view. I have been forced to do this in my own research of the lake. It has been priceless to a more complete understanding of our salty neighbor.

If your education about the lake leads you to action on any level, then the lake is well served. It is said that good art invites the viewer to ask more questions than it answers.

The writer and painter Alfred Lambourne, who lived on Gunnison Island for a little over a year, wrote it best in his book, 'Our Inland Sea':

The truth is that the Inland Sea, or the Great Salt Lake as it is more often called, is neither the sullen, listless, deadly sheet of water it was once described as being, nor it is, on the contrary, that realm of endless charm which late travelers and writers have endeavored to make it appear. It is composite.

After nearly twenty years of photographing on the lake, I must agree.

Michael Slade

Introduction - North Korean Refugee Essay

Thousands of North Koreans have died trying to leave their country in a desperate attempt to scrape out a better life. Many are killed before they even reach the border, either starved to death, killed by their own military or die in the brutal conditions they face once they decide to leave. Many are killed when they are handed back to the North by Chinese authorities after being discovered. Having been betrayed by their language and customs, facing an inability to be socially invisible, they stumble and fall on their journey to freedom.

I have visited South Korea several times, starting in 1988. Having the privilege of spending extended periods of time getting to know the culture, people and their concerns. One that has weighed heavily on my mind, is one that is common to all Koreans, that of their country's unification.

Separated for over 54 years by a geographic, cultural and political barrier, Koreans, both south and north, have developed vastly different ways of life. Those fortunate enough to live south of the 38th Parallel live in a country blessed by capitalism and increasingly western conventions. Those born north of it are thrown into a desperate attempt to eek out a life of their own choosing, in a culture of strict conformity, hopeless desperation and a brutally oppressive Communist government.

Occasionally there will be those North Koreans who choose to leave the system. Among those desperate souls are fewer still who actually complete their journey of a lifetime.

I have been privileged to meet several of those North Koreans who have risked everything and finally completed their journey to the south. They could not have made it without a secret infrastructure, which has been compared quite literally to Harriet Tubman's Underground Railroad during the American Civil War. Many brave individuals also risk their own lives and imprisonment by aiding and abetting those whom they help escape from the clutches of their former homeland.

An artist statement about this group of people and the project they are inspiring is inadequate. Nothing I can say about my own work will do their journey justice. It is my challenge as a story teller to let their story, in it's purest form, come through. Literally years of investigation and research have led me to meet a few of these brave people. The best I can hope to do is share my motivation and let the subjects speak for themselves. If I, acting as their voice, get in the way, I will have failed.

My artist statement, if there is to be one then, is to just stay out of their way. To be a true translator of both the seen and unseen, the spoken and unheard. They are marginalized in their new role as citizen of South Korea. I pray my images don't do the same. They deserve better, for they have earned it.