



**exposure 15:4**

# exposure

15:4 December, 1977

Jim Alinder Editor

## Society for Photographic Education

The Society for Photographic Education is a not for profit educational corporation which through its programs and publications seeks to promote high standards of photography. For membership information write SPE, P.O. Box 1651, F.D.R. Post Office, New York, N.Y. 10022.

*Exposure*, the quarterly journal of the Society, is a benefit of SPE membership. All contributions, advertising, questions & letters should be directed to Charles Desmarais, Editor, *Exposure*, 600 South Michigan Avenue, Chicago, Illinois 60605. Manuscripts must be type-written double spaced. A modest honorarium for original feature articles is paid authors upon publication. Photographs submitted must be labeled as to photographer, title, process and date. While reasonable care will be taken with all submissions, their return cannot be guaranteed. Return postage must accompany all unsolicited contributions.

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### TRANSITION

After five years as the Editor of *Exposure*, this is my final issue. It has been a challenging and rewarding venture. I would like to thank everyone whose contributions have made it possible. I would especially like to thank four: Mary Alinder, for her patience, proofreading and love; Peter Bunnell for his continuous counsel; Richard Stevens for his absolutely reliable education editing; and Paul Bateman, my printer, for making it glow on the page.

I have recently accepted the position of Executive Director of the Friends of Photography in Carmel, California. An important part of my new responsibilities at the Friends will be to serve as the Editor of their quarterly.

I will remain very active in the Society for Photographic Education as the Chairperson of the Board of Directors.

I am pleased to be able to pass the journal into the capable hands of Charles Desmarais.

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### ON THE COVERS

Cover photograph, "Untitled", 1977, by Tricia Sample who teaches at the University of Illinois, Champaign/Urbana. Back cover photograph, "Figure with Hat", Squam Lake, 1976, by Kelly Wise who teaches at Phillips Academy, Andover.

# Margery Mann

May 12, 1919-August 31, 1977

by John Humphrey

Margery Mann, at the height of her career, died August 31st, 1977 after a prolonged illness. Her departure leaves a decided gap in the photographic affairs of the San Francisco Bay Area and in many areas the world over.

There was always a vital glow to her presence, whenever she dropped by for a chat, to give a lecture, or discuss photography, her favorite preoccupation and the one she pursued with passion and with perceptive quality.

This glow or personal projection always seemed an available gift to others letting them feel that what they were about was worthwhile, of vital importance and when one left her, one felt encouraged, positive and re-motivated.

This characteristic, along with her lively intelligence, was accompanied by a hunger for being in the middle of photographic activities of her time (she would not stop to look back.) This hunger directed her energies toward the many related fields of photography other than the doing of it.

Being a photographer, however, was preferred: an expression which she continuously pursued avidly throughout her adult life. In support of this assertion the records show her exhibiting continuously from 1951 to 1975. The records list exhibiting activities at George Eastman House, 1951, E. B. Crocker Art Gallery, 1955, University of California, Davis, 1970, Focus Gallery, San Francisco, California, 1973, and Hansen Fuller Gallery, San Francisco, 1975. This listing points to the obvious recorded exhibitions only. It also indicates, however, her preferred objective: photography as an art form. In doing so records leave out an early period in which she did considerable photographs of a scientific nature, in support of her husband, Louis K. Mann, Professor of Botany, Davis, California. This photography was used to illustrate text books for an agricultural school. The enthusiasm though, was even then for photography as an art form, her own or others. To this demand and perhaps even interlocked, she found time to take in photographic exhibitions wherever they occurred. Attending the exhibitions was her critical yet sympathetic eye and well developed understanding of the medium's picture making potential. Supporting this the records show her engaged in critical writing as correspondent for *Artforum*, *Popular Photography* and as contributing editor for *Camera 35*. Also she was called on to curate exhibitions



Photograph by Margery Mann, "London, Four Mannequins, 2 male + 2 female, From Summer Still Lives," 1975, SFMMA Collection.

such as the large *Variety Show* at Humboldt State College, Arcata, California, later shown at the Focus Gallery, San Francisco, 1971; *Women of Photography*, San Francisco Museum of Art, 1975; and *California Pictorialism*, 1977. The last two have been attended by catalogues with extensive introductory essays by Margery Mann. She also wrote *Imogen Cunningham: Photographs*, 1970 and *Imogen!*, 1974, two books attending exhibitions held at the University of Washington which published the books. During the years from 1966 to 1977 she was lecturing on the History of Photography at the San Francisco Art Institute, avidly photographing and winning awards. She had achieved two such in the 1950's: Graphlex Camera Award, 1954 and the U.S. Camera Magazine Award, 1957. In 1971 she received third prize in the Nikon Camera International. While working on these activities, Margery Mann was juror for the National Endowment for the Arts Selection Committee, judging numerous other competitive exhibition en-

tries across the country and was an active member of the Society for Photographic Education.

These records, highlighting Margery Mann's many faceted achievements in her chosen field, inadequately illustrate the nature and extent of the gap left in photographic affairs around the Bay Area and elsewhere. She will be sorely missed. Perhaps, however, that personal projection of perceptive interest in other's efforts will be the factor most difficult to accept as no longer available in the future. Those who were enlarged by that presence that always occurred during lively visits of discursive conversation or lecturing will be most parched and needfull of her.

Margery Mann was born in Cleveland, Ohio, May 12, 1919. She graduated from Goucher College in 1939 receiving a B.A. degree. She took graduate studies at the University of Chicago from 1939 to 1941 and accomplished further studies at the George Eastman House, Rochester, New York.



"Mendota, Texas," 1944. Anonymous picture from *American Snapshots*, Selected by Ken Graves & Mitchell Payne and published by the Scrimshaw Press

# READING AS A METHOD OF PHOTOGRAPHIC CRITICISM

by Terry Barrett

*Criticism is a form of studied discourse about works of art. It is a use of language primarily designed to facilitate and enrich the understanding of art.*

Morris Weitz<sup>1</sup>

*Intelligent critical literature on photographs is barely discernible. No other art of comparable importance in our time possesses a body of literature more imbalanced or humdrum.*

Henry Holmes Smith<sup>2</sup>

*Until recently, creative activities for children were thought of as limited to the making of art. More and more teachers now realize that talking and writing knowingly and perceptively about works of art are equally creative tasks they can set for children.*

*Guidelines for Planning Art Instruction in the Elementary Schools of Ohio*<sup>3</sup>

Concurrently, but independently, a handful of photographic educators, and a growing number of art educators have been voicing concern that attention be given to critical response to art objects in conjunction with their production. The photographers are appalled with the dearth of qualitative photographic criticism, while art educators have been asking for an inclusion of the established discipline of art criticism into the cur-

riculum along with the production of art and the study of the history of art. This article is an attempt to further interest about photographic criticism in both educational communities.

In reviewing the body of photographic criticism, John L. Ward, in *The Criticism of Photography as Art*<sup>4</sup>, has identified five major approaches; Pictorialism, Purism, Intentionalism, Archetypal Criticism and Reading. Briefly, Pictorialism is an aesthetic which states that a photograph is a form of art and ought to be judged by the same standards as other two dimensional art. In its historic context, however, the pictorialist evaluative criteria were rigid laws adapted from pictures which were painted between 1500-1850.

Purism is a later aesthetic, championed by such photographers as Edward Weston and Paul Strand, developed in opposition to Pictorialism for the purpose of liberating photography from an outdated painting aesthetic. The purists maintained that a photograph ought to extol the unique recording abilities of the medium. In Ward's words, "to the pictorialist, photography is a means, art is the end; to the purist, photography is both means and end, and talk about art is highly suspect."<sup>5</sup> A second divisive issue concerns the object being photographed: for the purist the object is not merely the occasion but the reason for the photograph, while the pictorialist is more intent on expressing himself through the object.

Intentionalism is found in criticism of many art forms. A main spokesman for the intentionalist approach to photography is A. Kraszna-Krausz, who emphatically states the position in the *Focal Encyclopedia of Photography*:

*The purpose of the photographer in making a particular picture must receive first consideration; whether his work appears to fulfill that purpose or falls short is, in fact, the only point that really matters.<sup>6</sup>*

Archetypal Criticism is interpretive analysis which uses Jungian psychology to search for symbols which lie at the roots of all human experience. However, there is only one example<sup>7</sup> of this approach in photographic literature, and at this point it cannot be considered a major approach.

Reading as a method of photographic criticism appeared in the 1950's, and is derivative of an earlier literary model developed by I. A. Richards and the New Critics who followed. Reading as adapted by Henry Holmes Smith, Minor White, and Walter Chappel is a procedure by which one attempts to uncover and communicate the various meanings a photograph may yield through visual analysis of the photograph itself, coupled with an avoidance of evaluation.

Of the five approaches, each with its set of intriguing problems, Reading is chosen for consideration here because it was proposed by teaching photographers expressly for use in the photography curriculum. Minor White and Henry Holmes Smith promoted criticism as an integral part of photographic study for two main reasons: to help people attend to meaning in photographs rather than limit themselves to technique and equipment, and to build a base for more substantive professional criticism. Over twenty-five years later the same needs are being expressed.

Photographic criticism as Reading was short-lived.

It was strongly pushed in the pages of *Aperture* in the 1950's and then disappeared from the literature. This article analyzes the Reading approach to photographic criticism with the theoretical work of aesthetician Morris Weitz in an attempt to see what Reading is, identify its short comings, and to suggest improvements to make it a valuable part of photographic education today.

Morris Weitz, in *Hamlet and the Philosophy of Literary Criticism*,<sup>8</sup> analyzed all the criticism written about *Hamlet*, treating it as a paradigm of criticism in general to uncover its aims, doctrines, procedures, issues and assumptions. He found that there is a logical multiplicity in criticisms and that the assumption that criticism yields true or false definitive statements is itself false. He established that critics mostly describe, explain, evaluate and theorize. Critics do not necessarily do all four of these procedures, but all criticism reduces to at least one of these.

Description is a procedure by which the critic depicts the facts or data, or what is given, in a work. These givens, and therefore undeniable, are not trivial since they serve as reminders or reports on some of the elements, characteristics, and relations in a work, and constitute a body of verifiable statements which serve to enlighten and make understandable the work in question, and are the basis of interpretations.

Critical interpretations, readings, understandings, or statements of meaning all function logically as explanation. In explaining, critics begin with their true (or false) descriptions of some of the data in the work, and hypothesize about what is central in the work. When critics introduce hypotheses they can be challenged in many ways, and as long as debate and doubt are possible concerning what the work means, there cannot be any true, best, or correct explanation, only explanations which are more or less adequate.

Evaluation is a critical procedure which attempts to judge the worth of the work in question. Evaluation is neither a necessary nor sufficient procedure of criticism: the history of criticism includes much criticism which has nothing whatever to do with evaluation. Evaluation is shown to be argument, primarily about criteria of merit and reasons for their application.

When critics theorize, or engage in poetics, they attempt to formulate true definitions of aesthetic essences. Weitz argues that unlike the procedures of description, explanation, and evaluation, poetics is an illegitimate procedure of criticism in that it attempts to define the undefinable. Although logically illegitimate, the attempts to define tragedy, art, or the nature of photography serve to clarify important issues and recommend criteria which enrich our understanding. Weitz concludes that while criticism includes many things, its main purpose is the general goal of facilitating or enriching the understanding of art.

In the 1950's Minor White and Henry Holmes Smith,

in their college teaching and through *Aperture* magazine, introduced Reading as a method of responding to photographs to facilitate and enrich understanding. Their concern grew out of a realization that important imagery was being slighted due to photography's general preoccupation with technical considerations to the exclusion of all else; ignorance of past and contemporary masters' work; and the dominance of mass media photographs which editors insisted must be made to yield immediate comprehension in deference to the viewer-on-the-run.

The thrust of Reading is to communicate to a group of students what one has privately experienced in a photograph after having concentrated on the picture. The purpose of experiencing the picture is to see how complicated a thing a photograph is, and to "explore, sound out, measure however inefficiently, not good or bad, but what a picture says."<sup>9</sup>

White devoted considerable energy in encouraging multi-level responses to the varied, less than obvious, "sacred" meanings serious photographs can offer as part of his desire to repair the historical breach between the sacred, esoteric sources of art, and the secular, pragmatic sources of photography.

Both Smith and White were strongly influenced by I. A. Richards' writing on the criticism of poetry. Smith specifically adapted the difficulties in interpreting poetry specified by Richards to problems encountered in viewing photographs. Generally they had to do with blockage of new experience by old perceptual patterns.

Smith identified three basic assumptions in his development of Reading:

- (1) mature photographers are capable of providing complete images, which may be examined and "understood" without correction or elision; (2) sometimes these photographers may be articulate about what they have done; (3) intelligent attention to and discussion of a photograph may help some individuals appreciate more clearly some difficult pictures.<sup>10</sup>

Smith's basic method of Reading involves a group of students who look at a photograph, write down important responses, discuss the responses in an attempt to arrive at a consensus of interpretation, and check their interpretation's accuracy by comparing it to the photographer's previously written statement. The photograph must be considered as it is, not as it could have been. Evaluation is to be suspended as long as possible, if it is considered at all. The thrust of the exercise is towards interpretation.<sup>11</sup>

In his approach to Reading, Minor White asked that the photograph under consideration be placed in one of four categories: documentary, pictorial, informational,

or equivalent. A documentary photograph is one that stresses content above all else. A pictorial photograph is more concerned with expression and visual effect than subject matter. An informational photograph is scientific, such as an aerial photograph. Equivalent is used as an honorific, rather than a descriptive, term which subsumes exceptional photographs from any category.

White suggested a questioning approach for observation of the photograph being Read. The Reader was directed to seek out all possible information; how manner underlies statement, formal photographic qualities, expressive content, and so forth. As an example, if a photograph is of an individual, one is to ask oneself about the person's environment, occupation, marital status, mental, physical, and emotional state, or anything else he can decipher from the picture.

A variation is offered by White which is designed to sustain attention to the photograph and to help achieve a fuller experience through tranquil meditative concentration:

- A photograph is put on view, but not looked at—*
- While a period of quiet relaxation is set up within the individual—*
- Only then are eyes opened to engage the photograph—*
- With the body and muscles absolutely still, concentration—*
- To the exclusion of all else except—*
- A growing rapport with image*
- Mental activity is heightened by—*
- Scanning, memorizing everything visible—*
- Until all is seen and felt*
- Now a natural period of mental quiet can take over—*
- During which one listens—and listens—*
- The photograph as a whole may be heard visually*
- If one is receptive the photograph may speak visually*
- Tho, if you insist, it may speak in your own words.<sup>12</sup>*

While the Reading literature was relatively profuse in the late 1950's, none has appeared in recent years. White himself, in a candid postscript to a report on a Reading experiment, stated that "it was becoming painfully obvious that Reading photographs is an uncertain field. Perhaps only the most rudimentary knowledge exists in it."<sup>13</sup> White did not specify the reasons for his dissatisfaction with the method, but in reviewing published Readings, although struck by some significant insights about photographs, one is disappointed with some very arbitrary and subjective interpretations and associations which have little apparent relevance to the visual information available in the photograph.

While Minor White and Henry Holmes Smith both used the term Reading for their approaches to talk about photographs, and shared similar reasons for engaging in such talk, and while both were simultaneously working with the method and publishing their processes and conclusions, it becomes apparent that Reading is not the same for both.

Reading for Henry Holmes Smith was primarily a means of interpreting photographs, and Reading for Minor White was toward appreciating the richness of a photographic image. Aesthetic educator Ralph A. Smith has made a distinction between "argumentative aesthetic criticism" the purpose of which is to communicate and defend experience, and "exploratory aesthetic criticism," the purpose of which is to maintain a sustained aesthetic experience.<sup>14</sup> This distinction is useful in sorting out the differences between the two approaches to Reading.

Since Henry Holmes Smith's use of Reading is toward interpretation, Morris Weitz's conclusions about the critical procedure of interpretation are helpful in improving the thrust of interpretive Reading and will serve to answer some of Smith's problems with the Reading approach. If interpretations or explanations are understood to be hypothetical statements of meanings, then the Reader ought to support his interpretation with evidence gathered primarily from the information in the photograph. The Reader should also understand that no interpretation will be absolute or final, but will be open to alternative interpretations or modifications by other Readers. The better interpretation will be the one that builds a coherent account of all the important data observable in the photograph. The interpretive claim might also be supported by historical, sociological, psychological, metaphysical, or aesthetic evidence external, but relevant to, the photograph being Read.

Reasonableness, relevance, and comprehensiveness of the "argument" then become the criteria of sound interpretation and the photographer's previously written statement of intent may be dropped as criteria. Dropping intentionalism immediately solves some problems not identified by Smith: most photographs do not have accompanying written statements of intent; many photographers choose not to be articulate about their work; and in Minor White's words, "photographers often photograph better than they know."<sup>15</sup>

Smith's expressed problem of believing the photograph was important enough to study may be answered with a belief that any photograph is worth studying if the Readers engage in a process that clarifies their critical thinking and increases their understanding of photography. Smith's second problem of finding appropriate approaches to discussing the picture may be answered similarly. Several approaches are available: the photograph may be approached from a historical, sociologi-

cal, psychological, metaphysical, aesthetic, or some other point of view. In most cases any approach will yield insights into the picture being Read; and the most appropriate approach will be the one yielding the greatest amount of understanding.

If we agree with Weitz that it is logically impossible to identify absolute evaluative criteria for photography, Smith's fourth problem of developing criteria for judgment remains unsolved but clarified. What can be asked of the Reader who wishes to judge a photograph is that he clearly state his criteria, and apply it to the photograph being Read, knowing that the criteria is not absolute, but that argument over criteria does enrich our understanding of photography.

Both Smith and White agree on de-emphasizing, if not altogether eliminating, evaluation in Reading. The procedure of description, and interpretation may well be enough to satisfy Reading's attempt to sustain attention to a photograph and to facilitate intelligent talk about photography.

If Reading, as proposed by White, is primarily intended to explore and sound out how complicated a thing a photograph is, rather than offer a specific interpretation of it, then any means which sustain aesthetic attention to the photograph are beneficial. Readers, as suggested by White, may profitably engage in free-associations with the image, impromptu role playing, meditation techniques, and particularly his proposed questioning strategy. And the critical procedure of description takes on increased importance if Reading is to be a form of exploratory aesthetic criticism.

