



**exposure**

journal of the society for photographic education

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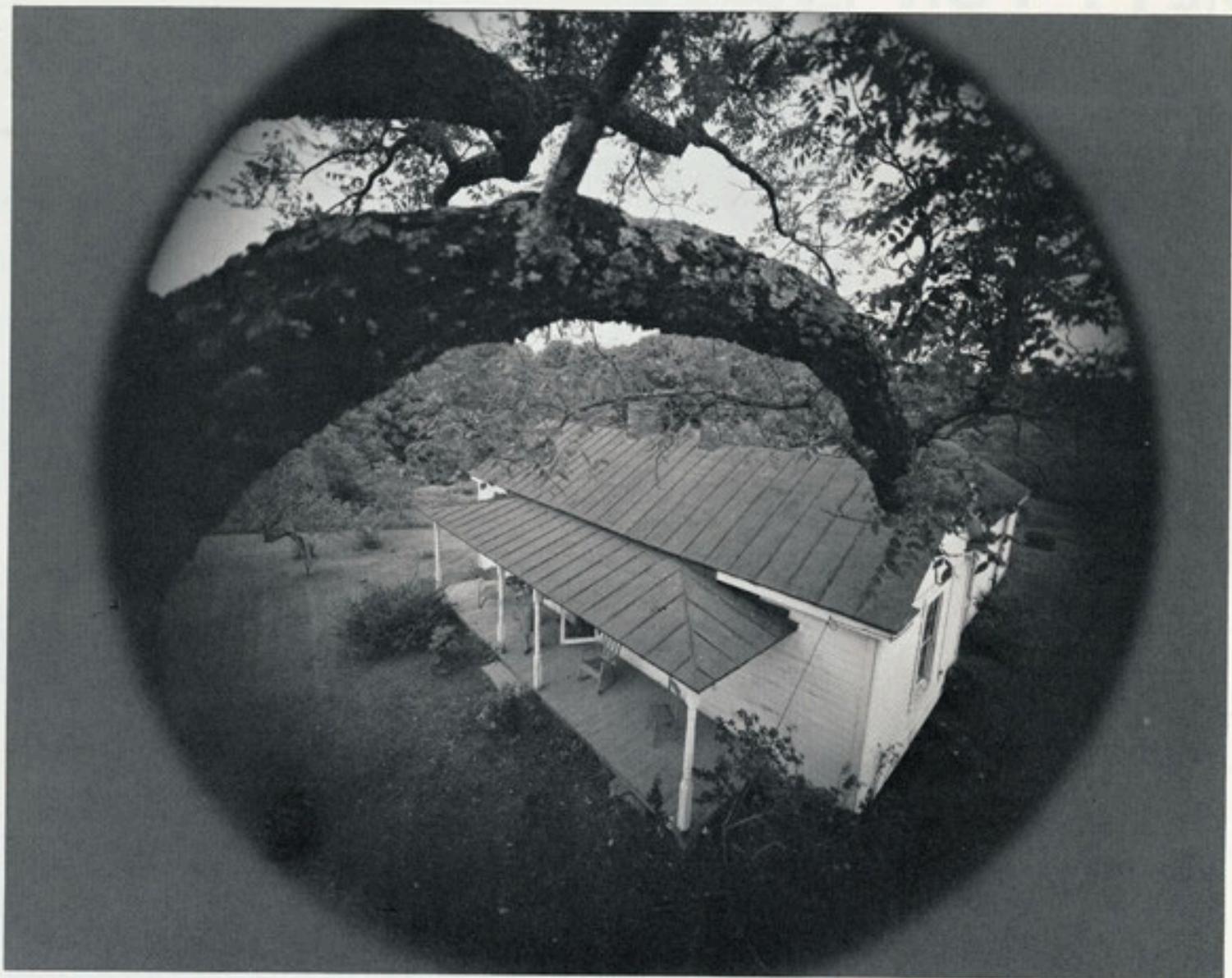
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# LIGHT

1018 MADISON AVENUE  
NEW YORK, N.Y. 10021

A GALLERY FOR CONTEMPORARY PHOTOGRAPHY



Danville, Virginia 1973 (Gertrude Mitchell) Courtesy/Light

Photograph by Emmet Gowin

# SOCIETY FOR PHOTOGRAPHIC EDUCATION

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**SOCIETY FOR PHOTOGRAPHIC EDUCATION** is a non-profit tax exempt public corporation which exists to promote high standards of photographic education. SPE will assist in matters relating to academic freedom, curriculum, methodology and educational teaching aids. SPE attempts to increase the public's awareness of photography and will cooperate with all other organizations having similar aims.

**MEMBERSHIP IN SPE:** Is open to all individuals in sympathy with the purposes of the Society. Members receive a copy of each issue of the Journal, miscellaneous publications and announcements, reduced conference registration fees, have voting rights at the annual general meeting and the assistance of the Society in matters relating to photographic education. Membership dues are \$20 annually, payable on the first day of each year. Individuals joining between June 1 and October 31 of the year are assessed \$15. Applications and funds received after November 1 will be applied to the following year.

**INSTITUTIONAL MEMBERSHIP:** is available to educational institutions at \$10 annually. Institutional members receive one copy of each issue of *Exposure*. They have no voting rights or other benefits of individual membership.

**FOREIGN MEMBERSHIP:** is available to persons and institutions outside the United States and Canada. Foreign member dues are \$10 (U.S. Dollars) which entitles the member only to receive the Journal. Foreign members wishing the full benefits may apply as regular individual members.

**MEMBERSHIP APPLICATIONS:** Write the Membership Chairman at the SPE National Address.

**SPE NATIONAL ADDRESS:** For all inquiries except *Exposure*, write to: SPE, P.O. Box 1651, F.D.R. Post Office, New York, N.Y. 10022.

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**EXPOSURE CONTRIBUTIONS:** Should be sent directly to the editor at 4411 Kirkwood Drive, Lincoln, Nebraska 68516. Manuscripts must be typewritten and must be double spaced. Photographs should be labeled as to photographer, title, process and date. While reasonable care will be taken with all submissions, their return cannot be guaranteed.

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**BACK ISSUES OF EXPOSURE:** Most numbers are out of print. Remaining issues are available at \$2.50 each. Xerox copies will be made available at cost to those institutions wishing a full set of journal issues. Contact the New York address for details.

**CHANGE OF ADDRESS:** Report all address changes as soon as possible to the National Headquarters address in New York City. Address changes will be forwarded to *Exposure* by the membership secretary.

The deadline for the next issue of  
*Exposure* is August 10, 1976.

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Cover photographs by Les Krims from *Fictryptokrimso-graphs*, distributed by Light Impressions. Left image, *Chicken Pisher Pitcher Picture*, right image, *Holding A French Fry With Ketchum In the Middle Of A Face*.

# exposure

14:2

jim alinder, editor



# Paul Strand

October 16, 1890-March 31, 1976

*Paul Strand at home, Oregeval, France, 1970.*  
Photograph by Van Deren Coke



Photograph by Sandy Hume

# The 1976 National Conference Report



This year's conference held at the College of Art and Design in Minneapolis was attended by approximately three hundred and fifty persons. This report is essentially for those members who were unable to attend.

The facilities of the College of Art and Design (through the careful management of Richman Haire) allowed a complex and busy four days to flow with a minimum of difficulty.

While no one would expect any conference to meet all their desires and needs, the Minneapolis conference made a gallant effort. The attendance of all sessions reflected a minimum of the crowding with which we are all so familiar. However, there were some circumstances in which a good Greek theatre would have served better.

The highlight of the conference was Harry Callahan's slide presentation and comments on his work. In fact, had an "innocent" attended the conference he or she would surely have thought a Guru had gathered his followers. The conference program, in brilliant silver and white (designed by Alinder), bore a Callahan photograph on the cover. And the conference badge forgave the conferees their names and contained only a Callahan photograph (a portrait of Eleanor). Comments and questions from the citizenry of Minneapolis ranged from "Is this a Patty Hearst convention?" to "Why are you wearing a badge of the Mona Lisa?"

On the evening of his slide presentation the SPE membership presented Callahan with a silver trophy of a photographer holding a twin-lens reflex. Humor and honor were mixed to perfection.

Douglas Davis delivered the keynote address "Photography as Culture: Thinking Against the Medium." His lecture was followed in hot pursuit by the audience which seemed to have their own version—**Newsweek** as culture: Thinking against the medium.

Perhaps the best news of all was that the conference paid for itself. This was the goal of the Board of Directors and their selection of the College of Art and Design reflected their wisdom. In this context it should also be mentioned that no two conferences should be compared, one to the other; not in cost, format or content. The ideal is not to set precedents or mould a system, but to continue the concept of a "working conference" in which each gathering of members is given birth by their needs and matures through their attendance. Like the seasonal cicada dies without regret, having fulfilled its purpose in sowing seeds for a similar but new and different life.

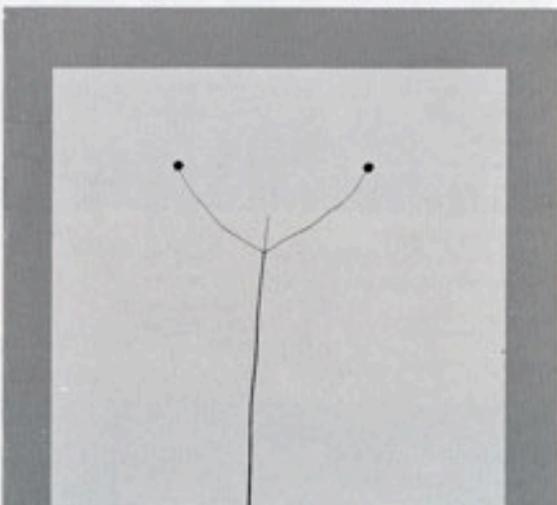
This year's conference program reflected a variety of needs and interests; history, criticism, conservation, image makers presentations (including the "swaporama"), teachers seminars, experimental and technological demonstrations, individual presentations of work (including video tape), task forces on the goals and guidelines of the Society, and institutional presentations from within and outside the field.

The majority of the conference sessions came from the members themselves as will all successful conferences. Between now and next year's conference members should send their ideas to any one of the board members. Communication and spiritual adherence are reflected at the conference, not created by it.

*Jim Enyeart, Program Chairman*



Conference Registration Photograph by Dave Read



1976 National Conference  
Program  
Society for Photographic Education

# GENERAL MEETING

GENERAL MEETING OF THE MEMBERSHIP OF THE SOCIETY FOR PHOTOGRAPHIC EDUCATION  
MINNEAPOLIS COLLEGE OF ART AND DESIGN, AUDITORIUM MARCH 19, 1976

The meeting was called to order at 10:00 a.m. by the Chairman of SPE, Peter Bunnell.

He began the meeting by moving the membership extend a vote of thanks to James Enyeart, conference program chairman, and to Richman Haire, Ted Hartwell and their staffs for their contributions as institutional coordinators.

Alan DuBois moved and Reg Heron seconded a motion for acceptance of the minutes of the last conference held at Asilomar published in *Exposure* 13:2. The motion passed.

Wayne Lazorik distributed a report of the treasury and gave explanatory comments.

## TREASURER'S REPORT

Bank balance 1/1/75		\$ 1,915.13
Receipts		
Dues	15,015.63	
Fees, members	2,385.00	
Fees, non-members	505.00	
Institutional memberships	170.00	
Donations	154.83	
Back issues of Exposure	370.86	
Advertising	30.00	
Forfeited deposits	160.00	
Off Grounds participants fee	552.00	
Room and Board (Asilomar)	12,283.63	
Total Receipts	31,626.95	31,626.95
		33,542.08
Expenditures		
Printing and office supplies (general)	448.74	
Postage and Mailing (general)	572.62	
Executive Board meetings	1,103.56	
Telephone	1,937.01	
Grant in Aid	800.00	
Seed Grant New England Region	200.00	
Legal	591.11	
Equipment	155.53	
Membership directory	762.38	
Copy Right	6.00	
P.O. Box rent	30.00	
Questionnaire grad. studies	30.63	
Checks	5.80	
Grant committee expenses	16.10	

National Conference (Asilomar)	19,532.10	
National Conference (Mpls.)	113.11	
Exposure		
Editors salary	800.00	
Printing	3,958.29	
Preparation	471.72	
Mailing	893.75	
	6,123.76	6,123.76
Total Expenditures	32,428.45	32,428.45

Bank balance 12/31/75	1,089.75	
Cash on hand 12/31/75	23.88	
	1,113.63	1,113.63
Wayne R. Lazorik, Treasurer 3/16/76		

A motion was made and seconded to accept. The motion was passed.

Bunnell reported on the membership. He indicated there were 321 registrants at the conference and that the conference had brought in approximately 50 new members. He indicated that the SPE present membership was 662 with 228 renewals outstanding. He said SPE is adding about 25 new members a month, and at that rate with the renewals, the membership should reach 1000 by the next meeting.

Bunnell asked for reports from regional representatives. George Nan reported a meeting in the **South East region**. He said they are planning a meeting to be held in Charlotte, North Carolina around Thanksgiving. Nan also reported on a Mid Atlantic meeting in Baltimore held by Jaromir Stephany.

Lester Krause invited other New York State people to attend the coming New York region meeting.

Bill Yates reported a South East meeting was held in December.

John Upton reported on a December meeting at Orange Coast College, California, which drew 60 participants. He encouraged more Southern California attendance.

Jim Stone reported the New England region had a meeting but said there seemed little inclination to continue.

John Schulze reported the Mid West meeting was held in conjunction with the Refocus Festival at the University of Iowa. The conference was discussed in the Mid West newsletter, **Underexposure**.

Conrad Pressma reported the Mid West was planning its fall meeting in October at Louisville. He indicated that pre-registration was part of the planning so that a smooth conference might be held.

Bill Jay reported on the meeting held in the South West. Lazorik reported the South West is planning a 4th of July meeting in Albuquerque.

Bunnell raised the question of a conference site for next year. He said the board is considering two sites, New York City and Florida. Bill Yates and Alan DuBois are coordinating the Florida proposal. He asked for other Eastern regions to come forward with proposals. A preference vote was called for between Florida and New York City as a meeting site, and the majority favored Florida.

Bunnell reported that in 1978 we will again be meeting in Asilomar, California. He reported that there has been extended a formal invitation to hold the 1979 meeting in Boulder, Colorado.

Jim Alinder reported on **Exposure**. During the year four quarterly issues appeared and some innovations were introduced. Advertising was initiated to help defray the cost of publication in Volume 14. There appears to be a demand for ads that will continue. Alinder suggested that the new income from ads be used to improve the journal, not to defray the cost. He hoped the journal might have more pages, more and better printed photographs, and conceivably, portfolios of photographs. He indicated that there are articles we do not at present print because we have insufficient space. He also indicated that the journal could have more departmental areas if the membership so wishes. Dru Shipman asked whether the publications committee was still operating. Alinder said no, but that it would again become operational with added SPE funding. Michael Smith asked if the rates we charge were low. Alinder responded he made a survey of rates charged by similar publications and these fees were used as guides in setting our rates. He indicated we publish only 1200 copies, though they go to a highly specialized audience. An unidentified person asked about the placement of the ads in the journal. Alinder answered he presently thought ads should appear in the front and back of editorial material and will try to follow that policy. Martus Granirer said in his estimation it didn't matter much where ads appeared, that we are all used to living with them.

In response to a question about who was solicited for ads, Alinder answered that he sent out 100 letters to galleries, publishers, etc.

Alinder ended by soliciting reports on conference activity for publication in **Exposure**.

Discussion of **Exposure** followed. In response to questions, Alinder said that our new tax free status should save some money because of reduced mailing expense. He said that **Exposure** could include summer updates and information about late summer or fall conferences if they met a July 1 deadline. He said that he has sought competitive bids for the printing of **Exposure** and feels confident that we are receiving good service from the lowest bidder. In response to a question about reprints and institutional subscriptions, Alinder said an-

other solicitation of library interest will be made. John Upton asked if it was possible to have classified ads in the journal for small items such as slide sets, equipment for sale, etc. Another questioner asked if it was not time to have paid help to handle some clerical tasks, like classified ads.

Bunnell gave the report on the election to the board. He reviewed the procedure taken to put the board elections on a standardized rotating basis as outlined first at Asilomar; four members to be elected each year. This necessitated the suspension of the normal election procedure as defined in the by-laws. He also reported the initiation of the mailed ballot.

The results of the recent board election were given. The nominating committee included Nathan Lyons, Joe Jachna, Bobbi Carey, Arnold Gassan, and was chaired by Sam Wang. Three members of the board were asked to resign and stand for reelection: Heinecken, Stewart and Shurtleff. Their names were included with a list of nominees made up by the nominating committee, which included Lester Krause, Michael Simon, Dick Stevens, and Anne Tucker. The result of the mailed ballot was that Heinecken, Simon, Stewart and Tucker were elected to serve until 1980.

Two resignations by board members Reg Heron and Barbara Crane were received, in the course of the election, both for personal reasons. Bunnell reported that he asked Dick Stevens and Lester Krause to serve out these two unexpired terms till 1978. Both accepted.

Questions were received from the floor on the basis on which these individuals were appointed. Bunnell answered their service to the organization plus the fact that they had been slated by the nomination committee. A question was asked about the possibility of making recommendations to the nomination committee. Bunnell said the nomination committee was eager to receive nominations from the membership. Bunnell finished the report on the election of board members by reporting that the voting was light, only 353 ballots of the some 900 mailed were returned.

At this point the chair asked if there was further discussion of the election procedures or the board generally. McQuaid asked if the Board might not meet in the Midwest at the projected fall meeting at Louisville. Bunnell answered this was being considered, but that the two meetings together might detract from the work of the board.

A recommendation was made that the mailed ballot should be repeated. Bunnell reported that the board was considering that a position statement and a biographical resume for each candidate accompany the ballot. A sense of the meeting was taken and was overwhelmingly in favor of a mailed ballot accompanied by resume and platform statements.

Shipman asked about the possibility of a write-in ballot. Bunnell said he preferred that nominations be

made through the nominating committee. However, it was the sense of the meeting that provision be made for write-in nominations with a specified number of seconding signatures, which would therefore necessitate prepublication of the nominating committees recommendations. Bunnell said he favored such a procedure and he indicated he would seek to implement it and eventually recommend such changes in the bylaws.

Bunnell then went on to report that the Society has been granted 501-C3 tax exempt status. This action followed two years of work by the executive committee. He further indicated that the board is presently discussing how to take advantage of this by way of saving money on mailings and of seeking outside funding. He said SPE must undertake a study of its ultimate aims and must institute a very careful policy of reporting both national and regional activity, especially financial affairs. He asked for a motion of acceptance. The motion was made by Pressma and seconded by Krause. In the discussion which followed Shipman asked about the restrictions this placed on the society by accepting tax exempt status. Bunnell answered the qualification was, that we work for the public good, as opposed to our self-advancement, and read SPE's statement of purpose as defined in our articles of incorporation. That purpose includes that we set high standards for photographic education, that we foster the art of photography, that we elevate public taste in photography, and that we cooperate with all other organizations with similar aims. Bill Yates asked how will the regions now operate. Bunnell answered as affiliates of the national organization. A question was asked whether the new status affected our manner of accepting membership. Bunnell answered our membership has been open to anyone since the 1970 meeting and would continue to be so. Shipman questioned whether we can proceed if we do not know what we have agreed to define ourselves to be by accepting this status.

Taussig called for the question. Smith seconded. The motion for acceptance of the new status carried.

Bunnell then went on to report that there is growing evidence of the acceptance of an Alfred Stieglitz stamp. He said that those who wished to write in support of this stamp may write to Steven Dohanos, Citizen Stamp Advisory Committee, U.S. Postal Service, Washington, D.C. 20260.

Bunnell then opened the meeting for new business. Charles Gold asked that reports of those receiving grants from the grants-in-aid committee be more professionally given. Bunnell reported that the aid Committee had been temporarily suspended due to the lack of funds. (Brought on by legal fees required to achieve tax exempt status). Gold asked that every effort be made to fund the grants-in-aid committee and that the reports be made on time and more thoroughly. Bunnell replied the decision to reinstitute the grant-in-aid program has been tabled pending the study of our finances.

Bunnell asked for attitudes about the grant-in-aid committee. Shipman and Heinecken spoke in favor of funding them even if only a little money is available. The membership indicated overwhelming support for the funding of the grant-in-aid committee.

There being no further business a motion for adjournment was made and seconded and the meeting was adjourned.

*Respectfully submitted,*

Dick Stevens  
Secretary, SPE



Image Makers Caucus Photograph by Dave Read

Douglas Davis—Keynote speech

Photograph by Jim Alinder



# OPEN BOARD MEETING

REPORT OF THE OPEN MEETING OF THE BOARD AND MEMBERS INCLUDING A REPORT OF THE TASK FORCE CONSIDERATION OF SPE POLICY MARCH 19

Chairman Peter C. Bunnell called the meeting to order at 7:00 p.m. and announced procedures for dividing those in attendance into three small discussion groups, co-led by teams of board members. Attendance at any of the three groups by SPE members was voluntary. The topics for discussion concerned the present and future concerns of SPE and the chairman summarized them as follows: college level orientation, fine arts orientation, not to force exclusively but to focus on defined areas of concern, size of the society and necessity for a paid staff. After a period of independent discussion the task forces reconvened to report on ideas discussed in the small groups.

Stevens reported the discussion in Group 1. He announced little consensus on any issue. Group 1 felt strongly about cooperation with high school photography teachers. Some felt the SPE should broaden its base so that other educational interests than those of "pure art" would be clearly recognized. (journalism and graphic arts education as well as vocational photography) There was discussion of the degree to which SPE should be "elitist." Group one endorsed recent conference programs held by SPE for their breadth and variety, although some felt that the number of options were getting too numerous. Some expressed interest in scheduling more programs dealing with the teaching of photography. Some wanted such programs to concern photography in art schools; others in liberal education. There was some discussion of whether SPE could generate more activity in universities in favor of patronage of photographic artists. A recommendation was made that the job-seeking part of our conferences could be tidied up. A specific suggestion recommended that employment activity be held one day before the conference officially convenes. There were suggestions that parts of our conference programs be made repetitive and that forums be constituted more than once so that more people could benefit from them. Suggestions were also made that there should be more interchange of visual work and professional ideas. Specifically recommended were SPE facilitated interchanges of slides of artist's and student work and SPE facilitated exchange programs of instructors in regional areas.

McQuaid and Shipman reported on the discussions of Group 2. They reported there was a consensus among the discussants of Group 2 that the regions be more organized. There was interest expressed in the formation

and recognition by SPE of groups based on interests or ideas, something which might be termed "regions of the mind". Group 2 felt that the national conference and Exposure should continue to be the top priorities of SPE. Regarding the question of cooperation with the secondary schools, Group 2 questioned whether SPE had anything to offer at present. Discussion of the question of accepting a merger with the PIA, and discussion of visual literacy (as an organizational concept) generated little interest and no specific conclusion. Group 2 showed some interest in the issue of the artist in SPE policy and in the problems of teaching of art.

