JIM DOW 95 Clifton Street. Belmont, MA 02478
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<jimdowphotography.com>

Born: 26 July, 1942. Boston, MA.
Married: to Jacqueline Strasburger (1979), with two children, Roy (1985) and Alex (1989).

EDUCATION.....
BFA Graphic Design (1965): Rhode Island School of Design.
BFA & MFA: Photography (1968): Rhode Island School of Design.

CURRENT EMPLOYER.....
Tufts University (1973 to 2014) Part-Time to 1994, Full-Time Lecturer in Visual & Critical Studies: Contemporary Art & History of Photography. Chair, 1994-1997, 2009/10, 2013/14. Professor of the Practice, 2016 to present.

PREVIOUS EMPLOYERS……
Museum of Modern Art, New York, NY (1970-71): Photography Department, Photographic printer for exhibition and monograph "Walker Evans."
Walker Evans, Old Lyme, CT (1971-72): Photographic printer.
Vancouver School of Art, Vancouver, BC (1972): Photography instructor, summer session.
Harvard University, VES Department. Cambridge, MA (1972-76): Photography instructor; (1999-2003) Visiting Lecturer, history of photography.
University of Rhode Island, Kingston, RI (1974): Photography instructor, summer semester.
Canadian Centre for Architecture (1979-87): New York & Montreal. Photographer.
Derris Griffin, Inc. & Rebstock Marine (1978-79) Raceland, Louisiana. Deckhand.
School of the Cooper Union, New York, NY (1978): Photography instructor.
Princeton University: (1978, 1992 spring semester; 1995 fall semester): Photography instructor.
School of the Museum of Fine Arts (1973 to 2011, 2014 to 2016): Part-Time Instructor, Photography Area: Large Format photography & Lighting. Full-time Instructor, Visual & Critical Studies; Area Representative (Photography) and Chair (Visual & Critical Studies) a number of times.

AWARDS, COMMISSIONS, FELLOWSHIPS & GRANTS…….
National Endowment for the Arts Fellowships (1972. 1979, 1990): Photography (2002-05) Photography & publishing.
Guggenheim Fellowship (1974): Photography.
Joseph E. Seagram Corporation, New York, NY (1976-77): Bicentennial Project **"Court House."** Photography.
North Dakota Museum of Art, Grand Forks, ND / **Target Corporation** (1981, 2000-04): Photography.
Robert Freidus Gallery Publishing, New York, NY (1982): Photography.
Los Angeles Olympic Arts Festival / **Museum of Contemporary Art**, Los Angeles, CA (1984): Photography.
Polaroid Corporation / **Close-Up** magazine (1984, 1986): Photography.
Rhode Island School of Design (1985): Photography.
Mellon Foundation (1988) Photography, (1993) Digital Imaging research.
School of The Museum of Fine Arts (1995): Photography for Viewbook.
School of The Museum of Fine Arts (1989, 2007): Faculty Member of the Year. (1996, 2004): Excellence in Teaching Award. (1994): Photography, (2000, 2004/5, 2011) Faculty Enrichment grant; photography. Faculty Travel Grant, 2013
Maine Photographic Workshop (1989): Photography.
New England Sports Museum (1992): Photography.

Yale University Law School (1992): Photography.
Massachusetts Institute of Technology Admissions (1993, 1998, 1999, 2005): Photography.
Sports Publishing Group (1994): Photography.
Gallery of Contemporary Photography, Los Angeles, CA (1995): Photography.
New Boston Garden Corporation (1995/96): Photography.
New England Foundation for the Arts Fellowship (1997): Photography.
Aldrich Museum of Contemporary Art (1999): Photography.
Encontros da Imagem, Braga, Portugal (2001): Photography.
LEF Foundation (2002/3): Photography.
Tufts University Faculty Research Award (2004-5) Digital research. (2009-11): Photography.
Tufts University Admissions (2005/06): Photography
Tufts University Dean's Travel & Research Grants (2006, 2007, 2009, 2012): Photography.
Brown University Admissions(2007): Photography.
Phillips Andover Academy (2008): Photography.
Vassar College Admissions (2008) Photography.
Financial Times Magazine (2012, 2016) Photography.
Private Commission (2014) Photography.
Griffin Museum Focus Award, Winchester, MA (2014) Lifetime Achievement as photographer and teacher.

COLLECTIONS (Selected)**…….**
Addison Gallery of American Art. Andover, MA.
Art Institute of Chicago. Chicago, IL.
Bank of America. Wilmington, DL.
Bank of Boston. Boston, MA.
Bruce Berman Collection. Los Angeles, CA.
Canadian Centre for Architecture. Montreal, Quebec, Canada.
Center for Creative Photography. University of Arizona, Tucson, AZ.
deCordova Museum & Sculpture Park, Lincoln, MA.
Ekstrom Library. University of Louisville. Louisville, KY.
Fogg Museum. Harvard University. Cambridge, MA.
J. Paul Getty Museum. Los Angeles, CA.
Haggerty Museum of Art. Marquette University, Milwaukee, WI.
High Museum of Art. Atlanta, GA.
International Center for Photography (ICP). New York, NY.
International Museum of Photography (George Eastman House). Rochester, NY.
The Library of Congress. Prints & Photographs Collection, Washington, DC.
Margulies Collection. Miami, FL.
Mead Art Museum, Amherst, MA
Metropolitan Museum of Art. New York, NY.
Museum of Fine Arts. Boston, MA. **Museum of Fine Arts.** Houston, TX.
Museum of Modern Art. Cologne, Germany.
Museum of Modern Art. New York, NY.
Princeton University Art Museum. Princeton, NJ.
Seagram's Corporation. New York, NY and Los Angeles, CA.
Stedelijk Museum. Amsterdam, The Netherlands.
Texaco Corporation. Houston, TX.
Victoria & Albert Museum. London, England.

EXHIBITIONS: Selected one-person (since 1977)**.....**
Nexus Gallery. Atlanta, GA (1977).
Images Gallery. New Orleans, LA (1978).
University of North Dakota Art Galleries. Grand Forks, ND (1981, 1985).
Robert Freidus Gallery. New York, NY (1981, 1982 & 1984).
Edwynn Houk Gallery. Chicago, IL (1983).
Fay Gold Gallery. Atlanta, GA (1983).
Worcester Art Museum. Worcester, MA (1985).
Artist's and Writer's Bookstore. Rochester, NY (1988).
Janet Borden, Inc. New York, NY (1990, 1995, 2003, 2008, 2011).
James Madison University. Harrisonburg, VA (1990).
University of Maryland, Baltimore County Campus. Baltimore, MD (1992).
Oriole Park at Camden Yards. Baltimore, MD (1992).
Harnett Gallery, University of Rochester. Rochester, NY (1992) "Major League/Minor League."
New England Sports Museum, Cambridge, MA (1993-97) Installation of panoramic photographs.
Smithsonian Institution Traveling Exhibitions Service (**"SITES"**) (1993-98) "Major League/Minor League." Touring nationally.
University of Missouri, Saint Louis Campus. Saint Louis, MO (1995).
Viewpoint in Photography Gallery. Manchester, U.K. (1995).
Visual Arts Center, Metropolitan State College of Denver. Denver, CO (1995).
Fotografia Latino-Americana. La Plata, Buenos Aires, Argentina (1996).
Rose Gallery. Bergamont Station, Santa Monica, CA (1996).
Wessel & Lieberman. Seattle, WA (1996).
International Museum of Photography. Rochester, NY (1997).
Presentation House Gallery. Vancouver, BC, Canada (1997).
Landau Gallery, Belmont Hill School. Belmont, MA (1998).
Art Institute of Boston. Boston, MA (1999).
Escuela Nacional de Fotographia. Buenos Aires, Argentina (1999)
Galerie Lumiere. Savannah, GA (1999).
Clackamas County Historical Society. Oregon City, OR (2000).
North Dakota Museum of Art. Grand Forks, ND (2000).
Houston Museum of Fine Arts, Houston, TX (2005).
Fine Arts Center Galleries, University of Rhode Island, Kingston, RI (2006).
David Rockefeller Center for Latin American Studies, Harvard University. Cambridge, MA (2007)
Midland Center for the Arts. Alden B. Dow Museum, Midland, MI (2007).
Dickinson State University. Dickinson, ND (2009).
National Gallery of Canada, Ottawa, Ontario, (2009).
Stonecrop Gallery, Ogunquit, ME (2009).
Robert Klein Gallery, "American Studies." Boston, MA (2012)
TD Bank North Garden, panorama installation. Boston, MA (2012)
Espacio Foto Arte. Punta del Este, Uruguay. (2012/13)
Public House Projects. "American Studies." Peckham, London, UK (2013)
Flash Forward Festival. "Eleven Projects/Forty Years – A Jim Dow Retrospective" 401 Harrison Avenue. Boston, MA (2013)
Haggerty Museum of Art, "American Studies." Marquette University, Marquette, MI (2013)
Riverside Art Museum, "Obsession: The Stadium Photography & Soccer Shirt Collection of Jim Dow." Riverside, CA (2014)
Robert Klein Gallery @ Ars Libri, "Taco Trucks, Tacquerias & Carritos" Boston, MA (2015)