In any given photograph there is a grouping of visual elements selected by the photographer. The Reader's task becomes one of identifying these elements, their characteristics, and the relationship among them. The job of the Reader is to point out all that is in a given photograph rather than to interpretively argue which element is least or most important. The Reader may attend to the subject matter of the photograph, describing who or what is in the picture, who or what is immediately outside the picture, what the relationships are between person and environment, or object to object, figure to ground, unseen past to depicted present, and so forth. Information external to the photograph may also be profitably attended to such as information about the artist, the relationship of the one picture to the photographer's body of work, relevant photographic and general art history, facts about nature or society that relate to the picture, and so on.

The standard artistic formal qualities of line, shape, texture and balance as well as formal qualities more specific to photography such as the transformation of space with lenses, the photographer's decisions about inclusion and exclusion through the viewfinder, angle of view, film format, tonal range, etc., may also be

profitably described. Speculations concerning the original subject matter in relationship to the finished two dimensional photographic print may serve to facilitate discussion about reality in relation to photographic representation and transformation, and raise issue about the photograph's inherent credibility. These concerns for the photograph's formal qualities may generally lead the Reader to discoveries of how the photograph is expressive.

Finally, regardless of whether Reading is used as a method of interpretation or explanation, both Smith and White have expressed concern with enlightening the participants through Reading. It is suggested here that Readers report the process as well as the conclusion of their Readings, and join in group description or interpretation rather than merely presenting conclusions of their private and silent experiences. Reading as a method of experiencing photographic meaning and richness would seem to have much to benefit students of photography, and deserves more attention, trial, and refinement.

*This article is an abbreviated form of an Art Education Masters Thesis, "Toward Critical Discourse About Photographs," Terry Barrett, Ohio State University, Columbus, Ohio, 1974.*

#### NOTES

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*"Dolls Head" (The Universal Child and The Universal Hand) photograph by Ruth Bernhard*

# RADIANT CREATIVE ESSENCE

## A Study of Creative Identity in Creative Photographers

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Discover out! Discover in. Discover out! Discover in. Back and forth. To and fro. That is a process of creative mind growth. It is practiced by all of the creative photographers in this study. DISCOVER OUT is a process of discovery of self-meaningful patterns in the environment. There is excitement. The lure of ventures into the unknown. The moment of outer discovery! The sense of merger and mind resonance with the pattern. The photograph is made. The pattern goes inside the mind and is crystallized in physical form through the photograph. DISCOVER IN is the process and moment of insight from the synthesis of former and current patterns. A new pattern of possibility emerges into consciousness. It can be looked for in the outer environment and a new outer discovery made. Not an exact replica, probably. More a rough guide to lead the photographer by prelude to the next outer discovery. And so it goes, outer and inner discovery leading in stepwise, staggered fashion to new levels of mind growth.

Time scales for the continuation of this process are variable. They range from short and steady with high productivity to intermittent bursts of near-perfection. If time is condensed or removed as a variable, this growth pattern is easily seen.

Radiant Creative Essence is an article of serious art-science derived from a study of five accomplished creative photographers. The photographers are Ruth Bernhard, Al Weber, Shirley Fisher, Vinnie Fish and Manuel Carrillo. The author is a psychiatrist and a theorist about mind and identity growth. This collaboration is an attempt to provide new insights, clarity, and organization about creative photography, specifically and creative mind growth and identity, generally. The phrase, Radiant Creative Essence is an analogous description of self-inspired and self-generating creativity and identity growth. It has been achieved by each of the creative photographers at various times. The emerged composite of this study demonstrates the full state of being. We believe this to be attainable for many through serious prolonged effort, and for a few with gifted ease, more quickly. This article will describe brief, but presumably sufficient explanations of the major aspects which comprise the fullness of this state. These will include the time-identity pattern of the created



*"Out of the Cradle, Endlessly Rocking" photograph by Shirley Fisher, 1970.*

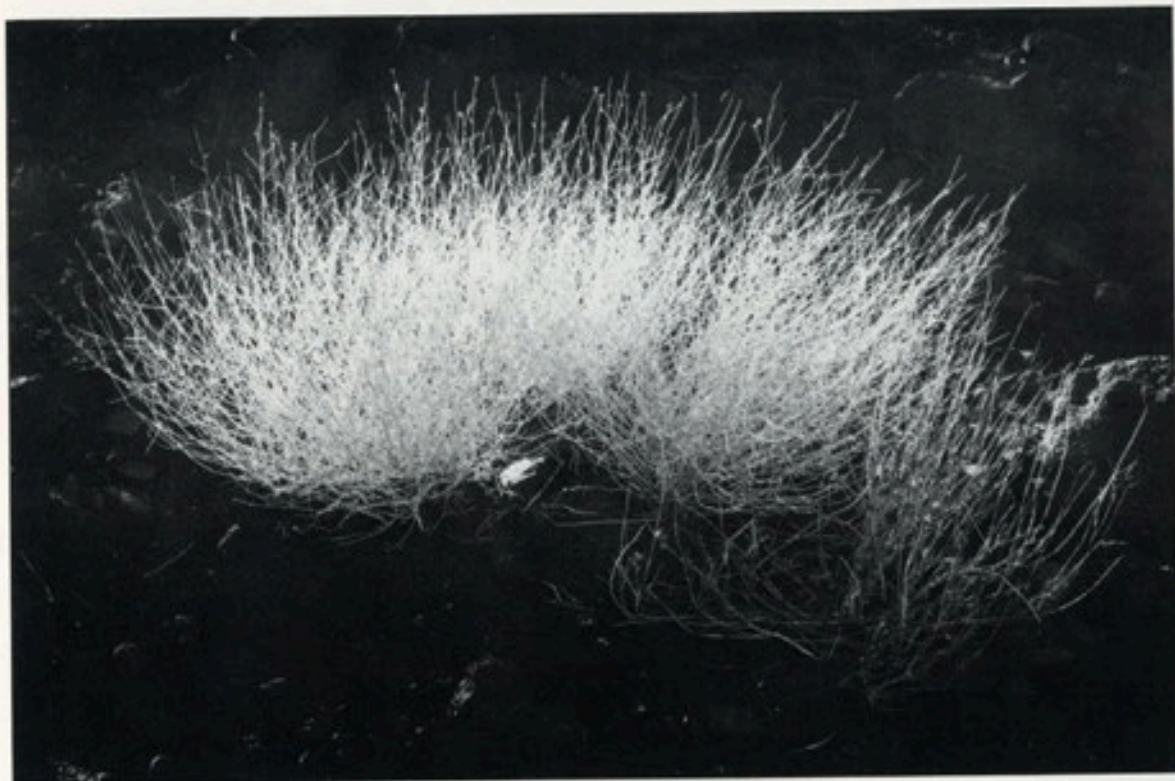
products, the creative essence, emotional and energy-releasing motivators, more on the mind growth patterning described in the introduction, the recognition signals, the undergirding trust, the analytic method, and future possibilities.

### TIME-GROWTH IDENTITY PATTERNS OF THE CREATED PRODUCTS

Perhaps the most exciting discovery was that each creative photographer revealed a story with a history through several years of photographs. Not only was an

evolutionary history of creativity seen, but a message or story came to light when time was compressed by serial readings of the photographs that covered several years' time span. There was partial and, at times, nearly complete awareness of this with each creative photographer. However, complete awareness was not attained until the discovery was pointed out during a consultation. The photographers make photographs of composites. The identity was partly discernible from observing the transformation of details or sub-component parts of the photographs over the time span. Hence, an analytic method revealed the pattern. However, the analytic method was reductionist only in part. The rest was synthesizing toward a whole by revealing a story much like individual moving picture frames do when they are speeded up. Another way of describing would be that a barely creeping slow motion movie was taking place over several years. Of course, the complexities in each "moving picture frame" (photograph) required that necessary time for the profound mind growth to occur.

Let us consider first the time-growth identity pattern of Al Weber's photographs. Many of his earlier photographs brought interpretive images of struggle between forces of dark destruction and lighted certainty. The quality of doubt was apparent in many. The desire and push to attain generativity was present in others. Occasionally, warm, nurturing scenes were found. Mostly, the menacing dark forces were present just into the shadows. A new trend appeared in his most recent photographs at the time of the consultation. The attraction of warm energy on the evening western horizon occurred. The next photograph showed a burst of light-energy which was remindful of a state of self-inspiration. It kindled the analogy to the radiant source. It brought forth mental images of excitement, creative attainment, lighted certainty, and triumph. His next photograph showed three radiating-appearing stones at dusk, in a still stream of water. They seemed to be glowing in a slow fading process, like dying embers of a camp fire. That story could now be formed. Al Weber produced images portraying uncertainty and doubt in earlier years. These were depicted through powerful struggle between positive and negative forces. Near the end of the series, he attained a new state of growth



*"Radiant Source" photograph by Al Weber*

and provided his radiant images. It was as if a being had flowered fully in its lifetime and was then starting to wane back into the cosmos from which it came. This was a life story of something which struggled, grew, burst forth and then slowly faded through its life cycle. In the accompanying photographs, entitled, "Struggle" and "Radiant Source", a glimpse of part of the story may be seen. The interdigitating black and white entities of "STRUGGLE" is a photograph of a sandbar in the ocean. In fact, Al stated, "The sandbar is periodically engulfed and removed by the ocean." He commented with new awareness about other photographs, showing the struggle. One was of farm outposts in heavily vegetated fields. The outposts looked as if they would be swallowed and disappear. He was aware, at that time of adverse saline conditions for the local agriculture. In fact, he had produced a photograph which revealed that knowledge without knowing its availability

to his conscious mind. We delighted at the validation. We speculated about the paradox of the photograph of the "Radiant Source." There was no light confusion around the edges of the bush. It was clearly reflected light and yet gave the illusion of light coming from within the skeletal process of the bush, itself. It looked radiant because it was not radiant. It did not look reflected because there was little shadow and the whole bush was appearing to emanate light. He showed me other photographs with a similar quality. He produced this effect through a natural photograph.

Al Weber's creative essence seems to say, "Look! We can attain and overcome through struggle. With the support of care, nurture, protection, teaching, and prolonged intent, we can grow, gain maturity, influence and have moments of inspiration and live out a fullness of life."

For Ruth Bernhard, a natural creative person who



*"Struggle" photograph by Al Weber*

has always retained childlike wonder and astonishment, the struggle has been less severe. Even so, a trend from her earliest works to later ones is apparent. Ruth deals with the big issues of the universe processes in her photographs. Enthralled by mystery, delighted by immersion in so many uncertainties, she looks about with her large awareness and discovers and reveals mind messages through the mysterious tool of light.

Her collection of photographs is not clear as to time sequence. She does not recall the time sequence after the first few and views them as timeless. However, a time growth trend can be seen when viewing earliest photographs with some of those later done. For instance, her first photograph, which she entitles, "The Universal Child and the Universal Hand," was made during her earliest association with Edward Weston. The inspiration of this relationship assisted her into creative photography. As you look at the photograph, notice the



"The Supreme Moment" photograph by Vinnie Fish.

doll's head showing a sense of brief rest yet awareness of things beyond—into the background. Yes, the doll, I suggest, knows there is more to come and things to do. And yet, the hand strongly undergirds and supports this brief moment of rest and prelude to further work. Ruth described the importance of teachers, early in life, at a boarding school she attended. She feels they kept her childhood wonder stimulated and nurtured. It is easy to suggest a merger of earlier teachers and Edward Weston's influence in the undergirding hand as Ruth prepares to go into her future. The certainty of that strong inspirational support provided the necessary platform for further ventures. In my opinion, photographs not included in this article depict frequent reliance on a strong certainty point in the composition. In one it might be cellophane bags hanging in the wind and capturing light as they are clipped to an outdoor clothes hangar structure by clothespins. In another photograph a rosary



"Aura" (*The Girl in the Window Pane of the Universe*) photograph by Ruth Bernhard, 1974.

drapes around the hard skeletal structure of a deer skull with light moving up through, from behind, and glowing with a sense of aliveness. A conductor's hands move the air as if voices of the choir were attached to his very fingers. A photograph of two vertical leaves, one draped sensuously upon the other brings responses of female and male to many observers. Her seashell series shows strong structural certainty points with vertical orientations.

Then, there is a shift to a later, more profound fluid form of certainty. No longer does the strong undergirding structural solid certainty pertain. Instead, in the photograph "Aura" which looks to me like a girl in the window pane of the universe, is seen the process of broad belonging as certainty. Readily apparent are the similarities in concept of sunlight, the girl's heart, the radiating leaves and airy alveolar structure of respiring plants and respiring humans seen through the transpar-



"Child and Mother" photograph by Manuel Carrillo.

ency afforded by greater understanding. Her merged images reveal a multi-level harmony of universe principles. She states that, "The only constant in the universe is that of change." She reveals this conceptual stance in several ways in other photographs not shown in this article. She demonstrates a concept of cosmic respiration—the to and fro of motion of ocean, tide, human and plant breathing, and lung and riblike structures from her seashells series. She demonstrates another concept of energy transformation in the form of pregnant females, cows eating grass and implying a synthesis of milk, seed pods bursting, and seashells holding light for what purpose? She is a unifier and revealer. As she made the turn from structural certainty to process belonging as a form of fluid certainty, she revealed the similarities of some universe processes. Ruth's creative essence seems to say, "Look at the wondrous, the change! Stand back! Be astonished! Become aware. Treat it all with wonder,

care, and knowledge of interrelatedness. Join in the wondrous mystery of it all revealed to us through the light."

Her mind and identity have matured in a direction of more comprehensive awareness of uncertainty and less need for more narrow security. It is my belief that minds seek certainty at all times. The form of certainty they seek matures and becomes more universal and fluid as the mind grows. In order for the mind to seek certainty, it must be uncertain. In order to seek certainty, it must know what it is and have previously attained it. There is a growth process and continuously changing balance between certainty and uncertainty in our growth and existence. Ruth Bernhard appears to have shown us this growth transformation through her photographs and her own growth.

Shirley Fisher's works over fifteen years show powerful trends of looming potential building into increasingly complex and organized images that depict vast travel and insight into the mystical and unconscious unknown. There is the constant press for the edge of the next new unknown. She has dared the black space that holds the light and demonstrates this through recent works. She risks spaces that some would call the human soul. Certainly, she moves profoundly into the depths of the human psyche. This coincides with her own personal search as well. In order to gain the full sense of these statements, it would be necessary for the reader to see all of her work. That is not possible, but a representative may suffice for now.

As one travels through Shirley's works, certain repetitive patterns emerge as platforms of expanded familiarity in her vertical stairways into space. Several times there is a corridor coming out of the sense of depth and behind that emerges into the present. In the beginning it is a photograph of blue-green and light, lemon, lacy tones of a quiet dewy spring morning emerging out to the observer. Later, light-streamers of hair or clumped-concepts move past female figures with tumultuous motion. The corridors get bigger. The corridors transmit more power and complexity. These light-streamers later become the symbols for lightning water and star-dusting nebulae water from outer space. Her reach extends, almost to the other side of the universe. There is a constant search for something more profound. There is a search for a connection with outer cosmic forces. At a point, approximately two-thirds along the route of travel through her works, she made a photograph called, "Endlessly Rocking." This is shown in the accompanying photographs. Notice the multiple-image with a sense of a large, heavy pelvic stonebone in space. There is a fire and smoke veil of streamers coming down to the edge of terraced ocean rocks. The sea palms look as if they are beings. Look at the center of the pelvis. The light is held reflected on the bone as if it is held by something more profound—the dark energy space of beyond. The dark corridor can trans-

mit either direction. It is the birth of things to come. Indeed, what follows in her work is the sense of darkness and multiple images merged to describe increasingly deep mystical areas of the mind and consciousness. Eventually, contact is made with star nebulae. There is a sense of connection with beings from outer space. A woman's head eventually becomes an earth when it used to float in a tidal pool's soft embrace. Continuous transformation and elaboration in a search toward the more profound occurs throughout her works. At one point there is a symbol of a radiating palmetto which holds a flying seagull. It is as if there is a readiness for soul or self to communicate with deeper forces as it has achieved the sense of centrifugal and centripetal radiating balance. "Soul Window" and "Dark Spaces Rimmed by Light" follow after.

Shirley agrees with the continuous search and has full awareness of it. She now sees her fascination of the dark energy space that holds light more clearly. She has described herself to have a basic loyalty of risking the new unknown. She had a full discovery of this as she realized at ocean-break's edge that she always dared risking getting her feet wet. She intends to go on to other vistas and other subjects of unexplored unknowns. Growth continuously throughout her life is her aim.

Shirley Fisher's creative essence shows that the mind in consciousness grows and grasps through transformation and increasing its complexity and organization. This is fostered by the search for those who dare the black space and the light. The old is not enough. She shows this through the patterning of her photographs over a time scale. We see it through her explorations of the black space and the potentials of the light-ed streamers of consciousness material. She seems to say, "Look! We can discover the complexities beyond through the process of continuous search and transformation. We must grow and discover."

Vinnie Fish photographs people in historical emotion states. The serial collection reveals a story of personal creative identity and general moments we can all relate with. She periodically reveals a fascinating central structure embraced by an access corridor as she progresses through her photographic works. A periodic return to this touchstone of certainty can be seen in mildly altered patterns reverberating through her creative history. The structure is always central. It is a strong broad based structure with a pointed upward spire. The motion goes upward from a sturdy base. It is a symbol for vertical attainment and a supreme moment. She often uses church architecture with spires on broader based building to symbolize it. In the accompanying photograph, in a supreme moment of ballet, we see the sturdy base, presented by the ballerina as the male dancer leaps upward. Vinnie describes a fascination with this form of structure. It seems to have the representation of the certainty of steady base aiding

the uplifted accomplishments of creative work or other supreme moments of life. Vinnie, herself, is tall and admits to a fear of heights. Yet, with feet on the ground and camera in hand, she attains inspired accomplishments in her photography. Her upward "flight" is through her well-based creative work. There will be more comments about this central structure later. First, to the beginnings of the works she showed.