Doug Stewart reported on the discussions of Group 3. This report consisted of a number of issues which were given ratings of importance, and a list of unrated issues.

1. Liason with other disciplines.
2. Regional affiliation.
3. Tension between roles as artist and teachers both personally and within SPE.
4. Paid administration.
5. Internal communication.
6. Target population—whom does SPE represent and to whom does it address itself.
7. Better access to our own resources.
8. Better exchange of ideas and greater sense of community as teachers and artists.

Other non-ranked concerns—

- more activity by SPE regional organizations.
- mini conferences.
- public relations for SPE and individual photo teachers.
- Technical resources.
- liason with industry.
- collective bargaining and labor relations.
- liason with other photo movements.
- liason with collectors and museums.
- SPE liason with community photo programs.
- teaching color.
- increased contact at meetings—social, professional, intellectual.
- programs to increase professionalism and communication skills.

After the reports of the task forces were finished Bunnell began the general discussion by moving the society should state as its goal a concern with fine arts education. A vote was taken which indicated about one-half in favor of the motion and half against. Bunnell drew the conclusion that the group was in favor of all kinds of photographic education as the aim of the organization, rather than a limited stance. Bunnell indicated that the more clearly the society stated its stance the more substantively the Board could make executive decisions. Schulze said that anything that expands our consciousness about teaching photography is specific enough to guide action and give direction. He further

said that we need a basic structure of goals that would allow any part of the group to cause anything to happen in any area. We have such a structure at present and we should continue this openness. The term art is broad enough to cover such breadth. Doug Stewart proposed a distinction between client centered and self initiated photography and said we could identify and limit ourselves by saying we are interested in the use of photography as a means of self expression. He went on to say that we also have a responsibility to help people to read all types of photographic expressions and communications. There is a way that the expression "fine arts photography" does not denote this. Victor Landweber indicated that he taught at a community college which included both kinds of photography in its curriculum. Are not both teachers of photography from the same school welcome to SPE? Lester Krause raised the question how this distinction would work in classifying gallery directors for inclusion or expulsion. Bunnell concluded this part of the discussion by saying that it is clear the issue is not concluded either way, in favor or against the client centered vs. self oriented concept.

At this point Bunnell proposed another topic for vote and discussion: That we are and declare ourselves interested in being an organization that is college oriented.

Michael Simon said this is a statement of the present versus a statement of intent in the future. He said he did not see any reason why this must be stated. Bunnell replied it is difficult to represent a membership that does not represent anything.

Jim McQuaid said it would be possible to direct the board on courses of action without limiting the scope of the organization.

Dick Stevens said that it appeared the membership did not want to close off the future possibilities of the society by now voting for or against this concept or that. It appeared the society was content to be for better photographic education without being more specific.

Someone argued that the College Art Association has multiplicity and diversity and they manage to go on.

Harold Jones argued that the board should make the decision as to courses of action and purpose, not the membership in open meeting. He went on to say that the high school level is growing and will probably someday match our size. Why close them out?

An unidentified member argued we are running 3-400 at a national conference which is about right. How can we structure a conference for warmth and intimacy when our membership gets much larger?

Victor Landweber responded we could limit either the size of the organization or limit the attendance at the national meeting to the first several hundred applicants on a first come first served basis. This is already done in some conferences.

Anne Tucker said we can't go back to the old com-

fortable ways or stick our head in the sand. We'll be passed by.

John Schulze said we might grow from interaction with other concerns in photographic education than just college art.

An unidentified member said that the size of the national meeting hasn't grown very much in recent years. He pointed out that SPE has nearly doubled but recent attendance at the conference has remained about the same.

Landweber said the growth in numbers is far greater on a regional basis than on the national. Intimacy may be now more attainable on a regional basis than on a national basis. The current economic situation will tend to favor more regional attendance anyway.

Bunnell asked for further discussion of either of the two propositions: We should be an organization in favor of the promotion of photography as an art and we should be an organization concerned with the advancement of photographic education at the college level. There being none, he drew the clear conclusion that those in attendance did not form a consensus in favor of either proposition. He concluded to the audience: "you are now in a better position to understand the board's position when it tries to determine a course of action."

The meeting was adjourned at about 11 o'clock.

Dick Stevens  
Secretary, SPE



## WRITING CONTEMPORARY HISTORY

The breadth of the panel topic was misleading as the panelist had been asked by their chairperson to focus on their experiences with oral interview techniques. The panel consisted of James Enyeart, Arthur Ollman and James McQuaid and was chaired by Anne Tucker. The projects discussed included: McQuaid and David Tait's extensive interview with Berenice Abbott, Enyeart's monograph on Frances Brugiere, Ollman's video interviews with four San Francisco area photographers and Tucker's history of the Photo League. Their presentations were specific in regard to purposes, preparation, research problems and desired results, with anecdotes to lighten the afternoon.

McQuaid discussed who they had interviewed in preparation and their search for historical materials. He also gave cost breakdowns, procedure outlines and transcription guidelines. As this project had been planned as a pilot for a series of interviews, a spinoff project was locating all previous interviews with photographers in libraries and personal collections and requesting of the audience any further leads they could furnish.

Enyeart's project began on a sabbatical year in England. He interviewed Brugiere's friends and used this information to find reference materials which in turn aided in final interviews. Enyeart stressed his primary interest in the photographic material and not in writing a critical biography. Both Enyeart and McQuaid stressed the value of having time and money for such undertakings.

Ollman spoke about the origins of his projects and stressed that it was being done without the institutional time and money available to the others. He explained why he had chosen these photographers, then showed segments of his video interview with Walter Chappell.

Tucker spoke only briefly to outline the history of her Photo League research in order to leave time for questions. A series of questions attempted to distinguish Enyeart and Tucker's books from the other two projects as more "finalized" forms of history. The panel rejected this distinction.

Anne Tucker



Reception: Ellen Land-Weber and Les Krims  
Photograph by Monte Gerlach

Peter C. Bunnell, Chairman Photograph by Dave Read



## FUN, FACTS AND FALLACIES IN 19c PHOTOGRAPHY

rediscovered by Bill Jay

The major point of this presentation was to share with conference participants my own delight in the strange tales, poems, cartoons, and misconceptions about the medium that were rife in 19c photographic and lay journals. Beneath the humor, however, I believe there are interesting and important messages for the social historian of early photography. I have selected a few of the items for your perusal and, hopefully, pleasure . . .

Picturesque landscape,  
Babbling brook,  
Maid in a hammock  
Reading a book;  
Man with a Kodak  
In secret prepares  
To picture the maid,  
As she sits unawares.  
Her two strapping brothers  
Were chancing to pass;  
Saw the man with the Kodak  
And also the lass.  
They rolled up their sleeves  
Threw off hat, coat, and vest—  
The man pressed the button  
And they did the rest!"

Unidentified—although several variations on the same theme were in photographic journals throughout the 1890s.

A Photographic Curiosity—A New York photographer has published a portrait of President Lincoln, which is likely to prove acceptable to all parties. At first glance it appears to be a photograph of "Old Abe," taken when he had the small-pox a few months ago; but on a closer examination the seeming pustules are found to be minute photographic likenesses of distinguished generals, statesmen, politicians, literary and scientific men, actors, actresses, etc. The likenesses, which are scattered all over the physiognomy of the President, number upwards of 400, and comprise men of all parties and professions, and are so exceedingly well executed as to be at once recognized. Although the individual likenesses are in most cases excellent, yet, taken together, they constitute as ugly a picture of "Old Abe" as any of the others that have been published.

British Journal of Photography  
August 26, 1864, p. 321

New Way to Keep a Sitter Quiet—We have read a story of an artist "way down south in dixie," who adopted a novel expedient to keep his sitter quiet. He had tried all sorts of suasions without success, when it occurred to him that the strongest of all human motives is fear. As soon as he had completed his adjustments, he suddenly draws a revolver, and levelling it at the sitter's head, he exclaims in a voice and with a look suggestive of lead and gunpowder: "Dare to move a muscle and I'll blow your brains out." We have not seen any of the pictures produced by this process, but have no doubt that they present some interesting peculiarities.—**American Journal of Photography.**

*British Journal of Photography*  
January 15, 1861, p. 37

#### Criminal photographers.

The following yarn which is going the rounds is too good to be passed over. A detective officer tells a story in reference to the photographs circulated for the identification of a certain criminal. A murder had been committed in a busy northern town, and a number of colotype portraits of the murderer were rapidly printed and circulated among the chief police centres in the hope of securing an arrest.

Now some colotype photographs show a marked variation in different developments from one negative. The surprise of the chief of the detective department may be imagined upon receipt of the following message from an office in London, where six duplicates of the portrait had been sent:—

"Have arrested five of the wanted men, and have every prospect of securing the sixth before night."

*The Photographic Review*  
October 1896, p. 326

We take the following paragraph from the **St. Louis and Canadian Photographer**: "J. P. Sullivan, of Salina, Kan., has a horse in whose right eye there is a photograph of his wife. He is offered \$500 for the animal, but refuses to sell it. The photo is a perfect likeness. Mrs. Sullivan stood in front of the horse during an electrical storm, and veterinary surgeons attribute to this fact the photo coming in the horse's eye. It's sight is not affected."

*British Journal of Photography*  
August 3, 1900, p. 494

A year or two ago, says a daily contemporary, a tourist from Baltimore, while in Alexandria, purchased a mummy in a case, and took it home to the States with him. Lately, wishing to assure himself of the genuine character of his possession, he subjected the swathed figure to the Rontgen rays, when it was found to lack a skeleton. Tearing the mummy open in disgust, he found,

besides straw and shavings, and English, French, and Egyptian newspapers of ten years ago, a ticket of admission to the British Museum Reading room, which is dated 1880!

*British Journal of Photography*  
March 2, 1900, p. 140

Conundrum—What is the difference between photography and the whooping cough?—One makes **fac-similies**, the other **sick families**.—**Sun.**

*British Journal of Photography*  
March 19, 1875, p. 143

The following has been sent us by a subscriber, who says it is taken from the **Christian Leader**, of February 10th:—"A Chinese gentleman, bearing the simple name of Azurizawa Ryochi Nichone Sanjukanbez Kio-bashi-Ku, has discovered the secret of photographing in natural colours." It is sincerely to be hoped that he will not, in imitation of Daguerre, christen the new process with his own name.

*The Amateur Photographer*  
February 18, 1887, p. 78

—from an advertisement

Friend Andrew H. Baldwin, the famous, fortunate, and favorite fellow, furnisher of fine photograph and ferrotype fixings and findings; the friend of the friendless, friend to all. Not a false faced, fribbling, and futile friend, but a firmly fixed, faithful, fraternal, and fatherly friend to the Fotographer. This famous Fotofactor, for fifteen years a furnisher of the 'forementioned fixings, faultless, fadeless, and full fledged, feels fully and firmly fixed in fancy, face, form, and feature for following faithfully, fearlessly, frankly, and fondly his favorite 'fession for fifteen future years, should fortune favor and friends forsake not, and energy fail not, and death fore-close not. This famous and fortunate fellow finds himself not "fat, fair, and forty," but hale, strong, and fifty-five, as fleet of foot, fresh in face, frank and free, and fully fitted for furnishing faultless foto fixings as formerly. He selects such Lenses, Apparatus, and Chemicals as will produce perfectly charming pictures, not showing the subject as flat-faced and forbidding, ill-favored and ill-formed, false-hearted and fretful, freckled and frowsy, flippant, foolish, and flaunting, but fine-featured, fine formed, free from freckles, fair, fairy, frank, frolicksome, and full of fun.

Favor me with your orders, and I will favor you with the finest fixings of every kind furnished by any other dealer anywhere, and at prices as low or lower than any for cash.

*The Photographic Times*  
Vol. X, 1880, p. 36

#### THE BALLAD OF BILLY BAKER

Tune—"One-horse Shay."

Mister William Baker,  
**Carte-de-visite** taker—  
Many a smart and pretty girl he'd woo'd, I know;  
But none had gained his heart  
Until he took the **carte**  
Of Miss Jemima Jenkins, in his stu-di-o.  
"Jemima, dear," said he,  
"My love's intense for thee,  
No other girl has made me sensitive, I vow;  
Your image is impress'd  
On this excited breast,  
I'll develope, print, and fix it in my stu-di-o.  
Of silver, I've nitrate;  
Iron, protosulphate;  
I've chloride of gold, and lots of other rhino.  
I've cam'ra, lens, and stand,  
And all at your command,  
With heaps of apparatus in my stu-di-o."  
The girl turned up her nose—  
"Take such black paws as those,  
With heart that's quite as black, for anything I know.  
A negative I give,  
I really could'nt live  
With a photographic duffer in a stu-di-o."  
This, to Billy Baker,  
Was a sad heart-breaker—  
"My head is out of focus everywhere I go;  
My fate I'll soon decide  
By taking cyanide,  
And do my final fixing in my stu-di-o."  
On suicide intent,  
To dark room then he went;  
But instead of cyanide he swallowed th' hypo.  
Although it gave him pain,  
He soon got well again,  
But never flirted after in his stu-di-o.

MORAL  
Keep each proper label  
On bottles on the table,  
Or when you want to kill yourself you'll not know how;  
You'll only get the gripes  
Among your precious tripes,  
And feel very queer and foolish in your stu-di-o.

*British Journal of Photography*  
February 7, 1868, p. 66



Photograph by Dru Shipman



Photograph by Dru Shipman

# An Interview with HARRY CALLAHAN

by Jim Alinder

**Let's begin with the current Callahan project, your retrospective upcoming at the Museum of Modern Art.**

I'm a little out of gear because of the exhibition. It's scheduled to open this December. Actually John, John Szarkowski, is doing it all. He allows me some privileges, but mainly he's running it.

**How many prints will be hung?**

He thought maybe 250.

**How much of the retrospective is new work?**

I really don't know. No specific decisions have been made yet. I think John feels quite strongly about some of my earlier things so there might be a lot of old stuff. But I guess he likes the new stuff too. I have a lot of respect for John and so I think it's a learning process and if he's choosing, fine. I show him the pictures I care about so he can make his choice. I think those kind of happenings can make you grow, but they can also stunt you.

**Will there be a book published concurrently with the exhibition?**

Yes, Michael Hoffman will be printing it. I think they are planning on 130 reproductions. I think that John's trying to make the book a retrospective too. If he thinks some of the old classics have to be there, they will. It will be a new book, not just the old one with a few added photographs.

When you ask me about the idea of a retrospective, it really is a marvelous experience for me. And I think I'm very lucky to have this kind of experience.

**Are you making all new prints?**

John is writing to museums and institutions to collect vintage prints—prints I may have made twenty or thirty years ago. He felt that if I printed all new prints the exhibition would be too uniform. The way I print now is not the way I printed then. I think it's a marvelous idea.

**Has your printing really changed much?**

Printing has been an important thing to me, but not like trying to be a classic printer. I would say somebody like Fred Sommer is a classic printer where all the tones are just right. I like to muck around and do it differently. I'll go through a period of printing very very dark and by printing dark it changes your photographic seeing. Then I'll print very soft for a while. I think these are just ways of helping me to grow. I guess in those terms I'm not a very good printer because I don't have the classical standards.

Harry Callahan

Photograph by Jim Alinder



**I'd like to talk about your working habits. How often do you photograph now?**

I make an effort to photograph nearly every day. I'll tell you why. I went to France on the Graham Foundation Fellowship in 1957. Every day I would get up in the morning and go out and photograph. In the afternoon, I would develop the film. When the film dried, I printed it. It was one of the most wonderful routines I've been through in my life. I always dream of that and hope I can get back to that. I'm talking as if I resent teaching and it isn't that at all. Well, I just want to photograph.

**Are you still teaching full-time?**

No I'm done now. I have a leave of absence for a year and a half, but I don't think I'll go back. In effect I've retired from teaching so I'm hoping now to get back to the photographic routine I had in France. I think I want to be like other people too. It's tough being out-of-order all your life.

**What are your feelings after 30 years of teaching photography?**

I'm completely in favor of it. It saved my life for one thing. It was a way of earning a living. It gave me time to do what I wanted to do. And it educated me.

**What were your teaching methods, your philosophy?**

I had to relate to myself. When Ansel Adams came to Detroit in 1941 and talked and showed his pictures, for some reason, I gained some confidence. I feel very strongly about giving a student confidence. I think you can do a lot with that. I like dealing with a student over a longer period of time. I try to encourage them as much as possible even though they are not doing very well. And then when they are getting a little confidence you kick them in the ass a bit. It's a very human association. Another thing about teaching I feel very strongly about is that I don't want my students to imitate me. I like them to have as many influences as possible. I've always made a big effort to get outside lecturers in and to take students to the George Eastman House once a year and also try to go to the M.O.M.A. One of the nice things about living in Providence is that these things are available. Over the years no students imitate me.

**Let's go back in time to when you first started in photography.**

My mother was very religious and wanted me to pray. As a child, I always believed in Christ, God and all that stuff. Then as I got older and thinking, I gave that up. But then, I really felt this need to believe in something. I wondered, "What am I here for?"

**How old were you?**

Close to 20. So I told myself the only reason I was here was to benefit humanity. But I didn't know how to benefit humanity. So when I got into photography, I really felt that I was able to do something that could benefit humanity. I was never able to put that together till I was much older. My belief, I guess, is still the same

as how my parents brought me up. Photography for me serves the spiritual part of life. And I hope for somebody else.

The actual starting in photography—I was about 25 or 26, a friend bought a movie camera and I went to buy one too. The salesman told me all the other things I was going to need like an editor and projector and said I'd be better off with still photography. And then Ansel came through.

**Chronologies always indicate that Ansel was the first photographer to affect you strongly.**

This religious thing was building up in me and I needed this release. I had been doing photography for a few years, but I didn't know what I was doing. And Ansel's photographs, when I saw them, had all the qualities I loved. They were sharp, beautiful prints. This was the first time I had seen original prints. It could have been Steichen's photographs or Stieglitz'. Maybe it would have been better if it had been someone else.

Ansel not only showed prints, but talked reverently about Stieglitz and music. I didn't have any experience in the arts. My family were farmers. Photography introduced me to the arts.

**Did you ever meet Stieglitz?**

Yes, I think it was in 1942. I went to An American Place in New York City.

**What was it like?**

It was a great experience, but I want to tell you a real dumb story. Stieglitz and his worshippers were sitting around and sent out for a little ice cream. They asked me if I wanted some. I said, "yes". First, I asked if I could see some of his photographs and an assistant told me that Stieglitz didn't show his photographs anymore. Finally, after I had sat around awhile, one of his worshippers showed me some of his photographs. I went over to talk to him after I was through looking and I asked Stieglitz if he had even been influenced by Ansel Adams.

Dorothy Norman was there and she laughed, but old Stieglitz was really nice about it and said, "I don't believe I was. I think he was at an age where he was a little crotchety. I think I was reaching a stage in my life where I didn't like the worship business. I resented the way he was acting, but I respect him very much.

**How did you first meet Steichen?**

He was the Director of the Photography Department at MOMA and he always traveled around and searched out photographers. This was about 1948 and I was in Chicago. He came to the house. Steichen was a good friend of Wayne Miller who lived in Chicago at that time. I had done something by then and Steichen respected that. We had a continuing contact over the years. That was a great experience to know someone who had achieved quite a bit in terms of the photographic world. And to see the foibles of a great man and the important things about him too.

I knew him at the time when he was writing his book, *A Life in Photography*. Everyone who writes something like that has to talk about it first. Steichen told me every one of those stories because he was trying to work them out in his own head. Steichen had a remarkable life: being in charge of photography for the Army during the first world war, and in charge of it in the Navy for the second war; then to make an issue out of commercial photography. And he really dug up all those people like Cezanne and Picasso in Europe. He introduced them to Stieglitz. And it was his studio that became "291".

**Did you find the kind of encouragement he gave you helped you?**

Oh, yes. He might have done this to everybody. I think it also hurt me. I used to make a big issue out of the series. And he would never show a whole series. He would only show one thing. That's a difference between the old days and now. If you're doing something you have a chance to have it shown now—even if it is a series, especially if it is unique, not that uniqueness is important.

**You don't think that uniqueness is important?**

I think in the end that's what it's all about. You are an individual and you are unique and when you make something that really comes out of you it's going to be unique.

**Can we talk about when you came to the Institute of Design in Chicago for your first teaching job?**

Art Siegel found me. I think Siegel was a kind of prodigy. He got into photography and went to the I.D. and studied under Moholy-Nagy. Siegel had everything that a Bauhaus master could have. He was a working photographer, like a real Bauhaus artist, and he knew art. He knew the history of photography and then there was hardly anyone who knew that. One of the first things he did was to organize a seminar at I.D. And he brought Weegee and Strand and others. It went on for a whole summer. I think this was 1946. It was remarkable—he had Berenice Abbott, Beaumont Newhall, Roy Stryker and even fashion photographers. But Siegel, at that time, couldn't function in terms of running the photography department.

I think the I.D. was a very honest place where they respected good work. It was flabbergasting to me, because I was used to someone looking at my work and saying, "Oh, God, what is that?" And this was the opposite. I couldn't understand somebody liking it.

**You had taught at I.D. some years before Aaron Siskind came.**

When Siegel left, I liked Art Sinsabaugh, who was a student at the time, so I hired him. But after a year I realized that I was still teaching him and I really needed some real help. Sinsabaugh's great and probably a wonderful teacher now. I talked to Aaron. He had conduc-

ted some workshops in New York with Photo League. The way he talked was convincing and he was a unique photographer. It took me a couple of years to talk him into coming since he didn't want to leave New York. Not only did I want him, but a very dear friend of mine, Hugo Weber, wanted him. Aaron finally came. He was a very nourishing guy.

**Why did you leave the I.D.?**

A couple of years before I had had the Graham grant and they encouraged travel. Before this my idea of travel was going to Michigan. So now we went to Europe. Having this experience of living in the South of France made me not care about living in Chicago anymore. I got so much out of Europe that I was ready for a new place to get something more. I got this offer and it was for a little more money, so I went to R.I.S.D.

**Have you enjoyed life in the East?**

Yes, everything seemed to get better. I really like the east coast. There is a tradition that you don't feel in a place like Chicago or Detroit. It was closer to what was going on, with the galleries and all.

