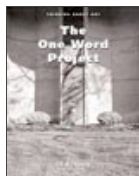


## The One Word Project Book

[Click to view/purchase the book.](#)



### About

[Email Me](#)

### Recent Posts

[Projects Revealed](#)

[Two Solos @ Irvine Contemporary Art](#)

[Colby Caldwell @ Hemphill Fine Arts](#)

[Looking for...](#)

[Calling Video and Sound Artists](#)

[Graham Caldwell @ G Fine Art](#)

[McLean Project for the Arts](#)

[Art Bumperstickers](#)

[Equinox @ Arlington Arts Center](#)

[Advice Please](#)

### March 2007

Sun	Mon	Tue	Wed	Thu	Fri	Sat
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

### Archives

[February 2007](#)

[January 2007](#)

[December 2006](#)

[November 2006](#)

[October 2006](#)

[September 2006](#)

[August 2006](#)

[July 2006](#)

[June 2006](#)

## « Languages of Silence @ GRACE | [Main](#) | [SAAM/NPG: Quick Thoughts](#) »

Friday, July 07, 2006

### Artists Interview Artists: Erin Antognoli

Erin Antognoli, an [artist](#) and [blogger](#) from Germantown, MD, participates in the [Artists Interview Artists Project](#). Below Erin responds to another artist's five questions ([Karen Winters](#)). In order to participate, Erin had to provide me with five questions for some other artist to answer. The assigning of questions to artists is completely random. If you're an artist and interested in participating, [let me know](#).



*7th Street Bike*  
Toned Silver Gelatin Print  
20" x 16"  
2006

1. Do you work in more than one medium? How do the two (or more) influence each other?

I primarily work in traditional and digital photography, as well as in mixed media. I have also taken classes in lots of different art media including drawing, 3-D design and metal working to feed into the mixed media. There are a lot of obvious ways that the different media influence each other, and some not so obvious. With mixed media, I often use my photographs within the larger piece by sewing, adhering, or wiring them in place, so that's an obvious crossover. But with my recent Holga work, I have been drawn toward the layering effect in camera. There's no Photoshop involved with this, no work done to the negative except for printing the image on Fiber Based paper and toning it. But when I'm composing the image, I take some time to look around and think of how I can connect the elements in the vicinity by juxtaposing or overlapping in camera, which is very similar to how I would think when making a mixed media piece.

### bARTer!

[Visit bARTer by clicking here - Trade #7 posted on 8/9](#)

### Recent Comments

[fiona Ross](#) on [Projects Revealed](#)

[dean](#) on [Projects Revealed](#)

[J.T. Kirkland](#) on [Projects Revealed](#)

[jose ruiz](#) on [Projects Revealed](#)

[tim tate](#) on [Projects Revealed](#)

[michael ianis](#) on [Projects Revealed](#)

[Megan](#) on [Caio Fonseca @ Corcoran](#)

[Lenny](#) on [Projects Revealed](#)

[Karen Jacobs](#) on [Projects Revealed](#)

[J.T. Kirkland](#) on [Projects Revealed](#)

### To View My Artwork...

[J.T.'s Art Web site](#)

### My favorite art blogs...

[About Last Night](#)

[Artblog - Fallon & Rosof](#)

[Drawer - Warren Craghead](#)

[From the Floor](#)

[Modern Arts Administration Notes](#)

[Solarize This](#)

[Studio Notebook](#)

[Washington, DC Art News and Criticism](#)

[May 2006](#)[Subscribe to this blog's feed](#)[Add me to your TypePad People list](#)Powered by [TypePad](#)

Site Meter



As far as the other types of media I can and have used, I like to have at least a basic knowledge of a lot of different techniques so that if I have an idea for a piece of art, no matter how wacky or off the wall, I will have the tools to get me there. So not feeling as limited with regard to my approach is definitely an influence on the final outcome of a project.

2. Would you collect your own work if you saw it in a gallery? Why or why not?

Some of it, definitely, and some not so much. It's kind of funny because sometimes I look at my old work and think I could never make this now because I'm no longer in that emotional place in my life to be able to focus on that particular subject or process or whatever it is. But I still find it fascinating because once enough time has passed, it's often as if I'm looking at someone else's work. Once I'm that detached from the piece, it's easier to tell if I like it. And I do like a lot of what I've done in the past... and a few pieces not so much!