The series opens with a photograph of a woman and her little girl at elbow's edge. Done in 1962, it shows this creative appearing woman leaning with chin resting on hands held by forearms and elbows at a kitchen table. She has a wistful, far-away look about her. A shy, slightly shrinking away early school-age girl clings safely to her. There is a powerful light coming through a window above. The photograph seems to give the message that this is a creative woman who wants to 'get on' with her work. Her daughter is young, and finally ready for school. Shy though the daughter is, she will depart soon. And, finally, the early child rearing is over and the creative work and creative self-feeding can again resume. "Sigh, when will it ever happen?" Later there are the fun bursts of creatively shared moments with subjects. Scenes of men and women as equals occur. There's the sense of equality and liberation. There is the sense of discovery in various places. A powerful image deals with a young woman huddled in a shawl as if waiting out a rainstorm at a stadium. Or, it could be someone hovering or sad, inside a sheltered house. The eyes of the subject are like hot liquid metal or buttercups of anguish and sadness. One can seemingly look into the soul of this woman. Vinnie later revealed this was a young woman who was still in grief over her mother's recent death. Then comes a photograph in Berlin of a church, framed by the metal girders that underpin an art museum's super structure. The girders look like tree trunks providing a corridor frame for the central structure of spire and square base. That same theme reoccurs in a photograph taken in 1974 of "Red Square." The central church with spires looks like a wedding cake. The decorated roofs were fascinating as the light played over them. It was as if she were standing in awe of this structure. Both of these church spire photographs were taken when she was out of the country and not able to progress exactly with her art as she wanted. There was the sense of waiting, and a sense of keeping in touch with her central essence of fascination with this structure. Sometime thereafter she began officially making photographs for Ballet West of Salt Lake City, Utah. Her work moved into capturing, rapidly, the pensive and the supreme moments of dancers totally immersed in their art form. Throughout the series on Ballet West, the most striking pattern was that of the moment of supreme uplifted accomplishment by a ballerina. This moment was attained on the part of the ballerina through obvious practiced ability. It was usually a moment of powerful muscular flexible stretch.

The figure was often vertical. The figure was balanced finely on toe. Chest, neck and chin were proudly lifted and raised upward. This contrasted to the closed eyelids and downward direction of the glance. This was, indeed, the supreme moment of the ballerina merged with her goal of perfection. She was tranquil, enraptured, and accomplished. Unity with an expectation had occurred. Throughout Vinnie's ballet works, this same completed position occurred. Humorously, there is a photography of tryouts for the Nutcracker Ballet. A five-year-old girl, apparently destined to be great, looks out at the observer with the curved-back body of a young girl. The chin is up, the neck stretched, and the eyes look out and down with strength. She is already near the position of the supreme moment. Will she become great? I'm sure she got the part.

Now, back to the photograph of the supreme moment associated with this article. An interesting series of paradox occurs. In this instance, the female is the strong certainty base. The male is moving upward as if he were an arrow on a bow or a rocket. His legs appear to form the wooded part of a bow and yet, it is he who is seemingly the arrow. These impinging illusions are aided by others. His arm across his chest looks like the bow string even though it is placed above the bow. It has a further paradox—the sexual positioning with the female entering the "V" spread of the male. Thus, blurring and role reversal coupled with illusions and paradox seem to create a powerful art image. The multiple mind images evoked from this one photograph attest to the strength of her art. It is as if it were three-dimensional. Multiple images are superimposed on others and there is "travel" or "motion" in her work.

Vinnie Fish utilizes her fascination of central creative structure, shown through her art, to reveal emotional, historical stories of people. Particularly, she is drawn to uplifted accomplishment and supreme moments. She seems to say, "See where you've been and see where I've been. Value that moment and history. Your emotions are from experience. Now, move upward. Give importance to what you do. Attempt and attain a supreme moment from meeting an expectation of an uplifted accomplishment."

Manuel Carrillo, a Mexican photographer, creates through his camera the evidence of his expressed love and fondness for his people—*Mi Pueblo (My People)*. His human interest photographs have won many prizes. Starting photography at the late age of 50, he achieved prominence within a year's time by winning a national Mother's Day contest in Mexico. He later won a prize in the Saturday Review of Literature Contest for a dog lying on its master's fresh grave. While Manuel presumably photographs simple subjects, he immediately transmits to the audience profound insights as we will see. His story seems simple. Mother and child, going to work in the marketplace, the loyalty between dogs and humans, relationships between animals and man, and the

bent-over burdens of old age. Yet, there is much more. His photograph of "Child and Mother" shows us a profound truth. The child is asleep and bent back, springing back in the mother's hold. It can do this because it has the certainty that mother will hold. The bastian of childhood is expressed. There is a Yin-Yang appearance to the curved shawl, indicating a close union with an almost symbiosis. Yet there is a separateness expressed, with the child leaning back, asleep, and stretching the blanket taut. The mother looks at the child and shows the sense of responsibility, care and concern. She is already carrying something, not so much a burden as an opportunity and a potential. She is already involved in a form of work. Manuel photographs, continuously, adults at work. That is their certainty, the survival necessity and productivity from work. The child doesn't have to worry about such things and doesn't even know that uncertainties about survival exist. The mother provides that certainty. So, the child is free in a sense. Yet, the child is limited and held by its own dependency and need for certainty provided. The adult is held by the necessity of work and has periodic space for freedom or play. The responsibility brings a form of power that is a form of freedom. Yet, work must continue for that is the way of life in rural Mexico.

This interplay of freedom and limits, depending on the identity of the subject, is constantly revealed. Dogs are shown as symbols of loyalty and play. Indeed, they are limited, yet nurtured, by their intense loyalty to humans. Even so, they are able to play and escape strong moments of intent that work requires. There is a photograph of a boy pushing a gondola up-stream with a pole. The dog is able to be free and observe the photographer with a quizzical look. It can play—it need not work. Yet, it must remain close to its master, the boy who is working strongly at this moment. Dogs are free to play and run about. Yet, their strong certainty upon which they are dependent is their loyalty. The photograph of a dog on its master's fresh grave even indicates an inability to give up the lost master and grieve. The dog cannot even become depressed yet. The loyalty won't let it.

The most frequent certainty expressed in Manuel's work is that of adults being held by a life of work. Even the old people are constantly working in his photographs. They appear tired, bent over, and wrinkled. Yet, they feel useful and are continuously involved rather than sitting and rocking. He has a photograph he calls his "Miracle." It is of a wooden cross over a sepulchre. The light and shadows give it the appearance of a double image—bent back into the grave or pulled back in order to spring forth into space. It appears there is a body on the cross, i.e., "Christ on the Cross." This photograph creates a stir in Mexico. It seems a bi-directional message of release from work through the freedom of death. Will the soul fly skyward or will it bend into

the tomb and remain? Life's burdens have been given up.

All is not work and drudgery. The work is productive and many of the figures show a sense of accomplishment and pride. A weathered man looks out to the ocean with nets around his neck. He is looking for the whirling and turning of seabirds to signal where the fish might be. Yes, his provider role for himself and community is important. The pride shows.

Work comes early in Mexico. By the time the children are less than ten, they are involved in either challenging play or definite farm work. Industriousness pays off in this community. Survival is too marginal to allow much laziness.

Manuel uses a symbol of birds to connote freedom from gravity and burden. And, yet, the birds are skittish and easily frightened. Once grabbed, they cannot fly. They must fly and alight. They must quickly grab food. Then, they can be scared on their way again.

Yes, no one being is totally free. All are held by the priority of necessity. All are held by the necessity they can attain. Dogs can attain loyalty and play. They cannot gain dominion over other beasts as man can. Humans are held by survival necessity and responsibility concerns. They are free to range with greater power, yet cannot escape the ever increased burden of work and productivity. Death is their release. Children are free to play and have short attention span, much like the dogs. Yet, they are frequently seen clinging or holding to certainties. Children sit on benches and peer at the observer. Or, they hold onto poles behind their head and look shyly out. They are curious and unpowerful. They are dependent on the adult world to provide. And, yet they are free to play and roam. No one has everything together. No one can escape the reality that the GREATER HOLDS. That which exerts an uncertainty force upon you, holds you. Until you have mastered and moved beyond, you are held by that force. Escalations of power and freedom occur unremittably in that sequence. A new freedom gained, a new priority will hold you. The interplay of freedom and limits reverberates throughout Manuel's works. He provided me this concept about mastery, briefly alluded to here. Yes, creative photographers see profoundly and reveal secrets to us.

Manuel Carrillo's creative essence is about revealing relationship bonds, certainties in life, and freedoms and controls. These are shown through emotions and historical moment statements about life. He seems to say, "Look! We can have freedom and joy. We can play and work. We can move from childhood with certainty and dependency and some freedom to importance and control by work in adulthood. We can all have areas of freedom and dependence and mastery. We are eventually freed by death."

The author's identity and explorations are that of needing to know and reveal about how the minds and

identities grow. The creative photographers in the study have helped show that. My creative conceptualizing is primarily to that end.

I would like to suggest the essence of the growing self. We are all re-creating the old self into the new self through the crystallizations of patterning of our minds. Photographic images show outer and inner discoveries much like our own mind's images do. We are always at the edge of the unknown and with the abiding high trust and loyalty to our own processes of exploration, we can develop a capability of certainty to discover. What was unknown becomes known only to reveal new areas of unknown. On, and on again.

#### EMOTIONAL AND ENERGY RELEASING MOTIVATORS

What fuels, pushes, and attracts the process of mind growth in creativity? Many things, according to what these creative photographers show us. These conclusions are based on interviews, studies of their work, and cross-fertilizations from other areas of the author's interest.

The most basic sequence of any interaction is the IMPACT-EFFECT-RESPONSE ENERGY TRANSFORMATION. The impact is the force and time moment of anything delivered from something. It can be a thought you become aware of, i.e., the thought has impact upon your awareness. It can be someone hitting you and you reeling back from the force. It can be you creating something. It is impossible to do anything without there being at least a micro-impact. If you are the source of your own main impact, you tend to be more creative. The effect is the first immediate result of the impact upon anything else. It can be your mind as you become aware of a thought. A young child shooting a bean-shooter startles the target who is hit. The startle is the effect. There are such things as impact feedings and effect feedings. It feels good to know you have impact. All animals have mobility and therefore move upon their environment. One way we, and other animals, can observe ourselves is by the effect of our impact. It tells us we have something, some capability or power. Hence, I postulate that all animals have impact hunger. This would even explain some forms of violence in society. It is a violent form of impact hunger. Whatever then that you decide to do or whatever you have discovered and decide to photograph and create has already had its impact effect upon you from your recognition of it. Excitement, intrigue and desire soon follow. Whenever an outer image in the environment resonates with your inner organizational patterning, from previous growth and photographs, there is a moment of merger and excitement. Energy is released which draws you towards completing the process.

Even if you have not yet discovered what you are searching for, the allure of positive uncertainty that you will find something, will get you moving like the enjoyment of the dawn of a new day. It is not unlike going

fishing or searching for gold. Perhaps you will find it. And, you certainly want to try.

Once the photograph is made, there can then be a response to the actual creation. Just as the bean-shooter victim may respond by returning a bean shot, you may receive responses from your created works. The response is the volitional intention from something you have had effect upon. It could be inspiring if you are a good teacher. It could cause a deep emotional response in the audience observing your photographic image. It can be a deep response in your own self from what you have created. The response, essentially, is the voluntary motion from what has been impacted upon.

Self-esteem rises when we develop predictability about what we desire to have impact upon. When it is at least as good, if not better, than expected, self-esteem is doubly fed. Not only does self-esteem occur from the sense of impact and effect power, but it is enhanced by the response from those impacted upon. That explains long-term endearment of a great creative photographer. Ruth Bernhard has a long enough history to be a revered, respected master. The after-responses from audiences continue to feed her. Being revered has a lot to do with a new level of confidence.

Running your energy through impact-response cycles then, is motivating.

There are other variations on this theme during the creative process with photography. As one begins a cycle of seeking new information to photograph, one has the readiness from developed capability and previous insights. An alertness and receptive capability is present. Then, the allure of the unknown, both generally and specifically, helps create a desire and willingness to risk in order to follow the excitement of discovering, exploring and learning more. Into the discovery search one goes looking for patterns. There is the excitement and confidence of soon to-be-discovered patterns. At a moment of recognition, there is the discovery of excitement of, "That's it!", or, "This might be it." It is the first attainment of at least partial certainty.

What follows may be a unity sense of merging with the outer pattern and identity of the discovery. If this occurs, there is a profound, satisfying feeling of union as well as energy release. Comfort and satisfaction results. A wish to share this discovery with the world may follow. At that point, there is a new synthesis of the self from this merger. An increased understanding occurs and an acceleration of growth and movement follows.

During the creation recording sequence, there may be intense excitement and totalness of interest with making the photograph. That can occur either in the darkroom, the field, or both places. Technically creating the photograph often produces the feeling of completion, with increased confidence and self-esteem because of the self response to the created image. A sense of mastery increasingly occurs. Keep in mind some of the

creating may be, in the darkroom by such artists as Shirley Fisher and Al Weber.

By now, a process of new synthesis as a part of the self over a period of time is occurring. A new readiness for further discovery of patterns is growing. There is the inner sense of a growing and knowing confidence.

Then, the created product may be communicated. It is a form of a gift and an offering of a force and energy to others. It is being able to have influence or impact and effect upon someone. According to the near or distant future response by the audience and society as a whole, the level of confidence from feedback follows. Continuous success, recognition, and acceptance of personal and creative growth leads to a rather total effect on one's self and others associated. One becomes increasingly fulfilled and knowledgeable. One develops trust in this certainty and capability of one's mechanisms and processes. The sense of oneness or larger unity experiences increases. One becomes an influence or a force beyond oneself. By now, one is attaining a self-generating, self-inspiring capacity now called radiance.

In what we have just seen described there may be as many as thirteen intense emotional and relationship impact-effect-response feedings. The strongest of these seem to be the allure of positive uncertainty, the desire for accomplishment, the excitement of discovery, both inside the mind and in the outer environment, and the merging and new unities attained with created image. These fuel the search.

#### THE RECOGNITION SIGNALS

As Vinnie Fish moves into a photographic sequence, she dances with the dancer. Her intense gaze fixes upon the motion of the ballerina in front of her. She moves and sways with her subject in a sense of agreed upon union. It is exciting. It is all encompassing. As the ballerina stretches with waxy flexibility on a firm base support and gives the powerful lift of torso and head and the look of a delicate countenance, the supreme moment is attained. At that moment, Vinnie Fish says to herself, "That's it!!" And, says, "It's me!" She has emphatically joined in a merged unity with the dancer and the process; and at this point recognizes something in herself and makes the identity statement, "It's me!" Her emphatic capacity to merge with her subject in this rapid sequence of dance is a highly trusted and valuable signal. It has served her well over time. She has confided that regardless of what she is photographing, when in a creative sequence, she has that trusted signal. It has two components. The moment of recognition and discovery called, "That's it". This is followed by a merger moment, "And, it's me." And, in looking at her previous works, it often is. She certainly can attain a feeling of unity about accomplishment with her subjects. This is an intensely exciting impact-effect and response feeding for her. It is a great motivator.

What I have described is a very fast signal. Not all the creative photographers have that rapid kind of signal. For some, the reliance is not as high. However, if we define a signal as a strong alerting message of the mind about something to be recognized, we can apply it to others. For instance, Shirley Fisher has a slow signal. She senses, at inner perceptive levels, a new "inner landscape." This is a synthesis of new imagery which is now almost fully conscious. It guides and directs her in her darkroom creating to merge images into the correct composite. At the point she merges correctly, there is a resonance with the inner landscape and she knows that this is the photograph to complete. She can trust that sensing. It may have grown from previous patterns over the past two to three months. These are profound images that take some prolonged incubation time. And yet, she knows when it is coming and knows when she has attained. She has a trusted signal also.

Ruth Bernhard frequently gets rapid signals of astonishment and feels commanded to make a photograph. Once she intuitively grasps her subject matter, she may take two to three days to achieve the level of perfection she is after. It must be the very best she can. Though she knows what it must look like, immediately, she may take that time to accurately attain that inner sense of perfection. She is totally in love with the entity she is photographing and the process she is involved in. Her sense of artistry must be satisfied before completion occurs. She has a fast signal with a slightly slower completion time.

Al Weber has a signal in the field that is not as accurate as that in the darkroom. The refinements in his well-mastered darkroom techniques bring to light whether or not he has accomplished what he has intended. He utilizes the feedback of field and darkroom to finally achieve the images he seeks. His level of uncertainty does not clear until the final image is made that satisfies. He can trust this signal with its attendant doubt to spur him on to the level he needs. Often, he will feel he has achieved a "That's it!" in the field, only to discover it is not what he wanted, later. By this back and forth process however, he moves into a nearness position with his final attainment. When he has it, he finally knows it. Like most of us, he would like to have a vaster, more immediately accurate signal. However, his signal with the doubt and skepticism serves him well on his quest toward certainty. He can trust the doubt or skepticism much like Vinnie Fish can trust her rapid signal. Whether or not Al Weber's signal becomes faster will be important to note over the next few years.

Manuel Carrillo has rapid signal recognition as he looks at his subject matter in the marketplace of human relationships. He may have seen a child flash a grin. He then may pose his subject until he recaptures or improves upon what he had seen. Sometimes, with little posing he makes photographs out of the side of

his Rollei reflex camera so the subject does not feel so observed. By making several photographs, he eventually achieves his desired goal. His sense of choreographing his subject into the right position and expression helps him improve on natural moments. He can trust this inner perception for it has served him well.

The elements of the signal seem to be recognition and, at times, merger with the image being photographed (as in Vinnie Fish's instance). All of the individuals know when they have attained a completion they desire. The end result of the signal is finally that of completion. The recognition has variable levels of certainty. The completion finally agreed upon has a high level of certainty. The signal is an inner composite response from the mind to alert the photographer into resonating with the outer image in order to make the photograph. All of the photographers trust their signals eventually, even when the signal may contain doubt and skepticism as in the situation with Al Weber. He can trust his doubt and skepticism to lead him to his final completion. The signal is an integral of the cycle of creation.

#### MIND GROWTH BY IMAGE PATTERNING

The introduction described a bit of this process. Discovery out. Discovery in. What is being described is the mind's global capacity to take in composite patterns and merge them with previous attained patterns. This growth by visual imagery reveals itself through the photographs of the creative photographers over time. It shows the eventual pattern of the identity of the created works mentioned before. It is a form of cross-fertilization of the mind from outer and other-experiences. This global "taking in" of the composite is a powerful grower of the mind. It has not had enough attention in our educational systems or psychological theories. Creative photography can do much in this new area of exploration because mind images from the inside are not unlike photographic images about outside patterns. We could call it growth by images, or growth by visualization.