MTA – Arts for Transit, "EAT" Grand Central Terminal, New York, NY (2011-13) (2015-16)

EXHIBITIONS: Selected two-person & group (since 1977)**.....**
University of Dayton. Dayton, OH (1977). Two-person.
Enjay Gallery. Boston, MA (1977). Two-person.
Museum of Modern Art. New York, NY (1977). "Court House." Group.
The American Association of Architects. Washington, DC (1978). "Court House," Group, subsequently traveling.
Museum of Fine Arts. Boston, MA (1978). "Fourteen New England Photographers." Group.
Vision Gallery. Boston, MA (1978). " 8 x 10 x 10." Group.
Atlanta Arts Festival. Atlanta, GA (1979). Group.
Nexus Gallery. Atlanta, GA (1980). Two-person.
Galerie Rodolf Kicken. Cologne, West Germany (1980). "Zeitgenossische Amerikanische Farbphotographie." Group.
Thorne-Sagendorph Art Gallery. Keene, NH (1980). "Into The Eighties," Group.
Robert Freidus Gallery. New York, NY (1981). Group.
Jorgenson Art Center. University of Connecticut, Storrs, CT (1981). Group
Thomas Segal Gallery. Boston, MA (1982). Group.
Robert Freidus Gallery. New York, NY (1983). "Baseball Portfolio." Two-person, subsequently traveling.
Freidus/Ordover Gallery. New York, NY (1983). "Court House Portfolio," Two-person.
Georgia State University Art Galleries. Atlanta, GA (1983). "Harry Callahan and His Students." Group, subsequently traveling.-
Museum of Modern Art. Cologne, West Germany (1983). Group.
Brooklyn Museum. Brooklyn, NY (1984). Group.
Jones-Troyer Gallery. Washington, DC (1984). "New Color, New Work," Group, subsequently traveling.
Museum of Contemporary Art. Los Angeles, CA (1984). "Ten Photographers," Olympic commissions, group
Institute of Contemporary Art. Boston, MA (1985). "Boston Now." Group.
International Arts Festival. Scarborough, North Yorkshire, UK (1985). Group.
Light Gallery. New York, NY (1986). Group.
Rose Art Museum. Brandeis University, Waltham, MA (1986),"Collection Notes" (1990). Group.
Danforth Museum of Art. Framingham, MA (1987). "Interiors," group.
International Center for Photography. New York, NY (1987). "Legacy of Light," Polaroid Corporation 50th Anniversary exhibition. Group, subsequently traveling
Ledel Gallery. New York, NY (1987). Group.
Light Gallery. New York, NY (1987). Group.
New York State Art Museum. Albany, NY (1987). "Diamonds Are Forever," Group, artists and writers. Subsequently traveling through 1990.
Film In The Cities. Saint Paul, MN (1988). Two-person. **Robert Klein Gallery**. Boston, MA (1988).
Photographic Resource Center, Boston & **San Francisco Camera Works** (1988). "Cross Currents," Group. Two-person.
Zoe Gallery. Boston, MA (1988). "Museum School Photography Faculty." Group, (1990) Two-person.
American Express Company. "Baseball Exhibit," Englewood, CO (1990). Group.
Metropolitan Museum of Art. Sales Gallery, New York, NY (1990). Group.
Addison Museum of American Art. Andover, MA (1991, 1998), Group. (2004) "Recent Acquisitions," Group.

The Photographers Gallery, "Site Work: Architecture in Photography Since Early Modernism." London, England (1991) Group. Subsequently touring the U.K. including **The National Museum of Film & Photography**, Bradford (1992).
Photographic Resource Center, Boston, MA (1991). "New England Biannual." Subsequently traveling to **Instituto Chileno Norteamericano de Cultura**. Santiago, Chile (1992). Group.
Cambridge Multi Cultural Center. Cambridge, MA (1992). Group.
High Museum, "Sports Visions," Atlanta, GA (1992). Group.
Passmore Edwards Museum. "Forever Blowing Bubbles: A History of West Ham United Football Club" London, England (1992). Group.
Sharon Arts Centre. Sharon, NH (1992). Group.
Photographic Resource Center. Boston, MA (1993). Group.
Julie Saul Gallery. New York, NY (1993) Group.
Paul Kopeikin Gallery. Los Angeles, CA (1993). Two-person, (1995) Group.
Light Impressions Gallery. Rochester, NY (1994). Two-person.
Bonni Benrubi Gallery, "Let's Go to the Movies," New York, NY (1995). Group.
Lebetter/Lusk Gallery. Memphis, TN (1996). Two-person.
Hotchkiss School, Lakeville, CT (1997). Two-person.
Canadian Centre for Architecture, Montreal, Quebec (1998, 1999, 2009) Group.
North Dakota Museum of Art, Grand Forks, ND (1998, 2008) "Remembering Dakota," Group.
Aldrich Museum of Contemporary Art, "Playing Off Time" Ridgefield, CT (1999), Group.
Gail Gibson Gallery. Seattle, WA (1999). Group.
J. Paul Getty Museum. Los Angeles, CA (1999), Group. "Where We Live: photographs from the Bruce Berman Collection" (2006), Group.
Dixon Gallery & Gardens, "Visualizing the Blues" Memphis, TN (2000).
Museum of the City of New York, "New York Now: Photography" New York, NY (2000). Group.
DeCordova Museum, "Photography In Boston" Lincoln, MA (2001), "Out of the Box: Photography Portfolios from the Permanent Collection" (2009) both Group.
Encontros da Imagem, ACFA. Braga, Portugal (2001), Group.
Janet Borden, Inc. "Office Space" New York, NY (2002), "Helluva Town," (2009), both Group.
International Center of Photography. "Only Skin Deep, Online" New York, NY (2003/4), Group. **Stedelijk Museum,** "Recent Acquisitions" Amsterdam, The Netherlands (2003), Group.
Bronx & Queens Museums, "Subway Series"(2004) Group.
Gallery @ Hermes. "Looking At Los Angeles" Los Angeles, CA (2005) Group.
Gallery Kayafas, "How You Play the Game," Boston, MA (2005) Group.
New England Sports Museum @ Logan Airport, Boston, MA (2005) Group.
David Winton Bell Gallery, List Art Center, Brown University, "7 Documentarians: an exhibition from the permanent collection," Providence, RI (2006) Group.
Clark Gallery, Lincoln, MA (2008), Two-person**,** (2009) Group.
deCordova Museum,
Saint Botolph Club, "Athens of America: Six Boston Photographic Artists and Their Printer," Boston, MA (2009) Group.
Sun Valley Center for the Arts. "The Rural Vernacular," w. Walker Evans. Ketchum, ID (2009). Group.
Lehman Art Center, Brooks School. "On The Road: A Legacy of Walker Evans" North Andover, MA (2010), group.
Strozzina centro di cultura contemporanea a palazzo strozzi. "Portraits and Power: People, Politics and Structures," Florence, ITALY (2010), group.
Ross Art Museum @ Ohio Wesleyan University. "Branch Rickey & Jackie Robinson: A Partnership in Vision and Courage." Delaware, OH (2011), Two-person.