**You were one of the original group with Light Gallery. How has that worked out for you?**

I became a part of it on account of Harold Jones. He had done a show of my city pictures at the George Eastman House and I really liked the way he dealt with them. So I felt good being a part of something he was running. It's been crazy. They had some tough times financially, but its moving along. In my terms, I like it very much. If someone writes me for a show, I just have them write to Light because they handle everything. And they sell. I get more money than I was getting and I don't have to muck around that way. It is very possible that I can earn my entire living by selling prints now. So that's wonderful. It allows me to retire from teaching a couple of years early. There are some other deals too. The University of Arizona has bought my archives and are paying me \$10,000 a year for ten years. And being 63, it gets me down the road. And then Light has some investors who are buying photographs over a period of time and that is another \$10,000 a year, plus the normal gallery sales. So I'm in business.

**What's going to happen at R.I.S.D. with both you and Aaron retiring?**

I've been easing myself out for the past three years. I was trying to find a way out to spend more time photographing. I gave up the Head of Department three years ago. Bert Beaver is running it now. Bert has a terrific opportunity to build a new department. The sooner Aaron and I get out of there the better it is for him.

**I'm sure a lot of students won't agree with that. Let's change the topic dramatically. What is your relationship to photographic equipment?**

I guess I've always been in love with equipment. Not nutty in love. I mean an 8x10 contact print, I don't

care about that anymore, but I did care very much. I've also used 4x5, 2 1/4 and 35mm and liked it all. Now I use 2 1/4 almost entirely. I have a Rollei SLR with that tilt front and a Hasselblad Superwide. Recently, I got a 35mm Canon with 17mm and 300 mm lenses.

I grew up being critical of people with too much equipment. The stories of the great Weston with a bare bulb and print frame for a darkroom made an impression. Well, the hell with that. I think photography can be a lot of things. If I want to do something, then I need the piece of equipment that will let me do it. Maybe its not necessary, but I have a little financial freedom now, so I'll do it.

**Do you still have the old 8x10?**

No, I got rid of it. I'm sorry now I did. I've always told everyone its not a good idea to sell your used equipment because you don't get enough for it and maybe you can use it later. At one point I made up my mind that I was totally anti-view camera.

**Do you have favorites of your photographs?**

I don't think I have any favorites. Its just murder for me to pick the good picture for a publication or show.

**Well, is there a favorite series?**

I think that my city photography is more something I worked into by myself. The nature things are more rooted in tradition.

**What about the photographs of Eleanor?**

I think there was a tradition for that too—Stieglitz photographing O'Keefe. I know it couldn't have happened without my feeling it. I can remember thinking, well, Stieglitz photographed sky and I'll photograph water. But that didn't work. The Eleanor ones are very important, but come out of a tradition while I stumbled on the city ones by myself.

**What are Eleanor and Barbara doing now?**

Barbara is having a tough time in Atlanta, Georgia. She graduated during the recent recession and she had studied architecture. She has two part-time jobs—working for Kelly Girls and some department store. We've had to help support her because these are hopeless times for people starting out. I feel very happy about Barbara because I think she is a fine person. And since you are asking, I think Eleanor is a fine person too. Eleanor works. She didn't like staying at home. She's a very capable secretary and she got a job which gives her some freedom so we can travel.

**With your retirement are you planning to leave Providence?**

I wouldn't mind moving particularly, but I don't see any reason to move. I like the East, all the little towns are beautiful and Cape Cod and Maine.

*This interview was made March 19, 1976*

## DAGUERREOTYPISTS ISSUE CALL FOR NATIONAL MEETING

Hailed as a unique twentieth century event by its sponsors, a small group of photographic history enthusiasts, a convocation of contemporary daguerreian artists has been called. Scheduled to take place on Staten Island in New York City during July 9, 10, and 11, the meeting is expected to result in the formation of "The American Congregation of Latter Day Daguerreians", a group whose members will all be practicing daguerreotype artists.

"We expect to draw our members from among the growing body of students, scholars, and photographic collecting enthusiasts. These are people who have come to recognize, as we do, that the daguerreotype was, and is, the most beautiful form of photography ever practiced", says Harvey Zucker, one of the founders of the group and host for the enclave. Other daguerreotypists participating in the formation of the organization, which basically will be an informal informational exchange group, include Irv Pobboravsky and Grant Romer of Rochester, and Mark Stebbins, a student at the Rochester Institute of Technology. The only conditions for participating in the three-day seminar will be the earnest desire to exchange information, to share a common daguerreian experience, and to advance modern-day knowledge of the state of the art and its technical implications.

"There are many people alive today with some form of practical experience in the process, and almost all have worked in isolation. The lack of communication between practicing daguerreians retards the progress of the art beyond the level of a novelty," says Mr. Romer. "There is a need of a group effort to solve common problems. It is my desire to see the art flower once again. I look forward, in the spirit of sharing, to this opportunity to meet with other daguerreotypists."

Any serious individual interested in communicating with the group, or desirous of specific information about the details for the founding meeting should contact Harvey S. Zucker, 13 Dongan St., Staten Island, N.Y. 10310. As there is a serious shortage of space and accommodations, such individuals are urged to make their contact as soon as possible.



*Dying Forest, Idaho, 1974* Courtesy/Camerawork Gallery

Photograph by Don Worth

# ESSAY ON VIDEO

by John Randolph Carter

*(Ed. note: Mr. Carter presented a video exhibition and workshop at the 1976 National SPE Conference. His essay expands on that event, includes a history of his "transformation" into a video artist, and some ideas on the role of video in relationship to photographic education.)*

## A HISTORY OF MY INVOLVEMENT WITH VIDEO

My first video work was done on the quiet at the Annenberg School of Communication at the University of Pennsylvania in 1969. I had an Artist-in-Residency at the Graduate School of Fine Arts but I was looking for alternatives to the image making processes which I had employed in Photo-Screen Printing and Photo-Offset Lithography.

What drew me to the place was its name: A School of Communication. I was disappointed to find that their idea of communication and mine differed considerably. I found cold, empty corridors. Locked office doors. Deans, professors, secretaries, all tucked securely in their offices. Computer program design and the collection, collation and analysis of data were the areas of communication that they pursued. The good news was in the basement. Behind a locked door was a room with red and white panel lights glowing softly in the dark. An empty Television Studio. Waiting.

I located a PhD. Candidate with some life left in him and urged him to let me experiment in the Studio. He, in turn, made a qualified agreement with me that if I would work with his two Graduate Assistants, they would unlock the Studio doors and give me technical assistance in return for my creative influence in stimulating their formulation of thesis projects.

I worked on the weekends to avoid encounters with the engineer. Initially my technique was to turn all the switches from OFF to ON and see what happened. It's surprisingly effective. I saved a lot of time, by-passing



John Randolph Carter at the Minneapolis S.P.E.

Photo by Jim Alinder. All other photographs by the author

the instructors, the engineers, the courses and the instructional manuals and going right to it.

In the Studio there was a device called a special effects generator, created to help television studios to imitate motion picture editing techniques. I discovered that if wipes or fades, which were the television equivalents of cuts and dissolves, were suspended mid-way between two live camera images, the people in front of each camera, though they might be physically isolated, could see their images combined on the television screen and thus communicate with each other visually through the medium. This initial discovery came to be the main theme of my video work.

In one of the earliest experiments I did at Annenberg I tried to set-up a video interaction between three couples who I placed in separate rooms, each with a camera and a monitor. One of the couples, Ronald and Lydia, who had just met for the first time that morning, were making out and clowning sexually which made the other two couples up-tight. I decided to work with Ronald and Lydia alone and brought them into the main Studio. I put each of them in front of a studio camera with a partition separating them from each other's view. Though they could hear each other's voices, they could only see each other on a monitor located in front of the partition and midway between the two cameras. I was in the control room with the curtain drawn. I could see Ronald and Lydia on the two monitors which carried the two camera images and could combine those images

on a third monitor through the use of the special effects generator. I chose not to have sound communication with them and did not give them any directions or instructions before or during the session. I set-up different configurations which facilitated their interaction with each other and only changed the configuration when it seemed appropriate: when they seemed to want it or when I thought it might lead them somewhere. Though physically detached, they saw their images combined in an intensely vicarious fantasy world. They moved their hands so as to appear to be stroking and caressing one another and went from what initially was a sexual bravado to a very moving and utterly convincing tenderness and then into pure slapstick. They were so completely involved with one another that they seemed to lose all but the most peripheral awareness that somewhere someone was watching. When I changed the screen from being split in two halves to a transparent superimposition of their two images they accepted it like an act of fate. As they were exploring this new ghostly reality Lydia suddenly stopped and said, "Please superimpose, please?" and she encouraged Ronald to come forward and blend with her and stroke her body.

This statement of Lydia's became the title for the tape of their session which I first saw only as a document of their experience but which later became recognized as a piece in its own right. "Please Superimpose, Please?" was shown at the first major museum exhibition of video tapes at the Whitney Museum in 1971 and

received very favorable reviews from Roger Greenspun of the New York Times and Jonas Mekas of the Village Voice who called the tape "The most original piece" in the show. I was floored by this because for every other creative endeavor for which I had received recognition, I had always sweated blood. But the making of "Please Superimpose, Please?" had been easy and natural and seemed to flow out of a necessity. It was shown virtually unedited.

After my work at the University of Pennsylvania I experienced a tremendous let down. My dependence on the schedule and temperments of the two graduate students who had the keys to the studio and the consequent discontinuity of my video work had worn me down.

I spent the next year writing grant proposals, almost ten pounds of paper, structuring video pipe dreams to fit a variety of institutional contexts until I finally struck it rich. Russell Connor who was the advisor for video grants for the New York State Council on the Arts had seen my tapes, made at the University of Pennsylvania and brought them to the attention of the people who organized the Whitney Show. I owe him a debt of gratitude for helping me through the Catch-22 world of institutional grantsmanship to a finally acceptable application. I was awarded a sum of money, "to create a closed circuit transportable studio for exploring and facilitating creative interaction through video."

Over a period of time I evolved a working method in which I secured positions as a visiting artist or received commissions to install exhibitions in universities or museums. I became a video nomad with my traveling electronic circus. I would pack my studio into my van, travel to a place, unpack, set-up, work, break down, pack up and drive home. Like the circus, setting up and breaking down were a tremendous, almost exasperating chore but the show itself was pure magic.



"Please Superimpose, Please?"

My first video exhibition was in 1972 at the New Jersey State Museum in a show titled, "The Responsive Environment." The show featured electronic works by Howard Jones, John Roy, Boyd McFerd, James Seawright and myself. Most of the pieces in the show were environmental electronic sculpture and responded in in some way to the movements or actions of the museum visitor.

My piece was a video installation in which the images recorded by two cameras placed on the left and right sides of a fifteen by twenty foot projection screen were transparently superimposed and projected onto that screen. A video projector sat on a platform which served as a bridge between two illuminated "L" shaped alcoves. A person could stand in one of these spaces without being aware of the existence of the second alcove and see his own gigantic image on the screen. If someone else stepped into the other alcove this new person's image would also appear on the screen, to the amazement of the first person who would spin around in his own alcove trying to find out where that second person had come from.

Past this first surprise there were mutual interactions in which people made a single body montage out of their images. A woman could experience herself with a moustache or beard. A man could have breasts and wear a dress. The intensity of this encounter made some people giddy. Others showed a strong inclination to avoid submersion of their separate and individualized visual identity into a two-person video metamorphosis. Many would work hard to avoid image contact as though the taboo of physically touching a stranger extended onto the projection screen.

My next show was at the Bronx Museum of Art in 1974 and was entitled, "Reflections, Relations, Revelations." The theme of the show was the transformation



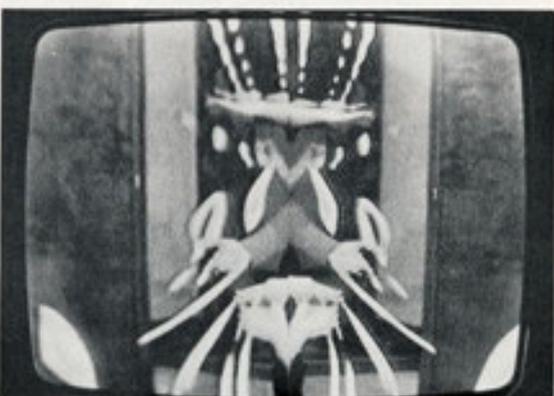
Video celebration, Johnson Museum

of the museum space into a place of interaction and participation with the community and it was supported by a grant from the N.E.A. I utilized a third of the enormous rotunda and central space in the first floor of the Bronx Courthouse which houses the museum.

For me the experience was exhilarating. My video environment which consisted of three cameras and five monitors, a special effects generator, and keyer, intercepted people who had no expectation of coming to a museum or participating in a creative enterprise. The space was so large and the three entrances so enormous that previous painting shows had not altered the impression of visitors to the courthouse that this was a giant passageway to be used to get from one side of the building to the other. Whatever brought people to and from the Bronx Courthouse also brought them into contact with my video environment. Some were getting marriage licenses, others were doing jury duty. They were suing someone, paying a traffic fine, getting out of jail. Unlike the typical museum goer they came from a rich variety of economic strata and ethnic origin.

Because my set-up didn't look like "art" they were unguarded. Walking past a monitor, a person would see his own image and freeze. A second person passing in the other direction would see his image on a second monitor and freeze and their images would combine. Amazed, they would forget where they were going, drop their social armor and begin to play, move, make faces, stick their tongues out, jump up and down, spin around.

The Bronx show went on for three months and I would come for several days and work with people who passed through the space. During these times I would move the equipment around to create new situations so that when I left, a different video environment could remain to operate and generate reflective and altered images in my absence.



Singing Face, "Reflections, Relations, Revelations," Bronx Museum



*Phoenix Theater Video Workshop, New York City*



*Teenagers with Graffiti, "Reflections, Relations, Revelations," Bronx Museum*



*Photo face game at Montclair State College*



*Video Celebration, Johnson Museum, Cornell*



*Johnson Museum Director, Tom Leavitt, flying*



*from Visual Studies Workshop residency*



*from Visual Studies Workshop residency*



*from SPE Conference, Color set-up with silhouette*



*from SPE Conference, color set-up with silhouette*

On one of my visits I got two people to help me make a face on a monitor on which the left half of the screen was a mirror image of the right side but in reverse. We used our hands to make the different features and as I moved my hands to make the mouth appear to speak, the person who was the nose began to sing in an operatic voice, making-up words of a romantic ballad as he went along. It was an incredible moment. The "video face" was singing on this monitor in the center of the Bronx Courthouse.

Another day, four local kids came in, bopping and jiving. I asked them to stand in front of two cameras and drew an image in black ink on a pad of paper in front of a third key camera which created an electronic stencil through which their eyes and mouths could appear on their friend's faces. This blew their cool completely. They used the pad of paper to write graffiti on each other's video faces as they watched each other through their signatures.

## MY VIDEO EXHIBITION AT THE S.P.E. CONFERENCE

In the Television Studio of the Minneapolis College of Art and Design I set up three environments in separate locations, utilizing three closed circuit television studios, two black and white set-ups and one color.

At the first environment, people sat side by side and viewed a monitor which showed the images of two cameras combined on the top and bottom halves of the screen. The top half of the first person's face was shown in combination with the bottom half of the second person's face.

At the second location, two cameras, side by side, picked up the image of a person and through transparent superimposition or vertical or horizontal splitting of the image, showed the images combined in reverse. The one image might be a right side up mirror image while the other would be an upside down reversed mirror image. This was accomplished by modifications I made in the cameras which allowed me to reverse the scan from top to bottom and from left to right. For example, in the case just mentioned any movements the viewer made would be repeated simultaneously in opposition, creating a spiral effect. If he moved his hand up and to the left, he would see a second image of his hand simultaneously move down and to the right.

At the third location, lights were trained on a white, transparent screen. People standing in front of the screen saw their silhouette on a monitor and outside that silhouette a basketball tournament was visible (picked-up by a third camera from off the air). The people who formed the silhouette provided a window through which the faces or bodies of people standing in front of a third camera appeared. These three ele-

ments were locked together electronically through a process called three camera keying and any movement or change by one affected the total video gestalt.

Excerpts of a color tape made of this set-up are under consideration for inclusion in a show, "Video in Museums," to be broadcast on WNET-TV in New York.

## PERSONAL NOTES ON TELEVISION AND MY METAMORPHOSIS AS AN ARTIST-EDUCATOR

I've never been interested in having the making of tapes for broadcast, distribution or gallery showings be a goal or objective because of the frustration I have with my subsequent isolation as the communicator and my lack of feedback from the viewer. Earlier in my career I encountered this same frustration, first as a graphic designer and then as a photo print maker. As a consequence, I felt alienated from society and cynical, and frequently expressed these feelings through the satirical imagery in my work which served as a release for my pessimism. When I exhibited my work in a gallery there was always so much unfinished business. I would stand at the opening by the wine and cheese while people quietly studied my work. What were they thinking? What were they feeling? Most would leave without a word. Some would come forward to ask an embarrassing question, voice a projection, disguise a judgement. In my shell I'd be having a silent dialogue. "I don't give a damn what they think. I hope they like my work. I hope they buy it. They're a bunch of ass holes. What do they know? Hey, I'm great. But I could be better. Do they see my failure? I don't care what anybody thinks. I do what I have to do. Do they understand? Does anybody care?"

I discovered the possibility of multidirectional communication when I first started teaching at Cooper Union. I had expected teaching to be a compromise, a job where I earned money teaching skills to support my real creative work. I started out in control, at the front of the class, with my bright ideas, my assignments, my expertise. I was bored. The students were bored.

One day a fancy dude came walking through the space, dark glasses, short brimmed hat pulled down over his eyes, carrying a cane. Suddenly he stopped. "Hey man, that's me!" I showed him what happened to his cane when it was split and reversed on the monitor and he let go of his act and began to play with that cane like an innocent child, making it appear and disappear or float magically in mid-air. He was transfixed.

In December of 1975 at the Herbert F. Johnson Museum at Cornell University I created two closed circuit environments and combined them with slides of my teaching experiences and a series of multiple photo

portraits made with one of my classes at the School of Visual Arts.

In the photo portraits I had used the police department's Identikit format to set up an interaction between my students so that they could symbolically break down their self-image and integrate themselves into a group identity.

My teaching slides showed other non-technological experiences which I had used in the classroom to generate processes similar to those achieved through the photographic and video interactions.

The importance for me in showing these photographs, slides and video experiences together was in demonstrating that I was involved with a bigger issue than that circumscribed by a given medium. That issue was creative social interaction.

At the Johnson Museum, people would come in quietly and respectfully, the way they do in museum galleries and after a short while they would begin to loosen-up. They used tubes, rubber plumbing insulation and hoola hoops to extend their movements and generate images on the monitors.

Tom Leavitt, the director of the museum, came in one morning and flew on the monitor, using the symmetrical split to show his body suspended in mid-air. Then he reversed his position so that with his right leg extended forward he appeared to be floating at ease on his back, several feet above the floor.

One afternoon, in the crowd of people in front of the monitors, a white haired man in his late sixties began doing Tai Chi Chuan, moving in slow motion as he contemplated his image.

There was a wonderful feeling of community in this show. People returned twice, three times, bringing friends, children, someone to play with. I had a sense of being at home in the gallery space and got to know some of the museum visitors quite well.

Museum goers usually walk quietly, whisper softly and seldom make contact with others. It has been so gratifying to me to see people in a museum become engrossed in their relationship with another person to the extent that they let down and clown and improvise, dance and mime and horse around in ways which they would never ordinarily do in a public space.

In many cases the game itself, like making faces, is superficial but the very fact of strangers allowing themselves to be silly and candid with each other is profound and to do so publicly in a space where they are being observed is even more profound.

It is implicit in so much of contemporary work that the art is in the viewer and in what he can make out of what he sees. In my work I encourage people to expose that fantasy activity, to bring it out front and celebrate it.

I decided to change my approach and began generating process oriented activities in place of product

oriented homework assignments. These experiences utilized the ritual and theatrical potential of the room and the dynamics of group interaction. I became a catalytic agent and the energy of my students soared. I experienced my first optimism as an artist and for several years this kind of teaching was my primary creative focus. Dust gathered in my studio.

When I left the competitive classroom world of product oriented creativity and became a designer of creative group interaction games and structures I left the control room in my own head. The control room was a facade. In television terms that's where the people of authority are located. They are walled off from that part of the studio where the cameras are located by sound insulated walls and windows with curtains. They are the controllers and manipulators. The special effects generators are in their hands. They process the camera images, mixing them together and sending them to the video recorders or out onto the air. The direction is one way. You sit in your living room and watch the product they've created. On the screen a man is talking to you. That is, he appears to be talking to you. But he can't see you. He's looking into a lens. He's pretending that the lens is a person. You can turn him on or off. You can buy his advertiser's products or not. But you can't talk back.

That's the way I was with my students when I first started teaching. I wasn't looking at them really. I was looking at a "class". I was teaching a technique.

The students could turn me on or off. They could buy my product or not. But they couldn't talk back. Not really. Not as equals. They could be good little boys and girls or bad little boys and girls. Either way, the real them was hidden away. So was the real me.

For me, the multidirectional potential of video also liberated me from this bind and placed me in a direct and intimate contact with my audience. Now, we could create together as we watched the process, live. We could respond to one another. We were no longer alienated. I touched the artist in the viewer/participant and he touched the audience in me. I could tape that process and view it seconds later to see what our creative relationship had been. I found this immensely satisfying. The transaction was complete. There was nothing more to do or say.

At the present time I favor the education of the student for life as a creative human being rather than for a career as an artist. I feel that emotional learning and the growth of awareness should be at the center of the art educational process and specialized activities involving different kinds of technical expertise should stand at the periphery so that the student radiates out into these specialties from a core of self-awareness. The idea that the career artist that we train in college will require a college teaching job to support this career for lack of a market for what he makes, and that

in that job he will be training more career artists for more college teaching jobs is absurd. The world may have a limited capacity to absorb the art product but it does have a broad need for the creative process itself as a key to psychic survival. The art educator can convey that process in the context of life long learning programs. He can help people incorporate that process into their techniques for living and aid in the fostering of the human spirit. He is not likely to get a college teaching job or a commercial art job or any full time creative job. There are a dwindling number of these jobs available. But he can live creatively and humanly and pass his creative life process onto others. This is enough.

## WHAT VIDEO IS NOT. MY EXPERIENCE IN COMMERCIAL TELEVISION

The Television Broadcast Industry has a hierarchy of personnel which is rigidified by Union contracts and corporate heaviness. When I served as a consultant for a video project in 1971 at ABC television in New York City I functioned in the roll of a producer along with two other associates. I could not touch anything. We producers passed our requests onto the director who also couldn't touch anything. He passed his directions to the camera men, the sound men, the tape men and the technical director who **could** touch something. The technical director worked the special effects generator, keyer and colorizer. He was highly skilled but he was not allowed to make creative decisions. In the studio, we had to request that a prop, no matter how light or accessible, be moved from one location to another location sometimes only inches away, by professional grips or assistants.

