

Jayanti Seiler

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EDUCATION

- 2011 **Master of Fine Arts, Photography**, School of Art and Art History, College of Fine Art, University of Florida, Gainesville, FL.
- 2000 **Bachelor of Fine Arts, Photography**, Rhode Island School of Design, Providence, RI.

SOLO EXHIBITIONS

- 2010 **Wind Between States**. Focus Gallery, University of Florida, School of Art & Art History, Gainesville, FL. 2 channel HD video installation.
- 2007 **Skin and Dust**. Exhibition of 20"x24" Polaroid photographs, Art Center Sarasota, Sarasota, FL.
- 2005 **Conditions of Living**. Arts Council Manatee County Gallery, Bradenton, FL. Solo show of photography.
- 1999 **AIDS Awareness**. Permanent exhibit. Rhode Islanders Taking Action Gallery, Providence, RI. Photography biography of people living with AIDS, created in collaboration with Rhode Islanders Taking Action.

GROUP EXHIBITIONS & SCREENINGS

- 2011 **Remember Then...** The Center for Government and International Studies, Harvard University, Cambridge, MA.
- 2010 **Shifting Ground: Video Exhibition**. Gallery II, Washington State University, Pullman, WA. Exhibition at WSU and online at Gallery Gray. Curator, B. Colby Jennings.
- 2009 **Crossroads**. MOCA GA, SPE Regional Conference, Atlanta, GA. Juror, Anna Walker Skillman, Jackson Fine Art Gallery.
- Juried 09 Exhibition SA+AH**. University Gallery, Gainesville, FL. Juror, John Feodrov.
- A Public Screening, Fall Video Production Program**. Samuel P. Harn Museum of Art, Gainesville, FL.
- Visceral Movements**. 16mm Spring Film Screening. The Story House, Gainesville, FL.
- Memento Mori**. WARPhaus Gallery, University of Florida, Gainesville, FL.
- Cirque Des Arts**. WARPhaus Gallery, University of Florida, Gainesville, FL.
- 2008 **Bullet Proof**. WARPhaus Gallery, University of Florida, Gainesville, FL.
- The FL Consortium of Art Schools (FloCAS)**. 3 month traveling exhibition; FSU 621 Gallery, USF Cigar Factory, UF WARPhaus. Juror, Bonnie Clearwater, MOCA Miami.
- 2007 **June Exhibition**. Projekt30, New York, NY.
- Violence Exhibition**. Projekt30, New York, NY.
- Sarasota Art Educator's Association Exhibition**. Art Center Sarasota, FL.
- 2005 **Through A Lens-The Human Element, 2005 National Juried Photo Competition**. Coastal Arts League Museum & Gallery, Half Moon Bay, CA. Juror, Michael Collopy.
- Embracing Our Differences**. The Holocaust Museum. Public exhibition of collaborative public art project with Heron Creek Middle School, Sarasota, FL.

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GROUP EXHIBITIONS & SCREENINGS

- 2000 **Soho Photo Gallery National Photography Exhibition, Emerging New Artists.** Soho Photo Gallery, New York, NY. Juror, Gerard Vezzuso, School of Visual Arts, International Center of Photography.

SCHOLARSHIPS & AWARDS

- 2008 **Alumni Graduate Scholarship.** School of Art and Art History, University of FL, Gainesville, FL. \$16,000 per year for three years.
- Dennis & Colette Campay Scholarship Fund.** UF, Gainesville, FL.
- 2004 **Fine Art of Photography, 1st Place Award.** Art Center Sarasota, FL.
- 1999 **T.C. Colley Award & Scholarship.** Awarded: *Best Junior Photography Major of 1999.* Rhode Island School of Design, Providence, RI.

WORK REPRODUCED IN BOOKS & MAGAZINES

- 2010 **Photographer's Forum Magazine.** *Best of College Photography 2010 Book.* Editor, Nell Campbell, Santa Barbara, CA.
- ArtBuzz 2010 Collection, 2nd Place Award.** Worldwide competition. ArtBuzz Publishing, Dunedin, FL.
- Ego Bruise Magazine.** Jan-Feb Issue 3 of featured photography and interview. Issuu Publishing, Web.
- 2009 **Creative Quarterly: The Journal for Art & Design.** Issue 18 and online gallery. 3X3 Publishing, New York, NY.
- Is Now Following You.** National graduate photography survey book. Oculus Photographic Arts Group, Philadelphia, PA.
- 2001 **Boston Magazine.** January Issue, pg. 40. Film still photographs published for feature-length film, *The Blue Diner*, Boston, MA.