Yes, humans are composite visualizers and responders. A simple analogy to the signal of thirst suffices. The thirst signal, which we are all born with, itself, is a composite signal. It has to do with intra and extra cellular water and salts, various body hormones, and the final sensing of the signal. The mind senses patterns as signals in the same way. All of the creative photographers studied had simpler images at the beginning of their work than at the present time in their career. Mind growth occurs through increasing transformation, organizing, and complexifying. It symbolizes of necessity to handle all the new information constantly coming in. And yet, the composite visualizing or signaling mentioned in the section on signals keeps apace in its growth. It is like the bark of a tree. The tree growing on the inside still retains new bark on the outside. It automatically grows to keep pace with the inner full-

ness. It would be like an ever expanding eggshell that can hold the contents of what is inside. Indeed, the composite signal response always keeps up with the new attained fullness of growth. What a marvelous trust we can have in our minds when we recognize this. You don't have to worry about it. It is naturally there. Getting in touch with it helps.

Another analogy to the outer patterning and inner patterning mind growth mechanism is that of the diagonal direction of shoelaces going slightly horizontal but mainly vertical as they progress up to the top of the shoe. One side of the shoelace hole would be outer discovery, and one side would be inner discovery. This back and forth diagonal, yet vertical, attitude is what grows the mind in large measure through image patterning. I suggest the name of ORGANIZATIONAL PATTERNING ATTAINMENT. It points to a new sense of organization, of reliance on pattern, and the fact that it is attained and grown. Henceforth, it will be a descriptive term for this form of growth.

I've said more about mind growth by noticing the outer pattern first. What about inside mind growth that leads to insight and new synthesis?

This has been studied elsewhere. Rothenberg (1976) describes "Homospacial" thinking in processes of creativity. This refers to several images being condensed in the same image at the same time. An example would be the 'supreme moment' photograph by Vinnie Fish. Rothenberg further describes Janusian thinking that seems to come from a more unconscious automatic creative force of the mind and represents a form of highly advanced thinking. It is tertiary thought and consists of the holding together of two opposite ideas and extracting from them to make a new and encapsulated pattern. I suggest these previously described processes plus the mixing of outer and inner patterns through organizational patterning attainment helps pressure the new synthesis and new mind growth. The inner pressures springing up and the outer attraction of the mind seeking the edge of the next new unknown form a gradient pressure to keep the growth moving.

In any form or branch of accumulated knowledge, this process of new patterning occurs. Medical diagnosticians of greater experience tend to be less uncertain and more clear cut about the diagnostic possibilities presented them. The likely explanation is that they have seen enough patients over a period of time that their minds were well-patterned to pick up incongruence or validation with the inner awareness.

A sub-category to mention is the growth by externalization crystallization. This could also be called physicalization. It is simply the making of a photograph. It is analogous to an inventor making a mechanical invention and having it in front of him. Once the invention is made real, it can be looked at, tinkered with, improved upon, or seriously become influential. Similarly, a made photograph can provide an actual real image that is

consistent over time in what access it provides you to yourself. It is a form of growing oneself by one's products. As the photograph is made, it is then looked at and new awarenesses might result. It provides a force for further creativity as well as communication to others. It can provide some new ideas and possibilities by simply playing creatively with it. I strongly suggest that physicalizations from our minds tell us about ourselves. We have seen how that is through the histories of the creative photographers in this study. We can actually further grow our minds in our own unique ways by the use of our creative products to signal us what we might try next. This is an actually conscious exercise, somewhat different from the automatic organizational patterning attainment. However, this conscious effort can lead to new organizational patterning as well.

#### THE UNDERGIRDING TRUSTS AND LOYALTIES

Much of the basis of someone's identity of experience has to do with reliance on loyalties to what has worked before. I call these "basic bricks" of loyalty. It can be an artistic ability that one relies upon. It can be a perfectionistic process that has served well. It can be one's intellect. It can be an attitude. These are not static "bricks," but fluid force channels more easily conceptualized as "bricks."

As a creative photographer develops the use of the creative gift, a trust in the resulting products occurs. Increased reliance upon the process leads to confidence and allows one to dare more chosen impact-effect-response cycles. With increased trust and loyalty to the developing patterns, and the recognition signals, confidence increases further. Fascinatingly, the mind seems to automate that which it has already learned. That leaves its energy free to go to the edge of the next new unknown. Hence, the learned trust and more basic loyalties to what works help leave energy free for more confident creating. As one's creativity reaches the levels of relatively continuous synthesis and capable physicalizations, the reliance upon the self increases further. Self-inspiration and self-generativity are now in full force.

Then, when someone's creative force is communicated through the created product to a now-receptive audience, increased reliance on artistic style follows. Eventually fame, recognition and awards may come. The confidence and increased power base from these far-reaching responses to one's creative force undergirds oneself strongly. One can then more easily merge with universe processes without the fear of loss of the sense of self. Certainly, Ruth Bernhard has attained this consistently. Others are on the way more consistently toward that end. Essentially, the broader and more full and varied the reliance and trust can be, the greater the confidence and the freer the mind becomes. Yes, eventually a very firm sense of self may be a cloudy, diffuse, non-boundaried individual. A seeming paradox,

but not so when this concept of trust and loyalty is understood. The reliance on the invisible, the merger with universe processes and the sense of greater belonging, undergird the strongest of all. This form of attained gaseous or fluid certainty with the ability to have structural certainty when necessary undergirds the whole concept of radiant creative essence. When someone can achieve that with a fullness of identity, they have truly become a human radiant source. These important basic loyalties and trusts will be elaborated in the forthcoming book.

#### COMPOSITION OF A RADIANT SOURCE

Someone who could be considered as analogous to being a radiant source would have a fullness of capability and movement. It would be someone who is a source and relies on his or her creativity. It would be someone who risks, and courageously goes and grows. It would be someone who recognizes and knows, with awareness and alertness and has a sense of freedom and worship of creation. The ability to have continuous synthesis readiness and discovery awareness would be important. A bi-modal ability at creativity, both a broad based idea and a more narrow focus, at will, would be important. The use of outer and inner sources to attain continuous quality organizational patterning would be an attribute.

Radiant sources attain fulfillment often. They emit energy and synthesis and grow new conceptualizations. Radiant sources have high levels of responsibility in chosen areas. They have certainty both broad and narrow. They have a strong belief, trust and loyalty in their own signals, desires and choices. They desire to communicate and transmit to others. They are certainly self-enlivening and self-inspired. They have a high sense of self-command. They have high expectations and reach these levels frequently. They can kindle others. They are not afraid of uncertainty. They attract others to them through their generativity. They are able to kindle growth and inspire others.

Certainly, many of the artists in this study have done that at times, if not continuously in their lives. This is some of the "why" of their success.

#### DISCOVERIES

What has been discovered is listed below in part. This study seemed to reveal these ideas.

1. Life is a mix of areas of freedom and areas of control. Indeed, the "greater holds."
2. The concept of respiration is an endless process in the universe at multiple levels.
3. We are receivers, transformers and senders of energy.
4. Our basic loyalties and trust undergird us.
5. Uncertainty and the unknown is always present. It can be made exciting to lead us into self-growth and

discovery. That is the strongest allure, the allure of positive uncertainty.

6. Minds seek certainty at all times. In order to seek certainty, they must be uncertain and be in a process. In order to know certainty, they must have attained it before. It is the duality of certainty and uncertainty in variable balance that holds the motion of the mind.

7. Excitement exists at the edge of the new unknown.

8. Organizational patterning is a process of mind growth and therefore, self-growth.

9. Paradox and illusion promote powerful art.

10. Patterns reverberate throughout creative life.

11. Creative structure reappears periodically.

12. Creative identity grows like other aspects of the mind do also.

13. There are many motivators for creative mind growth.

14. Signals are trusted friends.

15. Minds transform through concept and symbol growth to handle the complexities. Repeating structural patterns are clarifying touchstones of security along the way.

#### ANALYTIC AND SYNTHESIZING METHOD

The duality of analyzing sub-component parts and synthesizing serial time frames of photographs occurs in the method used in this study. It will be described in brief form here, although in more detail in the forthcoming book.

The first step is to attempt to allow the mind to actually move into the photograph as if it were part of one's own eco-system. What story does it tell you and embrace you with? Where can your mind go with it? Dare to allow your images and fantasies to emerge with respect to it. Most good photographers have several condensed images in them that allow much travel or movement. What was the story that occurred in terms of history before this present moment of the photograph? What past can it take you into? What is the present moment trying to say to you? And, finally, where is the photograph going in terms of future, uncertainty, or sense of knowing certainty at what lies just around the bend? Attempt to make a complete history of past, present and future with each photograph. The association of your mind with familiar or resonating elements will give you the sense of a story. Certainly, if your mind has been patterned fully by a variety of experiences, you will get more "travel" from the photograph you are observing.

2. Besides the motion of history, as shown by the photograph and your response with it, what is your own motion in your life in terms of recalled memories and

recalled future directions? The photograph should help kindle that in your own mind.

3. Where is the certainty or ungrounding organizing influence of the photograph? What provides the base, much like a force of gravity or solid structure? Which seems to hold which? For instance, in a powerful stream of water, which has the more strength—the stream bed, the rocks in the middle, or the water flow, itself? It gives a clue as to what is providing the strongest force or certainty in each photograph.

4. What emotions are evoked in you by the photograph? Try and capture what sensations, either physically or in your mind, you are obtaining. For instance, is it one of Ruth Bernhard's mystery or awe inspiring photographs? Or, does it show dark looming forces almost ready to overtake as in some of Al Weber's works? Does it make you angry or satisfied? Does it seem tense or enrapturing?

5. Ask yourself what new ideas or possibilities the photograph gives you for your own life or areas you want to investigate.

6. Where is the uncertainty and unknown in the photograph? Where is this moving toward but not yet at? Can you attempt to discern the future direction of the photograph and the photographer.

7. Break the photograph into several component parts. Allow your mind to associate with regional areas within the photograph and see what images you come up with. This is much like dream analysis and will allow you to move into the imagery that the photographic force is conveying to you.

8. What illusions or paradoxes are suggested? Look closely and allow your mind to go with these.

9. What new awareness are you obtaining from observing and relating with the photograph?

10. What is the message in this photograph, in general?

11. What are the various contrasts in the photograph? Think of this both conceptually and artistically. Contrast springs up an awareness and tells you something, both in terms of the whole photograph and individual parts of it.

12. With the developed awareness of this photograph, begin to go through a time series of others by the same artist. What patterns and trends begin to develop? What story does this show you? In this article some of those stories have been described in moderate detail. What is the movement in terms of history?

13. How has the artist grown in terms of increased organization and complexity? What were the earliest works showing in terms of the type of certainty? What are later works showing in comparison?

14. As you look at a photograph, either your own or someone else's, what does it suggest that you might

improve upon or what new directions does it give you as you allow your mind to fantasize?

Professor Glenn A. Wessels, Emeritus, retired Professor of Art at University of California at Berkeley has observed this study and suggests this applies not only to photographs, but to any form of picture making. He suggests this strongly has to do with the psychology and philosophy of art. The author suggests, in addition, that what we are observing here is one form of central mind growth processes. What has been observed in the creative identities of the members of this study is discernible, in part, in patients in psychotherapy, friends in conversation, or our own personal lives. Many of these principles hold about our own identity growth.

#### THE FUTURE

Where might all of this go? Certainly, an analytic and synthesizing method for creative identity may come from this. It is strongly suggested that with the conscious clarity of what someone is doing creatively, one could more efficiently and clearly grow one's own creativity. At the same time, this begins to lend some science to this artful form of the mind. In a sense, a psychotherapy could be practiced through photographic images, at least of creative people. However, I see the application of this much more in coaching or teaching the growth of individuals' creative identities. To have clarity and a sense of direction at a conscious level is to increase growth through chosen goals.

It is my suggestion this article and study contributes to our mind's growth. This has application not only to creative photography and other art forms, but to science and education as well. I can foresee a practical application of creative photography. It can provide us with constructs and concepts about mysteries that are perceived by expert composite responders (the more powerful creative photographer). Photographs could be utilized to create new concept formation, not only in students, but in accomplished theorists as well. The idea that creative photography could fertilize all educational systems, because of its unique contribution for composite mind growth, is exciting. Certainly, it has provided my inquiring mind with some concept discoveries not attainable by myself. It has provided a powerful cross-fertilization and resonance with what is accumulated inside me.

This could be a springboard for the creation of a new non-exact science of cloudy essence, subjective-objectivity, and definite structural crystallizations. The new reaches into the unknown through cloudy essence can create hard crystalline thought for scientific and educational application. The innerplay between creative and sensed intuitive responses and hard developed principles and formulae could be significantly enhanced.

I turn to the audience as to where else this can go. What are the possibilities to you? Those possibilities are up to you.

#### CONTRIBUTORS

Ruth Bernhard is a San Francisco creative photographer with a long history of high quality work, frequent conductor of workshops, and revered teacher. Seekers and students have a way of ending up at her doorstep. She has had many national and international showings. She is a recent recipient of the Dorothea Lange Award. Her accomplishment list continues to accumulate.

Al Weber, of Carmel, California, is a highly respected teacher and workshop conductor. He regularly has courses through the University of California at Santa Cruz and teaches variously in the United States about darkroom technique, composition and critiquing quality of photographs. He is a recognized master technician in the darkroom. He is a member of Friends of Photography.

Shirley Fisher is an accomplished creative photographer with a growing list of exhibits. She teaches photography at both graduate and undergraduate levels at DeAnza College, Cupertino, California. She particularly enjoys conducting experimental workshops and exploring the psychology and new horizons of creative photography and the psychology of awareness. She is a member of Friends of Photography.

Vinnie Fish is a Park City, Utah, based creative photographer, with national and international exhibits to her credit. A natural creator since childhood, she is currently the official photographer of Ballet West, an accomplished ballet company.

Manuel Carrillo is a Mexican creative photographer with national and international exhibits to his credit. He is the recipient of Mexican and American photography prizes. His favorite topic is MI PUEBLO, the Mexican people. A frequent traveler to the United States, he is shown widely in this country as well as abroad.

*R. Duncan Wallace, M.D., is a psychiatrist who practices identity psychotherapy in Salt Lake City, Utah. He also conducts Accomplishment and Growth Seminars to divergent groups. He has special interests in mind and identity growth, both generally and with creativity. He has a special interest with creative photography.*

*The above article, in more complete form, was presented at the Society for Photographic Education's National Conference, New York City, March, 1977. The whole study and elaborations on various themes presented above will be contained in a forthcoming book.*

#### NOTES

1. Rothenberg, Albert, M.D., "Homospacial Thinking and Creativity", *Archives of General Psychiatry*, Vol. 33, January, 1976.
2. Wallace, R. Duncan, M.D., et al., "Radiant Creative Essence", Presented By Dr. Wallace at the National Conference, The Society of Photographic Education, New York City, New York, 1977.



Robert F. Heinecken, "Invitation to Metamorphosis", 1974, 42"x42", photographic linen, pastels, stitched canvas.

# SPACE-TIME AND THE SYZYGY

by Candida Finkel

Three is the number of the dialectic, the tension of opposites striving for balance. The Jungian archetype of this opposition is known as the syzygy—the strife between a masculine element and a feminine one.<sup>1</sup> Out of this polarity comes the hermaphrodite which unites the creative forces released through this struggle. The synthesis produces unity. The bisexual primordial being becomes a symbol of self.

Three is also the number of large photographic pieces about metamorphosis which Robert Heinecken constructed from 1974 through 1976<sup>2</sup>. The two rectangular canvases (42" by 62") are titled "Space-Time Metamorphosis I" and "Space-Time Metamorphosis II." The first is a collaged canvas containing multiple images of a nude female, the second of a nude male. The offspring of this mythic pair, this Mother and Father, are pictured in the third hand-colored composition, "Invitation to Metamorphosis" (42" square): a reptile-headed woman and an Androgyne. This third picture opposes the other two in subject matter, shape, color, form and title. The first two represent the divine syzygy—Woman and Man. The synthesis of this opposition is the Androgyne, unifier of polarities.

Sitting in front of the Androgyne is the theriomorphic figure of the masked woman. The Androgyne

touches the shoulder of this reptile-goddess. Adding the two figures in the third picture to the Man and Woman archetypes results in a quaternary, which is a symbol of wholeness. "When the third produced the fourth it at once produced unity."<sup>3</sup> These four figures of Heinecken's symbolize the wholeness of human consciousness, the self. There are four main figures in "Space-Time Metamorphosis I" and "Space-Time Metamorphosis II." There are four heads pictured in "Invitation to Metamorphosis." The latter canvas is in the shape of a square, symbol of perfection.

The vastness of the landscape in "Space-Time Metamorphosis I" and "II," with their massive rock formations, suggests the interpretation of the male and female as archetypes: Earth Father and Mother. Their bodies, posed to emphasize their sexual powers, seem constructed of the earth itself. They are monuments both as stone and as symbol. This Man and Woman exist on several planes or spaces; they are both *on* the ground and *in* the ground. Space has been transformed. The metamorphosis is one of time as well. Both pictures include multiple views of the same figures, poses which occur at different moments in time but are brought together in the contemporaneity of the picture plane. Moreover, the Man and Woman as symbols exist not

only in the present but in all time. That is inherent in myth.

Heinecken's Woman is the symbol of female power, both sexual and mystical. She is the Great Mother archetype, beautiful yet distant, self-contained and god-like. She is, in Faust's words, "the Eternal Feminine that draws us onward." The woman in ancient as well as modern art is inward-looking, aware of her intrinsic significance. In her representation as the Snake Goddess in a sculpture dated 1500 B.C., she appears as a buxom ivory nude with a gold snake wrapped around each arm. She represents power over the beast of sexuality through unity with in. The figures in "Invitation to Metamorphosis" also have snakes around their limbs. As the Madonna in Medieval Art, Woman is "lovable mother, mirror of justice, seat of wisdom, vessel of honor, mystical rose, tower of ivory and gold (as seen in the Snake Goddess), gate of heaven and morning star."<sup>4</sup> She is ethereal and contemplative. Botticelli painted woman as Venus, touching her breasts and genitals, existing for herself rather than for man. She is born of the sea, which is associated with birth and female power. The other figures in "Birth of Venus" exist only to help her make her way. Picasso, in "Young Woman in the Mirror" depicts woman looking into herself drawn of the



Robert F. Heinecken, "Space-Time Metamorphosis I," December 1975, 42"x62", collage on photographic linen.