## THIS IS TELEVISION'S SECOND COMING

Low cost and light weight video tape equipment has finally become accessible to artists and to art centers. Much of the excitement that was generated by live and lively television of the 50's attends this time. The video babes are getting their hands on the goodies at last.

Nonsense, disorder, naivete, first time discoveries of all the possibilities. This is a period of tremendous vitality. It will probably be looked back on with great nostalgia.

It's exciting for me to teach video because past a certain point I don't know what it is. I have full expectations that any student in a given class or workshop of mine is going to do something with video that has

never been done before, or that I in their presence will do the same.

### Video is a Tool.

Anybody can use it. You don't need to study it. A person can teach himself how to run the equipment very fast. A semester or a year course will just drag it out, forcing the student to do what he's learned to do best—sit and pretend he's listening to you while his mind is elsewhere or reinforce the feelings of insecurity that students enter a new area with: "This is hard. I'm not good with technical things. Teach me, teach me, I'm dumb."

### Video is Live.

You can see and react to the image instantly. You can view the video taped image seconds after it has been recorded.

### Video is Multidirectional.

You can communicate in two or more simultaneous directions—like a visual party line.

### Multidirectional Video is Scary.

If you're a photographer and suddenly you've got someone manipulating your image while you're manipulating theirs, that sort of blows your control. This is a two-way camera with a lens on both ends.

### Video Tape is Cheap.

Less than twenty dollars for an hour. So let the machine roll. Tape anything: your shoe, the floor, picking your nose, the view out the window, your friend, your lover, your mother.

### Video is Fast.

Make a one hour program in one hour.

### Video Tape is Scary.

If you're a filmmaker who makes a one-hour film in a year and it only takes one hour to make a one-hour video program, what will you do with all your spare time? If you decide to fake fifty-two weeks times forty hours or two-thousand and eighty video tapes in that year, who will you be able to get to look at them? Look out! Video tape saturation is already happening.

### The Future

Coming soon is the video disc, which will sell for a comparable price as the longplaying record. The video consumer will go to the video disc store and shop according to his taste or take video discs home from the library. This should permit a staggering diversity. The problem is that the manufacture of discs will be expensive and out of the reach of common man. Thus, we will have producers or publishers, marketing, advertising and the rest. Someday when there is a video

Xerox, each person may be a video maker in the same way that Xerox now makes every man a publisher.

#### The Dickson Video Lab

The more you can keep video in a place where you can't predict what will happen, the better. Mits Katoaka, Head of the Design Area in the U.C.L.A. Art Department was able to get tens of thousands of dollars worth of video equipment donated free of charge from Akai and Concord Corporations to what is now called The Dickson Video Lab because of his candid expression of ignorance about how all of that equipment might be used. Presumably, the rationale of the corporation is that the discoveries of new uses mean new markets. From his side Mits was opening up a whole new world of possibilities for himself and his graphic design students giving to them a broader sense of identity as "designers of communication."

One of the first consequences of his new position as Director of the Dickson Lab was that Mits was hired by the city of Irvine, California to design a closed circuit video system with stations in several of the elementary schools of Irvine. He decided to set them up so that the children would have direct access to the video and by-pass the existing curriculum and classroom structure. A student could use this system to communicate with his "video pals" at another school without having to ask a teacher's permission.

Subsequent to his work at Irvine, Mits has been asked by the city of Hong Kong for a proposal to generate a city-wide multidirectional cable network.

You can see how this video thing is exploding. The first person at the scene of this new technology is the expert.

I think it's so interesting that a person like Mits or even myself, both originally trained as a graphic designers to organize type and photography for a one-way print media communication system are now designing systems of social interaction through video. I would hope that might give college educators pause when considering the concept of training people in communication skills, for existing media. Their students will be trying to apply these skills in a world that bears a lessening resemblance to the one that is existing at the time of their training and still less of a resemblance to the world that their teacher was trained in. It's only ten years since I graduated and during that time there has been a technological revolution in video. What will the next ten years bring? We've got to stay loose.

## PRACTICAL ADVICE FOR SCHOOLS THAT WANT TO START A VIDEO PROGRAM

Where does Video fit into an art department? Answer: Anywhere, everywhere. Almost every area could

dream up uses for this tool. It's hard to predict who might utilize it most effectively. All areas have potential usage.

The worst thing would be for some area within the department to decide too quickly what video is, pigeon hole it and put up the walls. On one side ceramics, on the other side, video. On one side painting, on the other video. On one side photography, on the other, video.

The ideal is a center which has a department-wide accessibility, a minimum of rules and regulations to insure respect for the equipment, a liberal budget for repair, maintenance and replacement, and one or two full-time engineers who are hip and tolerant of creative experimentation and the accompanying hazards. Fire the engineer who says, "If it's not technically right, it's 'not right' ". At this stage of the game it must be assumed that if you turn a video camera upside down and it breaks, it's the camera's fault.

#### This center should have two programs:

1. **Permanent.** A nucleus of majors and/or graduate students pursuing a concentrated study with a closed circuit television studio and portable equipment.

2. **Transient.** An equipment pool used by anybody in the department for any reason with minimal technical learning, short of a full semester course. 15 minutes and out the door.

It would be best if the head of this area was an artist who was motivated to work in video. However, he should be open-minded and flexible with a broad acceptance and excitement about the uses of video by other creative disciplines.

The permanent program should expand its uses to include as much diversity of application as possible and encourage all existing areas of concentration to extend themselves into video.

Transients should not use the permanent studio's equipment. Transients use of equipment is the major cause of breakdown. If you let everybody use everything it all gets broken: very demoralizing for the permanent students working on projects.

The whole department should share financial and other responsibility for the transient equipment pool which is a middle-ground for video involvement between the non-users and the full-time users.

No amount of money is too large for repair, maintenance and replacement of broken equipment. Better to have no equipment at all than a studio full of beautiful stuff that doesn't work. Many, many prominent universities have learned the hard way.

Video equipment is temperamental. Some more so than others. Buy the least temperamental equipment. Call the video centers around the country and ask them what equipment they have and how it's held up. Ideally, you should purchase more equipment than you need so that you have a back-up when cameras and recorders need to go out for repairs. Note, Portapak's are notoriously troublesome. The cameras can take a beating but the recorders break down frequently.

#### A Few Words About the Design of a Studio

The first thing I needed to do when I got to the Video Lab at the Minneapolis College of Art and Design was to de-control the control room. I asked that the switcher/keyer console and control panel and monitors be moved out into the studio. To my mind, video that is walled off and nailed down is madness. If you build a studio that is like the traditional television studio you will get traditional television results. Everything should be on rollers. Lots of cable. The lighter the cameras the better. No consoles. All equipment should be separate so that it can be moved around, combined and recombined in new and changing configurations for the needs of each new situation. Tripods and intercoms can impose a terrible authority onto the flux of possibilities. In many ways the ideal studio camera is actually the Sony portapak camera used with a camera adaptor. Built to take a beating, it can be taken off the tripod, placed on a shoulder brace or carried about the room by hand. You can take one of these little cameras off its tripod and hand it to the person who is standing in front of the camera and say, "Go play, give yourself a video bath, put the camera on the floor, hang it out the window".

*John Randolph Carter was born in 1941. He received a Bachelor of Arts and a Master of Arts degree from U.C.L.A. His design work has appeared in the New York Art Director's Annual, Graphis and Graphis Annual. His graphic work is in the permanent collections of some twenty major museums in the U.S. and Canada including the Metropolitan Museum of Art, George Eastman House, and the Philadelphia Museum of Art.*

*He was the recipient of a Fulbright Grant to England, Artist in Residence Grant at the University of Pennsylvania and a New York State Council on the Arts Grant for research in the creative use of closed circuit television.*

*He has taught video courses at U.C.L.A., Columbia Teachers College and the Visual Studies Workshop where he was Artist in Residence in 1974, initiating the V.S.W. Video Program.*

*He is currently teaching "The Altered Photograph" at the Photography Department of the School of Visual Arts, New York City. At Montclair State College in New Jersey he teaches "Communication Design," "Ritual/Event/and Performance," and "Group Art Therapy."*

## INSTRUCTION

Richard Stevens  
Education Editor

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*This month we have some catching up to do and some looking forward.*

*We begin with an apology to Michael Smith who found, to his dismay, the introductory matter to his article (Exposure, 14:1) had inadvertently been cropped.*

*We continue with a report of a mini conference held at Michigan State by Bob Mosher (of Michigan State University). Bob's brief article does not do justice to the intimate and exciting one day conference that was held using the considerable resources available in but one state, Michigan, for the edification of other teacher's of photography in that state. It was a fine conference and I was delighted with the neighborly invitation and the sophisticated program.*

*Our next concern is with an article by Doug Stewart on his experiences in setting up a photographic program abroad at Salzburg. In it readers will find that such programs create special problems which tax the photographic educator and student in unexpected ways. Anyone contemplating a venture abroad from either point of view will find much in Doug's article worth considering.*

*Next I am including a report of the Teacher's caucus held at the SPE National Conference in Minneapolis. With it I hope to inform those who could not make either the conference or the caucus of what happened, (literally and in some detail). The report also attempts to focus that event with respect to the Society's ongoing concern with photographic education in this case, specifically photographic curriculum. I would be very much interested in receiving articles that are responsive to this problem.*

*Last, and by no means least, I am including an article on graduate education by a soon to graduate MFA candidate, Michael Lonier. I knew Michael for four years at Notre Dame before he left to complete advanced study in photography at the University of Florida. At a time when hundreds compete for a handful of jobs, Michael's article is surprisingly responsible and critical in the best sense, and it avoids the type of recrimination one might expect from current circumstances. In the process, Michael raises some fundamental issues about what graduate education is and should be.*

*I would very much like the education department of the next issue of Exposure to concentrate on a discussion of the matter of graduate education. Anyone having any interest in writing, please call or write! How about some thoughts on the subject, Nathan, Bob, John?*

D.S.

## Additions And Corrections

We apologize. In the last issue of *Exposure* we omitted the introduction to Michael Smith's article, "ON TEACHING PHOTOGRAPHY".

There are two Michael Smith's who are members of SPE. The introduction makes clear which one it is that wrote the article. In order to avoid confusion in the future, Michael Smith of Frenchtown, New Jersey will hereafter include his middle initial "A", and become Michael A. Smith.

The introduction to his article also explained the basis upon which the article was written. The omitted introduction follows:

Michael Smith lives and works near Frenchtown, New Jersey. For eight years prior to 1975 he taught his own private photography classes. Now he is concentrating on his own work. After the SPE conference at Asilomar last year he spent 7½ months on the road, traveling throughout the West, and had the opportunity to meet with many photography teachers and students. The article, "ON TEACHING PHOTOGRAPHY", is a result of the observations he made from these meetings.

## Michigan State Hosts a Mini-Conference

The Michigan photographer is dependent on the museums and one commercial photography gallery to bring us excitement, and they have been (at best) sporadic in sponsoring speakers, symposiums and workshops on photography. Perhaps the rationale in having the mini-Conference was to bring Michigan photographers/educators together and to learn a little from each other. The conference was held on February 6th at Michigan State University, Kresge Art Center's Gallery which afforded the ambiance of an art gallery for the fifty or so people in attendance. The key to our initial planning was simplicity in logistics, but a program designed around a few well informed, articulate speakers. The speakers: Phil Davis, University of Michigan; Carl Toth, Cranbrook Academy of Art; and Kent Kirby, Alma College, far exceeded our expectations.

Phil spoke on sensitometry, and did a marvelous job of making sense out of an extremely murky subject. I especially liked his approach of "student/photographers have a built-in fear of numbers". Based on this premise he went on showing complex data simplified via well illustrated slides. At this point in the conference there was a break-down in logistics, we had arranged to see the new film on Brett Weston, however, it did not arrive and unfortunately there was no back-up; our dutch-treat lunch was longer than anticipated.

Carl Toth began the afternoon session with a showing of work from his students at the Cranbrook Academy of Art. Carl also brought along examples of work generated by the color zerox process and spoke briefly about the high cost in running and maintaining the cantankerous beast.

The very beautiful 19th century collotype printing process was discussed in depth by Kent Kirby from Alma College. Kent aptly discussed collotypes history and early application to photography and his own extensive involvement with the medium. Kent supplied the audience with two handouts, *The Collotype Printing Process: A proposal for its Revival* a reprint from *Leonardo*, vol. 9, and a step by step process guide from *Light-Print-Press*, Jan. 1976.

The Michigan Mini-Conference was a large step forward in creating energy and an atmosphere of cooperation between individuals and schools.

Robert Mosher  
Michigan State University

## THE SALZBURG PHOTOGRAPHIC STUDIES PROGRAM

Ever since a 2-year sojourn in Germany in the late 1950's, courtesy of the US Army, I've felt that the logical place for an off-campus photographic studies center should be somewhere in the heart of Europe. It seemed ironic to me that among the many American university overseas programs, there were none that included courses of study in the very homelands of the invention of the medium. True, there have been—and are—summer excursions, as well as a few programs that have attempted to coordinate with European schools and use their existing facilities. Summer programs are usually too frenetically paced, however, to absorb much of a new culture, and attempting to use another school's facilities has often been an unhappy compromise, at best.

Therefore, the goal for my Sabbatical leave in the Spring of 1973 was two-fold: to find out what was happening in European photographic education (EXPOSURE, 12:1, 1974), and to explore the possibilities of setting up a more permanent arrangement for a European photographic studies program than any then existent. I was particularly interested in the possibilities offered by one of the five European campuses maintained by

my own school, Northern Illinois University. I found that our campus in Salzburg, Austria, offered the greatest possibilities of any of the areas and campuses that I visited, from Denmark to southern France.

The central geographic location of Salzburg is ideal, in that the eastern European cultures begin with Vienna to the east, the Romantic cultures of Austria and southern Germany begin with Salzburg and extend to the north, the Alpine culture extends from Salzburg west into Switzerland, and the Mediterranean cultures are just over the mountain passes to the south; i.e., you are within a day's journey of Venice, Prague, Heidelberg, or Geneva. If you have a fast car, you can drop in on Princess Grace of Monaco for a fashionably late supper; if you have a very fast car, you can spend a couple of hours in a sidewalk cafe before retiring at a typically late Parisian hour.

My major goal in setting up a European program was to fill in the most conspicuous gaps which I feel are evident in the typical American on-campus photo programs: virtually no cross-cultural experiences, little opportunity for travel or extended field trips because of the conflict with other class schedules, and a lack of integration between the student's photography courses and the general studies courses. The small size of our Salzburg College campus—about 90 students are enrolled in the five programs centered there—allowed us to design a program that overcame all three of these problem areas. Our Salzburg campus has always been a residential program, in that the students live with Austrian families—we do not have the 'American ghetto' situation typical of some overseas programs. Also, since the curriculums of the other programs based in Salzburg have been of an integrated classroom/fieldtrip design, it was not difficult to fit the photography program into the existing class scheduling structure.

All of the instruction is in English, but to facilitate the local language situation, the program requires that students who have not had the equivalent of 2 years of college German must enroll in a German course as an integral part of their studies. Also integrated into the program are an art history course, a general studies colloquium course relating to the geographic areas to be photographed, and studio art electives.

The major program advantage in the Salzburg location, however, is the existence of an on-going residential staff, to handle the many logistical complications inherent in any such away-from-home program. In this case, the encouragement, enthusiasm, and guidance of Dr. Ina Stegen, our Residential Director and the Driving Force behind Salzburg College, has been absolutely essential in the success of the program. Dr. Stegen, a native of Germany but with schooling in the United States, is not only a scholarly art historian, but is also an avid supporter of photography, dating back to her own image-making days in high school.

Additionally, both Agfa and Eastman Kodak Austria

were of great help. Hans Taige, director of the Professional Division of the Alfa Technikum in Munich, managed to work the advanced students into their excellent week-long experimental color class. (General student consensus was that the lunches in the Technikum visitor's dining room were the gastronomic highlight of the entire program.) Walter Schmidt, Kodak's Director of Professional Services in Vienna, gave the program much-needed technical and logistical support, at the lowest possible cost—a great boon to the students, for European sensitized materials costs can run double those in the U.S.

The building of a new facility with just student help, along with the implementation of an all-new curriculum, is not something to be undertaken lightly, even under optimum circumstances. In a foreign culture, it can be a formidable task, indeed. (My school-boy knowledge of German was basic; just about enough, I found, to get myself in over my head conversationally.) I sent introductory letters to the students, explaining the educational advantages of starting a program with the designing and building of the lab facilities. I discovered, however, that for some students, the concept of 'building a lab from scratch' meant ordering the equipment and plugging it in when it arrived. After the initial shock wore off, however, we built what we firmly believe to be the finest all-wood lab in Austria—maybe even Western Europe. Even the safe lights are wood. I will admit, however, that there were days when I would have traded my right arm and a 17mm. lens for just one hour in a good ol' American hardware store. The coping behavior necessary when you have to buy glue in one store, screws in another, and sandpaper somewhere else—and the stores close promptly at noon for a couple of hours—is not included in the average MFA curriculum.

Within just 10 weeks after arriving in Austria we had progressed from those forbidding empty rooms to initiating the new College Gallery—also student-built—with a 90-print exhibit by the 24 basic and advanced students involved in the photo program. The press reviews were very favorable, if a little perplexed by the 'American' approach to expressive image-making, and the public response most gratifying. We were proud of ourselves.

Was it worth the effort (I lost 20 unneeded pounds)? Yes, definitely. At 43, I was mid-way between college graduation and retirement. I felt this project was sufficiently challenging to serve as a good 'mid-term exam'. I think I passed it—maybe not *summa cum laude*, but I made it. The pressures of getting the program started were sufficient, however, to prevent me from getting as much personal work done as I had hoped and planned. But then, what else is new in teaching?

Has it turned out as I expected? No, not exactly. I went to Europe to research this in the Spring of '73,

fired with the energies of the late 60's and early 70's. I wanted to establish the kind of program where the inquisitive, socially-conscious, self-motivated student of that era could further expand, utilizing the medium of photography. By the time that I returned from Europe, 8 months later, the American tide had turned: the tragedy and disillusionment of Watergate was beginning to unfold, our fruitless involvement in Vietnam was drawing to an inglorious close, and the economy was turning downward. As the Fall semester progressed, I gradually and painfully realized that the American student wasn't where I had left him, just a few short months before. The drummer had changed.

By the time our program was pushed through the necessary committees, the publicity circulated, and the necessary logistics arranged, Europe had changed, as well. With the dual factors of internal inflation and the decline of the dollar, it had gotten expensive—a European program was not the economic bargain that it once was. The bright side of the coin, however, is that in that same period of time, European photo education and awareness has started to come of age. From just a handful of photo galleries in western Europe in 1973, the list has now grown to nearly 30. Workshops are springing up all across the land, the rush of schools to adopt photo curriculums in accelerating ala the U.S. in the 60's, the Festival at Arles is fast becoming of major importance in the whole photographic community, and European museums and galleries are expanding their collections.

Our initial group of students, therefore, was not the high-energy, issue-oriented, do-ers for which the program originally had been designed, 2 years before. The problems were often of the round peg/square hole variety, until we could get the pegs a little squarer and the holes a little rounder. In my own admittedly biased view, however, the experience for the students involved was almost universally beneficial. All of them grew photographically—some of them dramatically—although whether this was largely the result of the overseas location is of course impossible to tell without a control group. More importantly, I believe that most of them grew personally. The obstacles to be overcome inherent in the new program, the uncertainties and initial fears of traveling—sometimes alone—in foreign countries, the personal adjustment necessary in living together on extended field trips . . . all of this engendered new feelings of self-confidence, a core facet of the program design.

In addition, for many of the students the time away from family, friends, familiar surroundings, and close personal relationships gave them time for personal introspection that they had never had before, resulting in new perspectives and experiences. The results of this were not always those that might be anticipated. Many of the couple relationships did not survive the

separation. Of the six students from N.I.U. on the program, only one returned to our campus this Fall. (I don't think my administration realizes this yet!) All of them, however, are taking steps towards greater independence and self-reliance, including one 'drop-out' who has just moved to Florida to study under-water photography, his real love.

What lies ahead for overseas programs, in the face of less real income for students and families, and rising costs both at home and abroad? Admittedly no longer the bargain it was just a few years ago, is such a photo studies program still a worthwhile investment for the student? For some, I firmly believe that it is; for others, quite frankly, no. Our facilities at Salzburg, for example, are literally homemade. With 5 enlargers, it functions beautifully for the purposes for which it was intended, but it certainly is not the place for the student for whom archival processing of every image is a condition of sanity, nor the lab in which to prepare your next retrospective for MOMA. Our technical goal is optimum quality negatives—exhibition prints can be done at home—and the lab is more than adequate to produce the print feedback necessary for visual and conceptual growth.

With the budget crunch having descended upon American schools at about the same time as the initiation of our program, we found it virtually impossible to obtain further university support to send faculty to Europe to teach approximately 1/3 the credit-hours-dollars that they can generate by remaining on the home campus. Dr. Stegen has therefore adopted the policy of hiring European instructors for the American students during the academic year, while planning summer workshops utilizing American faculty for primarily European participation. We now feel that although this plan was instigated by necessity, it is ultimately the strongest approach, as it results in the greatest possible cross-cultural involvement for the students. In this regard, we were extremely fortunate to obtain the services of Verena Gagern, a rising young Munich photographer who won the Grand Prix of Arles portfolio competition this past summer, as our first European instructor. Somewhere between husband, children, and personal work, Ms. Gagern has initiated at Salzburg what we believe to be the only history of photography course in all of Austria—in either English or German. (Ironically, although the program was conceived for American students, it may ultimately have more effect upon Austrian photo education than it does upon that in the U.S.) Additionally this Fall semester, Steve Albert, an expatriate American photographer/chemist also working in Munich, has given a series of gum-printing workshops and an exhibit of his work in the College Gallery. The Spring semester will see additional European teachers giving workshops and classes in Salzburg, and a 3-week summer workshop is now tentatively scheduled for late July and early August.

To the student who is contemplating an overseas program, I can only say that if you are one for whom 'roughing it' means moving the TV set out to the patio—well, best stay on the patio: the beer isn't nearly as good, but the danger of bruising flacid mentalities is much less. On the other hand, if you are one who is stimulated by new environments, can handle having some of your pet personal and cultural concepts turned inside-out for a better look, who would like to be immersed in a new culture right up to your eyebrows . . . then an overseas program may be just the place for you, your camera, and one helluva lot of film.

