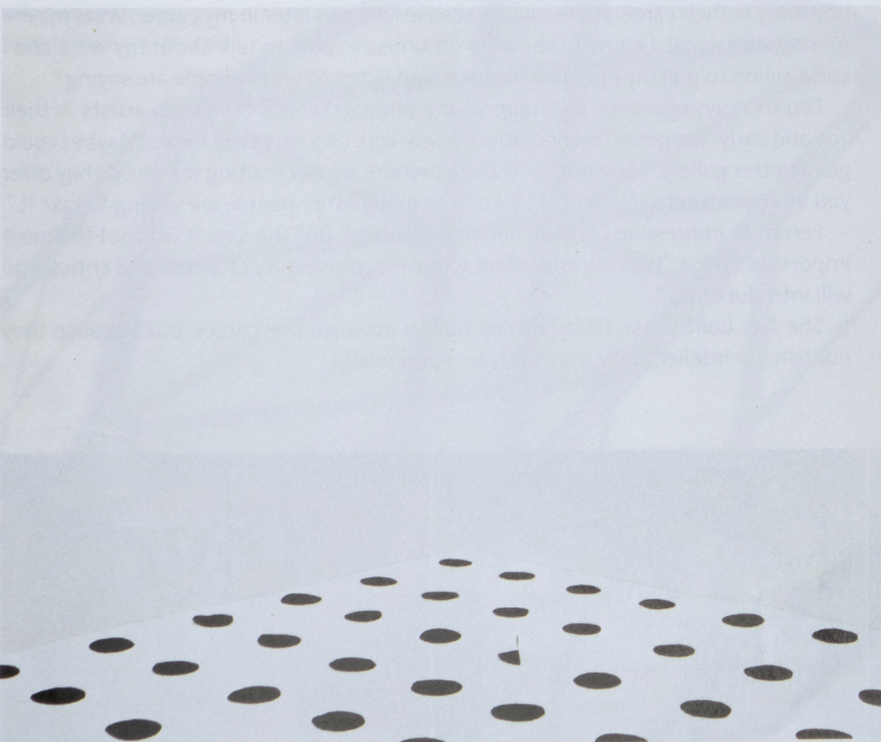


Foley says he received positive feedback on Jang's images. "Her work is quiet, and that's a reflection of who she is as an individual too," Foley adds. "It's powerful and has a lot of presence, but it's quieter work and the people who responded to it, I felt like that's what they were responding to."

Working with young artists is "super exciting," Foley says, "because that person, whoever it is, is enthusiastic, bright-eyed, and ready and exhilarated to be involved with a gallery, with exhibiting, and that kind of freshness is really great." The opportunity to see artists who are "mature in how they're thinking about their work" is also exciting, Foley says. "I think anytime a gallerist looks at young talent that's the biggest fear: What's going to be the next thing this artist does? And I just have a lot of confidence in Ina, that she's going to grow and mature in a way that is rooted to what she's doing now, but hopefully will expand upon that." —Conor Risch



Top: "A Leaf," 2010. Bottom: "Dots," 2009. Foley says that working with young artists is exciting, because they are "enthusiastic, bright-eyed, and ready and exhilarated to be involved with a gallery."

BOTH PHOTOS © INA JANG/COURTESY OF FOLEY GALLERY



ALL PHOTOS © PAOLA FERRARIO

PAOLA FERRARIO: THE VALUE OF A VARIED CV

PAOLA FERRARIO is on her second relationship with a commercial gallery. Her first was with the Sue Scott Gallery. When that gallery closed last summer, Ferrario signed with New York City's Rick Wester Fine Art.

With both galleries, Ferrario got representation simply by knocking on the door and asking. Sue Scott had just opened her gallery in New York City in 2009 when Ferrario called her up. "She said, 'Great, I want to represent you,'" Ferrario recounts.

Ferrario had been scheduled to mount a show there in September when it closed. Suddenly she was calling all the artists, curators and critics she knows in search of another venue. Photography critic Jean Dykstra "told me to go see Rick," Ferrario says. She sent him a PDF of the work, and by mid-November, her show "Signs & Remains" was up on the walls.

Rick Wester says he looks for artists who "expand the lexicon of photography" and say something in an original way. "I need to see people who are inventing things, and I think that's what Paola does," he says. He explains that he saw in her work astute cultural observation combined with a "superlative" artistic voice "that's itinerant, worldly, even-handed, nonjudgmental." And, Wester adds, "She has perfect pitch when it comes to color. Her work is incredibly well-balanced, and so precise."

For photographers who spend years trying to get a gallery, Ferrario's experience may stir envy. So how did she do it so fast, with so little apparent effort?

She'll tell you that her work is really good, but she'll also tell you that there are a lot of other really good artists in search of representation. So it's not just about the quality of her work. It's that, and all the other things she



Top: "Hand," by Paola Ferrario, who had her first show with Rick Wester Fine Art shortly after she contacted him.