E.P. Levine, Inc. "Photographic Educators" Waltham, MA (2012) group
Fotofocus. "Reporting Back: A Survey of Documentary Photography." Department of Visual Art, Northern Kentucky University, Highland Heights, KY (2012), group.
Foxwoods Resort & Casino. "Victory: An Exhibition Celebrating Boston Sports" Mashantucket, CT (2012), group.
Janet Borden, Inc. "Articulate" New York, NY (2013), group
Stonecrop Gallery. "Mentor/Mentee" Ogunquit, ME (2013), group
Amon Carter Museum. "Color: American Photography Transformed" Fort Worth, TX (2013), group.
Santa Barbara Museum of Art. "Un/natural Color" Santa Barbara, CA (2013), group.
BK Projects. "Roadside Attractions" Drive-By Projects, Watertown, MA (2013), group.
Buenos Aires Photo, 2013. "Espacio Foto Arte" Buenos Aires, Argentina (2013), group.
School of The Museum of Fine Arts. "Faculty Sabbaticals" Boston, MA (2014), group.
Dixon Gallery & Gardens. "Color: American Photography Transformed" Memphis, TN (2014), group.
Museum fur Kunst und Gewerbe Hamburg. "Einladung" Hamburg, Germany (2014) group.
Museum of Art. "American Scene: Martin Z. Margulies Collection of Photography" Fort Lauderdale, FL (2014) group.
Albany Institute of History & Art. "Triple Play: Baseball at the Albany Institute". A traveling exhibition originated in 2012 by The Bank of America, contains all 26 American & National League stadium panoramas. Albany, NY (2015) group.
A.I.P.A.D. "Taco Trucks" Robert Klein Gallery at The Armory, New York, NY (2015) featured.
Flash Forward Festival: "The Gun Show" Fort Point Arts Community, Boston MA (2015) group.
Barbican. "Strange and Familiar: Britain as Revealed by International Photographers". London & Manchester, UK (2016) group.
Brooklyn Museum. "Who Shot Sports: A Photographic History, 1843 to the Present." Brooklyn, NY (2016) group.
Nasher & Speed Museums. "Southern Accent: Seeking the South in Contemporary Art." Duke University, Durham, NC and Louisville, KY (2016/17) group.

PUBLICATIONS (since 1978)**…….**
"Court House." Richard Pare, editor. Horizon Press (1978).
"The American and National Leagues." Two portfolios in an edition of 40. RFG Publishing. New York, NY (1982).
Camera Arts, "Sleeping Giants." Amy Bedik. November, 1983.
"Courthouse Portfolio."25 copies of 12 photographs from the Seagram's County Courthouse Project. RFG Publishing, New York, NY (1983).
"New Color, New Work." Sally Eauclaire, editor. Abbeville Press (1984).
"Ten Photographers." Olympic Arts Festival and Los Angeles Museum of Contemporary Art (1984).
"Close-Up" magazine & **"Spirit of Sport."** New York Graphic Society and Polaroid Corporation. Constance Sullivan, editor for both (1985).
"Portfolio '86." Yearbook, Rhode Island School Design (1986).
"American Independents." Sally Eauclaire, editor. Abbeville Press (1987).
"Diamonds Are Forever." Peter Gordon, editor. Chronicle Books, San Francisco, CA (1987).
ESQUIRE. June, 1987.
"Foto Folio Postcard Series." Foto Folio Publishing. New York, NY (1987)
"**Legacy of Light."** Constance Sullivan, ed. Knopf, New York, NY (1987.
Popular Photography. "A Flash In The Dark," (March, 1987), "A Flash of Color." (Dec, 1987), "Painting with Light: Interiors by Jim Dow" (Nov, 1999).

Frankfurter Allgemeine Magazin. "Don't Cry For These Men, Argentina," with Rolf Heggen, writer (22 June, 1990), "The Game of American Summers," with Andrian Kreye, writer (26 April, 1991).
Photo District News."Jim Dow, On Painting With Light." Marnie Crawford Samuelson. (November, 1990).
"New Landscape," Kohtaro Iizawa & Natsuki Ikezawa. Tokyo, Japan. (1991).
Saison Journal, Tokyo, Japan. "Sports Stadiums," (15 July, 1992).
Historic Preservation Magazine. "Diamonds Aren't Forever" w. John Pastier (writer) (July/August, 1993).
New York Times Magazine "It's Just A Game" w. others. (4 April, 1993), "The Shock of the Familiar" (Dec. 1998).
Playboy (Japan). "Fields of Dreams" (5 May, 1993).
Shimizu Bulletin. Tokyo, Japan. "Buenos Aires: City of Longing" (Vol. 81, Summer, 1993).
Chronicle Books with **Borders Bookstores**, San Francisco, CA: Calenders "Dream Fields," (1994), "The Classic Ballparks," (2001, 2002, 2003 & 2004).
Telegraph Magazine, London, UK: "The Sun Slowly Sets on the English Corner Shop," (14 January, 1994), "Hot Spots: The Curry Restaurant in England." (23 July, 1994).
View Camera Magazine: "Jim Dow: Panelrama" by Rosalind Smith. (Sept/Oct. 1995).
Graphis Publishing, New York & Zurich, Switzerland: "Fine Art Photography 95". Introduction by Robert Delpire (1996), "Fine Art Photography 97" (1997).
USA Today: The Magazine of the American Scene: "Take Me Out to the Ballgame" by Wayne M. Barrett (March, 1996).
American Photo on Campus: "Mentors: Learning Curve" Russell Hart. (Sept. 1997).
The Guardian. London, UK: "Don's Delight: Jim Dow" (Nov. 1997).
Fotomundo, Buenos Aires, Argentina: "The Relationship between Art and Photography: an Interview with Jim Dow" (Aug. 1998).
The New Yorker. New York, NY (3 June, 2001), "Goings On About Town," (1 August, 2011).
in the loupe: newsmagazine of The Photographic Resource Center @ Boston University. "Insight: an interview with Jim Dow," (March/April, 2003).
"Looking At Los Angeles," Marla Hamburg Kennedy, editor (2005).
"Where We Live: Photographs from the Berman Collection," J. Paul Getty Museum. Getty Publications, Los Angeles, CA (2006.)
"Marking The Land" Jim Dow with Laurel Reuter, North Dakota Museum of Art, Center for American Places & University of Chicago Press (2007).
"Members Print Program Invitational Portfolio" published by The Photographic Resource Center. Boston, MA (2008).
F:22: concepto fotografico. Buenos Aires, Argentina "Jim Dow: An Interview" by Mariana Gonzalez Toledo (2008).
"American Studies" Jim Dow, published by powerhouse Books, Brooklyn, NY and The Center For Documentary Studies, Durham, NC (2011).
The New Yorker online. "American Studies," Caroline Hirsch. (July, 2011).
SMFA Graduate Colloquium "No Dust In The Digital Archive" presented "Case Studies: An Experiment in Decoding (and Understanding) Archival Practices" in collaboration with MFA candidate Sarah Pollman on the colloquium website <***nodust****smfa.wordpress.com/*> (2012)
Financial Times Weekend Magazine. London, UK. "The barbecue capital of the world" (3 May, 2013) "Snapshot: 'Table, George's Restaurant' (1998) by Jim Dow" (26 April, 2013)
"Survivors," (12 January, 2012) "Going The Whole Hog," (13 August, 2011)
Feature Shoot. "Jim Dow's Photographs of BBQ Joints Across the American South" by Amanda Gorence (12 June, 2013).
"Color: American Photography Transformed" John Rohrbach, Amon Carter Museum of American Art (2013).

"Lighten Up America*: Cooking Light*" Alison Fishman Task. Oxmoor House (2013).
Aesthetica: *The Art & Culture Magazine:* "American Dreams: *An Overview of Jim Dow's Americana*" Issue #56, (December, 2013)
"Blind Jury Assignment," **The Photographer's Playbook: *307 Assignments and Ideas*.** Jason Fulford & Gregory Halpern (editors) Aperture (May,2014).
" Blind Jury Assignment," **Photography 4.0: *A Teaching Guide for the 21st Century: Educators Share Thoughts and Assignments.*** Michelle Bogre (editor). Focal Press (August, 2014).
"Jim Dow's Gorgeous Food Truck Photos are a Window into the Americas" **Artsy Editorial** https://www.artsy.net/article/artsy-editorial-jim-dow-s-gorgeous-food-truck-photos-are-a-window-into-the-americas Aug 24th, 2015
"Strange and Familiar: Britain as Revealed by International Photographers". Alona Pardo/Martin Parr. Barbican/Prestel (2016)
Financial Times Weekend Magazine. London, UK. "Changing The Goalposts." (28 May, 2016) print and online.
"Who Shot Sports: A Photographic History, 1843 to the Present." Gail Buckland. Knopf (2016)
"Southern Accent: Seeking the South in Contemporary Art." Trevor Schoonmaker/Miranda Lash, Nasher & Speed Museums (2016)