As for myself, I realize that our program is probably not yet the ultimate overseas photographic program. I would hope that, based on our on-going experiences in Salzburg, even better programs can be developed in the future; I'll be delighted to share all that I can with anyone who is working in the direction. It was not, however, what my family, friends, colleagues (and probably the Dean) suspected it was: A European Vacation. But it *is* the first European program of its kind that we know of, and I frankly feel very good about having played some part in its inception. Even now, when I think back on some of the problems that arose, I wonder if "perhaps \_\_\_\_\_ or \_\_\_\_\_ couldn't have done it better? When that occurs, there's now an assertive little voice that replies, admittedly rather smugly, "Yes, but they all **stayed home!**"

And the little voice seems to have a faint Austrian accent.

Doug Stewart  
Northern Illinois Univ.

## THE TEACHERS CAUCUS —A BEGINNING

I'd like to make a brief report on the Teacher's caucus held during the recent SPE national conference at Minneapolis.

It was held to focus interest in photoeducation and to facilitate exchange of ideas about teaching photography. It took its cue from the artists' caucus—if artists can enjoy and benefit from sharing their work, why couldn't teachers? If photographer-teachers can "take" talk about their visual work, why not about their work in the classroom or darkroom?

I had found at recent conferences that I had enjoyed talking with Sam Wang, Phil Davis, George Nan and others over dinner about ways we taught. And I had found that such talk with Michael Johnson, Michael Simon and others at Midwest conferences had been enjoyable and profitable. Admittedly, I found such talk about teaching delicate at first, like discussing religion

or politics. People sensed it was quite personal and were always a bit edgy about how things they said might be interpreted by another. But such conversations had demonstrated repeatedly that trust could be established, and with some effort, even a workable language. Given these (and that is giving a lot) talk flowed over many topics with great interest. As one conference followed another, such conversations continued and came to feel as "natural" as showing examples of one's recent work. Often there were little surprises one could not have guessed—such as finding which great photographers different teachers stressed in their classes as models, or what photographic virtues these models were said to represent. Such revelations were always offered as simply personal, but were interesting for that very reason.

As conference followed conference and as acquaintance grew, I began to regard such conversation as having instructional value comparable to the formal program of speakers. It was from talks like these with fellow members that I confirmed much of what I believe is worthwhile in the teaching of photography. It was also from this kind of interaction that I formed friendships and acquaintances that I number among the most enjoyable and satisfying in my life.

Why, I thought, couldn't SPE create a structure in which such conversations about teaching might take place as part of the program? Why not, I thought, let our own people, some of whom teach in isolated places and hence have restricted professional contact, have the opportunity to speak to each other about problems or questions they find in their work? Why not set aside the panel or the expert and see what could come out of a simple discussion group in which people would participate in their own education? The caucus for teachers was conceived in this fashion to be an opportunity for direct stimulation and learning through participation in small groups. Everyone could state his own concerns, hopefully in his own terms and with direct relevance to his own experience—a situation that rarely occurs when the expert talks. If no answers might appear, at least the participant would have the chance of dealing with his own problem.

That was one hope—grass roots activity, people helping people to grow. There was another hope. They say the cream always rises to the top of the milk. I had felt that in the recent history of SPE few, if any, had showed public interest in the problems of photographic education. SPE had people openly working on history, criticism, advancement of the artist, photochemistry, gadgetry, and on many other areas. These people were more or less known, and could be approached for guidance. But in all of SPE no one was offering himself as interested in educational problems, so there really wasn't anyone to go to or around whom energy might concentrate. Nor was the institution of SPE ready with a committee who might be prepared to submit a bibliog-

raphy on educational topics, or a list of names of persons who would be at least mildly interested in approaching educational problems. Stated more explicitly, my other hope was that out of a teacher's caucus, people interested in doing something about photographic education might somehow come to light. Listeners could tell who was interested and who had experience and ideas. Ultimately I hoped that through this process SPE might identify a pool of talented, interested parties worthy of addressing the educational needs of the society.

Now to what happened. Jim Enyeart scheduled the artists' caucus, two programs on history, and one on contemporary printmaking opposite the teacher's caucus. One look at the program convinced me no-one would come—there was just too much going on. Incredibly, against all expectation, about 75 people showed up to take part in the seminar—so many, in fact, that it was difficult to form the small discussion groups that had been planned. One strange demographic fact was immediately apparent: those who came were not the new graduates—whom one might feel most needed to learn about teaching. No, that group, except for a few, were at the artist's caucus. It was the experienced teachers who came to talk and learn about teaching. In any case, after a bit of a hassle, the large group was divided into three smaller groups, one headed by John MC Williams, one by Wally Wilson, and one by myself.

Although there were intergroup meetings and reports of what went on each meeting, I cannot report the discussions because they were not recorded. Nor can I report all the participants by name. I do remember that the group I was with at first numbered among its discussants John Schulze, Jerry Liebling, Conrad Pressma, Reg Heron, Lester Krause, Allen Teller, George Strimbu, Doug Stewart, Cavaliere Ketcham and others. The conversations quickly got beyond the merely polite exchange of pleasantries. The issue that spontaneously arose had to do with the nature of the photographic curriculum, whether it should be planned from the objective structure of the discipline, or whether it should proceed in an organic flow from the students' needs and interests.

There were strong views expressed for the need of the individual approach and for the value of the disciplined approach. Some spoke forcefully for the humanity and educational efficacy of organizing instruction in a person-centered fashion. Against that point of view there were strong arguments for the economy and order of an objectively planned curriculum. As the afternoon progressed it became clear that different teachers spoke from different institutional situations, from responses to different population needs and abilities, and from different structures of personal values. They also differed because they saw different problems and possessed different resources, both subjective and objective, with which to solve them. Some spoke from a graduate point of

view in which the "class" consisted of already practicing teachers and others who were "mature," highly motivated students. Others spoke from the point of view of the large service oriented Photo I course in which many kinds of students seek various kinds of photographic growth (information, skills, appreciation, values) and for many personal reasons. Still others spoke from the point of view of a non academic institutional vantage point—that of a public community workshop or that of a private workshop in which the participants might or might not be properly called students, and in which the academic practices of lecturing, critiquing, and evaluating had little real application.

Obviously such differences of student, resource, institution, level, and concern made for some communication problems. We had to take valuable time to find out where each was in his work as photo educator, and, even with the best of intention there was frequent misinterpretation of word, example, or intent. Nevertheless, in spite of the problems of communication, some perceptions became clear. First, it turned out that SPE members are interested in understanding more about photographic education and will discuss education with considerable energy and gusto if the occasion is presented. Second, in that first discussion it was difficult to make connections from what one person said of his situation to another's quite different situation. In other words, it was hard to find the universal elements in the discussion because they were often buried under a pile of interminable, confusing particulars about the teacher, his place, his students, his lab situation, etc.

I also concluded from that exciting first meeting that photographic education seems at this state of its existence to be organized around highly organic, individualized principles, not some professionally defined objective discipline. Nothing brought this home to me better than when a publisher asked me at lunch the next day, point blank, "what do you people include in the photography curriculum at the beginning, the intermediate, and advanced levels?" That seminar suggested that there are as many answers to that question as there are teachers multiplied by the number of their students. I could understand how a textbook publisher would be inclined to think in terms of a defined and ordered discipline, a structure possessing a clear list of topics, beautifully ordered, each one logically preceding those that require knowledge of it, and following those that prepare for it, all of which together constitute the discipline, and hence suggest the curriculum of photographic education. It became very clear to me at that first discussion meeting that present day photography, taught in art departments as it is, will be a long time coming to that kind of disciplined formulation, if it ever gets there at all. Of course it's arguable whether it should.

Late that first afternoon, as planned, the first groups were disbanded and new groups were formed. The idea

was to go deeper into the problems defined by the first conversations and to allow people anew the opportunity to join the discussion of most interest to them. The topic in the second group I talked with turned out to be the structure of the Photo I course. Other groups formed to discuss other specific questions, e.g. evaluation. The revelation that came to light in our group was that no two people taught anything like the same beginning photography course. For some, Photo I was a course in photography via color slides. For others it was a monochrome experience, but one not involving darkroom work with conventional devices & solutions. For still others it involved a combination of learning black and white process, of sharing work in critiques, of increasing awareness and appreciation of the medium's range and history through lectures. This discussion brought home what vastly different courses are designated by the same title and how far photography teachers are from possessing common practice, common terminology, common values, even common experience. By the end of this discussion, I began to suspect that perhaps photo teachers should do more of such self revelation to develop an awareness of what the profession actually does. I concluded that much as we might believe it, we simply do not know what we are doing. However you care to judge the fact, our teaching is at least as individual as our photographing.

At the end of the second hard discussion, hard discussion, hard because of the effort required to achieve communication, I was surprised to find that there still remained two groups that wished to convene on Saturday afternoon for another exchange of ideas. Doug Stewart moderated one and I the other. My group elected to make a simple round robin, each person discussing how he structured the curriculum of photo learning and why. As we went around, I found it surprising how different were the determinants of each teacher's courses. Some taught for "classic" photographic performance by the student (the beautifully crafted, expressive print object). Others taught to develop a personal vision with apparently less immediate concern about the gallery quality of the object. Still others "taught" (set their course structure) to produce "contemporary photographers who produced work weighted in the direction of "currency." Finally, others were concerned with satisfying community expectations. They reached for something between therapy and healthy enjoyment and showed little concern about "academic quality." By this time I found it gratifying that, after three long conversations, some kind of order and system began to show in people's ideas and practice. Teachers taught what they valued and what their institution situation allowed, and what their students would accept. I began to think that study of what people believed and what they taught made sense if you looked hard enough. Photo education was not mindless chaos but possessed some order and relation.

Looking back now, as I write this, what was it all worth? Who could add up so many different happenings? A number of people from the different groups approached me to say it was the best experience of the entire conference. Some complained that their group did not allow sufficient participation. Others felt the discussions moved very slowly. But others said they had received insights into the process of photographic education that clarified some of their questions and might help solve some of their problems.

For myself, I felt we had made a beginning. I learned there are people in our organization, and not just a few, who have thought deeply on teaching photography and have some observations worth listening to. Their idea may not be everyone's idea, but awareness of it can clarify issues about one's own ideas. I found my cognitive map of the territory of photographic education began to have more clarity. I found that formerly confused ideas about teaching began to take shape and fit into relation.

In the final adding up, I felt we had begun an effort to improve awareness of photographic education that should be carried on. The dialogue, however, was only initiated. It has far to go and much to overcome—fear and prejudice about educational concern, and massive problems of communication. But SPE has time to learn and sufficient problems to prod us on. And after the caucus we have a better idea of the range of talented people in our midst who can help us.

Dick Stevens  
University of Notre Dame

## GRADUATE SCHOOL AND THE TEACHER GLUT

There are many sensible and foolish reasons for getting a college education. Robert Frost, I believe, observed that getting an education is hanging around till you catch on. One might justly wonder then, why those intelligent enough to be in graduate school take so long to catch on and what it is they are trying to catch. The situation for us is complicated by the unusual nature of the link between photography (here meant as a fine art) and the rest of the university.

Originally the establishment of MFA programs was reasonable enough: it was where you want to learn how to be a teacher. Of course there are many other fine (and idealistic) rationales for advanced study in art. But there are just as many which argue the last thing an artist needs, especially one young and in formative stages, is to be subjected to the artificial and academic

pressures of the university environment. We shouldn't blanch that students learn from teachers how to be teachers themselves; it implies continuity, but also extension and development. I find it hard to think of a more appropriate place to learn such a role than at a university. Doctors learn from doctors how to be doctors; there's not much medicine to be learned in the kitchen of a cheap restaurant.

The problem at this point is simply that there are many more graduate students in photography than there are available teaching positions. This is only indirectly a great problem for the institutions; in fact, the competitiveness of such a situation tends to raise professional standards, even as it grinds up the less hardy. But the employment situation is a great problem for the graduate students who attend these institutions, and their teachers would show themselves to be less than dedicated if they too were not concerned. The critical oversupply of photographic teachers points either to the dissolution of the MFA program as we know it, or to a radical and unorthodox restructuring of the vast majority of such programs.

There may be fifty schools, more or less, with MFA photography programs in this country—I am not certain. But the ones with which I am familiar all seem to share a common fault: a peculiar narrowness of concern, a narrowness which in other fields serves to define the field with respect to other disciplines (especially within the humanities where the disciplines all purport to be concerned with humanity), but which in art only serves to isolate its practitioners from a larger whole. The symptom of this isolation is the high concentration of study on the technical aspects of art. I don't simply mean concentration on grain in a print or mixing developers properly; what we have analyzed as esthetic is also very technical—getting a proper balance of tone and form, rendering space, perspective and point of view, and so on. Using arcane generative processes or machines which produce "instant" art are more recent examples of technical preoccupation.

The art of art really begins after dispensing with all of that. But formal study generally stops short, content with safer technical concepts about picture construction and appreciation, processes and arty postures, dismissing the heart of a work with a single phrase like *it's-a-personal-expression-of-a-private-reality*. It all becomes so simple and so boring, like a three hour lecture on the structure of silver halide grains.

The study of art should be placed within a broader context, a context where the social, economic, political, and philosophic messages that artworks embody are paid as much attention as the esthetic ones. Otherwise art will continue to collapse in on itself, and may be eventually abandoned by the universities or taken over in them by those less sensitive to esthetic concerns and interested only in the social values of an art pro-

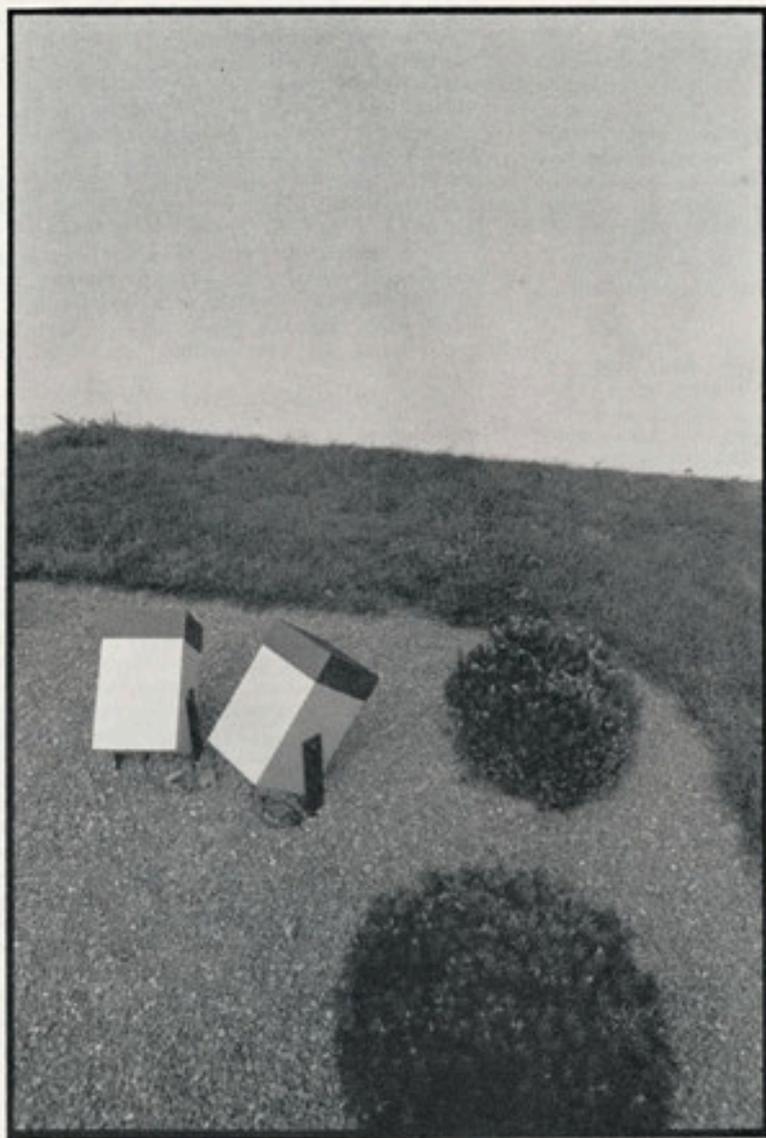
gram. One of the best ways to broaden the context of the study of art is to broaden the training of those who teach it.

The university offers strange patronage to the arts. One can talk softly or not at all in its classrooms as long as he carries a big portfolio. The major emphasis is on making art, not understanding its diverse interpretations and its significance in the historical moment. In fact, we might say that art is taught as a form of hedonism; all that is important is that you enjoy it. Doubtless this point of view has its truth and value, but universities have the right, indeed, the obligation to see that other points of view are represented and fully explored, particularly points of view with greater contact with the rest of the humanities than the merely aesthetic point of view.

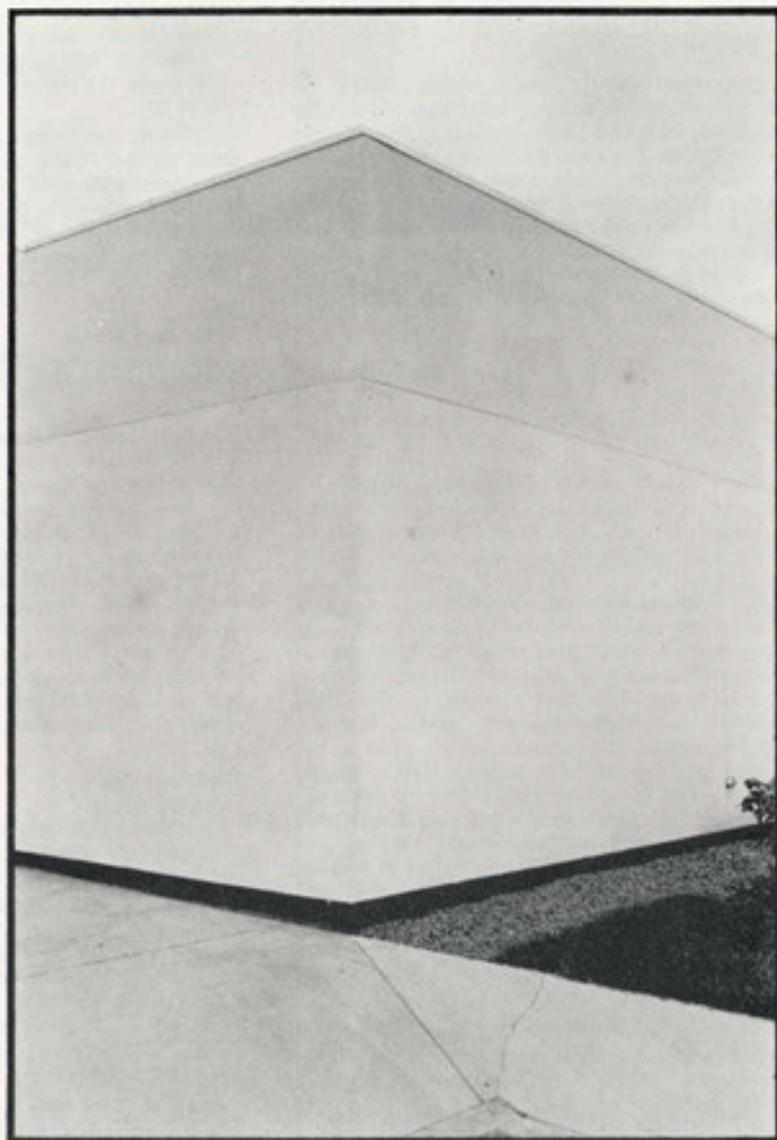
But the circle becomes more vicious when we realize that art faculties have all the appearances of an exclusive club, and like a club, they are interested in preserving their milieu. Consequently, in many cases graduate school is more like a long initiation rite, complete with secret incantations, than a time for advanced study and the development of a substantive contribution to the discipline. All of which, again, leads to a narrowness of vision and a kind of art liked by the old gentlemen sitting around the club puffing cigars, an art expressive of a particular, rising social and economic class: white, male, and expensive. It would not be extremely paranoid for the graduate student to interpret the academic calisthenics that occupy most of his time in school as an obstacle course designed to protect those who have won club membership by separating those who *might* be eligible from those who obviously pose a threat. After graduation, the race for employment and then tenure within a ridiculously glutted field only amplifies the anesthetic tenor of the situation. Those of us who look with disdain at Eastman Kodak as a symbol of all that is wrong with capitalism should consider that often the Yellow Father is a more humane employer than our formerly maternal universities.

It might be argued that this is so, and just as well; these things take care of themselves and in time sort themselves out. Perhaps it is not so bad that our institutions are Kafkaesque, absurd factories producing countless units unable to function except in an inoperative context. But graduate programs might flourish rather than founder in such a muddle with as much concern given to thought and its expression as is now given to the mindless production of images. Then too the situation might improve if new MFAs were able to function as more than fodder for a sated university job market. Who knows? Perhaps our institutions may yet become valuable to student and faculty alike, may yet become worthy places in which to live and work.

Michael Lonier  
University of Florida



Photograph by Paul L. Baron



Photograph by Paul L. Baron

## PUBLICATIONS

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## REVIEWS:

### LANDSCAPE

Marcia Resnick  
New York, Self-published, 1975 (available from  
Resnick, 530 Canal Street, New York City 10013)  
64 pages, 31 reproductions  
6.00 SB

Taking the horizon line as definitive, and generally fixing it low, these photographs maximize variations and illusions vis-a-vis this fundamental landscape structure, and minimize description of whatever occupies the role of land. An urbane, substantial, and visually-rooted investigation.

### SEE

Marcia Resnick  
New York, Self-published, 1975  
72 pages, 35 reproductions  
5.00 SB

Thirty-five photographs of people standing squarely with their back to the camera. The horizontal framing centers the person, generally with a head's width to spare top and bottom. While some of the settings are unusual or complex, and while the stance is characteristically static, nothing about the photographs supports the impression that the people are posed — except that the cover photograph portrays the photographer working in a studio with a model standing toe-to-toe to a painted beachscape. The book suggests that people often enough stand and stare with an almost secret and rapt abandon that is ludicrous, mesmerizing and, remarkably, observable.

### TAHITIAN EVE

Marcia Resnick  
New York, Self-published, 1975  
24 pages, 9 reproductions  
2.00 SB

Intersperses six photographs of six nearly identically-posed apparently-Tahitian women in the same setting (surely a spot in Tahiti), with spare if not almost vacant nighttime shots of a cloudy sky, a hotel sign, and the fronds of tropical plants. Cryptic, to say the least.

### 8X10

Lewis C. Thomas  
San Francisco, Not-For-Sale Press, 1975 (243 Grand  
View Ave., San Francisco, Calif.)  
48 pages, 29 reproductions  
N.F.S. ?

Pamphlet which documents the photographs which document the photographs which documented

and were positioned in the center of the 8x10 foot area each of the participants described with tape on various handy walls from January 12 to February 6, 1974; and which also documents the correspondence among the participants, including the original invitation from Thomas to all and sundry to participate — and including the following comments by Thomas: "Though the show or idea may appear abnormally simple, it is in fact a serious probe of the object and its perceptibility . . . Anyone looking at this work with a fixed perspective will think of it as a 'put on'. However, the piece is about objects . . . the object as idea, image and fact . . . I am not interested in showing the photographic image as a distortion of the space photographed, i. e. analytical and negative. I am trying to join the photographic act with the space in a manner that is physical, perceptible and, at any point within the site, intelligible." In any case, the exotic good will and ingenuity of human beings is displayed.