TEACHING EXPERIENCE

- 2010 Fall **School of Art & Art History, University of Florida. Instructor of Record, Image-Order-Idea,** PGY 2441C, 3 credits, Gainesville, FL. This course concerned the introduction and exploration of the concepts of photographic series and sequences while further improving student's technical abilities in and out of the darkroom.
- 2009 Summer-2010 Spring **School of Art & Art History, University of Florida. Graduate Teaching Assistant, B&W Visual Literacy,** PGY 2101, 3 credits, Gainesville, FL. Responsible for the lab section of the course, technical training in basic B&W photography, interactive critiques and hands on production in the darkroom.
- 2003-Present **Professionally certified Florida arts educator (K-12).**
- 2006-08 **Temple Beth Sholom Schools (PreK-8). Art Instructor,** Sarasota, FL. Specialized art instruction covering multiple art mediums. Established photography and glass fusing programs.
- 2007-08 **Art Center Sarasota. Art Instructor,** Creative teen art workshops, Sarasota, FL. Specialized art instruction covering multiple art mediums.

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TEACHING EXPERIENCE

- 2005-06 **Brookside Middle School. Art Instructor**, Sarasota, FL. Specialized art instruction covering multiple art mediums.
- 2004-05 **Johnson PhotoImaging. Photography Instructor**, Bradenton, FL. Taught two courses on the history of staged photography.
- 2005 Summer **Ringling School of Art & Design, Continuing Studies & Special Programs Dept, Photography Instructor of Record**, *Technical Photography*, Sarasota, FL. Designed & taught a technical photography course.
- 2004 Summer **Ringling School of Art & Design, Continuing Studies & Special Programs Dept, Photography Instructor of Record**, *Psychology of the Photographic Image*, Sarasota, FL. Designed and taught a critique based conceptual course on narrative and sequencing.
- 2003-05 **Heron Creek Middle School. Art Instructor**, North Port, FL. Specialized art instruction covering multiple mediums.

PHOTOGRAPHY EXPERIENCE

- 2009- Present **Max Becher & Andrea Robbins**. Studio assistant & custom printer, Gainesville, FL.
- 2007 **Artists Emerge**. Juror, *Chiaroscuro*, online art competition.
- 2002-03 **Beall's, Inc.** Digital studio photographer, Bradenton, FL.
- 2001-02 **Spectrum**. Custom color and b&w photography printer, Boston, MA.
Bill Le Pete Photography. Custom b&w printer, Boston, MA.
- 2000-01 **Museum of Modern Art**, New York, NY & **Luna Imaging, Inc.**, Venice, CA. Digital studio photographer. One year project capturing MOMA's Architecture & Design Collection for the digital database *Mellon Project*.
- 2000 **Glen Turner Studio**. First assistant, Providence, RI.
- 1998 **Polaroid 20 x 24 Studio**. Photography assistant, New York, NY.
Jill Greenburg Studio. Photography assistant, New York, NY.

SEILER PHOTOGRAPHY

- 2007- Present. Creator and owner of commercial photography business, Sarasota & Gainesville, FL.

CLIENTS

- 2010 **University of Florida, College of Fine Arts**. Editorial Photographer, Photography for the university website and the School of Art & Art History *MUSE Magazine*. Designed and photographed the Spring 2011 *MUSE Magazine* cover.
Who's Afraid of Virginia Woolf? Set photographer, Acrosstown Repertory Theatre, Director, Sheila Bishop, Gainesville, FL.
- 2009 **JEMA Annex**. Documentation photography for JEMA Annex art projects & performances, Samuel P. Harn Museum of Art, Gainesville, FL.
WARPhaus Gallery. UF freelance theatre and event photography.
- 2008 **Herald-Tribune**. Freelance photographer and writer, Sarasota & Venice, FL.