LECTURES & WORKSHOPS: (since 1982)**……..**
Addison Gallery for American Art. Andover, MA: Lecture, 1998.
The Art Institute of Chicago. Chicago, IL: Lecture, 1987.
Atlanta College of Art. Atlanta, GA: Lecture, 1998.
Bowdoin College. Brunswick, ME: Lecture, 2004.
Brighton Polytechnic. Brighton, UK: Lecture, 1995.
CalArts. Valencia, CA: Lecture, 2009.
University of California @ Davis. Davis, CA. Lecture, Visiting Critic. 2010
Central Connecticut State College. New Britain, CT. Lecture, 1998.
Camberwell College of Arts: Camberwell, London, UK. Lecture and Visiting Critic, 2013.
Center for Creative Photography: University of Arizona, Tucson, AZ. Panelist in Symposium "Harry Callahan: The Photographer and His Work." 2006.
Central Florida Community College. Ocala, FL: Lecture, 1996.
Clackamas County Historical Society. Oregon City, OR: Lecture, 2000.
Columbia College. Chicago, IL: Workshop & Lecture, 1988.
Crescent Art Centre. Scarborough, N. Yorkshire, UK: Lecture, 1981 & Workshop, 1982.
Dartmouth College. Hanover, NH: Lecture, 2001.
Decordova Museum. Lincoln, MA. Lecture, 1996.
Dickinson State University, Dickinson, ND. Lectures, 2009.
Center for Documentary Studies @ Duke University, Durham, NC. Judge for *Lange/Taylor Prize,* 1998. Lectures, 2003, 2012. Judge for *CDS/Honickman First Book Prize,* 2004.
Duke University. MFA Program in Experimental & Documentary Arts. Durham, NC. Visiting Critic/Lecturer - 2011, 2012 (March/Nov), 2013. March, 2014, March, 2015, March, 2016
Film in the Cities. Saint Paul, MN: Lecture, 1988.
Fogg Museum. Harvard University. Cambridge, MA: "Light Conversations," Lecture, 2003.
Georgia State University. Atlanta, GA: Lecture, 1998.
Hallmark Corporation. Kansas City, MO; Lecture, 2002.
Harvard University, Carpenter Center. Cambridge, MA: Lectures, 1991-1994, 1996-2004, 2006
Hotchkiss School. Lakeville, CT: 1988, 1995, 1997.
Institute for Contemporary Art. Boston, MA: Gallery Talk, 1990. Lecture, 1998.

International Center for Photography. New York, NY: Workshop, 1989.
International Museum of Photography. Rochester, NY. Lecture and Gallery Talk, 1997.
Lowestoft Polytechnic. Lowestoft, Suffolk. UK. 1993.
Magenta Foundation. Boston, MA: Incubator Show – juror. 2016
Marlboro College. Marlboro, VT: Lectures, 2001, 2003. Visiting Critic, 2002-14
Massachusetts College of Art. Boston, MA: Lectures, 1989, 1997, 2000, 2005. 2006
M.I.T. Museum. Cambridge, MA: Lecture, 1989.
Minot State University. Minot, ND: Lecture (2009).
Museum of Fine Arts. Boston, MA: Lecture Series, 1988; Lectures, 1989, 2002, 2009, 2012. Friends of Photography Lecture, 2010.
National Gallery of Art. Washington, DC: Lecture, 1996.
New Bedford Whaling Museum. New Bedford, MA: Lecture, 2005.
New England School of Photography. Boston, MA: Lecture, 1995, 2012, 2013, 2014, 2016
Northeastern University. Boston, MA: Lecture, 1997.
Onondaga County Museum. Syracuse, NY: Lecture, 1996.
Photographic Historical Society of New England. Woburn, MA: Lecture, 2012.
Photographic Resource Center. Boston, MA. Lectures, 1986, 1993, 2002, 2004, 2005, 2006, 2007, 2008; Workshop, 1999. Lecture & booksigning, 2011.
Presentation House Gallery. Vancouver, BC: Lecture and Gallery Talk, 1997.
Princeton University. Princeton, NJ: Lectures, 1984, 1987.
Public House Projects. Peckham, London, UK. Lecture, 2013.
Rhode Island College. Providence, RI: Lecture, 2015.
Rhode Island Historical Society. Providence, RI: Lecture, 1998.
Rhode Island School of Design Providence, RI: Lectures, 1984, 1992-95, 1998-99, 2003, 2004, 2006, 2007, 2009, 2016; Visiting Critic, 2001.
Rhode Island School of Design Museum. Providence, RI: Lecture, 2009.
Rochester Institute of Technology. Rochester, NY: Lecture, 1991.
San Francisco Art Institute. San Francisco, CA: Lecture, 2011.
Savannah College of Art & Design. Savannah, GA: Lecture, 1999.
Southeastern Massachusetts University. Dartmouth, MA: Lecture, 1991.
Sunderland Polytechnic. Sunderland, Tyne & Wear, UK. Lecture, 1994.
Tufts University. Medford, MA. Gallery Lecture, 1993.
University of California, Davis. Davis, CA. Lecture, Visting Artist, 2010.
University of Connecticut. Storrs, CT: Lectures, 1986, 1992.
University of Massachusetts. Amherst, MA: Lecture, 1991.
University of Missouri. Columbia, MO: Lecture, 1991.
University of Missouri, Kansas City, MO: Lecture, 2002.
University of North Dakota. Grand Forks, ND: Lecture & Workshop, 1985. Lectures, 2000. 2004, 2009.
University of Rochester. Rochester, NY: Lecture, 1992.
University of Southern Mississippi. Hattiesburg, MS: Lecture, 1985.
University of Tennessee, Chattanooga. Chattanooga, TN: lecture, 1998.
United Photo Industries. Photoville, Brooklyn, NY: Juror for the Fence, 2013.
West Surrey College of Art & Design. Farnham, UK. Lecture, 1993.
Yale University. New Haven, CT: Lectures, 1982, 1992.

REPRESENTED BY: Janet Borden, Inc. 560 Broadway, New York, NY 10012 <janetbordeninc.com>
Robert Klein Gallery, 38 Newbury Street, #402, Boston, MA 02116 <robertkleingallery.com>
Rose Gallery, Bergamont Station Arts Center, Gallery G5, 2525 Michigan Avenue, Santa Monica, CA <rosegallery.com>

From "Cathedrals of Sport" **by Owen Edwards.** *American Photographer.* 1980

Like an arid corner of an otherwise fertile valley, formalism persists as a sere reminder that the many wonders of photography are not unlimited. From time to time the drought spreads, and I have a feeling that the periodic rises of formalism coincide with general declines of inventiveness and inspiration among photographers.

The matrices and measurements of work seem to take on special importance when the muse proves elusive. This is not to say that there is any fault in form as such. Far from it. The forms of art, from the simple structure of a heroic couplet to the miracles of musical counterpoint to the hard-won laws of perspective, are spiritual architecture of the most glorious kind.

But preoccupation with form to the exclusion of any other purpose is an academic exercise, not an artistic one.

Photographers who avoid thinking of what they might do with their medium by indulging their obsession on how to do it are like the medieval theologians who preferred to debate the number of angels able to dance on the head of a pin than to ponder the meaning of life.

Even to a non-believer like myself, Dow proves that formalism can be beautiful. But, more important, he proves that a concern for the form of photography can serve as a springboard for a strong personal statement, something few formalists manage to do these days.

Dow's stadiums have all the grandeur and loneliness of ancient ruins. They are, of course, the eventual artifacts of a civilization that is bound, someday, to vanish, and he treats them with all due respect.
Owen Edwards - 1980

from **"Don's Delight," by Jim Dow.** *The Guardian,* 4 November, 1997....

As a rule I try not to put much stock in epiphanies, in the belief that graft and dedication with a pinch of insight are the stuff of both life and art. Yet I have to admit that one look at a single book of photographs altered the course of my life forever.

I had just started the MFA program at the Rhode Island School of Design in 1965 and was frozen in my tracks by double doses of guilt from having successfully ducked the Vietnam War draft by getting into art college and yet lacking any real feeling for my conveniently chosen course of study, photography.

One day a friend who was teaching a course at Yale suggested that I come along with him to "meet a socialist photographer who used glass plates." We drove to New Haven and found the bulk of the art and architecture faculty enjoying a long lunch. Occupying center stage was an elegant, elderly, almost bird-like man whose stories, jibes and repartee fascinated me. He was, indeed, the photographer in question. I was so intrigued by him that I raced back to Providence and immediately buttonholed a more artistically literate friend to ask if he had ever heard of a photographer named *Walter* Evans? With an understanding smile he led me to the library, pulled down a copy of a book entitled *American Photographs* and handed it to me saying: "It's by WALKER Evans and it's like the Bible."