### THE INVASION FROM MARS CHRONICLES

Sam Samore  
San Francisco, Doesmore Press, 1974 (430 Francisco  
Street, San Francisco, CA)  
23 pages, 9 reproductions  
3.00 in term paper folder

Nine Samore photographs, complete with a Samore resume and a list of Doesmore Press publications. The photographs and reproduced by the extended-range xerographic method that allows for very representative middle and dark tone rendition. They are essentially highly successful straight/ironic views of mundane and quasi-mundane subjects, utilizing ludicrous juxtaposition, unconventional framing, and the absurd detail. In short, they are surprisingly normal looking. But drawings of flying saucers have been placed in skies of seven of the photographs, then outlined in red felt pen after xeroxing. In one photograph the saucers have been cut out of the sky, and in the ninth, three yellow felt pen-drawn arrows point upward with floppy points. Suitably insouciant marginal remarks. Bound in medium green term-paper folder, with hand lettered all caps cover title and back cover original art work (the review copy's utilized Elmer's Glue; masking tape; gummed red-bordered label; title, signature, and line frame in red felt pen by the author).

### EXTENDED REALISM

Baltimore, University of Maryland, Baltimore County  
Library, 1976  
88 pages, 86 reproductions  
price unknown (SB)

Work by M. Richard Kirstel and six of his students  
(Caren Sturmer, Jerry L. White, Tom Beck, Herman

Emmet, Jeffrey Bunting and Alan Gilbert) that is remarkable similar in all significant aspects. The book serves as an abbreviated form both of the exhibition of the same name and of the slide show Kirstel presented at the 1975 Refocus/Midwest Regional S.P.E. Meeting at University of Iowa in October. In his Afterword, A. D. Coleman credits with "overtones of the historic" the continuity of the pictures, based as it is on a shared "redefinition of the structure and function of (the) medium" as enunciated by Kirstel (notably, in articles in the June and July 1975 issues of CAMERA 35). Coleman applauds this "outcome of the student-teacher relationship" as a model for "photographic educators". This stance seems contradictory in light of his passionate condemnation of what he regards as Minor White's powerful influence of his students. But Coleman's embrace of Kirstel et al. is likely explained by the fact that Kirstel's philosophy advocates dealing with photography as a language.

#### **NEW TOPOGRAPHICS: PHOTOGRAPHS OF A MAN-ALTERED LANDSCAPE**

William Jenkins, Editor  
Rochester, International Museum of Photography, 1975  
48 pages, 27 reproductions  
price unknown (SB)

Despite the disingenuous, if tactically correct, claim of Jenkins, the Director of the exhibition of which this is the catalog, these are not "anthropological rather than critical, scientific rather than artistic" photographs. They do exhibit a very particular plainness (not arbitrariness) that regards the surface of the world with attentive respect, eschewing even that variety of wit and wisdom about surface which photographers often ostentaciously display. Anthropology and science regard the visual as evidence — and they look under it.

#### **ELSA'S HOUSEWORK**

Elsa Dorfman  
Boston, Godine, 1974  
80 pages, 81 reproductions  
5.95 SB

#### **THE MOST NATURAL THING IN THE WORLD**

Leif Skoogfors (Text: John and Lenore Cooney)  
New York, Harper and Row, 1974  
109 pages, 68 reproductions  
3.95 SB

#### **SIXTY PHOTOGRAPHS**

Alfred A. Knopf  
New York, Knopf, 1975  
70 pages, 62 reproductions  
5.95 SB, 10.00 HB

#### **WARRIORS: A PARRIS ISLAND PHOTO JOURNAL**

Richard Stack  
New York, Harper and Row, 1975  
96 pages, 70 reproductions  
4.95 SB

#### **WE CAN STILL HEAR THEM CLAPPING**

Marcia Keegan  
New York, Avon, 1975  
159 pages, 83 reproductions  
6.95 SB

#### **YESSIR, I'VE BEEN HERE A LONG TIME**

George Mitchell  
New York, Dutton, 1975  
124 pages, 58 reproductions  
8.95 HB

#### **CHOSEN LAND: THE SABBATHDAY LAKE SHAKERS**

Stephens Williams  
Boston, Godine, 1975  
62 pages, 39 reproductions  
6.95 SB, 12.50 HB

#### **HILLS OF HOME**

Roger Minick (Text: Bob Minick)  
San Francisco, Scrimshaw, 1975  
164 pages, 80 reproductions  
22.50 HB

#### **LONDONERS**

Nancy Hellebrand  
London, Lund Humphries, 1974  
56 pages, 48 reproductions  
8.50 HB

#### **OUR KIND OF PEOPLE**

Bill Owens  
San Francisco, Straight Arrow, 1975  
131 pages, 122 reproductions  
9.95 SB

#### **THE SLEEP OF REASON**

Lyle Bonge  
Penland, The Jargon Society, 1974  
118 pages, 94 reproductions  
12.50 HB

#### **WE ARE THY PEOPLE: GLIMPSES OF LUBAVITCHER LIFE**

Neil Folberg  
Berkeley, Bet-Alpha, 1975  
12 pages, 8 reproductions  
15.00 (folio)

#### **TELEGRAPH 3 A.M.**

Richard Misrach  
Berkeley, Cornucopia Press, 1974  
78 pages, 66 reproductions  
17.00 HB

The peculiar nature of the relationship between the photograph and the real world remains for many the prime question in the aesthetics of photography, although Joel Snyder has recently (CRITICAL INQUIRY, Autumn 1975; reprinted in AFTERIMAGE, January 1976) asserted that this is an illusory concern and that photographs are really just pictures like any other. Snyder's article is in large part a response to Rudolf Arnheim's assertions in "On the Nature of Photography" (CRITICAL INQUIRY, September 1974; reprinted in AFTERIMAGE, April 1975) and to others of Arnheim's inclination; and Snyder himself has been disputed in turn by Gretchen Garner, whose challenging interview with him, "Arnheim Defined and Disputed", appeared in the February 1976 NEW ART EXAMINER (Chicago, Illinois).

Thus, there has been much recent difference of opinion as to whether the question of what we mean if we say photographs tell us about the world, is fundamental to discussion of photography. While we await the decision in this battle on the theoretical level, many recent photography books compel us to acknowledge that there is one particular realm inhabited by photographs to the exclusion of other picture forms — the realm of social illustration or documentary photography as such. I maintain that while we may justly have trouble defining this genre, within a certain breadth of bounds we have really no trouble recognizing it. Sander, Winogrand, Frank, Arbus, and Koudelka are outside it, even though their work deals in identifiable social groups. Arnold Newman's work is in it, despite his graphic design sophistication. The general boundaries of the genre seem to have something to do with the view that ideas define what's worth looking at — that the visual is defined by political, social, cultural truths.

Hence, while (in the case of the first six books given above) social illustration photography plays upon our sense of social truth to establish its legitimacy, it may also (in the case of the last eight books) work to legitimize an essentially personal view of social truth through various kinds and degrees of sophistication about picture-making. The alternative to social illustration photography is the kind of stringent picture that forwards the looks of the world on their own merits (e.g., the photographs of Sander), or the kind of picture that deals in and takes responsibility for rendering reality as a visible idea (e.g., manipulated photographs and paintings).

## OTHER PUBLICATIONS RECEIVED

Many of the books listed below will be reviewed in future issues. The majority of monographs will appear in the Comparative Review of Monographs scheduled for issue 14:3.

**AESTHETICS: AN INTRODUCTION**/George Dickie/Indianapolis/Bobbs-Merrill/1971/200 pages/no reproductions/3.25 SB, 8.00 HB.

**"AESTHETIC CONCEPTS"**/Frank Sibley/Indianapolis/Bobbs-Merrill (reprint from Phil. Rev. 1959)/29 pages/no reproductions/60c SB.

**"THE AESTHETIC RELEVANCE OF BELIEF"**/Henry David Aiken/Indianapolis/Bobbs-Merrill (reprint from JAAC, June 1951)/15 pages/no reproductions/40c SB.

**ADVENTURES IN COLOR SLIDE PHOTOGRAPHY**/Rochester/Kodak/1976/336 pages / 700 reproductions/10.95 HB.

**ANALYTIC OF THE BEAUTIFUL FROM THE CRITIQUE OF JUDGMENT, WITH EXCERPTS FROM ANTHROPOLOGY FROM A PRAGMATIC VIEWPOINT, SECOND BOOK**/Immanuel Kant (Cerf, tr.)/Indianapolis/Bobbs-Merrill/1963 (CRITIQUE OF JUDGMENT originally pub. 1790; ANTHROPOLOGY originally pub. 1798)/141 pages/no reproductions/3.25 SB, 5.00 HB.

**ANSEL ADAMS: IMAGES 1923-1974**/Boston/New York Graphic Society/1974/128 pages/112 reproductions/75.00 HB.

**A QUAYSIDE CAMERA 1845-1917**/Basil Greenhill/Middleton/Wesleyan U. Press, 1976/112 pages/134 reproductions/8.95 HB.

**THE ARCHITECTURE AND ART OF EARLY HISPANIC COLORADO**/Robert Adams/Boulder/Colorado Assoc. U. Press/1974/237 pages/85 reproductions/10.00 HB.

**ART EDUCATION, ITS PHILOSOPHY AND PSYCHOLOGY: SELECTED ESSAYS**/Thomas Munro, Editor/Indianapolis/Bobbs-Merrill/1956/387 pages/no reproductions/5.00 HB.

**BEACH PATTERNS: THE WORLD OF SEA AND SAND**/Stella Snead/Intro: Gyorgy Kepes/Barre/Barre Pub./1975/96 pages/82 reproductions/6.95 SB.

**BLENDED BEAUTY**/Robert Schnieder/Bonita/Puddington Press (P. O. Box 285, Bonita, CA 92002)/32 pages/31 reproductions/4.00 postpaid to S.P.E. members; SB).

**BOMBAY DUCK**/Ev Thomas, Prop./San Francisco/Thomas (3035 Filmore Street, San Francisco, CA 94123)/1975 (first issue; magazine)/32 pages/27 reproductions/8.00 for 5 consecutive issues.

**CATALOG OF THE U.C.L.A. COLLECTION OF CONTEMPORARY AMERICAN PHOTOGRAPHS**/Los Angeles/Wight Art Gallery of U.C.L.A./1976/70 pages/29 reproductions/price unknown (SB)/Note: features the Wynn Bullock Bargain of the Year, "Pilings" printed on top of "Navigation without Numbers"!

**CENTER FOR CREATIVE PHOTOGRAPHY NO. 1, MARCH 1976**/Harold Jones, Ed./Tucson/U. of Arizona Center for Creative Photography/1976/8 pages, 1 reproduction/this issue: "Alfred Stieglitz: A Talk"/1.50 25c shipping SB (subscription to the series, publishing material from the collection: 6.00 for 5 issues, 12.00 for 10).

**CHARACTERISTICS OF MEN, MANNERS, OPINIONS, TIMES**/Anthony, Earl of Shaftesbury/Indianapolis/Bobbs-Merrill/1964 (orig. pub. 1711)/378 pages/no reproductions/9.95 SB, 13.27 HB.

**CLEMENTINA LADY HAWARDEN**/Graham Ovenden/New York/St. Martin's/1974/112 pages/106 reproductions/17.50 HB.

**"CREATIVITY IN ART"**/Vincent Tomas/Indianapolis/Bobbs-Merrill/(reprint from Phil. Rev., January 1958)/15 pages/no reproductions/40c SB.

**CUSTOMS AND FACES: PHOTOGRAPHS BY SIR BENJAMIN STONE (1838-1914)**/Bill Jay/New York/New York/St. Martin's/1972/96 pages/86 reproductions/10.00 HB.

**DEUS EX MACHINA**/Gregory A. MacGregor/San Francisco/Studebaker Press (Box 157, 2800 Turk Blvd., San Francisco, CA 94118)/1975/48 pages/41 reproductions/3.95 SB.

**DISCOURSES ON ART, WITH SELECTIONS FROM THE IDLER**/Sir Joshua Reynolds (Stephen O. Mitchell, Ed.)/Indianapolis/Bobbs-Merrill/1965 (orig. pub. 1791)/252 pages/no reproductions/4.25 SB, 6.50 HB.

**"THE DISCRIMINATION OF AESTHETIC ENJOYMENT"**/Monroe C. Beardsley/Indianapolis/Bobbs-Merrill (reprint from B. J. of A., October 1963)/9 pages/no reproductions/40c SB.

**THE DREAM COLLECTOR**/Arthur Tress/Richmond/Westover/1972/126 pages/60 reproductions/9.95 HB (SB pub. 1974 by Avon: 3.95).

**EDOUARD BOUBAT**/Bernard George/New York/MacMillan/1973/95 pages/61 reproductions/5.95 SB.

**THE ELIOT PORTER CALENDAR: AMERICAN BIRDS 1976**/New York/Dutton/1975/28 pages/13 reproductions/5.95 spiral bound.

**"ESTHETICS AND THE THEORY OF SIGNS"**/Charles W. Morris/Indianapolis/Bobbs-Merrill (reprint from J. of Unified Science, June 1939)/19 pages/no reproductions/40c SB.

**FACT, FICTION, AND FORECAST**/Nelson Goodman/Indianapolis/Bobbs-Merrill/1973 3rd Ed.; 1st Ed. pub. 1955 by U. of London/131 pages/no reproductions/3.95 SB, 7.50 HB.

**FICTOCRYPTOKRIMSOGRAPHS**/Les Krims/Intro: Hollis Frampton/Buffalo/Humpy Press/1975/92 pages/40 reproductions/8.95 SB.

**GHANA: AN AFRICAN PORTRAIT**/Paul Strand/Text: Basil Davidson/Millerton/Aperture/1976/160 pages/93 reproductions/22.50 HB.

**GUIDE TO AESTHETICS (BREVARIUM DI ESTETICA)**/Benedetto Croce (Romanell, Tr.)/Indianapolis/Bobbs-Merrill/1965 (orig. pub. 1913)/88 pages/no reproductions/2.35 SB, 5.00 HB.

**HILL AND ADAMSON PHOTOGRAPHS**/Graham Ovenden, Ed./New York/St. Martin's/1973/95 pages/87 reproductions/10.00 HB.

**IMOGEN CUNNINGHAM: PHOTOGRAPHS**/Intro: Margery Mann/Seattle/U. of Washington Press/1975 (1st SB Ed.; orig. pub. 1970)/128 pages/95 reproductions/7.95 SB (HB Ed.: 15.00).

**INTRODUCTION TO PHOTOGRAPHY**/Robert B. Rhode and Floyd H. McCall/New York/Macmillan/1976 (3rd Ed.)/280 pages/117 reproductions/price unknown (HB).

**"IS PSYCHOLOGY RELEVANT TO AESTHETICS ?"**/George Dickie/Indianapolis/Bobbs-Merrill (reprint from Phil. Rev., July 1962)/17 pages/no reproductions/40c SB.

**JACK WELPOTT: THE ARTIST AS TEACHER, THE TEACHER AS ARTIST — PHOTOGRAPHS 1950-1975**/San Francisco/San Francisco Museum of Art/1975/ Essay: Henry Holmes Smith/32 pages/16 reproductions/price unknown (SB).

**JULIA MARGARET CAMERON: A VICTORIAN FAMILY PORTRAIT**/Brian Hill/New York, St. Martin's/1973/219 pages/13 reproductions/8.95 HB.

**LANDSCAPE**/Paul Caponigro/New York/McGraw-Hill/1975/91 pages/74 reproductions/7.95 SB.

**LAOCOON: AN ESSAY ON THE LIMITS OF PAINTING AND POETRY**/Gotthold Ephraim Lessing (McCormick, Tr.)/Indianapolis/Bobbs-Merrill/1962 (orig. pub. 1766)/259 pages/no reproductions/3.95 SB.

**LOGIC AND ART: ESSAYS IN HONOR OF NELSON GOODMAN**/Editors: Richard Rudner, Israel Scheffler/Indianapolis/Bobbs-Merrill/1972/330 pages/no reproductions/11.00 HB.

**LONGING FOR DARKNESS: KAMANTE'S TALES FROM OUT OF AFRICA**/Text: Kamante, Photographs: Isak Dinesen, Editor: Peter Beard/New York/Harcourt Brace Jovanovich/1975/244 pages/160 reproductions/19.95 HB.

**LUCAS SAMARAS: PHOTOTRANSFORMATIONS**/New York/Dutton (with California State U., Long Beach)/1976/63 pages/64 reproductions/7.95 SB.

**"THE MODE OF EXISTENCE OF A WORK OF ART"**/Joseph Margolis/Indianapolis/Bobbs-Merrill (reprint from Rev. of Meta., September 1958)/8 pages/no reproductions/40c SB.

**MODERN PHOTOJOURNALISM: ORIGIN AND EVOLUTION, 1910-1933**/Tim N. Gidal/New York/Macmillan/1973/96 pages/162 reproductions/5.95 SB.

**"V. THE MYTH OF THE AESTHETIC ATTITUDE"**/George Dickie/Indianapolis/Bobbs-Merrill (reprint from Amer. Phil. Q., January 1964)/10 pages/no reproductions/40c SB.

**THE NEW ART: A CRITICAL ANTHOLOGY — REVISED**/Editor: Gregory Battcock/New York/Dutton/1973 (rev. Ed., orig. pub. 1966)/253 pages/no reproductions/2.95 SB.

**THE NEW ZONE SYSTEM MANUAL**/Minor White, Richard Zakia and Peter Lorenz/Dobbs Ferry/Morgan & Morgan/1976 (new version)/139 pages/51 reproductions/8.95 SB.

**ON EXPERIENCE, NATURE, AND FREEDOM: REPRESENTATIVE SELECTIONS**/John Dewey/Editor: Richard Bernstein/Indianapolis/Bobbs-Merrill/1960/287 pages no reproductions/4.50 SB.

**"ON THE GENERALITY OF CRITICAL REASONS"**/Monroe C. Beardsley/Indianapolis/Bobbs-Merrill (reprint from J. of Phil., August 1962)/9 pages/no reproductions/40c SB.

**"PERCEPTION, MEANING, AND THE SUBJECT-MATTER OF ART"**/Arnold Isenberg/Indianapolis/Bobbs-Merrill (reprint from J. of Phil., October 1944)/14 pages/no reproductions/40c SB.

**PERSPECTIVES IN AESTHETICS: PLATO TO CAMUS**/Peyton E. Richter/Indianapolis/Bobbs-Merrill/1967/472 pages/no reproductions/4.50 SB.

**PHOTOGRAPHIC ANTIQUES AND LITERATURE CATALOG NO. 10**/Pawlet, Vt./Daguerreian Era/Fall 1975/73 pages/178 reproductions/2.50 SB (published twice yearly; by subscription: 7.50 for 4 issues, 4.00 for 2 issues).

**THE PHOTOGRAPHIC EYE OF BEN SHAHN**/Editor: Davis Pratt/Cambridge/Harvard U./1975/147 pages/110 reproductions/15.00 HB.

**PHOTOGRAPHY**/Phil Davis/Dubuque/Brown/1975 (2nd Ed.)/354 pages/184 reproductions/9.95 spiral bound /Note: this was a duplicate review copy; the book was reviewed in issue 13.3.

**PHOTOGRAPHY: EXPERIMENTS AND PROJECTS**/Dwight R. Dixon and Paul B. Dixon/New York/Macmillan/1976/264 pages/56 reproductions/price unknown (SB).

**PHOTOGRAPHY IN THE CLASSROOM: A WORKBOOK**/Nancy Langsan, Ralph Levinson and Alan Teller/Chicago/Self-published/1975/51 pages/27 reproductions/price unknown (SB).

**PHOTOGRAVURE HANDBOOK**/Samuel W. Rothberg/Chicago/Rye Press (P.O. Box A3415, Chicago, IL 60690)/1976/41 pages/no reproductions/price unknown (spiral bound).

**PROBLEMS AND PROJECTS**/Nelson Goodman/Indianapolis/Bobbs-Merrill/1972/463 pages/no reproductions/15.00 HB.

**"'PSYCHICAL DISTANCE' AS A FACTOR IN ART AND AN AESTHETIC PRINCIPLE"**/Edward Bullough/Indianapolis/Bobbs-Merrill (reprint from B. J. of P., 1912-13)/21 pages/no reproductions/60c SB.

**"REASONS IN ART CRITICISM"**/Paul Ziff/Indianapolis/Bobbs-Merrill (reprint from **PHILOSOPHY AND EDUCATION**, Scheffler, Allyn and Bacon, 1958)/17 pages/no reproductions/40c SB.

**"REFERENTIAL MEANING IN THE ARTS"**/Abraham Kaplan/Indianapolis/Bobbs-Merrill (reprint from JAAC, June 1954)/17 pages/no reproductions/40c SB.

**REFLECTIONS ON LANGUAGE**/Noam Chomsky/New York/Pantheon/1976/269 pages/no reproductions/3.95 SB, 10.00 HB.

**ROBERT DEMACHY 1859-1936: PHOTOGRAPHS AND ESSAYS**/Bill Jay/New York/St. Martin's/1974/96 pages/49 reproductions/16.50 HB.

**THE SERTAO (PORTFOLIO)**/David Vestal/1976/10 prints in case, 900.00; "unlimited edition"/contact: David Vestal, 1700 Shadowood Lane, Meadow Acres, Route 2, Espanola, NM 87532/Note: this listing corrects that given in issue 14:1).

**SHADOW**/Arthur Tress/New York/Avon/1975/111 pages/96 reproductions/4.95 SB.

**THE SIOUX AND THE APSAROKO (FROM VOLUMES**

**III and IV OF THE NORTH AMERICAN INDIAN**/Edward S. Curtis/Editor: Stuart Zoll/Forward: A. D. Coleman/New York/Harper and Row/1975/105 pages/42 reproductions/4.95 SB.

**SONIA LANDY SHERIDAN: A GENERATIVE RETROSPECTIVE**/Iowa City/U. of Iowa Museum of Art/1976/36 pages/10 reproductions/3.00 SB.

**TAKE ONE AND SEE MT. FUJIYAMA AND OTHER STORIES**/Duane Michals/New York/Self-published? ("A Stefan Mihal Book")/1976/70 pages/54 reproductions/5.95 SB.

**THIS IS A BOOK**/Robert Schneider/Bonita/Puddington Press (P.O. Box 285, Bonita, CA 92002)/1976/no price (SB).

**THOREAU COUNTRY**/Herbert W. Gleason/Editor: Mark Silber/San Francisco/Sierra Club/1975/144 pages/127 reproductions/9.95 SB, 32.50 HB.

