

Henry Mattison: Resume

1996

- * M.F.A in Photography, Maryland Institute and College of Art.

1974

- * B.A in Philosophy and Literature, Fordham University.

Teaching

1998-present

- * Faculty, Maryland Institute and College of Art, Department of Language, Literature and Culture.

1999-2000

- * Visiting Artist, University of New Orleans, Charles University, Prague, Czech Republic Summer Institute.

1998

- * Visiting Artist, Maryland Institute and College of Art, Digital Arts Masters Program Fall.

1985-1995

- * Visiting Professor of Photography and Art, University of Minnesota, Graduate School of the Arts and Graduate School of Journalism, Split Rock Arts Program.

1990-1993

- * Visiting Artist, Omega Institute, Rhinebeck, New York.

1985

- * Instructor, Ansel Adams Workshop, Carmel, California.

Exhibitions

2005

- * International Center for Photography.

2001

* Tokyo Metropolitan Museum of Photography.

2000

* Tokyo Fuji Art Museum.

1996

* Maryland Institute and College of Art, April.

1994

* The William Joiner Center for the Study of War and Its Social Consequences, University of Massachusetts at Boston.

Awards & Recognition

2005

* MICA Teaching Award.

1998

* DC Arts Council Grant.

1982

* Robert Capa Gold Medal, Overseas Press Club, Best Foreign Reporting requiring exceptional courage and enterprise.

Publications

* The Indelible Image. Photographs of War, 1846 to the Present. (New York: Abrams, 1985)

* El Salvador: Work of Thirty Photographers. Edited with Susan Meiselas. Text by Carolyn Forché (New York: Readers and Writers, 1983)

* War Torn. Edited by Susan Vermazen. (New York: Pantheon, 1984)

* El Salvador: The Face of Revolution. Edited by Janet Shenck and Robert Armstrong. Inhumanity and Humanity, (Tokyo: Tokyo Fuji Art Museum).

* Exhibition catalog. Writing Between The Lines: An Anthology of War and Its Social Consequences, edited by Kevin Bowen and Bruce Weigl. (Boston: University of Massachusetts Press, 1997).

Photographs have appeared in

* American Poetry Review

* DoubleTake

- * Der Spiegel
- * Figaro
- * Life
- * London Sunday Times
- * The New York Times
- * Nouvelle Observateur
- * Paris Match
- * Stern
- * Time

Languages Spoken

- * English
- * French
- * Spanish

Other Experience

1999

* Photographer, Human Rights Commission of Honduras. Produced more than 1500 digital and still images documenting the effects of Hurricane Mitch, including relief efforts and refugee status in eight cities and sixty towns throughout the country. In 2000-2001 continued documentation for a book to be published in March, 2002 by the Human Rights Commission of Honduras.

1998-1999

* Mentor, Corcoran Art Mentorship Program, Corcoran School of Art, Corcoran Museum.

1998-1999

* Advisor, Writers Corps, D.C. Council for the Humanities.

1993-2001

* Photographer. Documentary photographer in France, the Czech Republic, Puerto Rico, Honduras, and the United States.

1994

* Interim Site Coordinator, WritersCorps, a project of AmeriCorps, Corporation for National Service. Responsible for researching, evaluating, and selecting sites for the WritersCorps program in Washington, D.C. Presented and promoted AmeriCorps to school principals, community center directors, social workers, arts administrators and others; the twenty-four sites eventually included CCNV (Community for Creative Non-

Violence), Walker Jones Elementary School, St. Elizabeths Hospital, Ballou High School, The Latin American Youth Center and others. Participated in the AmeriCorps National Direct Workshop and in the training of the first group of AmeriCorps/WritersCorps volunteers.

1988-1993

* Assistant to the Dean of Student Affairs, Georgetown University. Served as liaison between the Northwest #1 community (a consortium of public housing projects) and the community service programs of Georgetown University, and as Secretary of the Northwest #1 Community Council. Developed a visual and oral history of the Sursum Corda housing project.

1981-1987

* Photographer, Time Magazine. Worked as a photographer and was responsible for assigning and supervising photographers in areas of political conflict.

1981-1983

* Photography Bureau Chief, Central America. Photography Bureau Chief, Beirut, Lebanon, 1983 - 1985. Photography Bureau Chief, South Africa, 1985 -1987.

1985-1986

* Photography Editor, Granta Magazine. Selected and edited photographs for international quarterly publication.

1984-1989

* Director, Iron Range Community Documentation Project, University of Minnesota. (Co-founded with Andrea Gilats and Carolyn Forche). Designed and directed an interdisciplinary program for the University of Minnesota involving more than 120 writers and photographers working in distressed communities in northern Minnesota; established an archive of over 100,000 images currently conserved by the Minnesota Historical Society and the University.

1982-1983

* Editor. El Salvador: Work of Thirty Photographers. Edited with Susan Meiselas. Text by Carolyn Forche (New York: Readers and Writers, 1983).

1974-1980

* Photographer. Documentary photographer in Central and Latin America. Developed and covered stories for the Associated Press, Der Spiegel, Time Magazine and The New York Times.

1975

* Executive Producer, *God Is A Woman*, a film directed by Pierre Gaisseau. Feature-length documentary film with the Cuna Indians of Panama.

1969-1971

* Apprentice to Richard Avedon.

1968

* Research Assistant, Center for Inter-Cultural Documentation, Cuernavaca, Mexico.