I started thumbing through it and couldn't take my eyes off the pictures. They were razor sharp, infinitely detailed images of small town architecture and people taken during the years of the Great

Depression. What stood out was a palpable feeling of loss. I had never seen photographs like these, pictures that seemingly read like paragraphs, even chapters in one long, complex, rich narrative.

All my experience and training had served to relegate photographs to the role of teasers; images high in visual impact, to be scanned in a nano-second, at best capable of only introducing complex ideas but not of describing or elaborating upon them. As a result of this rather chance encounter, the prospect of spending a lifetime trying to make photographs was no longer a second rate cop-out for not being able to write (to say nothing of draw) but a venture that engendered excitement, self-respect, even dedication.

From **"Jim Dow at Janet Borden, Inc." by Neville Wakefield.** *Art Forum,* November 1995. Review of exhibition @ Janet Borden, Inc. 560 Broadway, Soho.

"What taxonomical photography has in common with lepidopterology, poison-frog collecting, and train spotting is that it, too, can be a means of nurturing an idiosyncratic obsession. It combines the scientism of typological investigation with the more or less obvious charm of an eccentric interest cultivated over time.

Jim Dow's recent photographic series of British storefronts, "Corner Shops of Britain, 1983-1993," offers a glimpse into this kind of obsession nurtured over a decade. Forty 8-by-10 color contact prints depict the facades of family-run businesses, once keystones in the social and architectural fabric of the high street. Victims less of the recession than of suburbanization - of the one stop park-and-shop mega store - they have been disappearing at the rate of over 3,000 per annum. Here, as with the grain silos, mine shafts, and other monuments to the demise of industry documented by the Bechers, the drive-in movie screens of Hiroshi Sugimoto, or even the newsstands of Moyra Davey, rarity is a measure of impending extinction. Records of a way of life, institutions such as *Bert's Pie & Mash, Peckham, London, 1985*-93, *James Smith's Stick Shop,* 1985, or *Baldwin's Homeopathic Chemist, 1993*, are captured in the period between the end of a tradition and its eventual resurrection in the form of the curiosity shop, where the purchase of memory is made possible by the homogenizing force of the ECU."

From **"Jim Dow 'Establishments" by Roberta Smith.** *New York Times, 2* May 2003. Review of exhibition @ Janet Borden, Inc. 560 Broadway, Soho, NYC.

"Jim Dow's large, richly detailed color photographs provide glimpses of some of the most opulent, carefully tended time capsules to be found in New York City. For several years Mr. Dow has been negotiating entry into various private associations, clubs and libraries in New York, setting up an appropriately old-fashioned view camera and making 15- to 60-minute exposures of reading rooms, swimming pools, foyers or staircases.

The results often provide views of spectacular off-limits interiors, like balconied bookshelves and the vaulted Gothic-Renaissance melange of the University Club's library. These fascinating images document the rewards of fortunate birth and success, as well as an era that is not nearly as bygone as some may assume."

From **"Jim Dow at Janet Borden" by Edward Leffeningwell.** *Art in America,* 3 September, 2003. Review of exhibition @ Janet Borden, Inc. 560 Broadway, Soho, NYC.

"Equipped with an 8-by-10 view camera and a patient regard for the history of place, Jim Dow commits his photographic practice to the clear description of the spirit of a perhaps vanishing environment through the language of its architecture. He has previously located and recorded the remarkable details of the vernacular; truckstop pool tables, barbershops and an entire nation of baseball parks. "Establishments: Clubs, Libraries and Associations," a series begun in 1998, extends his obsessive mapping of the built American landscape. Dow was encouraged to undertake the project by the late writer and architectural preservationist Brendan Gill, and he set about gaining access to the redoubts that secure the pleasures and rituals of the elite – the privileged, the professional and the arguably meritorious, and the seriously connected.

The telling detail, isolated from the surroundings, attracts Dow's attention, and in this series his images, many of them contact prints, are exclusively interiors. These carefully composed chromogenic color prints describe the architectural features of paneled and marbled clubs. Long exposures of up to an hour erase any visitor who may have passed his lens. The billiard rooms, swimming pools, changing rooms and backgammon tables of the Harvard and Yale Clubs, Union League and Explorers Club reveal only the furnishings of a lapidary world more often imagined than seen. If no one appears to dine in the grill rooms, or to read in the libraries, or to drink at the bars, presences are nevertheless felt. Dow venerates the verdigris and polished brass ram's head of a *Bannister Decoration, Lotos Club,* and marvels at the arcane red-rubber hose and chromed gauges monitoring the hot and cold blasts of the *Scotch Douche, Union Club* (both 2002). Reminiscent of the opulent vistas of Candida Hofer, the great expanse of the *Library from the East, University Club* (1998) vivifies the world of the well-heeled clients of such famed architectural firms as McKim, Mead & White and Delano & Aldrich.

Among the relentlessly masculine, high-ceilinged rooms of such clubs, a door stands open in ivory and pale blue painted paneling in *Doorway, Lotos Club* (2000), one of the oldest literary clubs in New York. Class distinctions are implicit in the upholstery of *A Shoeshine Stand, Union League Club* (2000), where amply scaled marble seats with leather cushions are provided. Combs soaking in the antiseptic waters of a metal-topped glass jar, reflected in the mirror of a bathroom at the Union Club, signal the presence of an attendant, as do the whisk brooms that hang in the changing rooms provided for the swimmers of the University Club. These are desirable, handsomely private places made public through the intervention of a spy in the house of architecture. As Dow is their witness, some things never change."

From **"Marking The Land: Jim Dow In North Dakota"** by Jim Dow & Laurel Reuter. *North Dakota Museum of Art & The Center For American Places.* 2007, by Tina Barney.

When I see Jim Dow's photographs, I feel a great affinity for them. We have the same approach to photographing the world. The idea is in both showing what these things and these places really look like, and preserving that in photographs, because it can't last forever. Jim's work is both documentary and elegiac.

From **"Marking The Land: Jim Dow In North Dakota"** by Jim Dow & Laurel Reuter. *North Dakota Museum of Art & The Center For American Places.* 2007, by Emmet Gowin.

Jim Dow's photographs of North Dakota are at the heart of a very important life's work in photography, and these images eloquently summarize a deeply imaginative people and an astounding landscape nearly invisible from our two coasts. *Marking The Land* is a work of both grandeur and intimacy, and it is the kind of work that can truly change what we know and what we feel.

From "**The Best Photo Books of 2007**" by Russell Hart. *American Photo,* December 2007

Marking the Land: Jim Dow in North Dakota by Jim Dow

There is a temptation to describe Jim Dow as a latter-day Walker Evans, even though most of Dow's work is in color. As did Evans, Dow records the varied shapes and surfaces of vernacular culture -- architecture, signage, interiors -- relying on the rendering power of the 8x10 view camera. As with Evans, Dow's photographs are largely empty of souls. But while Evans insisted to the point of arrogance that his work, despite its descriptive nature, was the highest art, Dow has no such pretension. His images are artful, to be sure, but they are less about the artist and more about the people who create the things depicted. Despite their precisionism, they are far more human than Evans's pictures.

Yet the totality of Dow's new monograph, *Marking the Land: Jim Dow in North Dakota,* makes it clear that the photographer's images are not judgment-free records of weathered roadside attractions. The best of them quietly critique our attitudes toward the particular landscapes we inhabit. As in this coffee-shop interior (which seems quaint in the instant before its grotesqueness registers), nature is more often conquered than abided, its creatures made harmless. In Dow's outdoor images, signs and sculpture of buffalo stand in benignly for the real thing, once nearly wiped off the Plains. (By our count there's only one live animal in the book, a distant, ironic cow.) Yet Dow's timeworn building facades have a plainness that suits the prairie's nondescript topography and camouflages the dense decor of their interiors, which are crammed full as if to nullify the starkness of North Dakota's great outdoors.

Dow started this project in the 1980s and finished it after a two-decade hiatus during which social and meteorological forces altered the state's landscape. Had the common art he loves been washed away, or its makers moved to more populous ground, you wouldn't know it from these photos.