Robert F. Heinecken, "Space-Time Metamorphosis II," January 1976, 42"x62", photographic linen collage.

round womb shapes which have been her pictorial symbol.

The multiple exposure and collage techniques in "Space-Time Metamorphosis I" show woman's self-contemplation in another way. In one of her representations, the Woman's folded hands are placed on the breast of another of her images in a symbol of self-love. Another pair of figures are placed so that they touch fingers. Each of the three doubly exposed figures gazes into the face of the woman to her left (which is her own face), forming the classical triangular structure. The central woman, being the summation of the other three, looks not at them but out at the viewer. The top figure is gently easing the head of the right hand figure toward her (her own) crotch.<sup>5</sup> These details complete the symbol of the Woman who knows herself, emotionally, intellectually and sexually.

The male nude is unusual subject matter for Robert Heinecken. He usually pictures the female in her erotic possibilities, frequently in order to contrast her beauty with the harshness of social issues. In so doing, Heinecken explores another dialectic. In an interview in

*Afterimage*, he underlined the merging of opposites in his choice of this erotic subject matter: "I feel that the most highly developed sensibility I have is sexual, as opposed to intellectual or emotional." For Heinecken, the intellectual faculties, stereotyped as masculine, and the emotional sense, conceived of as feminine, merge or emerge through sexual sensibility. Eroticism, since alchemical days, has been a symbol of the Androgyne and of the most creative characteristics of both man and woman united through sex. It is in this sense that the male artists can share in the creative potential that the role of Mother traditionally permits.

The male nude, then, rather than being a stock character in Heinecken's theater, stands apart to alert the viewer that a new and broader world concept is being explored in the three acts of the "Metamorphosis" play. This portrayal of Man is unusual in the history of art as well. Man has traditionally been represented as the heroic and stern model who commissioned the portrait or as the pitiable and suffering Christ figure. Michaelangelo's Adam in the Sistine Chapel, however, may be the father of Heinecken's Man as he is the Bib-

lical father of us all. A nude reclining figure, Adam clings to the earth from which he was molded as the "Space-Time Metamorphosis II" man cleaves to his rock. In the left hand figure in Heinecken's composition, Man and rock are perfectly united, by means of double-exposure, into the Earth Father. In Michaelangelo's fresco, Eve peers out at her mate from behind God's back, the anima who was as much a part of Adam's body as she was of his spirit.

Heinecken's Adam is an archetype of the Male with his anima. He holds his genitals toward the viewer. In two of his representations he has two penises—the sexual figure *par excellence*. His Samsonesque curls and masculine build emphasize his ideal qualities. He, like the Woman, is unsmiling, face full of inner poise. He touches his breasts and genitals, like Botticelli's Venus. The head of the multiply exposed figure is between the legs of the only figure who does not look at the camera but thrusts his head back in a gesture of sexual ecstasy. We see an image of self-love.

In the syzygy principle, a male element is always paired with a female one, as in the Mother-Father pair

alluded to earlier. The female aspect is the anima, the life force. She is the antithetical archetype which represents both man's deepest reality and the source of illusion and paradox. Heinecken's male has female characteristics which symbolize the unity of anima and animus (the male archetype in women)—the primordial bisexual being. The androgyne theme is suggested in "Space-Time Metamorphosis II" by the brassieres drawn on three of the male's breasts. The figure in the bottom center has a vagina drawn onto his testicles between his encircling fingers, which repeat that female shape. The one form seen in profile has an ambiguous identity; it is the hermaphrodite.

On one of the man's bodies, Heinecken has drawn an erect penis, symbolizing the possibility of Man's fusing to Woman by the act of sexual intercourse. That act represents the synthesis of Male and Female. According to the myth in Plato's Symposium, Zeus gave humans the capacity for sexual procreation to compensate for the misery he caused the Androgyne by splitting it into two beings of opposite sexuality. The drawing of the erect penis over the photographed image emphasizes the artist's role in this act of fusion. The Female and the Male are not photographed in the act of intercourse. They are worlds apart, existing on two separate canvases. By their juxtaposition and mythic portrayal, Heinecken has implied their union. And their synthesis occurs in the third world, that of "Invitation to Metamorphosis."

In this third picture, the beauty of the woman's face, which is a drawn mask, and the sexuality of the man's penis are united in one body. According to Jung,

*When the animus and the anima meet, the animus draws his sword of power and the anima ejects her poison of illusion and seduction. The outcome need not always be negative, since the two are equally likely to fall in love.<sup>7</sup>*

The "sword of power" is a metaphor for man's phallus. "Illusion and seduction" are represented by the false mask which appears to change the man's identity of that of a woman. The conflict between the sexes, between thesis and antithesis, is sublimated both by the sex act and by the union of the sexes in one body. Once unified, no seduction or illusion or sword of power are necessary. The Androgyne fertilized itself.

The underlying violence between Man and Woman which Jung suggests is represented in "Invitation to Metamorphosis" by the reptile imagery drawn throughout the picture. The man's hand ends in a claw, the woman's in a snake's head. The snake in alchemy was the emblem for the androgynous Mercurius, the magician who represented the synthesis of the spiritual and the corporeal. This snake-maiden, known as Edem, had

a dual nature, "two-minded, two-bodied."<sup>8</sup> Mercurius' magic wand was encircled by two snakes, the caduceus. The symbol is seen both in the snake circling the leg in the bottom left square of "Invitation to Metamorphosis" and in the earlier mentioned ivory sculpture with golden snakes around the arms.

In addition to the snake imagery, the sexually seductive female in "Invitation to Metamorphosis" wears a reptile's mask which recalls the fairytale of the frog prince. That theriomorphic figure was doomed until a princess let him kiss her and lie by her side in bed—a euphemism for that sex act which restores unity. The beast and love are antipodes which are synthesized in many mythic figures. The magical beast woman, whom Jung referred to as the "nixie," is a Circe who both infatuates men and seeks to destroy them. Today the nixie has become the erotic fantasy. Because this female archetype wants intense life, she desires both good and evil, unbounded by conventional morality. The combination of fear and lust that Woman inspires may explain the desire of male artists to picture her merged with man. Her power is then contained and channeled. So tempered, the anima becomes the ideal symbol of the soul.

The technical composition of "Invitation to Metamorphosis" uses transformation to change space, time and identity. In Jungian terms, we see "formation, transformation/the Mind's eternal recreation."<sup>9</sup> Two techniques of the square composition differ from that of the other two: 1) the sectioning of the work into sixteen stitched-together squares (each a quarterment), and 2) the hand-coloring in opposing shades of red-pink-orange and blue-green-violet. The compositional details combine to present the syzygies: good versus evil, human versus animal, male versus female. The picture is arranged to contrast light to dark, above to below, white to black, and red to blue. Red is the color of the body and blood, blue the color of the spirit. Violet is their synthesis.

The fragmentation by sectioning which Heinecken employs in "Invitation to Metamorphosis" is found in ancient artifacts. Levi-Strauss has noted the use of three techniques which illustrate the metamorphic act of picture making: 1) split representation, 2) dislocation of details arbitrarily isolated from the whole, and 3) illogical transformation of details into new elements.<sup>10</sup> Split representation describes the drawing of figures either split in two with the profiles joined at the middle, or a front view of the head with two profiles of the body. The central figures in "Invitation to Metamorphosis" appear to be joined so that we at first see a two-headed creature—one androgynous face and one theriomorphic face. We see two presentations of the woman's torso and a third of a section of that torso. The appearance of these body parts in different squares throughout the canvas

illustrates the principle of dislocation of details as well. Heads, limbs and bodies are separated from the figure and illogically transformed into new elements. By conjunction, that is, by placing panels next to each other, a knee becomes a head, an arm becomes a leg and a leg an arm. One hand is transformed into a claw and another into a snake. This transformation is another level of metamorphosis. All these technical details are aspects of sudden, mystical, or mysterious change, about transfiguration. The body becomes rock, animal or mythic symbol. The logical and illogical are opposed in the picture, and this opposition leads to a less rational but richer truth—the synthesis. This is the logic of art, where a hand which ends in a claw represents the larger concept of aggression in human contact.

Significantly, however, the three photographic pieces are not primarily about aggression. They are about the harmonizing of sexual aggression through diversity to unity. Not only the synthesizing of Man and Woman, but also the unifying of the divisive spirit within each human. The male must make peace with his anima and the female with her animus. Each of us is a metaphorical Androgyne, with intellectual and intuitive sensibilities joined to produce sensual and artistic consciousness. Perhaps in this work about metamorphosis, Robert Heinecken is showing the source of his creativity. In recognizing the female within himself, he is able to give birth to the mythic Male and Female and to the Androgyne.

#### NOTES

1. The discussion of Jung in this paper is derived from information in the collected works of C. S. Jung, Bollingen Series XX, second edition. Most of the details are from *The Archetypes and The Collective Unconscious*, Princeton University Press: Princeton, N.J., 1975.
2. "Space-Time Metamorphosis I" is owned by the Houston Museum of Fine Arts, Houston, Texas. "Space-Time Metamorphosis II" can be seen at the International Museum of Photography in the George Eastman House, Rochester, New York. "Invitation to Metamorphosis" is in a private collection.
3. Jung, *Ibid.*, p. 237. This is an alchemical axiom from Maria the Jew (or Copt). The numbers three and four were of great significance in the metamorphic processes of alchemy.
4. C. S. Jung, *Psychological Types*, Princeton University Press: Princeton, N.J., p. 223.
5. Robert Heinecken pointed out this detail in a note to the author on May 19, 1977.
6. Robert Heinecken interview, *Afterimage*, Vol. 3: No. 10, April, 1976.
7. Joseph Campbell, ed., *The Viking Portable Jung*, Viking Press: N.Y., 1971, p. 153.
8. C. S. Jung, *The Archetypes and the Collective Unconscious*, Op. Cit. p. 317.
9. C. S. Jung, *Ibid.*, p. 217.
10. Claude Levi-Strauss, *Structural Anthropology*, Basic Books, Inc.: N.Y., 1963, p. 246-7.

*Candida Finkel is the photography editor for The Chicago New Art Examiner as well as Chicago correspondent for Afterimage.*

# A Photo-Offset Portfolio

## INTRODUCTION

by Stephen L. Berens

The following portfolio consists of eight original photo-offset lithographic prints by eight artists who are concerned with forwarding the medium of photo-offset lithography as one with aesthetic potential.

Each artist provided the separation negatives from which the plates were made and the images printed conforming to the limitations of the process color inks.

The images become, through various forms of alteration and interpretations, responses to events that would otherwise appear natural.

Often one distinction of uniqueness has been the limitation in number of examples existent; an absurd concern when one is presented with the capabilities of offset lithography. The medium presents an opportunity for incalculably rich exploration as exemplified by Joseph Ruther's screenless continuous-tone printing and Todd Walker's assigned value separations.

Artists, by utilizing photo-offset lithography, generate a condition that puts contemporary print marketing efforts to capitalize on original work in serious question. By providing a larger audience the opportunity to acquire what is in essence an original work of art the artist addresses himself to the ultimate challenge of the dissemination of information and the exchange of ideas.

Photographs are not truthful representations of natural events but rather a trained individual's response to those events. It is my interest by use of photography to sift through the competition of random events that quantify reality and arrive at an individualistic perception of that reality.

Each of the invited artists was asked for a personal statement on his relationship to photo-offset. The statements received are printed below.

In respect to my image, I am exploring my concern with the ability to alter the viewer's perception of photographic information. By introducing imaginary visual potentials I create charged readings of what would otherwise be casual information.

## STATEMENTS

by Conrad Gleeber

In an effort to reach a wider audience with their work, artists from different media began exploring the possibilities of offset technology. The low cost multiple

character of the offset printing process provided an accessible link between the artist and the public.

I have been working in offset printing about six years. My involvement began with a straight forward idea of publishing portfolios and books of photographs, and evolved into using the medium as an open process. The image I made for Exposure is of my recent sculptured book entitled *CHICAGO SKY LINE*. Each page in the book is cut slightly smaller than the one before it, so that when the pages are stacked together they create a three-dimensional space out of a two-dimensional image. Sliding the pages reveals the skyline. The book was published by Chicago Books.

by David Yager

One print what does that mean?

A sample, a small taste, maybe a bite . . .

I'll throw some frills in; maybe glitter . . .

Does it fit in the order of things?

represent my work . . .

I laugh, smile and walk away . . .

Giving this image away for someone else to print, a pressmen who understands ink, paper, but can he touch it, or see it?

The paper flying through, flashes of instant images, energy . . .

Well I leave it to you pressmen, enjoy yourself, feel free to make your choice . . . if it feels good it's right

The image is only "one" but it belongs . . .

by Scott Hyde

The picture *Smifax* was made with a 35mm camera on tri-x film. Three exposures were made through the tri-chrome filters: red #25, green #58, and blue #47B. The original negatives were enlarged onto 4x5 lith film for a set of film positives. These in turn were enlarged onto lith film for the final negatives. It is these negatives which were sent to Exposure where the printer prints them directly onto lithographic plates which will go on the press to be printed. The red filter image prints in process blue (cyan); the green filter image prints process red (magenta); and the blue filter image in process yellow. The camera was hand-held which introduces some accidental mis-registration between the

images, but also a deliberate attempt was made to move the camera laterally about an inch between exposures to introduce a slight stereo effect.

I regard a picture made in this way as kind of original print because it is not a "reproduction" of a previously existing color picture made in some other medium. Whenever a picture of mine is published, I request about 100 printers proofs from the publisher and if I consider the printing to be successful, I will sign these prints and sell and exhibit them. Usually there are things about a given printing that might have been better, but while I tend to be perfectionistic about steps in the process which I handle, when my prodigals return from the hard world I tend to be lenient about their faults. If I really don't accept the way the picture looks, I do not use it, but will attempt to obtain another printing of that picture, some day. Whenever an acceptable printing has been obtained, I do not permit that picture to be published again. Such a picture then is in a large, unnumbered, but limited edition. I don't permit pictures to be republished as a way to bring new work into print, and avoid "overexposure" of any one picture.

I am fond of offset lithography as a medium for several reasons, but the main reason is conceptual: I like the way it can generate large numbers of pictures at low cost. Of course it is expensive to get the pictures onto the press, but once rolling, the per-print cost drops very low. This reality permits me to make pictures with bright, clear color; high acutance; and good permanence (assuming good inks and paper are used), at low cost to the collector. This is not necessarily a GOOD THING in all regards. The "Art Establishment"—that vague triangle of dealers, collectors, and museums—is largely predicated on the concept of the "unique art object". In this system a high value is placed on rarity of a particular object. Many dealers and serious collectors question the value of this kind of print. I don't really mind that too much because it simply means that anyone who acquires such a print must do so because they like it as a picture since it has relatively little value as an "art object". Some changes are occurring; for instance, we see the advent of poster galleries. My dealer, Lee Witkin, has always encouraged me and accepted this kind of print. It seems to me that my best audience, in terms of print sales has been students, who appreciate the low prices and are not so interested in pictures as speculative investment. The other audience for this kind of work is libraries and museums.

I have no investment in selling the use of offset lithography as a medium for artists. There are a lot of things that it doesn't do well. The distinguishing attribute of photography compared to older print media is