**TRACKS: A JOURNAL OF ARTISTS' WRITINGS**/New York/Herbert George (Editor and Publisher)/1976 (Vol. II, No. 1)/5.50 for 3 issues SB/75 pages/no reproductions/Address: Herbert George, P.O. Box 557, Old Chelsea Station, New York City 10011).

**"'UNIQUE' AS AN AESTHETIC PREDICATE"**/Mary Mothersill/Indianapolis/Bobbs-Merrill (reprint from J. of Phil., August 1961)/16 pages/no reproductions/40c SB.

**VAGABOND**/Gaylord Oscar Herron/Tulsa/Penumbra Projects/1975/128 pages/124 reproductions/price unknown (SB)/Available from LI.

**VICTORIAN CHILDREN**/Graham Ovenden and Robert Melville/New York/St. Martin's/1972/131 pages/173 reproductions/8.95 HB.

**VICTORIAN EROTIC PHOTOGRAPHY**/Graham Ovenden and Peter Mendes/New York/St. Martin's/1973/111 pages/133 reproductions/13.95 HB.

**THE VICTORIANS BY THE SEA**/Howard Grey and Graham Stuart/New York/St. Martin's/1973/112 pages/132 reproductions/12.50 HB.

**WHITE CHURCHES OF THE PLAINS: EXAMPLES FROM COLORADO**/Robert Adams/Boulder/Colorado Associated U. Press/1970/82 pages/58 reproductions/9.75 HB.

**WILLIAM H. FOX TALBOT: INVENTOR OF THE NEGATIVE-POSITIVE PROCESS**/Andre Jammes/New York/Macmillan/1973/96 pages/62 reproductions/5.95 SB.

**THE YEARS OF BITTERNESS AND PRIDE: F.S.A. PHOTOGRAPHS, 1935-1943**/Editor: Hag Akmakjian/New York/McGraw-Hill/1975/96 pages/85 reproductions/4.95 SB.



## NEW PICTURE BOOKS

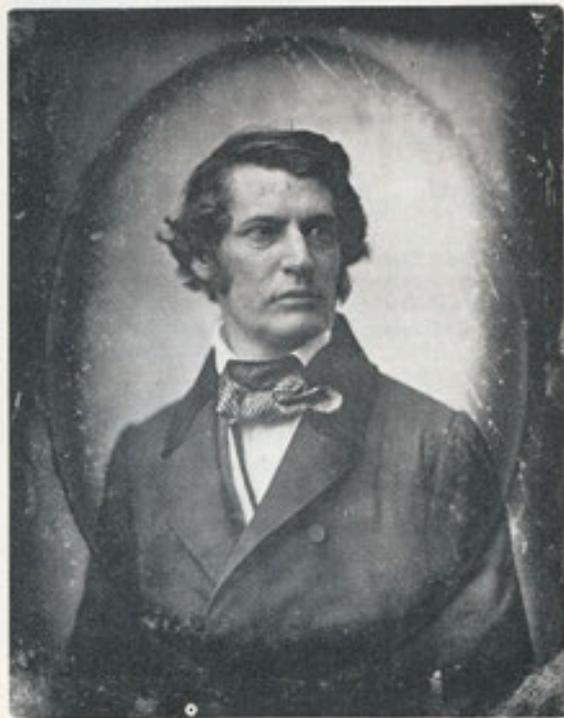
With some new directions, some new publishers, and with some chance for economic stability, the quantity of photographic books has become awesome, the quality variable. Some entries:

Upper left: Photograph by Flip Schulke/Black Star from the book *Martin Luther King, Jr.—A Documentary—Montgomery To Memphis*. A comprehensive photographic documentary from 1955-1968, the book was edited by Mr. Schulke, text by Penelope McPhee and introduction by Coretta Scott King. Publisher is W. W. Norton & Co.

Upper right: Photograph by Wright Morris from the book *Wright Morris, Structures and Artifacts, Photographs 1933-1954*. One hundred reproductions of many never seen before Morris photographs with chronology and interview. Distributed through the University of Nebraska Press, Lincoln.

Lower left: Photograph by Jack Welpott from the book, *The Photographers' Choice*. A new publisher, Addison House, with a commitment to contemporary photography. Known and unknown photographers, essays and an interview by recognized critics are contained.

Lower right: Daguerreotype by Southworth and Hawes from the book *The Spirit of Fact: The Daguerreotypes of Southworth & Hawes*. Over 100 reproductions included in this first comprehensive study and presentation of their work. Publisher is David R. Godine of Boston.



## 1976 GUGGENHEIM FELLOWS IN PHOTOGRAPHY ANNOUNCED

Winners of Guggenheim Fellowships for Photography in 1976 are: Lewis Baltz, Sausalito, California; Mark Cohen, Wilkes-Barre, Pennsylvania; Chauncey Hare, Point Richmond, California; George Krause, Houston, Texas; Jerome Liebling, Amherst, Massachusetts; John McWilliams, Atlanta, Georgia; Nicholas Nixon, Boston, Massachusetts; Bill Owens, Livermore, California. The advisory committee for applications from artists consisted of Henry Geldzahler, Donald Judd, Misch Kohn, Robert Motherwell and Frank Stella.

## JOB PLACEMENT

Dru Shipman has been assigned by Peter Bunnell to study the role S.P.E. should or can play in job placement of its members. She will be preparing a recommendation on the subject, and would like to base her considerations on suggestions made by the membership. Please send your views on the advisability of S.P.E. involvement in job placement; the proper extent and nature of involvement if any; or specific placement procedures to: Dru Shipman, 10 Railroad Ave., Apt. 1D, Haverford, Pennsylvania 19041 215-MI 2-0378.

## PAUL STRAND PORTFOLIOS

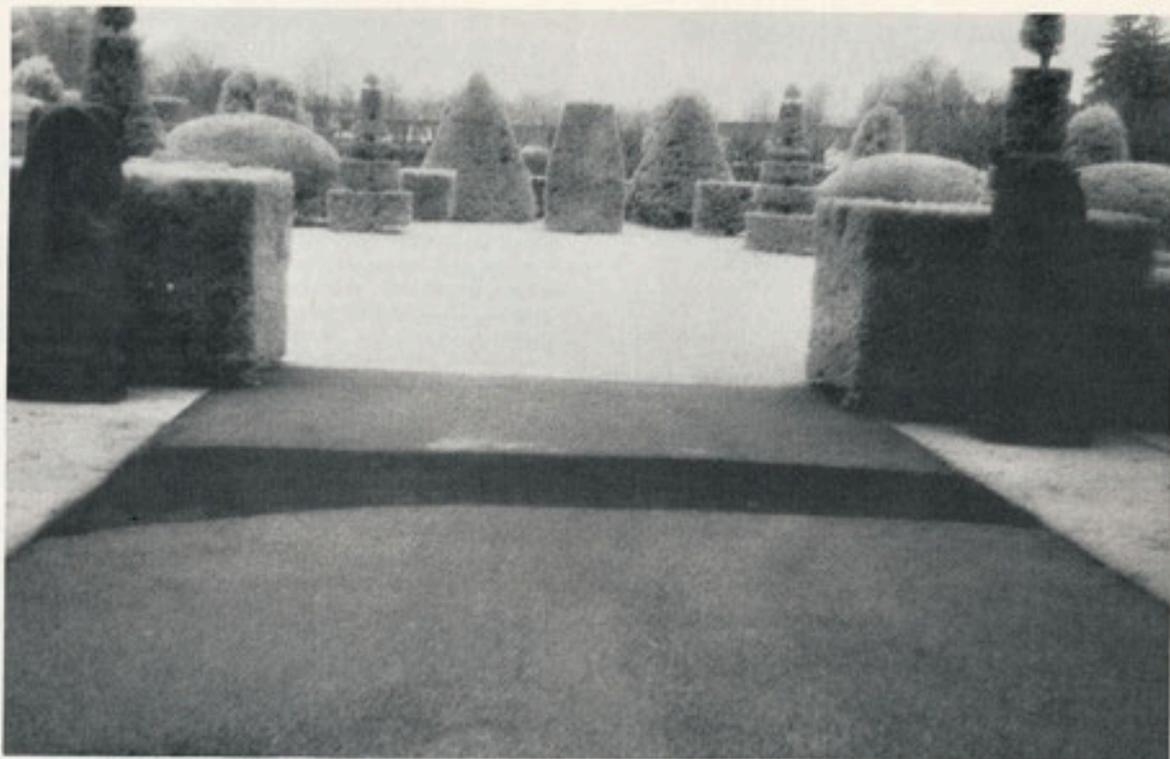
Two portfolios of the work of Paul Strand are currently available. Both were printed under his direct supervision and are signed by Strand. Fifty copies of each portfolio have been printed. Portfolio I includes 11 prints and is retrospective in nature. It is being offered at \$10,000. Portfolio II contains seven prints of Strand's garden. It is \$6,000. A discount is available to those purchasing both portfolios. The portfolios are published by Aperture.

## CAMERAWORK NEWSLETTER

Camerawork, a nonprofit center for contemporary photography and related arts in San Francisco is publishing a monthly newsletter. The publication contains information about the gallery and center activities, but also much more general information about the art photography world. Subscriptions are \$5 a year. Address: 898 Folsom St., San Francisco, CA 94107.

## EXHIBITIONS WANTED

PHOTOGRAPHY AT OREGON GALLERY is scheduling exhibitions for 1976-77. Interested people should send 5-10 unmounted prints, resume, and return mailer with postage to Museum of Art, University of Oregon, Eugene, Oregon 97403. Deadline: May 15.



Photograph by Michael Kurgansky

## REGIONAL NOTES

### NEW YORK REGION

A New York Regional meeting will be held October 1, 2 and 3, 1976, at Cornell University. Anyone with program suggestions and/or contributions should contact Stan Bowman, 1030 Coddington Road, Ithaca, New York 14850. Complete information will be included with the July update mailing.

### SOUTHWEST REGION

A regional meeting for the Southwestern area will be held in Albuquerque, New Mexico this July 3 & 4. This will be a working meeting for members interested in developing regional activities. Information will be sent to members in Arizona, Colorado, New Mexico, Texas, Nebraska and Nevada. Others interested may contact: Wayne R. Lazorik, Art Department, University of New Mexico, Albuquerque, N.M. 87131.

### MIDWEST REGION

This year's Midwest SPE conference will take place in Louisville, Kentucky at the Center for Photographic Studies. The date for the conference is October 15-17. The general theme for the conference will focus on our role as teacher/artists. The conference will be mainly participatory and large amounts of time and space will be devoted to opportunities for display and response to creative work. To insure a smooth running program with adequate space for participation **all registration will be handled in advance.** In early September you will receive registration material and information on various program sessions. I am calling on you now to contact me concerning ideas or programs you might want to include. C. J. Pressma, Midwest Conference, Center for Photographic Studies, 722 West Main Street, Louisville, Ky. 40202.

# 1976 SUMMER WORKSHOPS

Compiled by David Mandel

## ANDERSON RANCH ARTS FOUNDATION

Snowmass, Colorado

PERSUASION THROUGH PRINT. Dugald Stermer

August 22-28. Tuition: \$150

PHOTOGRAPHY & ITS RELATION TO OTHER ART FORMS. Ernst Haas. August 30-September 5, \$200

THE PHOTOGRAPHIC PRINT. Dave Bohn & Alan Ross  
September 6-12 \$150

For further information contact:

Dorothy Garwood, Director

A.R.A.F.

P.O. Box 2406C

Aspen, Colorado 81611

## APEIRON WORKSHOPS, INC.

Millerton, N.Y.

The One Month Residential June 20-July 18

Elaine Mayes and Bill Arnold July 25-31

Charles Harbutt

August 1-7

Henry Wessel

August 8-14

George Tice

August 15-21

Phil Perkis

August 22-28

Linda Conner & Peter DeLory

August 29-Sept. 4

Ralph Gibson

Sept. 5-11

Enrollment limited to 12 per workshop. Room, board, tuition, and darkroom \$300 for Guest Artist Sessions; \$650 for One Month Residential.

For information contact:

Apeiron Workshops

Silver Mt. Road

Millerton, N.Y. 12456 (914-789-3507)

Apeiron Workshops announces an Artist-In-Residence program beginning in September, 1976. Designed to attract mature, productive imagemakers, the program initially provides four, four-month opportunities for extended creative efforts in an instructed atmosphere. Apeiron will provide two photographers at a time with comfortable private rooms in our new Staff Center, three meals a day, a well-equipped darkroom, and the materials nec-

essary for their work. In return the artists will be responsible for sharing their images and energy with participants in the three-month Residence Program scheduled during their stay. The aim of the A.-I.-R. program is to encourage "teaching by example"; the central expectation is that the photographers involved be primarily committed to their own creative ends, with no formalized hours of teaching and no involvement with the administration or maintenance of Apeiron.

The time periods involved are September 15th to January 15th and January 15 to May 15th. (Apeiron's Fall and Spring Residence Programs run September 15th to December 15th and February 15th to May 15th; during the fourth month of the first period and the first month of the second period no students are at Apeiron.)

This is a working rather than a moneymaking opportunity; no cash stipend is involved. Those interested should call Peter Schlessinger at 914-789-3507 for details and to arrange an interview. If the program proves successful, we look forward to expanding it to four imagemakers per four-month period in 1977.

## CENTER FOR PHOTOGRAPHIC STUDIES

Louisville, Kentucky

FULL-TIME SUMMER PROGRAM June 14-August 13

Alternative education in photography. Opportunities to work in broad range of processes. Instruction by Conrad Pressma and Marc Miller. Tuition: \$400

For information write:

Center for Photographic Studies

722 West Main Street

Louisville, Kentucky 40202

(502) 583-5170

Photo: Nathan Lyons giving workshops in Sun Valley and the Visual Studies Workshop.



## CHILMARK PHOTOGRAPHY WORKSHOP

Martha's Vineyard, Mass.

Individual guidance in informal atmosphere

July 25-August 7

Hal Berg—The Art of Seeing

Bill Carter—Special Effects in Color

Pat Caulfield—Nature

A. D. Coleman—Critic and Historian

Tana Hoban—Children

Marcia Keegan—Photojournalism

Carol Lazar—Portraiture

Marjorie Neikrug—Gallery Director

Eugene Ostroff—Curator of Photography

Ed Pieratt—Editorial, Industrial

Norman Rothschild—Color Shooting

Peter Simon—Darkroom Techniques

Arthur Tress—Fictional Photography

Ellan Young—Visual Anthropology

Michael Zide—Island Nature

Tuition: One week \$125. Two weeks \$200.

For information contact:

Carol Lazar

75 Central Park West

New York, N.Y. 10023

(212) 362-6739

## CALIFORNIA INSTITUTE OF THE ARTS

Valencia, California

A Confrontation With Contemporary Issues

August 2-6. Tuition: \$225

Les Krims will execute "a plan for the permanent elimination of one photographic critic and one major curator of photography."

Mike Mandel and Larry Sultan will discuss Mass Media as a form for exhibition; will execute a photographic mural to be posted on a billboard location in Los Angeles.

Guest Lecturers: Jim Melchert, Alan Sekula, Edmund Teske, & John Brumfield.

For information write:

Summer School Programs

California Institute of the Arts

24700 McBean Parkway

Valencia, California 91355

## FESTIVAL D'ARLES

Arles, France

- REPORTAGE: Marc Riboud July 2-9  
Guy Le Querrec  
Mary Ellen Mark  
David Hurn
- FANTASTIQUE: Duane Michals July 10-17  
Les Krims  
Paul de Nooier  
Christian Vogt
- THE FIGURE: Jack Welpott July 19-26  
Judy Dater  
Doug Stewart  
Eikoh Hosoe
- DYE TRANSFER: Rene Groebli July 5-10  
Ernst Haas July 15-21
- HISTORY OF PHOTOGRAPHY: Peter Bunnell July 19-26  
Charles Harbutt July 18-24  
Cost: \$150 & \$125
- For information contact:  
Clarissa Parker  
210 Riverside Drive  
New York, N.Y. 10025

## FRIENDS OF PHOTOGRAPHY

Carmel, California

- RALPH GIBSON & DUANE MICHALS  
May 22-28 Norman Locks \$225
- SAN FRANCISCO WORKSHOP July 3-10  
Lewis Baltz, Norman Locks, W. Eugene Smith, and  
John Upton \$225
- MEMBERS WORKSHOP—CARMEL July 16-18 \$40
- ASILOMAR WORKSHOP July 31-Aug. 7 \$300  
Ansel Adams, David Bayles, Bob Heinecken, Norman  
Locks, Arnold Newman, Bill Owens, and Alan Ross.
- For information contact:  
Friends of Photography  
P.O. Box 239  
Carmel, California 93921  
(408) 624-6330

## HOLISTIC LIFE FOUNDATION

San Francisco, California

- ZEN IN THE ART OF PHOTOGRAPHY, Robert Leverant  
June 13-19 at Feather Pipe Guest Ranch in Helena,  
Montana. Full cost \$160 (students \$130)
- For information contact:  
Holistic Life Foundation  
1627 Tenth Avenue  
San Francisco, CA 94122  
(415) 665-3200

## LIGHTWORKS

(Formerly Country Photography Workshop)  
Minneapolis, Minnesota

- |                  |                |
|------------------|----------------|
| Charles Harbutt  | June 13-19     |
| Ralph Gibson     | June 20-26     |
| Abigail Heyman   | June 27-July 3 |
| Charles Gatewood | July 11-17     |
| Adal             | July 18-24     |
| Bill Owens       | July 25-31     |
| George Tice      | August 1-7     |
| Bill Crawford    | August 8-14    |
| David Vestal     | August 15-21   |
| Ruth Bernhard    | August 22-28   |
- Tuition for each workshop: \$200
- For information contact:  
Peter Gold, Director  
Lightworks  
25 University Avenue S.E.  
Minneapolis, Minnesota 55414

Photo: Fred Sommer giving workshop at Sun Valley Center.



## THE MAINE PHOTOGRAPHIC WORKSHOPS

Rockport, Maine

- PHOTOJOURNALISM, Jim Sugar July 11-17
- MASTER PRINTING (B/W) George Tice July 18-24
- STUDIO & ARTIFICIAL LIGHTING  
Jim Hubbard July 18-24
- DOCUMENTATION (B/W), Gene Richards July 25-31
- PHOTOGRAPHY IN THE CLASSROOM  
Bill Hayward July 25-31
- PEOPLE AND PLACES (Color)  
Bill Allard August 1-7
- THE NUDE (B/W), Melissa Shook August 1-7
- FIGURE IN NATURE (Color) Bill Silano August 8-14
- THE PICTURE (B/W), Eva Rubinstein August 15-21
- UNDERWATER PHOTOGRAPHY (Color)  
Bill Curtsinger August 15-21
- COLOR PERCEPTION, Ernst Haas August 22-28
- PICTURES OF PEOPLE (B/W)  
Mary Ellen Mark August 22-28
- THE PICTURE (B/W), Elliott Erwitt August 29-Sept. 4
- CINEMATOGRAPHY, Vilmos Zsigmond Sept. 5-11
- LEARNING TO SEE (B/W), Charles Harbutt, Sept. 12-18
- WILDERNESS PHOTOGRAPHIC EXPEDITIONS: Ten day  
field trips to off-shore islands of Maine  
August 1-11 with Sam Able  
August 15-25 with David Hiser
- LECTURE & CRITIQUE SESSIONS  
Leica Equipment: Nelson Schmitz July 9-10
- Nature & Wildlife: Elliott Porter July (undecided)
- Print Critique: Berenice Abbott July 24-25
- Markets—Making a Living in Photography:  
David Lyman July 31-Aug. 1
- For information contact:  
Maine Photographic Workshops  
Rockport, Maine 04856  
(207) 236-4788

## UNIVERSITY OF MICHIGAN

Ann Arbor, Michigan

- Non-credit Workshops June 28-July 12
- Photography  
Fabric Printing  
Photo Serigraphy  
Sensitometry with Phil Davis  
Film Animation  
Video
- For information write:  
Summer Program  
School of Art  
The University of Michigan  
Ann Arbor, Michigan 48109

## NORTHERN KENTUCKY STATE COLLEGE

Highland Heights, Kentucky

### CREATIVE USES OF GRAPHIC ART MATERIALS

Doug Prince May 31-June 2

### IMAGE AND PROCESS

Robert Von Sternberg June 3-8

### PERSONAL ICONOGRAPHY

Robert Fichter June 9-11

Tuition: \$54 in state, \$120 out of state

Lab fees: \$30

For information contact:

Barry Andersen

Department of Fine Arts

Northern Kentucky State College

Highland Heights, Kentucky 41706

(606) 292-5423

## OREGON PHOTOGRAPHY WORKSHOP

Eugene, Oregon

### THE PHOTOGRAPHIC EXPERIENCE

George Beltran June 21-July 16

### THE TEACHING EXPERIENCE

Bernard Freemesser June 21-August 23

Enrollment limited to 6 participants

### THE DESIGN EXPERIENCE

George Beltran June 21-July 16

### THE HISTORICAL EXPERIENCE

Bernard Freemesser June 21-July 16

### THE TRAVEL EXPERIENCE

Camping and working in West and Southwest with Beltran and Freemesser July 22-August 23

Tuition for entire summer: \$500

Segments of workshop can be taken separately.

For information write:

Oregon Photography Workshop

3241 Donald Street

Eugene, Oregon 97405

## PETERS VALLEY CRAFTSMEN

Layton, New Jersey

Color Photography: Steve Summer May 29-31

Studio Photography: John Kender June 28-July 9

Landscape Photography: Sandy Noyes July 12-23

Photo on Clay & Fabric: Dan Anderson July 25-Aug. 13

Residencies, internships, course descriptions, etc. available on request.

For information contact:

Peters Valley Craftsmen

Layton, N.J. 07851

(201) 948-5200

## SALZBURG SUMMER PHOTOGRAPHY WORKSHOP

Salzburg, Austria

Photographic Visualization, Criticism of the Photographic Image, and the Production of Images taught by Doug Stewart

Tuition: \$240

Room and Board: \$220 (approximately)

For information write:

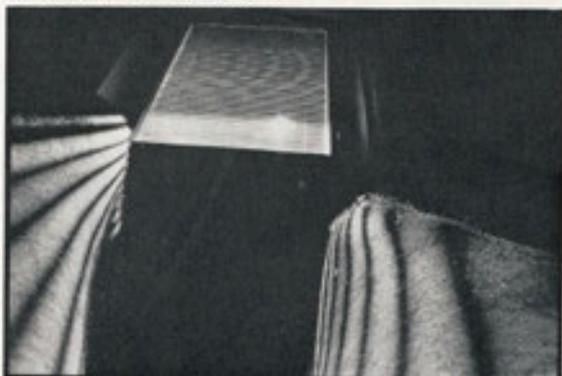
Dr. Ina Stegen, Program Director

Salzburg College

Leopoldskronstr. 56

A-5020 Salzburg, Austria

Photo: Doug Stewart giving workshops in Salzburg, Austria and Arles, France.