-Russell Hart

From **"American Studies"** powerhouse Books, The Center for Documentary Studies. May, 2011

INTRODUCTION to "American Studies" by Ian Frazier

What I love about Jim Dow's pictures is that they're not kidding. We live, as we know, in a vision: "The Shining City on a Hill" or "The last, best hope of mankind" or "Zion" -- in other words, America. The vision never ends, though it flickers, and though we rethink it and reimagine it in every generation. Dow's photographs accept the vision at face value and piece it together in fragments of perfect clarity. In wordless ways America continually describes its vision to us, dropping broad hints about what its citizens are expected to be. With these photographs Dow catches the hints latent in dozens of American settings, almost all of them temporarily unoccupied. The absence he finds is rich with suggestion about the parts we are supposed to portray in the dream.

And when I say his pictures aren't kidding, I mean they avoid the danger that exists in recording such hints and signs-- a danger having do with kitsch. Years ago when I was writing a book about the Great Plains, people were constantly asking me if I'd seen the World's Largest Ball of String, in a small town in Kansas. The World's Largest Ball of String may be remarkable, but I didn't want to see it, because of the difficulty of describing it without playing to the kitsch-appreciating strain in all of us-- i.e., to a kind of easy superiority. There's no World's Largest Ball of String in Dow's photographs, no superiority, no wry chuckles from a more refined altitude. Aspects of his photographs are funny, maybe even hilarious, but

that's only noted in passing. He's more interested in what the American vision is, or was, and in the scary open-endedness of our identity.

"America is a didactic country," Saul Steinberg, the artist, used to say. Dow's pictures capture didactic messages so detached as to be almost orphic: "Save," "Buy," "Shape," "Sealy," "Shrimp Cocktail," "Watch for Opening." Throngs of ghosts fill his empty Masonic temples, courtrooms, stages, and pool halls, but the human simulacra he records are even more tantalizing. The happy waiters and vacationers of roadside signage may overwhelm us with how far we would have to go to be them, but what about the bathing-suited giantesses baring their teeth in pleasure, and the temptresses on barroom signs? How could anybody, male or female, live up to these dames? The point, Dow seems to say, is that we can't; we only aspire, forever.

Any dream has its flip-side nightmare, and by now we know our dream's opposite maybe better than the dream itself. Seen after a slight double-take, many of Dow's pictures reconfigure themselves into possibly sinister enigmas, places where something went or is about to go horribly wrong. The gas station in Dallas ("GAS." "rentals") sits there wide-open like a store that was just robbed; the wonderfully odd "Airline Motors Restaurant" begs for one more piece of narrative to complete it, maybe some connection to Charlie Starkweather and his getaway. Dow's barbecue places ("Real Blue Ribbon Bar B-Q"), with their delicious smells somehow inhering in the photograph touch us with their fragility; they're just the sort of places Katrina washed away. Empty shoeshine chairs resemble a cleaned-up crime scene – wasn't Carmine Galante shot to death in that chair on the left, back in '81?-- and then suddenly don't resemble it, and are just shoeshine chairs again. Yet even after the nightmare goes away it can't be unlearned.

From a certain perspective, something *has* gone wrong in these pictures: most of the places and signs they record probably don't exist any more. The earliest photograph in this collection dates from 1968. During Dow's long career America changed. Nowadays you rarely see truly local postcards in non-metro places, and business owners are less likely to make (or hire local artists to make) their own signs. Global franchises have taken over just about everywhere. Ordinary folks may have become disinclined to contribute their own visual interpretations of the American dream, knowing that mega-corporations have teams of experts on the job. Maybe what gives Dow's Coca-Cola sign [p. 87] its power is Coke's sameness through every change: It was, is now, and always shall be.

Jim Dow and I are about the same age. I can remember the first slice of pizza and McDonald's hamburger I ever ate, and the first tattoo I ever saw. When I was young, almost nobody where I lived (small-town Ohio) sported tattoos. A friend got a rose tattooed on his upper arm one summer during high school, and I was shocked. Now you see tattoos everywhere, on everybody. Today most pro athletes look as if someone doodled all over them while on the phone. It seems to me that in our lifetime, the American vision or dream or whatever it is has moved from mostly public to mostly private areas of expression. The pictures at the end of the book-- the intricately painted taco trucks, with their civic or historic themes-- are interesting in this regard, because after the era of depicting the dream ourselves in our public buildings and on our roadside signs, we began to paint it on our vehicles. In the 1980s, seaside or mountain utopias, in glorious colors, began appearing on the sides of people's vans; the taco trucks? Mobile panoramas would be part of this trend. And more recently (as my theory goes) we have shifted our realm of visual statement to the entirely personal-- our tattoos-- many of which are often hidden under clothes.

The emptiness of the places Dow photographs implies their eventual abandonment, and our own. A chill of impermanence shudders through it all. The signs will be painted over, the minor league ballparks

torn down. The barbershops and diners and bars will morph into other businesses, maybe ones less directly comforting. Even without the encouragement of the smiling giantess in the bathing suit, the pursuit of happiness will proceed, though we may not know exactly how or where. In typical American style, we will be on our own, making it up again as we go. The affection and respect and clarity and stillness and vision in these photographs provide reason to hope that we will come up with something good.

© Ian Frazier, 2010

From **"American Studies"** powerhouse Books, The Center for Documentary Studies. May, 2011

"Dominating Dow's peopleless photographs are the people. Lurking in the borders of every picture is the human impulse to mark one's passing through ordinary days, to let the imagination wander, to allow some pleasure to creep into one's work, to wonder."
—Laurel Reuter

"'Some objects are more alive than most humans,'" the Czech filmmaker Jan Švankmajer once told me. He was looking at a 300-year-old cabinet when he said it, but he could have been looking at one of Jim Dow's photographs, or his new book *American Studies*, a work of the greatest love, patience, and mastery. It is a rich and vivid inventory of American individuality and of the human imagination at work. The fierce affection Jim Dow evokes for time and place awakens in us the realization that we have perhaps loved this wild world and its wonders less than we should. In these photographs, objects and places, some of them now past, are intensely alive.
—Emmet Gowin

"Jim Dow's photographs don't just document the world as it is, they reveal the beauty and mystery and sadness hidden beneath the surface of everyday objects and landscapes. Dow's a master, a photographer with the eye of a journalist and the heart of a poet."
—Tom Perrotta

"Jim Dow's *American Studies* describes the country's prospect in photographs at once broadly eloquent and meticulously detailed, taking as subject all manner of human endeavor he found along his way. Dow tells us what he saw before him as he traversed this nation, east to west, north to south, over the better part of half a century—yet it is in the poetry of his telling that he gives us a deeply generous, insightful, witty, and idiosyncratic ballad of our times."
—Laura McPhee

"Jim Dow shows us the American soul plain and simple, with a deep eloquence seldom seen in photography. Reverent in an age of irony and cynicism, Dow works not out of nostalgia but a vision fueled by a genuine desire to know where we've come from and what we're made of. *American Studies* will be an immediate classic."
—Tom Rankin

"We have the same approach to photographing the world. The idea is in both showing what these things and these places really look like, and preserving that in photographs, because it can't last forever. Jim's work is both documentary and elegiac."

- Tina Barney
- From **"About The Cover,**" by Lyle Rexer**;** *Photograph,* July/August, 2011"