Todd Walden



Robert Curzbi



Stephen L. Berens



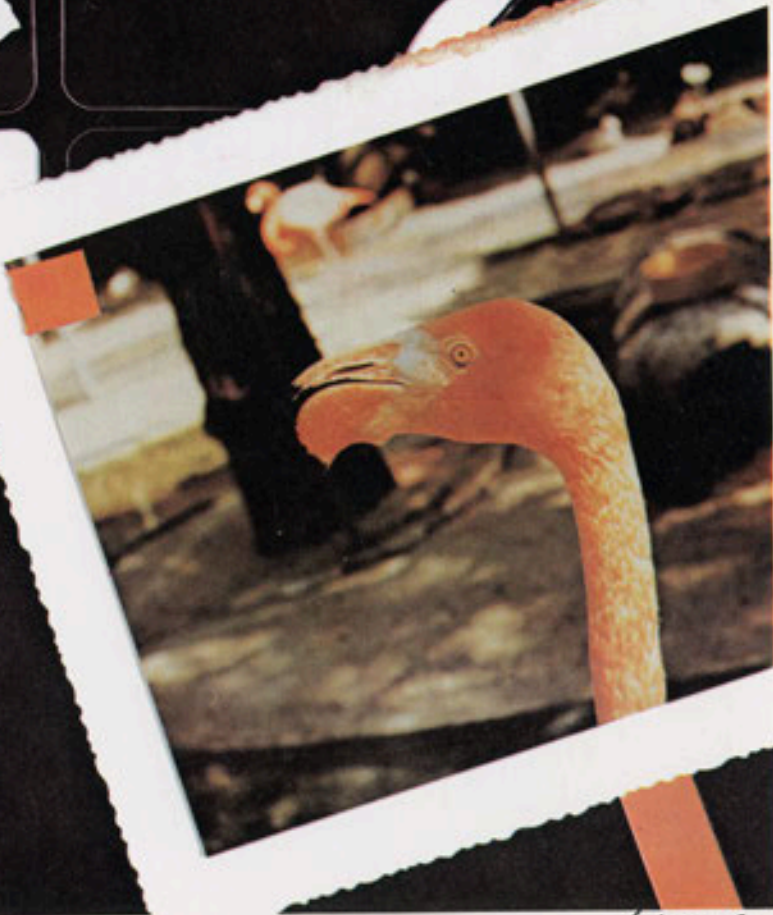
Conrad Glieber



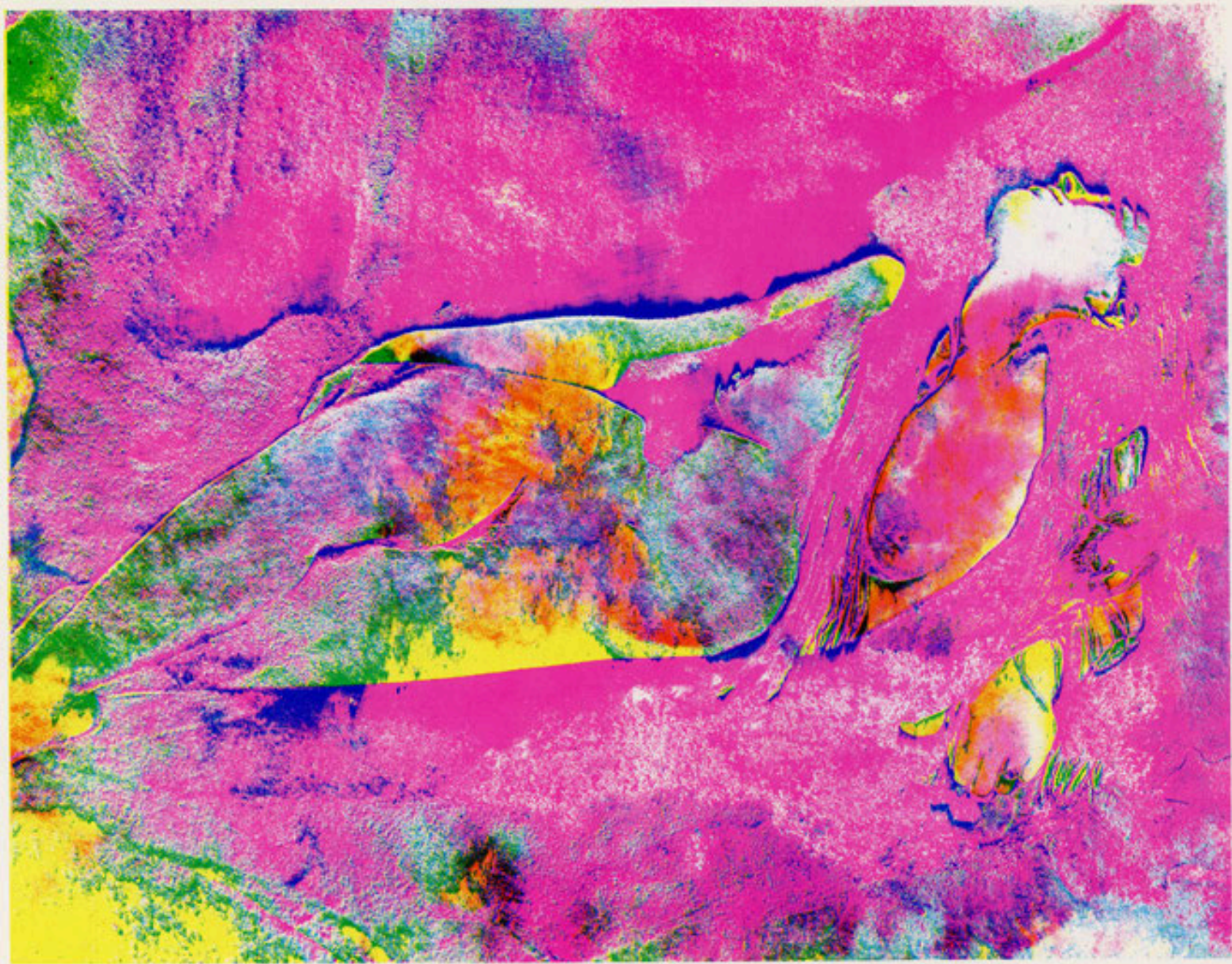
Vigil M. MURAZO



Scott Hyde



Garten



Joe Kuttan

the seemingly continuous gradation of tone in the image. To reproduce a photograph photo-mechanically, as in offset, compromises this interesting feature of the medium. The imposition of a half-tone screen on a photograph usually alters it considerably. It is difficult and expensive to approach facsimile reproduction of photographs in either black and white or color with a printing press. The whole area of fine reproduction of tonal gradations in offset lithography does not interest me in my own work. In fact I sort of remove the "quality" from my images before the printer can. By delivering to the printer an image that I am pretty sure the process can handle, I avoid disappointment usually.

On the question of doing one's own presswork; it is a fairly specialized craft. It would take some time to acquire skill, and it is not the kind of thing one could do occasionally. It is the kind of craft that one must do in an on-going way. There are a lot of variables in presswork, and just as it will crank out pictures at a high rate, a press can also waste paper at a high rate when everything is not just right. The original cost of a press, and cost of maintenance when it breaks also must be considered. On the other hand, there are now a number of artists working with presses to produce their own work. A number of art schools, and college art departments are acquiring offset equipment for the production of original art work.

### by Robert Couzzi

Photographic offset lithography is not an inflexible process.

### by Virgil Mirano

THINK OF A FORM THAT HAS THE COLOR OF FLESH  
GIVE IT THE FACE OF SOME ONE YOU KNOW  
ADD A BODY  
LET IT FLOAT IN THE MOIST AIR  
THINK OF THE COLOR OF THE AIR AS YOU LOOK AT  
THE BARE FLESH  
LOOK AT THE FEET  
TRY THEM ON . . . THE TOES ARE EYES . . . THE  
SOLES, LIPS  
FOLLOW THE RIVER OF BUOYANT AIR AS IT FLOWS  
INTO THE SWAMP  
WITH THE LIPS OF YOUR FEET . . . TASTE THE  
OOZE  
DELIGHT IN ITS WARM COMFORT  
TOUCH THE BODY OF THE ALLIGATOR WITH THE  
TOES THAT ARE EYES  
TRAVEL THROUGH  
TO ANOTHER TIME  
WHERE THE PLANTS ARE HOT

### by Todd Walker

Often, a book may be expected to contain words. To fulfill this obligation, I have selected, from the work of Robert Burton, a passage, first printed in 1652. He, in turn, used these words, of Democritus from 370 B.C., to speak of his world. From recent newspapers, shorter notations have been included. These words are not captions. The photographs are not illustrations. However, please feel free to try to connect these any way you can possibly imagine.

Being a photographer of long standing persuasion, who lost interest in the inane literary, commercial uses for which I was making pictures, I began to finally make my own photographs and about that same time, acquired a 1250 offset duplicator. For me, these share a symbiotic relationship. The color in these black and white photographs is synthesized by a series of photo-mechanical masks. (from the Afterword, *For Nothing Changes*, a self published work)

### by Joe Ruther

They say that the original photo-offset lithographic print will never be a fully accepted art medium because: it is a cold impersonal thing produced by a machine; the cost of equipment and housing said items are prohibitive; it is an inflexible medium; screenless continuous-tone offset printing is impractical; it is and can never be more than a craft; the production of a thousand or more of the same image somehow makes it less than art; nobody knows what to do with an edition of a thousand or more of the same image; not enough people are doing it; too much time and experience is necessary to acquire the skills for work in this medium; and anyhow, experimentation with a new medium is the equivalent of death careewise.

Egad, what utterly inane babbling. Babbling done for the most part by babblers, it seems, whose mothers were frightened by an Edison cylinder phonograph. The fright of the wind-up thingie which got stuck in a groove and refused to complete a certain bar of music, scaring the pants off mama, manifests itself today in mama's progeny who babble incessantly about old ways being the best ways. Babble, babble, babble.

You wanta know what the real trouble is? You wanta know the honest-to-god truth why people search for flimsy opposition to the photo-offset lithographic print. Well, I'm gonna put it to you straight, bubbi: they're scared.

Just as the painters dropped their lower jaws and became witlessly stupid when photography came along, present day artists working in other mediums see the photo-offset print as competition. And they know it's easier to sell five thousand prints at a dime a throw than it is to sell a canvas for the stunning sum of fifty smackers. Result? Total schizoville . . . and immediate rejection of that which frightens.

But remember, dear friend—photography didn't knock off painting. Or anything else for that matter. Instead, it became something which enriched the lives of many—not just in the stack of dinero, but in a heightened sense of esthetic awareness, even for the clod on the curb who thirsted for culture and couldn't afford an arm, two legs, one eye, and his reproductive organs in exchange for something he could admire.

However, there's more to this fear on the part of the established artists than simple economics or prestige—the alarm permeates their beings in other ways. Picture, if you will, the painter, or the artist working in charcoal or watercolors, or the one who etches a zinc plate, or even the individual who cuts wood into recognizable symbols representing known realities. Picture, if you will, all these artists who approach their medium or discipline (if you prefer) slowly, soberly, and contemplatively, taking their time, cogitating, ruminating, and just plain thinking about the world, themselves, and relationships within the whole mess.

Got a picture of these characters/A little slow, careful, and quite conservative? Alive yet moribund; steeped in tradition? Now, picture these same artists as they realize that light hauls buggy along at 186,000 mps. Picture them working with materials which in a finstant (a tenth of an instant) do the thing or screw up completely. Lastly, picture these artists in total head-on confrontation with a snarling, grinding, bumping, blowing, whining, clacking, sucking, thumping, squishing, thirsty and hungry conglomeration of metal and other stuff which is syncopated to the beat of 7,000 revolutions per hour, and furthermore, eats in short order their year's supply of 100% rag paper.

When you get a good look at this picture in your mind and realize what's gonna happen, you should not be perplexed or amazed when your mind's eye sees raving, idiotical, eye-bugging, palpitating shreds of humanity, formerly known as artists, as they pitifully orb your presence and scream hideously. For the first experience with the offset press scares the living daylight out of them. Their feeling of being in command of the medium is breathlessly wrenched away, leaving at the end of the run only the relief one has at finding himself still alive after being picked up by a tornado and miraculously deposited safe and sound following a harrowing flight in the clouds, all understanding departed.

Can the established art world continue to exhibit unnatural attitudes toward the photo-offset lithographic print, yielding to the fear of the unknown? Can artists established in other disciplines, or mediums (if you prefer), thwart the onrush of technology? Will the photo-offset print prove the demise of the silkscreen? Will those of the fearsome fright and awful anger crush photo-offset lithographic prints under the dreadnaught of tradition?

Visit us fifty years hence and discover that the photo-offset printmakers came to stay.

# Why Photography Now?

by Peter C. Bunnell

In recent months one has been able to recognize a tense anxiety in many of the people in the photography community having to do with whether the considerable interest in serious, expressive photography, felt by a large segment of the educated public, will last. Is it a fad akin to those which may be consistently found in popular culture, or is this interest reflective of something more meaningful? Has it come too late? Is the medium acquiring an overly safe historical perspective and is this interest, or more accurately this acceptance of it as an art, the signal of the medium's own academicism and eventual demise?

This interest in photography may be seen to be reflective of the fact that people are deeply interested in science. Today they have turned to it in increasing numbers, not only for pragmatic solutions to physical problems, but also for a certain spiritualism. The church understands this and it is justifiably concerned. In this context photography, which at its most fundamental root is a scientific medium over which the artist exercises control, is seen by many to be the art form of the modern era. I am convinced that because of its understandable practicality and its austere, machine-made appearance photography is being appreciated today as a posi-

tive manifestation of modern scientific endeavor. The realism of the image is also an issue of consequence, in that this progressive sort of realist art is seen to be akin to scientific observation. Information gathering of every sort is the norm today and photography is a part of this apparatus of contemporary information systems. Even accepting it as an art has become assuredly without danger.

Man's role in the manipulation of science is becoming understood. Photography was never a theoretical science, but rather a practical technology. The earliest 19th century argument that photography was a kind of miraculous, self-operating art was replaced by the understanding that man had always been the manipulator of the process and this is now taken for granted. Moreover, in recent years photographers have been seen to be not so much artisans of a manipulated craft as they are now admired as social and esthetic commentators relying heavily on their powers of selection and significant presentation. After years of trial and error in making images and promoting them, the public has now come to recognize that the photographers who have done this are educated, intellectual and emotional beings whose values are to be respected and whose endeavors in the arts are akin to those who chose writing, painting, or musical composition all during these same years. That is to say, the expressive content in photographs has at last been perceived.

To select a subject for a photograph is an act of responsibility. Taking possession of a subject by photographing it immediately establishes an identity for the photographer. The public has ascertained these choices and we understand their stylization and their validity, and we have learned from them. Seeing photographs frequently, as one cannot help but do now in museums, commercial galleries, at the universities, and in the press, has created a fundamental revision of habits in thinking and feeling about the medium. Likewise, the frantic and transitory nature of the video image, most commonly seen as television, has increased interest in the still photograph, including the fostering of a nostalgia for old journalistic and documentary images, some of which were once the mainstay of the printed media. We can witness events live on television, but curiously it is not possible to reflect on these images. Such reflection is an aspect of our historical sense and likewise, may be seen to be fundamental to the documentary photographic esthetic.

A sense of history is a very large issue today. Interest in our past is at an all time high and the past which seems most vital and within reach is that which spans the photographic age, roughly since the mid-19th century. Historical and personality photographs are most in demand and apparently most deeply appreciated not only by collectors of the medium but by those persons interested in the picture as an artifact from a precious lost time. The fact that all photographs exist in the past

must never be forgotten, and that the precise moment the picture is made is the decisive conclusion of the immediate present. The one thing a photograph cannot do is record the past—real or imagined. The medium operates solely in the present and its product instantly becomes the past in and of itself. This places the photographer at a unique position from which to project his commentary, but it is also one which demands revolutionary creativity. The power such a sense of image has over one is immense and, it seems to me, is the basis for so much of the interest in straightforward photography today. Contrived or manipulated imagery, out of the more painterly synthetic tradition, while of interest to an inner circle in photography, has less esteem with the general public because of the cliché of the recognizable and the scientifically direct.

In the 19th century the sheer abundance of photographic imagery and the pace at which it was created was immobilizing. It was something which could not be controlled, and for the intellectual community, accustomed to works of a more measured and reflective sort, photography was a threat to the established order. Quite apart from the favorable attention on the part of some artists and writers in observational or realistic art, the photographs, like so many advances in science and scientific thinking, undermined the prevailing value structure. Photography may be seen as the first true substitute for experiential reality. The photograph gave the illusion that what was in the picture was real and by experiencing it one could experience truth itself. Not only that, but the photographers believed that what was true, or at least apparently so, was also relevant and interesting. Instead of attempting to understand these interpretations more fully and to either accept or expose them, the intellectual community shied away altogether. Writing about photographs was pretty much left to those who also made the pictures.

At the beginning of this century Alfred Stieglitz attempted to change this, and in some measure during the years of his Photo-Secessionist organization, he was strikingly successful. However, beginning in the '20s when he sought to articulate his philosophy of photographic esthetics through his photographs which he called "equivalents," the world of self-conscious artistic photography again closed. Unfortunately this turn to estheticism had the reverse effect of essentially turning off for several years a great number of people, including perceptive critics. I believe that even though this school of photographic thought continues, two essential changes have happened to alter the general critical situation today. The first is the continuous evolution of the journalistic or documentary realistic photograph which, since the '30s, has been typified by the work of Cartier-Bresson and Walker Evans respectively. These artists have been generously promoted by major museums around the world and the clarity and apparent directness of their vision has liberated many from the

prejudice of a narrow elitism for or against the medium. Their work, and that by the younger contemporaries who have followed them, has caused an enormous interest in the medium by critics and the public alike. A second occurrence, less precise, is that the literature of the more esthetic side of the medium has increased over the years, especially since World War II, and so has the reservoir of rich substantive imagery; for instance, that by Minor White, Aaron Siskind, and Frederick Sommer. Perceptive critics, sensing a meaningful evolution which was seemingly occurring without them, have now begun to express a serious respect for the medium in spite of some early hesitations and, indeed, even a continued hostility toward the work of the Stieglitzian school. The important point, however, is not the opinion of these critics, but the fact that they have joined a kind of literati which always existed in the most inner circles of the medium and thus have closed a gap and brought photography into the arena of public concern and opinion. Commercial dealers were quick to follow on board when it was discovered that the public's interest, once encouraged, extended to the purchasing of actual images, and that this public which was being so impressed did not necessarily harbor the reservations of some of the critics, but tended to follow the guidance of the historical chroniclers who had identified the major figures in the development of the medium regardless of esthetic or stylistic persuasion. Collectors and curators are still largely following the age-old approach to self-confidence in such matters; that is, to select acquisitions from the list of historically established figures indexed in the most respected or widely read history texts. This situation should not surprise anyone who has similarly followed the rise in the postwar print market.

These same issues and manifestations which have appealed to critics and the public have attracted practitioners to the field. There are probably no more serious photographers working today than in the past, but through the vehicle of publication, of gallery and museum exhibition, their notoriety has increased. There used to be a strong sense of working in a precious, yet privileged vacuum. This situation has now been replaced with a certain pride in the medium itself, perhaps even a sense of political avant-gardism, which is pleasantly combined with the first opportunity to receive some monetary reward for their efforts. But in spite of these positive manifestations the photographic community still harbors an apprehension about it all. I think this is nonsense and that the state of the art is only now approaching maturity.

*Peter C. Bunnell is Director of The Art Museum and McAlpin Professor of the History of Photography at Princeton University.*

*Reprinted with permission from The New Republic 177:18.*



*"The Street-Design for a Poster", Photographed by Alfred Stieglitz*

# An Improved Method for Producing 35mm Slides from Photographic Prints

by Bruce W. Grant

## INTRODUCTION

The conversion of photographic prints to 35mm slides has long been an irksome problem for photographers. While most methods can provide an acceptable transcription of the informational content of the photograph, some distortion of tonal values—in the form of increased contrast, altered print color, or both—is usually unavoidable. When the aesthetic qualities of the original print must also be conveyed, whether for classroom use or for inclusion in the photographer's portfolio, the two most commonly used methods produce unacceptable results.

B/W reversal films, such as Kodak Panatomic-X or Direct Positive Panchromatic Film 5246, processed in the Kodak Direct Positive Processing Kit or in other reversal chemistries, falsify both the contrast and color of the original print. These films must also be user-processed, requiring the maintenance of a separate set of processing chemicals, including the notoriously unstable and expensive fogging redeveloper, which must be mixed immediately before use.

Color reversal camera films, such as Kodachrome II Professional Film, Type A (KPA) offer two advantages over B/W reversal materials. First, they are capable, within the limits of their dye-sets, of reproducing the color characteristics of the original print; and second, laboratory processing is available, relieving the user of the inconvenience and inconsistency of home processing. Unfortunately, the contrast gain produced by these films is as objectionable as that produced by B/W reversal materials. KPA, perhaps the most commonly used color reversal film for copying purposes, has the additional disadvantage of being balanced for illumination with short-lived and costly 3400°K photoflood lamps. At any rate it is scheduled to be discontinued in the near future.

