

## Photographic/Reporting CV

**byline/photo credit:** J. Matt/ZUMA Press  
**agency representation:** ZUMA Press, Inc.  
**affiliations:** Society of Environmental Journalists,  
National Press Photographer's Association

**location:**  
2371 'Āina Lani Place  
Honolulu, HI 96822

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[tinyshocks.com](http://tinyshocks.com)  
[Substack newsletter](#)

## J. Matt

*photography/writing/reporting/research*

ZUMA Press, Inc. • Society of Environmental Journalists •  
National Press Photographers Association

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Signal & Wire: J. Matt

### About:

J. Matt is a documentary photographer and feature-writer whose work focuses on global warming and environmental concerns and their intersections with place and social, political, and economic histories.

Experienced with "just-the-facts" and correspondent reporting, long form essay and feature writing; fast turn-around wire service photography at national news events; interviewing for print, radio, and on background; and archival/bureaucratic research. Coming to visual and prose journalism by way of art school and architecture, their work balances powerful aesthetic content with a rigorous assembly of image editing, sequencing, and text.

### Academics & Awards

–BFA San Francisco Art Institute, 1991; Departmental Merit Scholarship: Photography, 1990; Sobel Merit Scholarship, 1989  
–Tam and Young Arts Chair, 2022 and 2023 academic years; teaching fellowship at 'Iolani School designing and teaching a visual story-telling seminar to select fourth-year photography students

### Selected Publications/Clips:

- *Places Journal*, 'Paradise Redux Five Years After the Camp Fire' (writer/photographer) March 19, 2024
- PRX "Monumental" Series, 'Hell Valley, Hawai'i, U.S.A.' (reporter, writer, narrator) February, 2024
- *Red Canary Magazine*, 'Geographies of Hubris and Grief' (writer/photographer) November 2023
- *Vox*, 'What I saw after the wildfires on Maui; The social ties keeping Lahaina fed' (writer) August 2023
- *Places Journal*, 'California Forest Dispatch' (writer/photographer) December 2022
- *Lapham's Quarterly*, 'Waikīkī, My Whole Life is Empty Without You' (writer/photographer) November 2022
- *Places Journal*, 'San Francisco: An Index of Influence' (writer/photographer) April 2022
- *Shoots Magazine*, 'I Wish It Were Only As Bad Again As It Was Today' (writer/photographer) August 2021
- *Rebellion Recorder*, Extinction Rebellion CA broadsheet; (editor, production) Summer and Fall 2019 issues
- Popula.com, 'What Remains of Paradise' (writer/photographer) May 19, 2019
- 'SHIFT', Survey of recent color photography, Loosen Art Books, Italy 2017
- 'The Great Highway' Photographic stills for documentary feature film, Mark Gunson & Krista Howell; 2016

### Forthcoming Publications:

- *Ka Pili Kai*, 'Hawai'i's Longline Fishery Today' (writer/photographer) Spring 2024
- *Hana Hou!* Following up Chef Hui food relief efforts after the Maui fires (photographer) Spring 2024

### Collections:

- The Autry Museum of the American West, The West During Covid-19, Los Angeles, CA; 2020
- Sam's Pizza & Burgers, San Francisco, CA, 2015
- Library of Congress, Large format architectural documentation of California's first log cabin, Los Padres National Forest; Washington, D.C.; 1992
- SFAI Library Archive, Pirkle Jones documentary portraits; 1991
- Northlight Gallery, Arizona State University; 1988

### Exhibitions:

- Group Show, Downtown Arts Center, Hawai'i Documentary Photography 2023, Honolulu; June 2023
- San Francisco Parks and Rec, Earth Day on the Walkway, San Francisco; April 2022
- Group Show, Pete's Cafe: SFAI in the '90s, Great Highway Gallery, San Francisco; Jan – Feb, 2020
- Solo Show, In Their Own Words, Great Highway Gallery, San Francisco; October, 2019
- Group Show, Family Of No Man, Cosmos, Arles, France; 2018
- Group Show, The Americans 2013, Dickerson Print, San Francisco; 2013
- Group Show, Pretty Gritty. Rayko Photo, San Francisco; 2003
- Benefit Auction Exhibition, San Jose Museum of Contemporary Art (renamed SJ ICA); 1993
- Group Show, The Curators. Diego Rivera Gallery, SFAI; 1990
- Group Show, Portfolio/1988, Northlight Gallery, Tempe; 1988
- Solo Show, On The Breaking of Bonds, Northlight Upstairs, Tempe; 1988