Landing Gallery Representation



has been doing for the past 20 years: teaching, writing, lecturing, exhibiting in university and other non-commercial galleries, and winning prestigious grants and awards (a Guggenheim Fellowship and the Dorothea Lange-Paul Taylor prize, for instance).

Ferrario's CV is robust and long, and got that way while she was doing everything except looking for a gallery to represent her. A few years after graduating from Yale with an MFA in photography, she got on an academic track. Beginning in 1997, she was an associate professor of photography at Rhode Island College, and then moved on in 2005 to a position as a visiting artist in photography at Smith College in Massachusetts.

"My goal has always been to have enough time to do my work," she says. In addition to teaching, she supported her work with grants, and participated in several group and solo exhibitions, some of them juried, every year at university and non-profit galleries.

By 2009, she says, she was getting frustrated because while she made and showed a lot of work, she wanted to sell work as well. "It's nice to be in an academic community. You give lectures, show your work, have a nice dialogue. But then you end up with a lot of prints in your basement."

She didn't quit academics entirely. She continues to teach one course every semester at Purchase College, State University of New York. To support herself, she

bought two rental properties in Holyoke, Massachusetts—where real estate is inexpensive, she notes—and began renting out three apartments, while using the fourth as her studio.

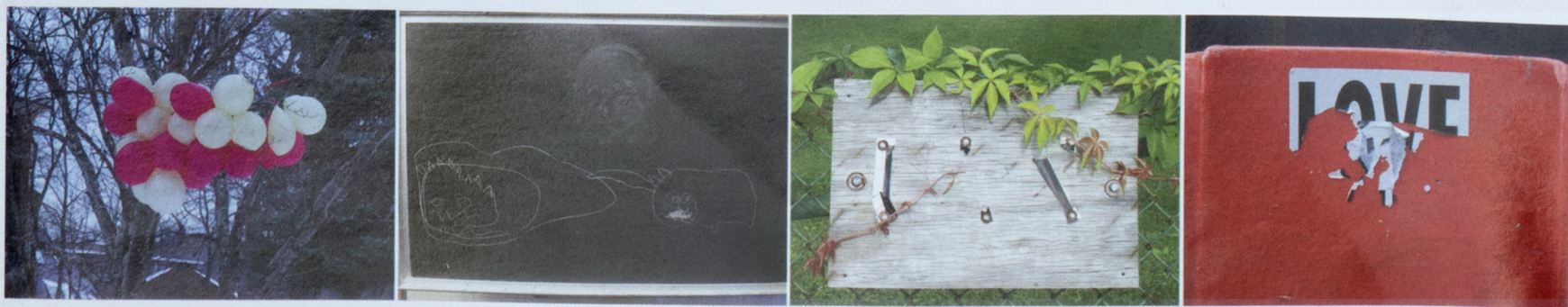
Meanwhile, she started approaching New York City galleries, relying on a network of artists, curators and critics whom she is friendly with for suggestions. They led her to Sue Scott.

"I had it easier than a lot of young people" who go looking for gallery representation early in their careers, she says. "Because I did this later in my career, I was maybe more professional. I know to show up on time, I'm able to talk about my work and I know when to pull my ego back. I can sit and listen to what people are saying."

Ferrario says ego does sabotage young photographers. "I've seen artists in their 20s and early-30s get offered a show in New York City, and they think, 'Maybe I could get a better gallery,'" She notes, "Gallery owners are not waiting for you. If they offer you an opportunity, if you don't take it, so many other people are willing to take it."

Ferrario's impressive CV gave her an advantage. But she says it was not the most important factor. "It's very important to have a community of artists and critics who will introduce you."

She has built those relationships not to advance her career, but because they nourish her intellectually, creatively and personally.



Ferrario says having a community of colleagues was helpful for referrals and suggestions when she began contacting galleries in 2009. Her achievements over the past 20 years also helped.

Clockwise from top left: "Woman on Skin"; a grid of images, "Monumento Alpini"; "Love."

Landing Gallery Representation



Left: An image from Ferrario's series on cars. Right: From her wood series. Gallerist Rick Wester says, "I need to see people who are inventing things and I think that's what Paola does."

It took Ferrario some time to figure out how to build those relationships, though. "I think I spent my 20s and early-30s fighting with artists and critics I didn't like." She was in a combative mode, she surmises, because arguing is the norm in Europe, where she's from.

"Then you get this revelation to just spend time dedicating yourself to the art you like and the critics you respect, and you find time to build the relationships," she explains. Her advice to younger artists is

to start relationship building with peers. "If you see an artist whose work you like, and they're not a star, you can ask, 'Can we have a studio visit?' And you develop a relationship."

Those relationships are what lead your career forward, she says. "The CV is like your car, but you need to know where to go. Your community is the road." It may seem like Ferrario took a fast track into galleries, but it was a road she spent years constructing. —David Walker