Longer ago than I care to admit, I made my one and only visit to North Dakota. I blew through Fargo and Bismarck, headed for the Badlands and Montana. The interstate was only two lanes then, there were almost no cars, and the speed limit was optional. Made sense to me, since there was absolutely no reason to slow down. Or so I thought. I wish I'd had Jim Dow in the car with me. North Dakota was where he made some of his best early photographs, and I have a pretty good idea how it would have gone: "Hey, did you see that motel? Pull over! It's a beautiful sign. The people that run this joint really want us to stop." Probably we'd have wound up in a place like the Terrace Lounge in Carrington, and Dow's eye would have lit on the wall mural of a dance hall from a bygone time, with a woman in a red dress. "Open your eyes, man, it may not be the Sistine Chapel but it's pretty great." Dow brings his unique American travelogue to the Janet Borden Gallery (through July 29) in an exhibition titled *American Studies*, and though it may not be obvious from the cover image (*Arthur Bryant's Bar-b-q, Kansas City MO.*, 2002), we can see clearly what has separated Dow from his contemporaries and made him the essential traveling companion. Like Stephen Shore, Len Jenshel, Mitch Epstein, William Eggleston, Joel Sternfeld, and others who have rendered America in color, Dow has an insatiable appetite for the vernacular, from french fries to phone booths. But Dow seems always willing to linger a bit longer. He's never ironic or distant and, as Borden points out, "He is patient, often using exposures of 15 minutes. His photographs release their information slowly." Dow himself suggests, "Perhaps because I grew up without a television, I'm not just watching. I'm looking." Dow's meditation on America has lasted four decades and yielded the newly published *American Studies* (powerHouse Books). He lingers, of course, because he loves, and what he loves is passing away. It goes beyond nostalgia for fading murals and pink lunch counters to a reverence for every manifestation of what has been made by hand, with care and imagination. His America beautifies beyond all entrepreneurial necessity, expends labor for no corporate reward, seeks ecstasy in motel neon (and not just motel romance) and paints a trail-tested cowboy on the wall of a tire store. It expresses itself. Which brings us to that sandwich and fries in the cover image. Yes, the sandwich is made with Wonder bread, a symbol of the cultural homogenization Dow deplores, but look at the size of it, and that mountain of fries! They didn't come out of any frozen food case. Whoever ran Arthur Bryant's decided that if people wanted to eat, he was darn well going to feed them. "Barbecue is one of the few things that changes from place to place," adds Dow. "It has personality that hasn't been squashed." Pull over, Jim. What say we stop here?

© Lyle Rexer, 2011

From **"A View of America,"** by Cate McQuaid: *Boston Globe,* April 24, 2012

Jim Dow's lush color photos, shot with an 8-by-10-inch view camera, capture a bygone America. The photos, up at Robert Klein Gallery, are from Dow's 2011 book "American Studies.'' Many of them were taken 30 or more years ago, but even then, he was after nostalgia. Not simply nostalgia's romance, its persistence.

Viewers will recognize two local landmarks that aren't going anywhere soon: Fenway Park, stretched out luxuriantly in a panoramic triptych shot in 1982, and "Town Diner, Route 16, Watertown, MA, 1979.'' Both have changed. Fenway Park has added levels of seating and more. The Town Diner is now the Deluxe Town Diner. Looking at these images, you get the strange sensation that time is both moving and standing still.

A lot of what Dow conveys is archetypically American — ballparks, diners, gas stations. Many feature design elements that have been recycled through the decades. But the neon signs that hover over the establishments in "Orleans Burger Joint at Night, New Orleans, LA, 1980'' and "Dairy Queen at Night, US

6, Iowa City, Iowa, 1988'' speak to a particular era that was already fading in the 1980s. Dow's photos, while nostalgic, really ask larger questions about how Americans see America, and what we cling to, and what we let go.

BBQ

The more smoke and neon the better the barbecue. Next to peanut butter, it is America's national food and there are more varieties than there are states in the union. Death and taxes aren't the great levelers, barbecue is. At a place like Bob Sykes's Barbecue in Bessemer, AL the guy licking the grease on his fingers and picking his teeth with a toothpick is just as likely to be the president of the city's famous steelworks as a worker at the blast furnace.

Back in the 1960's Martin Luther King used to sit in a rear booth at Aleck's Barbecue Heaven in Atlanta while gnawing on ribs with other members of the Southern Christian Leadership Conference. Nowadays hedge fund honchos of the New South stop by to pick up orders to take with them on their private jets. Wilber's Barbecue in Goldsboro, NC ecumenically boasts that George Bush, Sr, Bill Clinton and Jesse Helms have all sat down to their specialty, pork plate with side orders of fried liver and gizzards. Underbones Lounge at Redbones Barbecue in student-saturated Boston has valet parking for fixed gear bicycles.

All across the South, long before the Civil War, different cuts of cheap meat, particularly pig, were cooked and smoked for hours for cowboys, slaves and the poor. The meat was often rubbed, poked and seasoned, then drenched in sauce. "Pig pickin's," church picnics and political rallies soon sprung up. With cars and highways came a steady evolution from a communal pit at the plantation big house to the roadhouse glowing in neon, now the industry standard in all its retro glory.

Some etymologists claim that the term barbecue may originally be French, *"de barbe a queue,"* literally translated, "from chin to tail," meaning roasting a whole animal on a spit. Others plump for *barbacoa;* a Caribbean, subsequently Spanish word for meat swathed in tropical leaves and cooked underground. Then there is the Mayan term *baalbak kab* (meat, cover, earth) and countless other references from Hungary to Polynesia but for most people it is just three large capital letters.

In the Carolinas your hog can arrive adjacent to a mountain of deep-fried corn meal bullets known as hushpuppies, accompanied by an ice-filled glass of highly sugared tea brought to the table by an equally sweet Christian lady. In Texas, the brisket comes wrapped in newspaper and is washed down with a freezing cold beer slid along the counter directly into your hand.

Barbecue sauces are state secrets. There was a sign by a "smoker" in the South End of Boston saying, "you can beat my meat but you can't touch my sauce!" At The Original Arthur Bryant's in Kansas City they say there is blood in the recipe. One guy in Chattanooga mixes his ingredients in a metal tub with a canoe paddle. In Missouri a particularly coveted sauce is concocted by a retired veterinarian in his basement and marketed as "liquid smoke."

Blood, smoke and secrets aside, one thing is certain, real barbecue isn't meat cooked quickly over hot coals or a gas flame in a suburban backyard. That's grilling.
© JIM DOW, 2011

Taco Tucks, Tacquerias & Carritos

From an *antojito* in purchased in Mexico City to a *zapiekanka* in Warsaw food gotten in the street is cheap, varied and often good. Frequently the formula is a wrapping made from flour (bread, pita, tortilla, etc.) that encloses inexpensive, often marinated, meat, occasionally cheese and always spices and garnishes. For some it is a fast way to stave off hunger pangs on the way to something else. For others it is a nutritional must, consumed in haste before returning to toil. A 2007 report from the Food and Agriculture Organization of the United Nations claimed that 2.5 billion people across the world eat food from stands, carts and trucks on a daily basis.

In the United States the taco truck, or *lonchera* has become a symbol of a quick meal with an unequivocal taste and a means of assimilation and upward mobility. Its southern cone cousin, the *carrito,* serves hamburgers, hot dogs and *choripan,* a ubiquitous sausage sandwich and is found on every corner in Argentina and Uruguay. And in a brand-new trans-border twist there are now trucks competing with *tacquerias* in the streets of Mexico City, likely inspired by success stories from north of the Rio Grande.

The men and women who staff the trucks have to deal with strict codes of enforced mobility; to flourish their locations must be consistent and their arrival at the appointed spot timed to the minute. Yet after closing they become part of a fleet of gastronomic undead, rushing back to parking lot crypts to safely squirrel away the vehicles of their economic dreams.

In Mexico, Uruguay and Argentina the *carritos, tacquerias* and stands are permanently embedded in the landscape with their flattened tires sunk into concrete or perched atop a solid base in the middle of a downtown business block.

In the States and the DF, the truck owners set up generators or pay for power drawn from an adjacent business while the energy needs of the *carritos* and stands are sustained by subversive networks of power cords, lines and wires run up lampposts and strung across streets. The *taqueria*, *carrito* and *choripan* stand owners and their workers may not have money or social position but they are a static part of the national fabric of Argentina, Mexico and Uruguay in contrast to the States, where the trucks are part of a mobile diaspora, always on the move.
© JIM DOW 2013

Four current shows offer energy and enchantment. Cate McQuaid. Boston Globe. **7/28/2015**
Idiosyncrasies that charm

Photographer Jim Dow lovingly documents the vernacular. His show at Robert Klein @ Ars Libri spotlights American taco trucks and their prototypes, Mexican taquerías and South American carritos.

While we can make generalizations about these vendors — in the United States, they're mobile; elsewhere, they stay in place — it's their idiosyncrasies that charm. "Pyramid Carrito Selling French Fries, Costanera, Parana, Entre Rios Province, Argentina," for instance, is a wacky tent with spotlights at its tip and round foldout windows. The logo: fries spilling from a toppled pyramid.

But Dow has an eye for more than the enchanting detail. "Rear of Closed Carrito, Colonia del Sacramento, Department of Colonia, Uruguay" nearly pictures a modernist sculpture, a glistening metal polygon corrugated in a fanlike pattern. And it's the haunting, violet light in "Taco Truck in Front of Check Cashing Office, Los Angeles, CA" that catches the eye: the reflection, no doubt, of an illuminated sign at the check cashing office, eerily bathing a tree and the white food truck beside it.

