

I grew up looking at the big picture magazines like Life and Look, which shaped our world of information, and also shaped the way I saw the world and the power of photography. I can clearly remember seeing Eugene Smith's pictures in Life magazine.

After undergraduate school, Muriel Cooper, the head of the Visible Language Workshop, which was part of the Media Lab at MIT called me. Muriel who was also a well known graphic designer, told me that she had noticed my work being exhibited around Boston, and said, "I hear you are looking to go to graduate school, and I think you should come over to MIT and talk with me." At the time, I was a working photographer and was also the director of a small art school in Cambridge called "Project Art Center,"

I was very intrigued early on by how an understanding of the science of photography can be used to shape photographs. It became clear and very obvious to me that I could really refine my images in an extremely unique way by understanding the chemistry of photography and manipulating the process. And eventually, my understanding and wielding of the science became more of an aesthetic statement, where I would transfigure until the process was broken.

This connected for me with what Minor White talked about regarding being a part of the process of making a photograph. Minor used to recommend a little exercise in which you would find a place where you wanted to take a picture in the sun, and lie down in front of a camera in the sun, and feel the light, be part of the moment in the light. People may chuckle at those types of exercises today, but I did those types of things. At the time, it was a really unique way to connect with what you were photographing.

The question of science and art is not a question of either or. Science has been a big part of making art since inception. What came first, science or art?

Stephen Wilson explores the relationship in his book “Information Arts: Intersections of Art, Science, and Technology”.

Artists always confront this issue. They have to become seekers of technical knowledge to expand their art form. Daguerre, a painter who used technology to expand his paintings, winds up being the inventor of photography. Even for the Abstract Expressionists, it wasn't just about what they were looking at; it was also about something else, like the chemistry of paint or the manipulation of the process.

Much of my daily working life and previous photographs are a crossover of my being involved in technology and being involved in teaching. I have taught for over twenty-five years in a number of institutions, the ICP, the photography department at NYU, the School of Visual Arts in New York, were really struggling to integrate new technologies into their photography departments, and, due to my hybrid experience, I was provided with opportunities to become involved with those institutions and help launch their digital programs.

In 2006 I went to Europe on a photographic pilgrimage. To stand in the spot where Joseph Niépce made the first fixed photographic image in 1829. I made my trek to Niépce's house in the south of France, and then to Henry Fox Talbot's house; and then I started looking for Daguerre, because eventually Daguerre was considered the father of photography. The odd thing about Daguerre was that there wasn't anything of his left to be found—there was no Daguerre house, no Daguerre museum, at the time I became intrigued and involved and worked for ten years to help start the Daguerre Museum which is now open just outside Paris

Daguerre was foremost an artist, yet many accounts of Daguerre refer to him as a scientist, which I always found strange because he was trained as a painter and spent his entire life painting.

He had huge successes and huge failures creating dioramas for the theater. The dioramas were transparent paintings, which burned down on a regular basis because it was the 1800s and the stage was lit by open flames. But history has had a hard time calling him an artist first, because he made such an incredible scientific breakthrough. The same might be said of me, though on a less-significant scale. And I find that somewhat offensive to artists.

My work was exhibited in the Message and Means exhibition at Columbia University, February 25 - April 17, 2014. The exhibition is a history of and homage to Muriel Cooper who was the founder of the influential Visible Language Workshop at the MIT Media Lab. Mr Olschafskie did his graduate work at the Visible Language Workshop.

In 2011 from October 25th through December 15th of 2011, as part of Paris Photo 2011, my work was featured in an exhibition entitled EXPOSITION ÉCLATS DE PHOTOGRAPHIE at le musée Adrien Mentienne , Bry-sur-Marne.

In March of 2009 my work was included in an exhibition at the Center for Book Arts in NYC. The exhibition was entitled “Artists Books as (sub) Culture”. The exhibition included work from individual artists as well as works from museum collections including the MOMA and the Smithsonian.

In 2008 my photographs were placed in the Special Collections of the Bodleian Library at Oxford University.

In France in 2007 Mr Olschafskie was honored at the state of the city address by the mayor of Bry Sur Marne for his work at the Daguerre Association.

I have been a practicing Artist for over twenty five years. I have exhibited nationally and internationally, including the Museum of Modern Art, Paris; the Isentan Museum, Tokyo, the Greek Ministry of Culture, Athens, the Tisch School at NYU, New York, the Robert Hull Fleming Museum in Vermont, and the Photographic Resource Center in Boston.

I am the President of and represented by the ArtStrand Gallery, an Artist owned gallery in Provincetown MA.

- I have received two Artist in Resident awards from the Artist Foundation in Massachusetts and an Massachusetts Artist Fellowship award.

I have been a faculty member at New York University, the School of Visual Arts, in NYC , The International Center of Photography in NYC, University of Massachusetts at Amherst and Boston University where he has taught graduate and undergraduate courses in Photography, Art History and Digital imaging.

I did my graduate work in Visual Studies at the Visible Language Workshop, Media Laboratory at the Massachusetts Institute of Technology, and undergraduate studies in Photography at Massachusetts College of Art.