The unsuitability of most reversal films for critical copying lies in the fact that they are camera films, designed to produce visually pleasing original slides. Most color reversal camera films, for example, are manufactured with a gamma of approximately 1.6, yielding a definite increase in contrast over the contrast of the original. An ideal copying material, on the other hand, should have a gamma of 1, producing a one-for-one relationship between the tonal values of the original and those of the slide. The recent introduction of Kodak Ek-

tachrome Slide Duplicating Film 5071, a film claiming this very characteristic, prompted the undertaking of the tests reported here.

## MATERIALS AND METHODS

Preliminary comparison tests were conducted using Kodak Panatomic-X Film (FX) processed in the Kodak Direct Positive Processing Kit, Kodak Ektachrome Professional 50 (Tungsten) Film (EPY) processed in Kodak Process E-6, and Kodak Ektachrome Slide Duplicating Film 5071 also processed in Process E-6. EPY is a slow-speed, 3200°K-balanced camera film introduced recently as a replacement for KPA.

A test-object array, consisting of a Kodak Gray Scale and Kodak Color Control Patches (1), a Kodak Neutral Test Card, 18% Reflectance (2), and a Kodak Image Test Chart (3), was arranged and illuminated evenly with four Sylvania DWC reflector flood lamps. Using a Nikon F2 camera with 55 mm, f/3.5 Micro-Nikor lens, a stepped exposure series by ½-stops was made on each film. The films were then processed and evaluated by projection. FX was eliminated at the outset since its contrast characteristics were judged no better than those of EPY, and it presented, in addition, problems of color falsification and difficulty in processing. The best exposures on both EPY and 5071 were selected and the required filter packs for neutral color balance determined with the Kodak Color Print Viewing Filter Kit (4).

EPY required minimal filtration, a CC10B filter being sufficient to correct for the slightly low color temperature (2800°K) of the lamps. The batch of 5071 used for these tests, however, displayed a strong magenta color cast plus some residual cyan, requiring a filter pack of CC50G + CC10R to achieve neutrality. The series was reshot on each film with the appropriate filter packs, the films processed, and the best exposures selected and evaluated by projection. Color rendition, neutrality and sharpness were judged good on both EPY and 5071.

Following these calibrations, four prints selected to provide examples of low-key, high-key, and full scale photographs were photographed on each film. These films were processed and evaluated by projection.

Concurrently, a sensitometric test series was conducted. In this series, each of the ten steps of the Ko-

dak Gray Scale was photographed in sequence at 1:1 magnification on each material. The films were processed and density readings taken of each step. These readings were made with a Speedmaster T-85C transmission densitometer. Visual density readings were taken using a Wratten No. 106 filter, and tricolor readings with Wratten filters No's. 92 (Red) 93 (Green), and 94 (Blue). From these readings, visual and tricolor characteristic curves were plotted.

## RESULTS

Subjective evaluation by projection of the slides made from prints demonstrated the clear superiority of 5071. The contrast of the slides made on 5071 was a close match to the contrast of the original prints, and color matching was good. A very slight green color cast in the darker midtones was detectable when the slides were viewed by transillumination on a light-box but could not be observed when the slides were viewed by projection in a darkened room. The EPY slides, by comparison, exhibited markedly greater contrast, resulting in blocked shadows and harsh highlights.

These subjective judgements were confirmed by the sensitometric tests. Visual characteristic curves for EPY and 5071 are shown superimposed in Figure 1. It will be seen that the contrast of EPY is distinctly higher than that of 5071. The gamma of EPY is approximately 1.5, while the gamma of 5071 is approximately 1. In addition, slight non-linearity can be seen in the toe of the EPY curve, while the 5071 curve is virtually linear. The effect of this non-linearity is to compound the inaccuracy of tone reproduction in the highlight areas.

The tricolor characteristic curves for EPY and 5071 are shown in Figures 2 and 3 respectively. The increased maximum density and contrast of EPY is seen to be attributable chiefly to increased contrast in the magenta-forming layer. Curves for the three dye layers in 5071, on the other hand, are closely matched with good parallelism. The crossovers which occur at the density extremes of the curves are visually imperceptible. The slight green color cast noted above can be seen as a dip in the magenta-forming layer curve and is probably due to process variability.

Published image structure data for EPY and 5071 (5, 6) are summarized in Table 1. The resolving power of these two films is seen to be identical, while the granularity of 5071 is finer than that of EPY.

## DISCUSSION

The introduction of Ektachrome Slide Duplicating Film 5071 marks the first time a high-quality, easily processable duplicating film has been made generally available. Its predecessor, Ektachrome Slide Duplicating Film 5038 (Process E-4) produced slides of distinctly higher contrast, with poorer neutrality and lower resolving power. Additionally, best results with this film were possible only when the first developer step was shortened. Thus it required separate batch processing, which—with its high sensitivity to process variability—made consistent speed and color balance difficult to attain. 5071, on the other hand, is not only an excellent slide duplicating film, but, as demonstrated here, is also highly suitable for copying photographic prints and other forms of flat artwork. It is fully compatible with all other Process E-6 Ektachrome films, assuring good process consistency and ease of processing. Further, while 5038 was available only in bulk rolls, 5071 may be purchased in factory-loaded 135-36 magazines.

Manufacturing tolerances for duplicating films, however, are less stringent in terms both of speed and of color balance than those for camera films. Our tests, which were all conducted on emulsion batch 558, revealed an effective speed of ASA 8 (equivalent) and a required filter pack of CC50G + CC10R, but other

batches of this same film may behave differently. The prospective user is advised to purchase a substantial quantity of a single emulsion batch and to store the film at 0°F or lower. The results of an initial calibration may then be applied with confidence to the remainder of the film in that batch.

Prompt processing of this film is crucial. Processing may be carried out by the user, by independent laboratories, or by Kodak Processing Laboratories. Our experience with user-processing—which inevitably means batch processing—leads us to suggest that this alternative be avoided. When consistency of results is essential, batch processing cannot compare favorably with processing in a high-volume, well controlled, continuous process. For the same reason, we advise against dealing with consumer photofinishers, whose process-control tolerances may be more relaxed than is desirable. The most consistent results will be obtained by dealing either with a reputable custom laboratory or with the Kodak Processing Laboratories, the choice being largely a matter of convenience.

Photographic education has come increasingly to rely upon photomechanical reproductions and slide copies of photographs for classroom and portfolio use. While neither of these derivative forms can ever be an exact equivalent for the experience of the original print,

they can, if they are produced with care and intelligence, provide close approximations. It is hoped that the procedures outlined in this paper will help make the task of producing slide copies easier for the photographer and educator.

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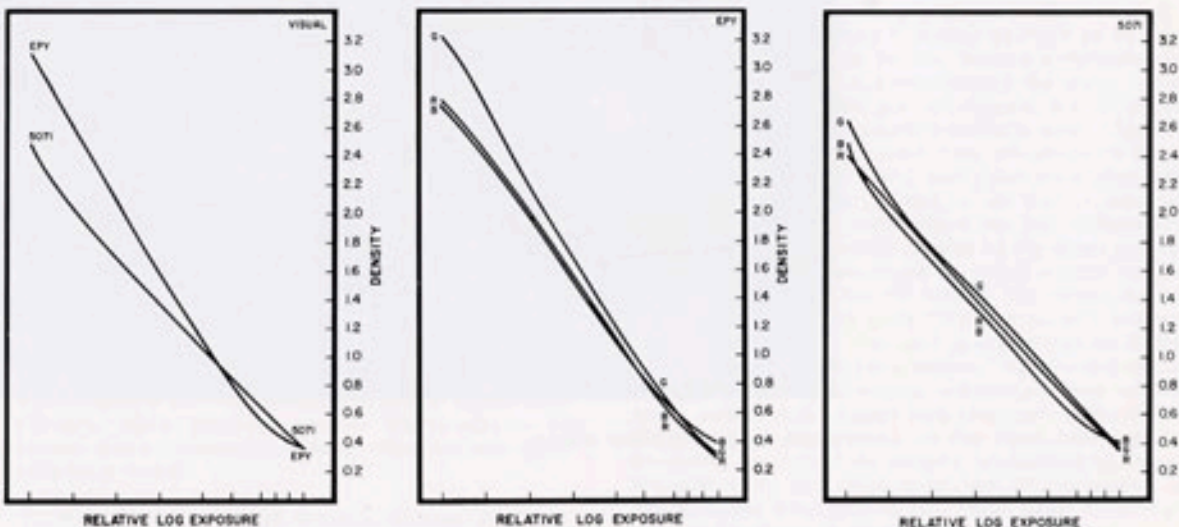
*The assistance of Bob Marion and John Hoenstine, Quaker Photo, Inc., Philadelphia, PA, and of Martin Scott, Scientific Photography, Eastman Kodak Co., Rochester, NY is gratefully acknowledged.*

*Bruce W. Grant is a photographer and illustrator in the Department of Pathology, The Medical College of Pennsylvania, Philadelphia, PA 19129.*

Table 1  
GRANULARITY AND RESOLVING POWER

Film	Diffuse RMS Granularity Value	Resolving Power (Test Object Contrast 1000:1)
EPY	11 (Very Fine)	125 lines/mm (High)
5071	9 (Extremely Fine)	125 lines/mm (High)

Figure 1, (left) Comparative Visual Characteristic Curves, EPY & 5071. Figure 2, (center) Tricolor characteristic curves, EPY. Figure 3, (right) Tricolor characteristic curves, 5071.





*Photograph by Wallace Wilson*

## Book Reviews

### LIGHT PLACES

Wallace Wilson

Estrella de Tejas Press

Estrella de Tejas Press, Box 3888, Station A, Dallas, Texas 75208.

Wallace Wilson, according to the information printed on the rear cover of his book, is a graduate of the University of Texas at Austin and of the School of the Art Institute, Chicago. This is his first book; it contains 37 photographs, an afterword by James Baker Hall, and an acknowledgement of assistance and support given to the author. The photographs are mostly 5x6-inch horizontal rectangles, rather brilliant duotone prints on coated paper; of themselves, they evoke an encounter with contemporary silver prints rather well. The title of the book appears on the brown cover, raised by blind embossing, with the author's name below, in black ink. The raised lowercase letters of the title catch the light in a way that echoes the involvements and intentions of the photographer.

The photographs are arranged, or sequenced, very carefully. They exist in these groups:

1, on a righthand page,

+ 18 prints in pairs, on facing pages;

+ 1 on a righthand page.

(two blank pages)

+ 16 prints in pairs on facing pages, then the Afterword begins, unfolding in words the last picture.

The arrangement is not precious, but is very care-

ful, an architectural positioning of precise statements in linear, sequential space.

The contents can be described thus:

*One:* very dark shadow of photographer at bottom of very dark landscape, with two trees brought to prominence by the light.

*Pairs:* nine pairs that are dark/light, positive/negative, round/square, angular/cursive, bulging/recessive, deep/flat (with same gestalt); a pair then with similar gestalt, or shape-meanings, created by different light-plays (steam rising from hot spring is like shadow of tree on white plaster wall—but one is white, the other dark). Full stop.

*Single Image:* a pictorial joke: dark wires (lines) cross white wires (lines) and all are "clutched" by dead tree (white shape against dark sky). Some of the white lines seem to be supported by dead palm trees, and others seem to be supported by dead (i.e. empty, blank) freeway sign.

*Second Set:* pairs of dominant/recessive white rectangles; empty frame/frame with object; positive, bulging form/negative, open form; dark shadows on white/white cloud forms on dark sky; complex curving architecture advancing/severe planar architecture receding; architectural shape hidden behind wall/anthropomorphic architectural detail revealed by shadow on wall; fallen silvery tube/erect silvery tube; irregular stacked boxes, white forms in dark field/irregular shadow lines in snow (white field).

*Text:* (see below).

*Last Photograph:* Silhouette of a tree and what at first appears to be its shadow (or a similar tree in the fog) which on examination is probably a shadow on a wall identified by windows at either side of frame, but the shadow is not related to the tree in significant detail: a conundrum.

*Afterword:* James Baker Hall was originally a writer. He published a novel, then became interested in photography and was a close friend of R. E. Mealyard, associated with a group of writers, poets and photographers in Lexington, Kentucky in the 1960's until he moved, first to Boston then to Connecticut, where he has been teaching photography. He continues to be concerned with the word and picture linkages implicit in photographs and the evocative power of certain photographs. Hall's afterword equates the camera to an ancient oracle, speaking unclearly, often, but with great suggestive power.

He acknowledges that Wilson's pictures are "austere," and argues that "untheatrical scenes become stages presenting the drama of light . . . (elevating) the fact of light into a truth." Wilson's perception is not

visceral, but intellectual, being the "passion of a metaphysician or an astronomer" concerned with the question "what does the world look like without us in it?" Hall answers this with tautology: "The question is unanswerable: that presence of absence is an embodiment of mystery." Finally, he argues that "it is not the light we see with our eyes that these pictures so carefully, lovingly, embody, but the light that black and white film sees through a certain lens, through a certain paper, quite a different thing indeed."

This last implies that the materials of the medium itself are the message, "as (with) so much photography nowadays." But this is not so, according to Hall, and these pictures take "the next step and the next: purely photographic light becomes a metaphor for the creation, a way of understanding the world."

Wilson's photographs offer a series of metaphors about the world to the extent that this is light and that is dark, yet they are withall similar, just as the dictionary directs: "Metaphor . . . literally denoting one kind of object or idea is used in place of another by way of suggesting a likeness or analogy between them." The photographs also exactly fulfill any expectations raised by the title. Incidentally, the title appears inside the book, not in the normal place just inside the cover, repeated again on the first page, but on the grey end-pages after the last of the text—almost as a reminder of the photographer's intention, and a nudge to the reader to re-examine the book from the beginning.

It is evident to me either that James Baker Hall projectively identifies more with these pictures than I do, or that I am unwilling to project as much as he does into them. They do not, for me, become a metaphor for the creation, a "way of understanding the world." They do become what they are, an elegant set of photographs, precisely sequenced, beautifully seen. They fulfill the game plan into which they are elegantly fitted. It is my problem, not theirs, that I ask more than they are able to give. The problem is like that of watching ballet on television: one misses all the performance reality, the spiritual energy created by the direct perception of the aura, interactions of which vitalize spaces dancers define. On the TV screen, the record of the dance is present, little more. This is a generic problem of photography in our time, and is exemplified by Shore, Baltz, Eggleston, and here, Wilson. The problem is the production of shapes without substance; forms without spirit. Everyone is elegant just now; one might call it the period of the masters of the bead game, as so eloquently described in Hesse's eschatological novel, *Magister Ludi*; and there is no risk of coarseness, in our academic photography, no "rough beast slouching" in a way to terrify or awaken any drowsy viewer.

Arnold Gassan  
Ohio University

## EVIDENCE

Mike Mandel & Larry Sultan

Clatworthy Colorvues, \$12.95

"Therein is unmasked a photography which is able to relate a tin of canned food to the universe, yet cannot grasp a single one of the human conditions in which that tin exists . . ."<sup>1</sup>

—Walter Benjamin

"This is not a compilation of photographs that define any specific place in time, but rather a poetic exploration upon (sic) the restructuring of imagery. These official records are now metaphors that depict a world of technological imposition, tension and humorous explosion and above all elicit (sic) a carefully designed invitation to participate (sic) in the closure of meanings."<sup>2</sup>

—Mandel/Sultan

Considering this ill-informed and rather foppish description (what Wittgenstein meant by "converting concealed nonsense into overt nonsense.")<sup>3</sup>, it is perhaps gratifying that its authors saw fit not to compound the difficulties of their pseudo-cryptic book, *Evidence*, with their pseudo-cryptic utterances. On the other hand, of course, the primary difficulty with the book arises from its unarticulated nature. Though its neat design and apparent topicality suggest, perfunctorily at least, some autonomous structure, its prevailing lack of direction ultimately prevents it from having any cognitive effect. Like a deck of cards to an aborigine, its inevitable meaning for us is vague, desultory and slack. The question as to whether *Evidence* is actually serviceable or merely gratuitous is not made easy by the authors' failure to provide some insight into their project. And unfortunately their reticence, rather than having the "neutral" effect they presumably intended, gives rise to serious misgivings.

The book proceeds with a paragraph of acknowledgements and a lengthy list of the "agencies", "institutions" and "corporations" originally responsible for the

photographs. (Curiously, if not down-right cryptically, there are nine more sources than there are photographs.) This is directly followed by the fifty-nine "found" images all uncaptioned and untitled. Finally, there is a discursively entertaining but rather elusive and unhelpfully Socratic afterword by Robert Forth.

Bearing in mind the past collaborations of this drollish duo, (*Billboard* and *How to Read Music in One Evening*) one wishes the book were gratuitous. One wishes, more gratuitous. One wishes, more specifically, that the unanticipated austerity of this project be suddenly revealed, like a shaggy-dog story, for its true nature: not serious but camp, not austere but simply deadpan. That, at least, would constitute a more animated reading than the otherness so rapidly alluded to in the phrase "these photographs are now metaphors" where photography becomes sophistically confused (once again) with some vague and mystifying notion of "metaphor" and the "poetic". If the authors understood poetics and metaphor at all, they would understand that photographs are photographs and that these photographs in particular, despite the authors' lofty claims for them, still belong to the photographers who took them, and implicitly bear their inexorable original meaning.

Disregarding this irksome conceit, we could, I suppose, by a magnanimous leap of faith, salvage from their attempted rationale, "This is . . . metaphor . . . technological imposition." and construct the position that *Evidence* is a reflection upon the isolation of contemporary man in the face of the incomprehensibilities forced on him by a technological society. This seems, more or less, to be the kind of sweeping interpretation the authors hoped for although their means to this immodest end seem preclusively modest.

Presumably, the book is intended to be all things to all men. But the author's apparent hypothesis that it's unspecified character would result in a kind of aesthetic universality again reflects their lack of method. For while the book may have many interpretations, no one interpretation is very convincing.