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SEILER PHOTOGRAPHY CLIENTS

- 2008 **Gulfcoast Wonder & Imagination Zone (GWIZ)**. Sarasota Educational Museum. Museum & special events photographer, Sarasota, FL.
 Safe Place & Rape Crisis Center, Inc (SPARCC). Special events photographer, Sarasota, FL.
- 2007-08 **Sarasota-Manatee Jewish Federation**. Events photographer, Sarasota, FL.
- 2006 **Jewish Family & Children's Service of Sarasota-Manatee, Inc.** Special events photographer, Sarasota, FL.

COURSES QUALIFIED TO TEACH

Photography

Traditional/Analog & Advanced Photography in B/W and Color
 Digital Photography
 Large/Medium Format Photography
 Studio Lighting
 Critique based/conceptual photography
 Photography theory
 History of photography
 Photojournalism, editorial, documentary, fashion, product, catalog, location, portraiture, architectural photography

Digital Imaging/workflow

Adobe Photoshop CS4
 Adobe Lightroom

Video Art

Digital Video- SLR, HD & SD
 Final Cut Pro
 Compressor
 DVD Studio Pro

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B I O

Jayanti Seiler is currently pursuing her MFA in Photography from the University of Florida. She received her BFA in Photography from the Rhode Island School of Design in 2000. In 2010, Seiler had a solo exhibition of her video installation, "Wind Between States", at the University of Florida Focus Gallery. Her video work was also exhibited in the Washington State University exhibition, "Shifting Ground". In 2009, Seiler's collaborative photographic series, "Environs", was exhibited in the SPE Regional Conference, "Crossroads" exhibition at (MOCA GA) in Atlanta, GA. Her photography was published by the Oculus Photographic Arts Group, in Art Buzz 2010 Collection, and in Photographer's Forum Magazine in 2009. She has had solo photography exhibitions at Sarasota Arts Center and at the Arts Council of Manatee County Gallery (FL).

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ARTIST STATEMENT

From the age of fourteen when my uncle gave me my first camera, I was instantly seduced by photography and compelled to unrelentlessly document my world as a child. The power to create fictions and enhance my experiences has driven my relationship with photography all my life. Choosing to pursue a degree in the field, I employed the innate capabilities of photography in an effort to create elaborate fictional narratives with children. Through this process, I refined and perfected my own intricate language of symbolic representation. Upon further reflection, I now approach video and photography with a heightened awareness of their power to generate fictions and imbue a subject with meaning. It is my intention to subvert how images function as abstractions or artifacts of the real.

The video work that I created in graduate school was an exercise in strategies to interrupt the formal constraints of narrative in my practice. I emphasized the temporal quality of the extended moment by making stilled videos that resembled photographs and I sought to exaggerate rudiments of time through slow meditations on subtle movements. For instance, the endurance of the subject was revealed when movements in the stilled image appeared, emphasizing the frustration of the photographic moment. I drew from my own family to create portraits of generations of men and women that both deconstruct and transmit structures of lineage. My installation work poses a reconsideration of perception from both sides of the camera by confusing the relationship between subject, viewer and photographer.

My MFA thesis project focuses on the authoritative and dualistic roles of the photographer, interviewer and hunter to examine the misuse of power, entitlement and authority that incongruously victimizes voiceless groups, namely children and animals. The exhibition component of the project consists of a series of videos projected throughout the space that are in correspondence with still photographs. This project seeks to establish and illuminate the relationship between the underlying commonly held value that it is acceptable to treat children and animals in often demeaning if not criminal ways which have become legitimized under the guise of preservation and protection. Parallels are drawn between the act of image making in which the photographer assumes an authoritarian posture in regards to a subject and the authority imposed by the American legal justice system to regulate and determine the rights of children and animals. By intervening in my own process, depoliticizing the photographic agenda and acknowledging the inadequacies of representation, I want to infuse this subject-matter with a new level of dignity and promote social awareness.

In July 2010, I became a Guardian ad Litem (GAL) in Alachua county, a court appointed volunteer who advocates for the rights of children that have been brought into the court system due to abuse and neglect. As a GAL volunteer, I have an opportunity to offer children a voice during the court process. I am also interested in learning to what extent the law has been able to protect children from abuse and how it is structured to advocate for them. I am in essence translating a story and painting a picture of families and children for the court, which resembles the dichotomous act of making images. In experiential videos using the formal language of the legal system from my reports to the court, a family's redacted history is both portrayed and censored to resemble the challenges I faced as a photographer in maintaining the dignity of controversial subject-matter.