There is also a lot of my work that will never see the light of day, either because I don't like it enough to show it, or because it wasn't made to be shown. I don't tend to show work that I'm not proud of or don't connect with emotionally.

So what I look for in any art, whether it would be my own or someone else's, is something that I connect with, and that can be on a variety of levels in a variety of media. There isn't one neat answer for what might attract me to collect a piece of art.

3. When did you first realize you were an artist (or got the courage to identify yourself as an artist.)

I was quite lucky that my talent was recognized and fostered early on. My mother would sign me up for weekend and summer art classes as a child because she knew I enjoyed them, and that continued all through high school, and then college when I actually majored in Photojournalism and got my MFA in photography. Although I have to say that I wasn't THE family artist because my older cousin was / is an incredible artist (she's an illustrator in Pittsburgh now), and many of my family members were artistically inclined. Having such talented people around through all the stages of my life has helped to both inspire me and to keep my ego in check! Art is just something I always did from as far back as I can remember, so I always considered myself to be an artist and didn't give that much thought.

4. Quick. You can draw one thing and it's the last thing you'll ever be able to draw. What would it be.

I guess it would depend on what the circumstances were at the time. If I wanted to tell someone something, then I'd draw that, or if I wanted someone to see the last thing I saw, I'd draw whatever was in front of me. Usually when I'm doodling, or even when I'm working on something more elaborate, I tend to draw what I see, but to add things in that aren't actually there, or to combine things I see on two ends of the room to make one new object. But really, I don't plan that far ahead!

5. You can create one piece of art and it will be acclaimed a world masterpiece. What will the subject be? What thoughts go through your mind as you think about how to approach it?

I don't really think about people or how they will react when I make art. I try to find something that moves me and go from there. I doubt that would change if I knew someone would actually care about what I was making : )

6. You have to evacuate your studio due to a (fire/flood/tornado) coming. Along with your important papers and family photos you can only save one piece of your art work. Which one do you take and why?

I don't really know. A lot of my art portrait photos are also of my family, and those would be the ones I'd go for first (particularly a platinum print I made of my grandmother a couple of years before she died), but if family photos are already included, then I don't think I have a favorite. Every piece is a testament to where I was at the point in time that I made it, and so I think they're all equally sentimental to me in the grand scheme of things. I really mainly make art to keep myself sane. For me it's more about the process of creating than it is about the art itself. As long as I didn't go blind in this incident, I suppose I can always make new work (though not the same work as before) and look ahead rather than back. But that was my plan anyway, minus the losing all of my old artwork part!



*Chinatown*  
Toned Silver Gelatin Print  
20" x 16"  
2005

#### **Previous Interviews:**

[Juno Doran](#) (questions by [James W. Bailey](#))  
[Josh Feldman](#) (questions by [Joseph Barbaccia](#))  
[Lisa Stephenson](#) (questions by [Whitney Lynn](#))  
[Joseph Barbaccia](#) (questions by [Josh Feldman](#))  
[James W. Bailey](#) (questions by [Matt Hollis](#))  
[Matt Hollis](#) (questions by [Juno Doran](#))  
[Carol Es](#) (questions by [James Leonard](#))  
[Alexandra Silverthorne](#) (questions by [Ami Lahoff](#))  
[Christine Buckton Tillman](#) (questions by [Carol Es](#))  
[Douglas Witmer](#) (questions by [Alexandra Silverthorne](#))  
[Sky Pape](#) (questions by [Douglas Witmer](#))  
[Whitney Lynn](#) (questions by [Lisa Stephenson](#))  
[Heather Levy](#) (questions by [Joanne Greenbaum](#))  
[Heather Lowe](#) (questions by [Samantha Wolov](#))  
[Samantha Wolov](#) (questions by [Heather Levy](#))  
[Timothy McClellan](#) (questions by [Heather Lowe](#))  
[James Leonard](#) (questions by [Sky Pape](#))  
[Joanne Greenbaum](#) (questions by [Timothy McClellan](#))  
[Richard Kooyman](#) (questions by [Robert Walton](#))  
[Candy Keegan](#) (questions by [Warren Craghead](#))

