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QUESTIONNAIRE / NATALIE BOOKCHIN

WHAT ARE SOME OF THE CURRENT TOPICS AMONG YOU AND YOUR STUDENTS?

The environment, the Iraq war, the elections, the globalization of the image and the imaging of globalization, surveillance for control and entertainment, and its opposite—monitoring the monitors, the YouTubing and blogging of life. The recent fascination of contemporary artists with history—historical reenactments and fakes, documentary photography and truth claims, ethical concerns regarding one's subjects, and the state of feminism today are a few more that come to mind.

WHAT WOULD YOU CONSIDER SOME OF THE MOST IMPORTANT CHANGES THAT PHOTOGRAPHY HAS UNDERGONE IN THE LAST FEW YEARS?

I think the single most significant change has been the transformation of images into immaterial—digital—information that can spread like wildfire around the world. This change, together with the inclusion of cameras in mobile devices and the increase of cell phone use around the world, has had the unintended consequence of putting cameras in more people's hands than ever before—soldiers (and torturers), protesters in Myanmar and China, ordinary people all around the world witnessing and documenting historical events and everyday life.

QUESTIONNAIRE

WHAT DO YOU SEE AS BEING IN STORE FOR THE MEDIUM?

I think that what many people currently see, and often dismiss, as the disposable visual ephemera of the Web—YouTube, Facebook, Flickr, blogs, and computer games—is going to be taken much more seriously over time both as raw material for art and for its impact on the visual culture and the social lives of whole generations of young people around the world. I think that we have not yet seen the full extent of its impact on artists and image-makers.