## SNOWBIRD SUMMER ARTS INSTITUTE

Snowbird, Utah

Photography and Photosilkscreen

Al Weber, Calvin Sumsion and guest Todd Walker.

For information write:

Division of Continuing Education

Rm. 1152 Annex

University of Utah

Salt Lake City, Utah 84112

## SUMMERVAIL WORKSHOP

Vail, Colorado

PHOTOGRAPHY WORKSHOPS

June 28-July 16 with Ed Nellis

July 19-August 6 with Lawrence McFarland

June 28-August 6 with Tom Lamb. Tuition: \$150 Out of State

## NON-SILVER & ADDITIVE COLOR

July 23-25

Coordinated by Ellen Manchester with Linda Connor, Judy Golden, Robert Heinecken, Barbara Houghton, Harold Jones, Kenda North, and Cal Sparks. Tuition: \$50

For information write:

Randy Milhoan, Director

Summervail Art Workshop

Box 1114

Vail, Colorado 81657

(303) 476-4040

## SUN VALLEY CENTER FOR THE ARTS

Sun Valley, Idaho

Intensive Photography I July 14-18

Peter deLory throughout, weeks with Fred Sommer and Dennis Hearne. \$375.

Intensive Photography II July 26-August 29

Peter deLory throughout, weeks with Linda Connor and Ralph Gibson. \$375.

Frederick Sommer Workshop, June 21-27, \$175.

Nathan Lyons Seminar, July 5-10, \$175.

Ralph Gibson Workshop, August 16-22, \$175.

Gagliani-Zone System, July 19-25, \$150.

Durrance-Photojournalism, July 19-25, \$150.

Sweetman, History and Criticism, August 2-8, \$75.

North, Dye Transfer, August 2-10, \$100.

Dennis Hearne Workshop, July 12-18, \$75.

Linda Connor Workshop, August 9-16, \$75.

Crane, Non-Silver, June 28-July 3, \$80.

Bosted, Color Printing, July 6-8, \$80.

Lab fees additional for all classes.

Basic Photo classes also available.

For information write:

Sun Valley Center

Box 656

Sun Valley, Idaho 83353

(208) 622-9292

## THE TEXAS CENTER FOR PHOTOGRAPHIC STUDIES

Dallas, Texas

Robert Heinecken Workshop

May 22

Steve Kahn Workshop

August 15

Lee Friedlander Workshop

October 23

Tuition: \$65 for each workshop.

For information write:  
 David Pond-Smith  
 Texas Center for Photographic Studies  
 12700 Park Central Place  
 Suite 105  
 Dallas, Texas 75251  
 (214) 387-1900

## UNIVERSITY FILM STUDY CENTER

Amherst, Massachusetts

Summer Institute on Film, Video, & Photography

June 13-July 2

Filmmaking: John Terry, Bestor Cram, & Terry Lockhart.

Animation: Eric Martin & Carol Sones.

Optical Printing: Jon Rubin.

Film-Image, Montage, & Sound: Hollis Frampton & Paul Earls.

Multi-Media: Ed Emshwiller.

Video: Ann McIntosh & Patty Stern.

Photography: Jerome Liebling.

Photo Silk-Screen: Len Gittleman.

Documentary Film: Richard Leacock & Ed Pincus.

Directing Film Actors: George Bluestone.

Film-Art, Politics, & Perception: Midge Mackenzie.

Screenwriting: Eleanor Perry.

American Film: David Shepard.

The Avant-Garde Cinema: P. Adams Sitney.

The Films of Griffith: Jay Leyda.

Introduction to Film Study: Jim Kitses.

Full Three week course: \$375.

Lab fees—video & multi-media: \$75.

All other workshops: \$50.

Room & Board: \$100 per week.

For information write:

Gisela Hoelcl, Institute Director

University Film Center

Box 275

Cambridge, Mass. 02138

(617) 253-7612

## A WEEK WITH BRETT WESTON

Carmel, California

Workshop with Brett Weston June 13-20  
 Sept. 12-19

Lectures, discussions, working field sessions, etc. Assisting will be William A. Garnett, Donald Ross, Richard Garrod, Robert K. Byers. \$250/week session.

For information contact:

Brett Weston

P.O. Box 694

Carmel Valley, CA 93924

(408) 659-3453

## VIRGINIA CITY WORKSHOPS

Virginia City, Nevada

### THE ZONE SYSTEM AND THE CREATIVE IMAGE

Oliver Gagliani

Workshops: June 28-July 9 & August 16-27.

Tuition, lodging, & darkroom: \$300.

For information write:

Oliver Gagliani

605 Rocca Avenue

South San Francisco, CA 94080

(415) 583-7139

## VISUAL STUDIES WORKSHOP

Rochester, New York

### BASIC PHOTOGRAPHY:

Charles Hagen

July 5-9, \$100

Alan Winer

August 9-13,

### ADVANCED PHOTOGRAPHY:

Charles Harbutt

June 21-25, \$150

### VIEW CAMERA/ZONE SYSTEM:

Arthur Kramer

June 27-July 4, \$175

### ADVANCED PHOTOGRAPHY:

Roger Merin

July 26-30, \$150

### ADVANCED PHOTOGRAPHY:

Nathan Lyons

July 19-30, \$200

### PRINTING RESOURCES:

Cavalliere Ketchum

June 14-18, \$150

### SERIGRAPHY:

Tim Hearsum

June 14-25, \$200

### PRINTSHOP:

Stan Bevington

June 21-25/August 9-13, \$150

### COLOR THEORY:

Syl Labrot

July 5-9, \$150

### OFFSET LITHOGRAPHY:

Todd Walker

July 5-9, \$150

### NON-SILVER PROCESSES:

Deborah Flynn

July 19-23, \$150

### GENERATIVE SYSTEMS:

Sonia Sheridan

July 12-16, \$150

### ELECTROPHOTOGRAPHY (Xerox Flat Plate):

Joel Swartz

July 26-30, \$150

### OFFSET PRINTING:

Conrad Gleber

July 26-Aug. 6, \$200

### ETCHING:

Keith Smith

August 2-13, \$220

### STATING THE OBVIOUS:

A.D. Coleman

June 14-25, \$200

### RESTORATIONS/Museum:

John Witter

June 14-25, \$200

### PRELIMINARY BOOKMAKING IDEAS:

Helen Brunner

June 28-July 2, \$150

### BOOKBINDING & BOOK ARTS:

Susan Shaman

July 12-16, \$150

### HISTORY/RESEARCH:

Anne Tucker

July 19-30, \$200

### CARE & MANAGEMENT OF PHOTOGRAPHIC COLLECTIONS:

Jose Orraca

July 19-23, \$150

### CAMERALESS PHOTOGRAPHY:

Michael Bishop

August 2-6, \$150

### EDUCATIONAL ALTERNATIVES:

Alan Teller

July 12-16, \$150

### INSTITUTIONAL PHOTOGRAPHY:

Steve Schoen

July 12-16, \$150

### EXPLORING SOCIETY PHOTOGRAPHICALLY:

Howard Becker

July 19-23, \$150

### BASIC VIDEO:

Laddy Kite

June 14-25, \$200

### ADVANCED VIDEO:

David Cort & D. Gigliotti

June 28-July 9, \$200

For information write:

Visual Studies Workshop

4 Elton Street

Rochester, N.Y. 14607

(716) 442-8676

## VOLCANO ART CENTER

Volcano, Hawaii

Resident Program June 10-August 15

Boone Morrison and Ted Orland, \$350.

BACKPACK PHOTOGRAPHY June 17-19

Morrison and Orland, \$50.

TRAVELING PHOTOGRAPHY July 3-7

Minick, Orland and Morrison, \$185.

Some college credit available.

For information write:

Boone Morrison, Director

The Volcano Art Center

P.O. Box 318

Volcano, Hawaii 96785

(808) 967-7511

## WORCESTER CRAFT CENTER WORKSHOP IN IRELAND

Worcester, Mass & Ireland

Workshop on Zone System at the Worcester Craft Center with two week exploration of Ireland.

Ron Rodenstock, Instructor.

Limited to 7 participants.

Tuition, lab fee, round-trip fare, lodging & breakfast: \$895.

For information write:

Worcester Craft Center

25 Sagamore Road

Worcester, Mass. 01605

(617) 753-8183

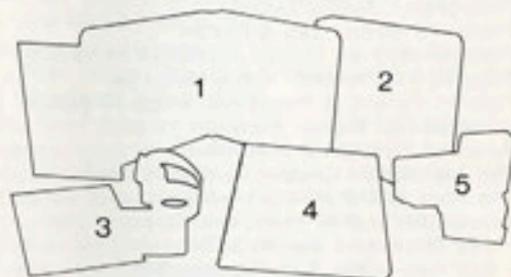
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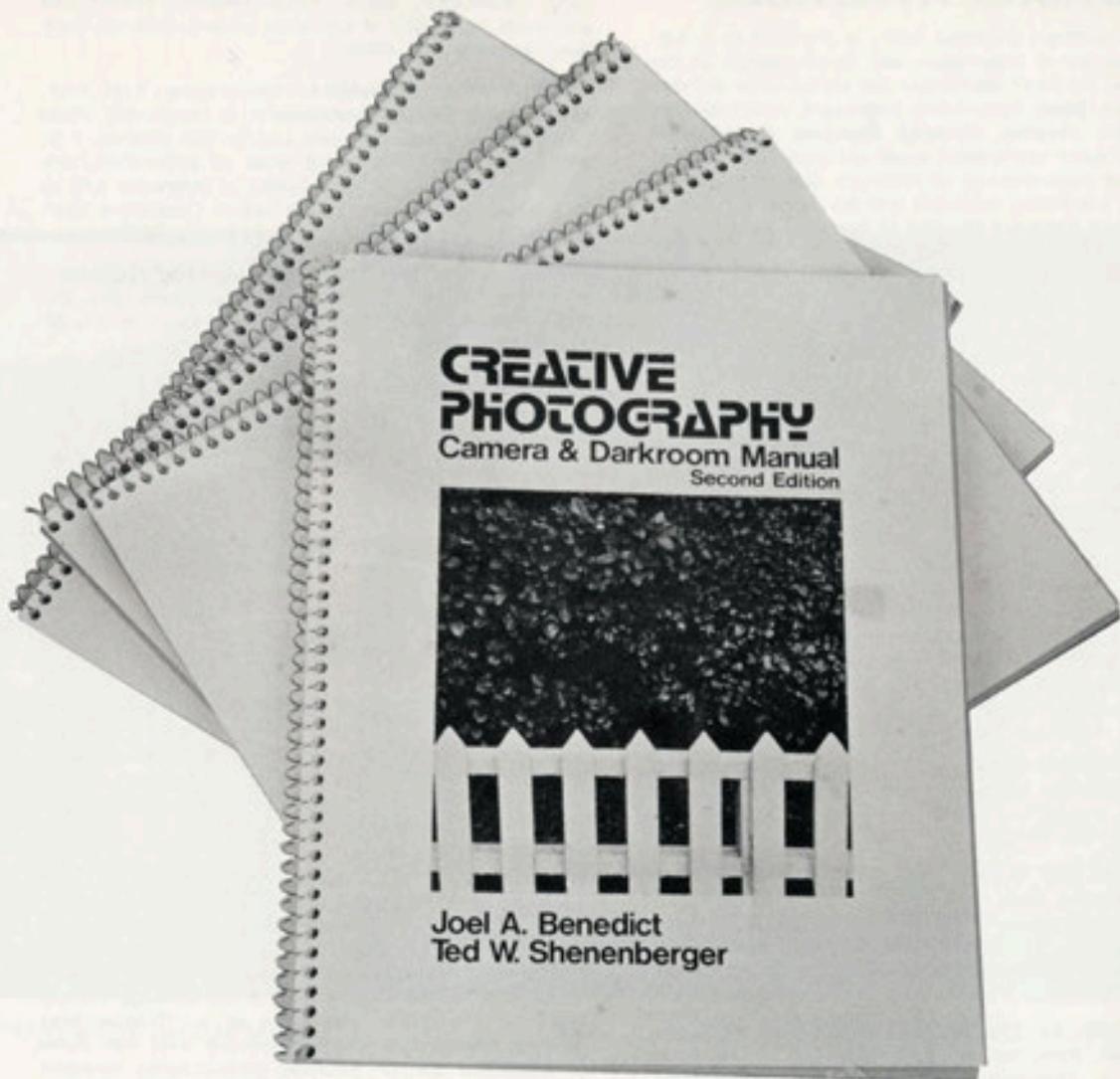
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## POSITIONS AVAILABLE

The positions available listing is provided as a central exchange of information and at no charge to the institution. All listed institutions are stated to be Affirmative Action/Equal Opportunity Employers. A/D indicated application deadline. Because **Exposure** is published quarterly some application deadlines may have passed before the issue reaches all members. Application deadlines are sometimes extended and the listing still serves as a record. Frequent updates of positions available are published by the College Art Association, 16 East 52nd Street, New York, N.Y. 10022.

**BEMIDJI STATE UNIVERSITY**, Instructor. Communications Media. Primarily photographic and print emphasis area, also student magazine advisor. A/D June 30. Letter and resume to Fulton Gallagher, Acting Head, Division of Fine Arts, Bemidji, Minnesota 56601.

**BETHANY COLLEGE**, Artist. Rank and salary open, 1 yr. appt. Masters + some teaching experience, teach photography, drawing, art ed., and supervision and advising. Letter and resume to Prof. Dan Mason, Art Dept. Chairman, Lindsborg, Kansas 67456.

**OHIO STATE UNIVERSITY**, Photographer, Asst. Prof., salary \$15,408-17,448, A/D ASAP, M.A. or M.F.A. required, PhD preferred, to teach history of photography, studio courses and work with departments photography collection. Send letter, resume, evidence of scholarly work and slides of photographs to Jim Friedman, Chairman, Search Committee, Dept. of Photography and Cinema, Haskett Hall, 156 West 19th Ave., Columbus, Ohio 43210.

**PENNSYLVANIA STATE UNIVERSITY**, Photographer. Rank and salary open, 1 yr. appt. Teach intro. courses in photo. James Stephenson, Acting Head, Dept. of Art, University Park, PA 16802.

**RHODE ISLAND SCHOOL OF DESIGN**, Photographer, Asst. or Assoc. Prof., salary open. Master's degree + 5 years teaching experience required. A/D May 3. Send letter, curriculum vitae and 3 references to: Bert Beaver, Head, Dept. of Photography, 2 College Street, Providence, R.I. 02903.

**UNIVERSITY OF CALIFORNIA, RIVERSIDE**, Photographer, Asst. Prof., salary open, A/D June 1. Requires Masters or equivalent & 2 yrs. teaching experience, teach black & white & color, history of photography. Dean Edward R. Beardsley, Division of Fine Arts, Riverside, California 92502.

**UNIVERSITY OF LOUISVILLE**, Asst. Curator, Photographic Archives. Instructor rank, \$9,000 + . Beginning July 1, 1976. To work with a collection of 600,000 photographs, photographic equipment, photography-related manuscripts, letters, and other documents. Required are an A.L.A. accredited M.L.S. degree and a background

(B.A. preferred) in photography or fine arts. Full faculty rank, TIAA-CREF, liberal fringe benefits. Robert Lee Caruthers, University of Louisville Library, Belknap Campus, Louisville, KY 40208.

**UNIVERSITY OF NEBRASKA**, Photographer, Asst. Prof., salary open, primary involvement in beginning photo program, experience in color and/or film desired, 1 yr. with possible renewal; send letter of application, resume, transcripts, 3 or more letters of reference and up to 4 prints to: Chairman, Studio Search Committee, Dept. of Art, 203 Woods Hall, Lincoln, Nebraska 68508.

**UNIVERSITY OF TEXAS AT ARLINGTON**, Filmmaker/Film Historian, 11,000 , MFA required. Some intro. studio course work possible, A/D May 1, Dept. of Art, Arlington, TX 76019.

**YALE UNIVERSITY SCHOOL OF ART**, Photographer, Visiting prof. Salary open. Distinguished professional reputation as a photographer desirable. A/D May 1. Andrew Forge, Dean, Art Dept., 180 York St., New Haven, CT 06520.

## POSITIONS WANTED

The positions wanted listing is provided as a service and at no charge. SPE assumes no responsibility for the accuracy of the descriptions provided.

**CATHERINE LOUGHRAN AGARD**—B.S. (honors) 1973, M.A. 1974, M.F.A. from Univ. of Wisconsin, emphasis in photography, design and color theory. Experience in copy camera, off set, and bookmaking. Many exhibitions and awards, seeks teaching position in photography. Address: 931 Jenifer St., Madison, WI 53703. 608-257-6359.

**CHRIS ALLEN**—BA, English, Beloit, MA & MFA art, (photography studio) Fellowship, University of Iowa. Portfolio includes lithography, drawing. Four archaeological seasons in Sicily and Yugoslavia illustrating for University of Illinois, Princeton, and Boston University. Currently engaged in private sector R&D in archaeology/photography, and part-time instruction at Jr. College level. Seeking position teaching at university level with duties in academic and/or physical photographic research. Chris Allen, 1206 State St., Alton, IL. 62002. ac618/462-5001.

**REX BAKER**—MFA, University of Florida, Spring 1976. Seeking full-time college teaching position. Experienced in silver and non-silver photo processes. Prepared to teach photo history with collection of 2500 slides. Teaching experience on all levels, exhibits, awards, etc. Resume, slides, and portfolio on request. Rex Baker, 369-7 Maguire Village, Gainesville, FL 32603.

**CHRISTOPHER P. JAMES**—B.F.A., Mass College of Art in graphic design; M.A.T., R.I.S.D. in photography/education. 5 years teaching intro/advanced/tutorials on college level. Professional experience. Many one man and group exhibitions. Publications and books inc. **CAMERA 35, PHOTOGRAPHY ANNUAL, LIGHTWORK, The Nude in Photography**. Looking for growth position in photo. as asst. prof., prefer east coast unless offered a job.

**MAX LENT**—Photographer, research associate at U.C.L.A. Seeks position teaching photography. Experience includes B&W plus color and visual education. Trained in history and criticism. Has taught workshops and worked as bio-medical photographer. Resume and portfolio available: P.O. Box 24A26, Village Station, West Los Angeles, CA 90024.

**ROBERT LINDERMAN, JR.**—MA in Photography, San Francisco State University, 1975; several one-man and group exhibitions, favorable reviews in **Artweek**; published in **California Living**; two years as teaching assistant; seeking teaching position in photography. Address: 4772 Laura Drive, Concord, California 94521.

**DAVID MANDEL**—MFA, photography, University of Nebraska, 1976. BA, psychology, Brandeis University, seeks teaching position in photography. Experienced in all aspects of black and white photography, photolithography, silkscreen printing, aesthetics, perception theory, and the history of photography. Familiar with blue-printing, gum printing, and tintype. Three years teaching experience in 2-dimensional design, beginning and intermediate photography. Please write: David Mandel, 1018 S. 35th St., Lincoln, Nebraska, 68510.

**R. RUSSELL MARTIN**—M.F.A. from SUNY New Paltz, B.S. from SUNY Brockport. Specialization in Type C color zone system, photo history and aesthetics. Teaching experience at Fa Fairleigh Dickinson Univ. and SUNY New Paltz. Many group and some one-person shows. Address: 13-1 Riverside Apts., New Paltz, N.Y. 12561, 914-255-5304.

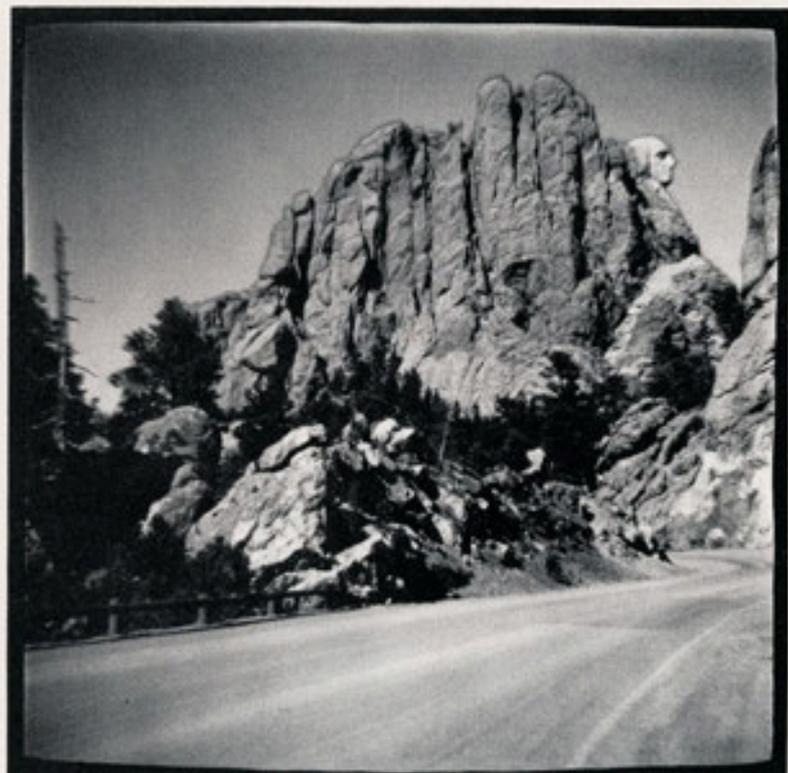
**JOANNE RIJMES**—MS in Photography, Institute of Design, IIT 1965. AB with major in art. Taught photography in high school for six years, looking for college position. Joanne Rijmes, 820 Evesham Ave., Baltimore, Maryland, 21212. Ph. 301/323-0072.

## TEACHING ASSISTANTS

**PURDUE UNIVERSITY**, One GTA in photography, \$3,500 stipend/reduced tuition rates, teach 2 sections bgn. photo and participate in lecture series for bgn. photo. Deadline, April 30. Write: Mrs. Martha Dimmich, Creative Arts-Photo, CA No. 1 Bldg., West Lafayette, IN 47907.



Photograph by David Mandel



Photograph by David Mandel

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190mm f/6.3 Acutar, Copal No. 1.....	212
210mm f/9 Computar Copal No. 1..	259
215mm f/4.8 Acuton, Ilex No. 3.....	264
254mm f/6.3 Acutar, Ilex No. 3.....	314
305mm f/6.3 Acutar, Ilex No. 4.....	339
400mm f/8 Komuranon Telephoto,	
Copal No. 1.....	329

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