### Social:

@tinyshocks on [Instagram](#), [jmatt@journa.host](mailto:jmatt@journa.host) on Mastodon

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### Photographic Work:

Picture Samples: <https://www.tinyshocks.com/reporting> and <https://www.tinyshocks.com/spot-newssingles>  
San Francisco: An Index of Influence <https://placesjournal.org/article/a-radical-memoir-of-san-francisco/>  
Camp Fire consequences, full piece <https://visura.co/jmatt/stories/butte-county-camp-fire-100-day>

### Writing Samples:

—from 'California Forest Dispatch' published in [Places Journal](#), 12/20/22:

To lose a totem is destabilizing, individually and culturally, and I have spoken with Californians deeply distressed by the state of the state's forests. I am not a Californian, but I have seen beetle-wrought devastation in subalpine areas of the Sierras, high enough in elevation that the beetles had not previously been able to survive the winter, and the experience has shaken me. This is an irrefutable view of global warming in process, as powerful as watching glaciers calving at the Arctic Circle. We inhabit a time where the symbols we have built on the charnel grounds of the myths told by the state's first folklorists are themselves being dispatched — and again at our western hands.

Civilizations are compromised when potent emblems are lost; we have only to look to the diaspora of California's First Peoples to see that. (There is no need to seek as far as ancient Greece.) It clarifies the mind to find ourselves facing the world of anguish that European-pilgrim culture has methodically visited on others. It inclines me to want to take refuge in the trees, to drink in their wildness, in search of some opportunity for atonement that eludes and now might not exist.

—from 'Waikīkī, My Whole Life is Empty Without You' published in [Lapham's Quarterly](#), 11/14/22:

That is what Hawai'i Nei, our "beloved Hawai'i," is to many of us who are from here—family. We are merely caretakers of the land that sustains us, as kin, with imperatives to honor and support it as a treasured ancestor, and certainly not exploit it. This is a concept that has come to the fore during the pandemic pause, along with a grave antipathy towards tourism in general. There has come to be broad realization that tourism itself is killing the community and lands of Hawai'i, even as it provides for about twenty-three percent of the state's economy.

Yet it is anathema that residents of these islands, no matter whether Kānaka or haole (white, foreigner), might deny others entry. For all settled here, whether millennia ago or in the last two hundred years. It is only this land—Hawai'i, O'ahu, *Waikīkī*, which perseveres in the face of human actions, good or ill, Indigenous or settler. And even as historic Hawaiian Waikīkī was forged into tourist Waikiki by counterfeit and construction, traces of the faithful place itself endure and offer us, in our modern age, the wisdom of stewardship, equilibrium, and deep affection.

Waikīkī/Waikiki. I grew up in both places. I walked into Waikīkī to ride waves as a child, with passionate focus, unsupervised in Māmala I Bay before I was old enough for a surfboard, riding waves prone and investigating the reefs as children had done for millennia. As a teen I paddled across the Ala Wai canal to surf; we were not smart or cautious children. I skateboarded the streets of Waikiki at night with friends and we hung delinquent at the 7-Eleven, mostly harming no one but ourselves, mostly. I worked a summer in what was once Waikiki's queer quarter, now entombed beneath the Ritz-Carlton Waikiki Beach Luxury Residences. I got high, I made out, I saw a corpse. For better or worse this complicated place shaped who I became. I cannot stop looking at it, it is a part of me and my complex histories. I hold a mirror to it and it to me.

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**A sense of my employment** history is available [here](#); it encompasses architectural design as co-owner of a design-build specialty commercial construction firm, commercial construction project management in high pressure environments in New Mexico and California, building everything from furniture to light fixtures to structures and their systems, architectural photography, and more. I'm happy to provide more information about my varied, and perhaps unusual, work history.

**References available on request.**