Jim Dow's Gorgeous Food Truck Photos are a Window into the Americas, Molly Osberg, Artsy Editorial Aug 24th, 2015

In the early 2000s, the American photographer Jim Dow began photographing the food trucks he encountered on his travels through Argentina and Mexico. Years later, his efforts have been collected in a show spanning numerous countries, focusing on a single subject—street food—to bring to light the cultural import of an often overlooked institution.

Dow focuses on a single banal structure as an entrance into broader themes. For nearly 50 years he has photographed buildings central to national identity in the United States and abroad: BBQ joints, sports stadiums, and court houses among them. "I've always been interested in the ways that people organize the spaces they occupy," he recently told Artsy. On choosing his subjects, he says "you look at something and you just get chills; you know you're in the right place." His eye has garnered him significant praise throughout the and mystery and sadness hidden beneath the surface of everyday objects and landscapes."

For "Taco Trucks, Taquerias, and Carritos," Dow photographed the trucks of native Spanish speakers, eschewing the hipper food trucks that have recently become popular (especially in the U.S.) and focusing on local joints in Argentina, Mexico, Uruguay, and California. The trucks, often bathed in streetlamp light, are sometimes hooked up to clandestine generators through dense networks of wires; in some, the tires have fallen flat, rendering the trucks no longer trucks in the strictest sense of the word.

Dow says the series partially grew out of another photographic project he undertook in which he sat similar structures in Buenos Aires and Mexico City (bathroom entrances, for example) side by side. "People here think everything below the border is the same thing," he says. "I'm really committed to trying to parse those differences out." He adds, "it's a really visually compelling, subtle way to talk about assimilation, migration. Being at home in a culture and not being at home."

—Molly Osberg

London life comes alive via the lens, Ben Luke, Evening Standard March 15, 2016

What follows is photography as art rather than journalism-cum-art. People and place often divide… Dow's (works) have an admirable, slow-burning poetic force.

From the catalogue for **Strange and Familiar: Britain as Revealed by International Photographers.** Edited by Alona Pardo and Martin Parr. Prestel, 2016

…In the early nineteenth century, when the French emperor Napoleon was asked what he thought of Britain, he is supposed to have replied that it was nothing more than 'a nation of shopkeepers.' Indeed, the humble neighborhood enterprise has been a British institution since the Victorian era; as cities and towns expanded during the Industrial Revolution, the corner shop became a stalwart of the British urban landscape. Fascinated with this local vernacular architecture and aware of its uncertain future, Dow returned to Britain on numerous occasions between 1980 and 1994 to work on a project titled *Corner Shops of Britain,* photographing his subjects with taxonomical clarity, appreciatively recording a traditional way of life seemingly on an inexorable path towards cultural extinction.

His prints depict the facades and interiors of family-run businesses that were once keystones in the sociaand architectural fabric of the high street: from corner shops whose walls are stacked to the brim with candied

treats to haberdashers whose faded balls of wool and pattern books are no longer in vogue. Doomed by the juggernauts of EU regulations, suburbanization and one-stop, park-and-shop megastores, these establishments are disappearing at an alarming rate. Whilst the storefronts that Dow records with their faded signage seem consigned to a bygone era, our current obsession with cultural nostalgia has prompted a reappropriation of these outdated interiors, with contemporary bars, restaurants and boutiques adopting a range of styles and content that hark back to the 'good old days.'

Dow's work on view in *Strange and Familiar* unquestionably references Walker Evans, the Bechers as well as Harry Callahan. At the same time, on their own, from roadside kiosks selling cockles and whelks to the unglamorous premises of a fish and chip shop or a greasy spoon proudly advertising its menu, his photographs offer, in author Ian Frazier's words, 'a human simulacra' that supersedes nostalgia and bears witness to the wholesale transformation of the British high street.

- Alona Pardo

Homage to West Ham's Boleyn Ground by Jim Dow FT Weekend Magazine: 28 May, 2016

If you were a soccer fan living in Boston, Massachusetts, in the late 1970s there were only two ways to watch foreign football. One was at members-only Irish, Italian and Portuguese sports clubs that had satellite dishes the size of swimming pools in the backyard; the other was on the national "educational" channel (PBS), where hour-long highlights from the Bundesliga (*Soccer Made in Germany*) and the English football league (*Star Soccer*) were shown on Sunday mornings in black and white.

Besides the games (often brawls in the winter mud, half-obscured by fog), what caught my eye most were the stadiums, particularly the English ones, how they sat right in the middle of neighbourhoods, unlike in the US where they would be surrounded by car parks. When the camera panned away from the action there would be a panoramic view of the immediate environs: tower blocks, terraces, potting sheds, fish and chip shops, maybe a passing bus.

The first time I saw West Ham from the stands was at the Charity Shield match in August 1980 when they played Liverpool, winners of the league. As a distanced football fan visiting from the US, the Reds were all I knew about.

When I got on the Tube to Wembley, the swaying carriage was full of chanting, singing, cheering claret-and-blue-clad folk of every size, age, shape and description. I was a veteran of countless baseball, basketball, football and ice hockey games in the supposedly sports-mad city of Boston but I had never seen the like, and after two stops I was hooked. There was and is nothing similar back home to match the raucous bonding, edgy wit and the frisson of anticipation that a British football crowd evokes. I wanted to be a part of it and, while slithering along Wembley Way on a sea of empty lager cans, I first heard what I took to be the team anthem, "I'm Forever Blowing Bubbles . . . "

A week later I went to the season opener at West Ham's home stadium, the Boleyn Ground in London. At that point I hadn't been much further east than Brick Lane, and getting out of the Tube at Upton Park I was carried along Green Street by a throng similar to the one that had engulfed me a few days before. The surroundings were no longer the predictable, prim suburbs of the north-west part of the city, but a mixture of every sort of architecture, food, person and style; a multicolourful, multicultural "kind of London breed" (to quote the poet Benjamin Zephaniah).

And then there was the stadium itself — a somewhat funkier cousin of a more familiar Fenway Park and Wrigley Field, classic US baseball stadiums. It was packed full of the people just described as well as the most idiosyncratic nooks and crannies, everywhere decorated with the crossed hammers that gave the team its famous nickname. I presented my ticket, clanked through the turnstile and arrived home.

I returned as soon as I could to photograph the club with the wooden 8x10in view camera that I have always used. In order to capture the full sweep of the ground, I made three different exposures that were then pieced together to make a single, panoramic image (later examples shown overleaf). Inspired by the results, I went on to photograph scores and scores of stadiums throughout the US, Canada, the UK, Argentina and Mexico over the next three decades.

Since then, whenever I've been in England, I've always returned to West Ham to attend matches and make photographs. It's about being a fan, loving the ground and the area, wanting to reconnect with everything about the game and the club I've come to feel a part of. When I heard they were moving to the Olympic Park, and the old stadium was to be demolished, I wanted to go back one last time to create a photographic bookend; homage to a place where much has changed over the years but a great deal has not.

Built in the first iteration of the stadium, the Chicken Run — the terraces at the front of the East Stand where the loudest home fans used to stand — still exists, albeit now with seating. Rule 12 of the terms and conditions on the club website states optimistically: "It is a condition of entry to the stadium that the holder of the ticket agrees to remain seated during the match."

The club's greatest memorial, the bronze statue of Bobby Moore, its most accomplished player, with 1966 World Cup teammates Geoff Hurst, Martin Peters and Ray Wilson, stands a few yards down Green Street from the ground. There is also a plot in a corner of the players' car park to accommodate fans' ashes and other memorabilia, as ashes can no longer be scattered on the pitch. I have been told the plot will be maintained when the club moves.

Recently, Sister Immaculata of Our Lady of Compassion, the church next to the stadium, was quoted in a British newspaper, saying: "We have been almost sucked into West Ham, as a Hoover sucks one in." Deep in the belly of the Boleyn Ground someone has planted a big, hot-pink lipstick kiss smack on the sign that carries former manager Alan Pardew's exhortation: "Winning, it's what we are here for." I'd like to believe the sister did it.

When I was done photographing, I walked back up Green Street past the Tube, across Portway and finally through the huge shopping mall to the new site in Stratford. I felt I'd left east London and arrived in Houston in just 3.4 miles. In a place like the Boleyn Ground, there seem to be ghosts in every corner and if you sat quietly, as I did in the two days I was there, you could feel them. As yet there are no ghosts at the Olympic stadium.

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