[Robert Walton](#) (questions by [Candy Keegan](#))  
[John M. Adams](#) (questions by [Richard Kooyman](#))  
[Prescott Moore Lassman](#) (questions by [Mary Addison Hackett](#))  
[Mary Addison Hackett](#) (questions by [Prescott Moore Lassman](#))  
[Andrew Wodzianski](#) (questions by [Nathan Manuel & D.Billy](#))  
[Nathan Manuel & D.Billy](#) (questions by [Andrew Wodzianski](#))  
[Michael Janis](#) (questions by [Scott Listfield](#))  
[Scott Listfield](#) (questions by [Michael Janis](#))  
[F. Lennox Campello](#) (questions by [Sean Hennessy](#))  
[Matt Andrade](#) (questions by [Adrian Parsons](#))  
[Sean Hennessy](#) (questions by [F. Lennox Campello](#))  
[George Wayne](#) (questions by [Michelle McAuliffe](#))  
[Eridanus Sellen](#) (questions by [Anabela Jevtovic](#))  
[Anabela Jevtovic](#) (questions by [Eridanus Sellen](#))  
[Marianela de la Hoz](#) (questions by [A.B. Miner](#))  
[Martin Henry](#) (questions by [Barbara Johnson-Gresser](#))  
[A.B. Miner](#) (questions by [George Wayne](#))  
[Barbara Johnson-Gresser](#) (questions by [Martin Henry](#))  
[Adrian Parsons](#) (questions by [Matt Andrade](#))  
[Heather Schmaedeke](#) (questions by [Patricia Hartnett](#))  
[Anthony Easton](#) (questions by [Melissa Kennedy](#))  
[Roz Leibowitz](#) (questions by [Anthony Easton](#))  
[Melissa Kennedy](#) (questions by [Tracy Lee](#))  
[Michelle McAuliffe](#) (questions by [Marianela de la Hoz](#))  
[Tim Folzenlogen](#) (questions by [Jason Hanasik](#))  
[Rob Willms](#) (questions by [Dott Schneider](#))  
[Marsha Stein](#) (questions by [Gregg Chadwick](#))  
[Jason Hanasik](#) (questions by [Tim Folzenlogen](#))  
[John LeKay](#) (questions by [Rosa Naparstek](#))  
[Brock Neilson](#) (questions by [Richard Vosseller](#))  
[Rosa Naparstek](#) (questions by [Howard Salmon](#))  
[Patricia Hartnett](#) (questions by [Verta Reyes](#))  
[William Andrews](#) (questions by [Bean Gilsdorf](#))  
[Howard Salmon](#) (questions by [John LeKay](#))  
[Corey Amaro](#) (questions by [Jason Dean and Matt Nash](#))  
[Michael Grayeagle](#) (questions by [Chris Ashley](#))  
[Marion Boddy-Evans](#) (questions by [Deborah Fisher](#))  
[Richard Vosseller](#) (questions by [Brock Neilson](#))  
[Deborah Fisher](#) (questions by [Corey Amaro](#))  
[Eileen Wold](#) (questions by [Michael Grayeagle](#))  
[Rob Myers](#) (questions by [William Andrews](#))  
[Gregg Chadwick](#) (questions by [Marsha Stein](#))  
[Chris Ashley](#) (questions by [Eileen Wold](#))  
[Verta Reyes](#) (questions by [Heather Schmaedeke](#))  
[Jason Dean & Matt Nash](#) (questions by [Rob Myers](#))  
[Mary Taitt](#) (questions by [Adriane Giberson](#))  
[Adriane Giberson](#) (questions by [Peter Ferko](#))  
[Peter Ferko](#) (questions by [Amethyst Begley](#))  
[Susan Schwake-Larochelle](#) (questions by [Jean Hutter](#))  
[Jean Hutter](#) (questions by [Mary Stebbins Taitt](#))  
[Amethyst Begley](#) (questions by [Kimberley Lindsley](#))  
[Kimberley Lindsley](#) (questions by [Susan Schwake-Larochelle](#))  
[Prem Singh](#) (questions by [Alison Rose](#))

Friday, July 07, 2006 in [Artists Interview Artists](#) | [Permalink](#)

---

#### TrackBack

TrackBack URL for this entry:  
<http://www.typepad.com/t/trackback/5268614>

Listed below are links to weblogs that reference [Artists Interview Artists: Erin Antognoli](#):

---

#### Comments

Post a comment

---

If you have a TypeKey or TypePad account, please [Sign In](#)

Name:

Email Address:

URL:

Remember personal info?

Comments:

Preview

Post