In presenting these manifestly utilitarian pictures in this pseudo-cryptic manner and by ignoring their actual mundane purpose, the authors generate a false aura of extraordinariness. (Just as certain highly profitable "documentary" films like *Mondo Cane* of the early sixties, achieved a comparably exaggerated effect by eliminating sound and narration in the most disturbing scenes. Psychologically, this intensified the film's visual "naked truth" and subliminally encouraged the audience to regard the film in bemused and stupefied speechlessness.) By keeping these images from their original and intended meanings—meanings, not incidentally, measurably more informative than the ones here—the authors present us with even less than we might have had to begin with. And by doing so, they also fail to create, as they might have, an intelligent new synthesis. In generating a host of illusions, fantasies and fictions

about these pictures, Mandel and Sultan mystify and romanticize what are in reality dry, prosaic facts. It is this attitude that Karl Marx criticized as a "continuation of the frivolous" by those whose art is "deprived of any engrossing content . . . whose reactions are all automatic . . . who knows but a cold devotion to epochs and styles . . . and whose work is but a world of stylisms, paraphrases and cleverness."<sup>4</sup>

It is alarmingly evident that these pictures, clearly chosen for their "retinal" qualities, have about them an "avant-garde" tendentiousness that is anything but coincidental. Disregarding the advantages implicit in selecting such patently referential images, our response to so many of them is, nevertheless, so grossly preconditioned by contemporary photography that they ultimately foster doubts concerning their validity in this context. Given, for example, the inordinate number of images in which the frame's edge decapitates, truncates and severs human figures, it's impossible to keep from conjuring up similar images by Winogrand, Friedlander, Mark Cohen, Sandy Hume to name only a few. Together with the authors' penchant for Cummingsesque expositions, Arbusian morbidities, Schaefferian surrealities, Krimsonian exhibitionisms and an overall funkiness, the book becomes a veritable handbook of contemporary shibboleth. Surely being a government photographer was never this stylish.

Like watching the Japanese play baseball, the edgy sense of complacency we feel behind the authors' and our recognizing in these photographs what the photographers themselves could not, is not in itself without parallel.

In his essay entitled *The Naive Vision*, Hans Hess writes:

*The breakdown in the aesthetics of the west (he refers to the influence of African art) made the acceptance of the naive painter possible and it was not an accident that they were discovered by the sophisticated artists in search of the primitive. What was happening was the discovery of the primitive in one's own backyard. All the Naive painters—using the term naive rather than the more frequently used but misleading term, "primitive"—Rousseau, Bompis, Seraphine all painted for the wrong reasons and were discovered for the right ones. That, of course, is an unkind statement and can only be understood within the class structure of our society and its art. All the Naive painters were working class or petty bourgeois and uneducated. They painted the way they did because they knew no better and it was their betters who decided they were on to something on to which the painters themselves were not . . . The discovery of the Naive was a sort of slumming of the sophisticated.*

Hess goes on to point out that the "joke", as he calls it, ultimately fell on the "sophisticated" who remained ignorant of the rich symbolism and complex logic of these paintings, aspects which were manifestly more important to the artists than the formal qualities for which they were mistakenly appreciated.

In the same way that Hess discusses "working class painters", the scientists and technicians behind the images in *Evidence* can be considered working class photographers. Where Naive paintings had been taken from the farm to the gallery, the photographs here have travelled from the office to the art book. And just as Naive paintings were misrepresented by those seeking style and novelty, so these photographs are misrepresented here. Despite what the authors may mean by their strained "closure of meanings", their isolation of the simple illustration from its ideatic source, is conceptually bogus. In emphasizing each picture's formal morphology at the total expense of its more salient meaning, the authors demonstrate their misunderstanding of the very form of art they seem to strive to emulate.

An image in *Evidence* describes the figure of a man standing perpendicular to the camera. The frame denies him his upper body and his feet: superfluous information. Indeed, he is for the most part, the pants he wears. At the extreme right of the picture behind the backdrop against which the man poses, there appears to be a stack of boxes. Though only a sliver of a view is provided, we can read:

BREAK-  
PAN  
SIZE  
3

which by inference informs us that the man is modeling something called Break-away Pants, a safety product, I suspect, designed for those who face daily the hazards of industrial machinery. As an idea and a realization, the inventiveness and value of Break-away Pants is many times more significant than what Mike and Larry Sultan have made of its picture.

Henri Man Barendse  
University of New Mexico, Albuquerque

#### Bibliography

1. "A short History of Photography", Walter Benjamin, *Screen* V. 13 no. 1 Spring, 1972, p. 24.
2. Mike Mandel/Larry Sultan, "Evidence", *Light Impressions Catalog*, Spring/Summer 1977, Light Impressions, Rochester, New York, 1977, p. 46.
3. Jack Burnham, "Problems of Criticism", *Idea Art*, G. Battcock, ed., E. P. Dutton, New York, 1973, p. 50.
4. Mikhail Lifshitz, *The Philosophy of Art of Karl Marx*, Pluto Press, London, 1976, p. 58.
5. Hans Hess, *How Pictures Mean*, Pantheon, New York, 1974, p. 92-93.

## Positions Available

**OHIO STATE UNIVERSITY**—Chairperson, Department of Photography and Cinema, Rank and Salary open, to administrate both academic and production areas of the program with 25 faculty and 3000 students, doctorate administration experience preferred, four year term subject to first year review. Send nominations and applications with resumes to: Johnathan Green, Chairman for Search Committee, Dept. of Photography and Cinema, Haskett Hall, 156 West 19th Ave., Columbus, Ohio 43210.

**SOUTHERN ILLINOIS UNIVERSITY**—History of Photography, Asst. or Assoc. Prof., salary open. Begins 8/15/78, Ph.D. or equivalent. Submit resume, 3 recent references and samples of scholarly writing by 2/1/78 to Chairman, Department of Cinema and Photography, Carbondale, IL 62901.

**UNIVERSITY OF CALIFORNIA-LOS ANGELES**—Half-time lecturer, for 1978 Summer Session, to teach beginning photo. Salary \$1,220 for 6 week session, Aug. 7-Sept. 15. Submit resume only to Robert Heinecken, Department of Art, 405 Hilgard Ave., Los Angeles, CA 90024.

**UNIVERSITY OF CALIFORNIA-LOS ANGELES**—Lecture-ship in Photography, salary open, MFA and graduate teaching experience desired but not mandatory, position renewable up to 4 years on an annual basis, applicants should submit resume and statement of their teaching concerns and attitudes, no portfolios or slides, deadline January 31, 1978. Contact: Robert Heinecken, Department of Art, 405 Hilgard Ave., Los Angeles, CA 90024.

**UNIVERSITY OF TEXAS**—Curator of the Photography Collections. Salary \$11,016-\$14,376. Masters degree required with 3-5 years experience, deadline immediate, submit resume to William R. Holman, Humanities Research Center, P.O. Box 7219, Austin, Texas 78712.

## Potpourri

### W. EUGENE SMITH WITH HIS ARCHIVE GOES TO U OF ARIZONA

W. Eugene Smith has joined the faculty of the University of Arizona, Tucson. Smith will have a joint appointment in art and journalism.

Smith will donate his archives—photographs and memorabilia of his career—to the Center for Creative Photography where they will be made available for research. Along with negatives and photographic equipment, the archival material contains books, letters and a music collection with tapes of jazz jam sessions held in Smith's New York apartment.

## NEA GRANTS ANNOUNCED

Forty grants of totaling \$300,000 (\$7,500 each) have been awarded to photographers for 1977 by the Visual Arts Program of the National Endowment for the Arts. Jurors making the selections were Lewis Baltz, Van Deren Coke, Linda Connor, Evelyn Hofer and William Jenkins. Grant recipients:

Robert Adams, Longmont, CO; Thomas Barrow, Albuquerque, NM; Michael Bishop, Rochester, NY; Gay Block, Houston, TX; Harry Bowers, Berkeley, CA; Thomas Cooper, Arcata, CA; Bevan Davies, New York, NY; Paul Diamond, Brooklyn, NY; Mitchell Epstein, Holyoke, MA; Louis Faurer, New York, NY; David Freund, Brooklyn, NY; Lee Friedlander, New City, NY; Phillip Galgiani, San Francisco, CA; Frank Gohlke, Minneapolis, MN; John Gossage, Washington, DC; Jonathan Green, Westerville, OH; Jan Groover, New York, NY; Chauncey Hare, Point Richmond, CA; Anthony Hernandez, Los Angeles, CA; Richard Hume, Boulder, CO; Leonard Jenschel, Little Neck, NY; Harold Jones, Tucson, AZ; Barbara Kasten, Inglewood, CA; Reagan Louis, Sacramento, CA; Wendy MacNeil, Lincoln, MA; Elaine Mayes, Florence, MA; Joel Meyerowitz, New York, NY; Roberta Neiman, New York, NY; Anne Noggle, Albuquerque, NM; Kenda North, Breckenridge, CO; Philip Perkis, Warwick, NY; Marcia Resnick, New York, NY; Leland Rice, Inglewood, CA; John Schott, New York, NY; Elliot Schwartz, Los Angeles, CA; Eve Sonneman, New York, NY; Wayne Sorce, Chicago, IL; Eric Staller, New York, NY; Jacqueline Thurston, Menlo Park, CA; Bill Zulpo-Dane, Point Richmond, CA.

## COLORADO PHOTOGRAPHERS EXHIBITION

The Silver Source/11 Colorado Photographers in conjunction with Metropolitan State College and the Colorado Center for Photographic Studies has available a traveling exhibition for galleries and institutions. Contributing photographers are: Gary Metz, Sandy Hume, Barbara Houghton, Ron Wohlauer, Vidie Lange, Tom Breeden, Charles Roitz, Sue Robinson, Jim Houghton, Cal Sparks, and Andrea Jennison.

The exhibition is flexible in size, 33-77 black-and-white and color photographs matted 16x20". Cost involves shipping charges only. Representative slide set and biographical information will be sent upon request.

Write: Andrea Jennison, Director  
SILVER SOURCE EXHIBITIONS  
3400 Dillon Ave.  
Cheyenne, Wyoming 82001

## ORAL HISTORY PROJECT RECEIVES ADDITIONAL SUPPORT

The Oral History Project at the International Museum of Photography, which was initiated by a grant from the National Endowment for the Humanities last year, has just received an additional \$30,000 from the Endowment to support an expanded program of interviews with photographers.

The project will continue to be directed by James McQuaid, assisted by David Tait and Steven Lewis who will act as consulting interviewers. The Oral History Project will extend its program of extensive biographical interviews, leading to a fully transcribed document for archival use by scholars, photographers, and interested persons. The expanded support permits the hiring of Carol Fladd as a full-time transcriber and research assistant.

Final processing of the interviews/transcripts with Frederick Sommer, Lisette Model, Brett Weston, and Paul Vanderbilt is underway from last year's efforts. Arthur Siegel heads the list of those who will be interviewed this year.

## GALLERY ACCEPTING PORTFOLIOS

Soho Cameraworks Gallery in Los Angeles is now accepting portfolios for membership and exhibition.

Soho Cameraworks is a cooperative gallery specializing in contemporary photography. It is the only photographic gallery in Los Angeles that exhibits contemporary work on a monthly basis, and, as such, is interested in exhibiting diverse bodies of work in any medium of photography.

In addition to members' one and two person and group shows, the gallery has in its 2½ years of operation exhibited such artists as Lotte Jacobi, Ken Josephson, Syl Labrot, Tetsu Okuhara, Bart Parker, Deborah Turbeville, and Minor White.

Membership to the gallery is \$35.00. Inquiries regarding membership and portfolio submissions should be addressed to Deborah Harris, Administrative Director, Soho Cameraworks Gallery, 8221 Santa Monica Blvd., Los Angeles, California 90046.

## COLORS PORTFOLIO AVAILABLE

The COLORS portfolio (which is a collection of photo-offset lithographic prints by Henry Holmes Smith, Robert Heinecken, Todd Walker, Darryl Curran, Eileen Cowin, John Craig, Virgil Mirano, Betty Hahn, Bea Nettles, and Jim Henkel) is now a traveling exhibition. The exhibition's fifty-two pieces are mounted in Nielsen section frames. The mounted portfolio and one unmounted portfolio for your permanent collection is \$150.00 plus shipping and insurance. For further information write: Stephen L. Berens/Kurt Westfall, Box 2624, Tallahassee, FL 32304.

# SPE National Update

## RENEWALS DUE NOW

Time again to renew your membership in SPE. Renewal cards for 1978 were sent out in November. If you have not received it or cannot find it, write for another; SPE Membership, P.O. Box 1651, F.D.R. Post Office, New York, N.Y. 10022. Society dues are \$30 per year, subject to a \$5 early renewal discount for those received by December 31, 1977.

## NATIONAL CONFERENCE UPDATE

The 1978 SPE National Conference will be held at the Asilomar Conference Center in Pacific Grove, California, from March 22-25.

The program will begin late Wednesday afternoon with the annual meeting of the Society. That evening the keynote address will be delivered by A. D. Coleman. Beaumont Newhall will be the Honored Guest of the Society and will give a presentation on Thursday evening. Les Krims will be the featured photographer and will speak on Friday night.

On Thursday, Friday and Saturday several presentations will be given simultaneously. These will contain programs on the history of photography, criticism, and education. There will be a contemporary photographers program in which slide lectures will be given by individual artists. Also the conference will have a "process fair" with booths demonstrating various photographic processes.

On Friday afternoon a bus trip to Point Lobos, the Edward Weston home and to the Friends of Photography Gallery has been planned. On Saturday afternoon the program will adjourn to San Francisco for continuing festivities.

The entire program along with room reservation cards will be sent to SPE members during January, 1978.

## 1978 BOARD NOMINEES ANNOUNCED

Darryl Curran, Chairperson of the Nominating Committee has announced the nominees for the Board of Directors of SPE for 1978. Four persons from the list will be elected to four year terms on the Board. Ballots along with biographies and statements will be sent to members for voting around the first of the year.

The nominees are: James Enyeart, Sandy Hume, Lester Krauss, Greg MacGregor, Joyce Neimanas, William Parker, Dave Read and Dick Stevens.

## PROPOSED REVISIONS OF THE SPE BY-LAWS

Dear SPE Member:

*Printed below is the proposed revision of the By-Laws of the Society. The many changes we are proposing are necessitated by the archaic nature of the current By-Laws and the growth and change in the Society during the past decade. Over 300 board/person hours of work have gone into this very significant revised document.*

*While we have tried to overcome all the faults of the current By-Laws, you may find some areas which still need improvement. Please send me any changes which you would like to see incorporated into the new By-Laws.*

*We have set aside a period of time at the 1978 National Conference at Asilomar for a discussion of this revision. After any final changes next Spring, the revised By-Laws will be mailed along with a ballot for a vote by the whole membership.*

*Please send your suggestions to me: 3079 Hermitage Road, Pebble Beach, CA 93953.*

*Sincerely,*

*James Alinder, Chairperson  
SPE Board of Directors*

## ARTICLE I Membership

**Section 1. Regular Membership.** Persons shall be admitted as members on application to the duly authorized membership representative of the society and upon payment of dues.

**Section 2. Honorary and Life Membership.** Honorary membership may be conferred on members and non-members as an indication of the society's recognition of and esteem for such person's contributions to the field. Life membership may be conferred on members as recognition of and esteem for such person's outstanding personal contribution to the society. Honorary and life members shall enjoy all privileges of membership without obligation for dues. Proposals for honorary or life membership shall be originated by or through members of the Board of Directors and must be approved by a two-thirds (2/3) vote of the board; however, Chairpersons of the Board become life members upon retiring the chair.

**Section 3. Other Memberships.** Other membership categories, including sustaining and patron, may be established by the board. These memberships shall carry fees substantially above that of regular membership at levels determined by the board and shall have the privileges of regular members.

**Section 4. Ownership of Corporate Property.** The society shall not be operated for profit and its entire properties, assets and facilities shall be devoted to the purposes for which it is organized, as set forth in its Certificate of Incorporation, as the same may from time to time be amended. No member, director, officer, employee or volunteer shall have any right to or any share or interest in any of the property or assets of the corporation and no member, director, officer, employee or volunteer shall be liable for any of the debts, liabilities or obligations of the corporation, in the absence of fraud or bad faith.

**Section 5. Dues.** Members of the society shall be required to pay annual dues, in an amount and on or before a date set by the board, as a condition of membership.

**Section 6. Withdrawal.** Any member, at any time, may voluntarily withdraw from the society without further obligation by stating such intention in writing to the society.

**Section 7. Removal from Membership.** Any member may be removed at any time by a majority vote of the general membership by mail ballot. All such cases shall be conducted with due process, such process being initiated by a petition to the board containing the signatures of not less than two (2) per cent of the total membership. A committee consisting of an individual chosen by the member in question, a board member designated by the Chairperson and a representative from the general membership agreeable to both parties shall conduct the investigation. This committee shall make its recommendation to the board with regard to putting the issue before the general membership. Should the board decide to terminate proceedings, a petition containing the signatures of not less than ten (10) per cent of the general membership shall mandate a ballot on the removal.

**Section 8. List of Members.** The society shall at all times keep a current list of the names and addresses of all members. This list shall be published annually as a public document and shall be mailed to all members.

## ARTICLE II Meetings of the National Corporation

**Section 1. Annual Meeting.** The annual meeting of the members of the society for the rendering to the membership of the directors' annual report required by law and for the transaction of such other business as may properly come before the meeting, shall be held either within or without the state of New York at such time of each year and at such place as the Board of Directors shall direct.

**Section 2. Notice of Annual Meeting.** Written notice of the annual meeting of the members including the time, date and place of said meeting shall be given by first class mail, postage prepaid, at least thirty (30) days but not more than fifty (50) days prior to the meeting. Such notice shall be forwarded to the address designated by the member for that purpose, or, if none is designated, to the member's last known address as shown on the record of members.

**Section 3. Special Meetings.** Special meetings of the members, except where otherwise provided by law or these by-laws, may be called at any time by the Board of Directors and shall be called by the Secretary at the request in writing of members entitled to cast ten (10) per cent of the total number of votes entitled to be cast at such meeting. Such written request shall specify the date and month of the proposed special meeting which date shall not be less than sixty (60) or more than ninety (90) days from the date of such written request. Special meetings may be held within or without the state of New York.

**Section 4. Notice of Special Meetings.** Notice of each special meeting of the members shall be given by first class mail, postage prepaid, not less than thirty (30) days or more than fifty (50) days before the meeting. Such notice shall be mailed to the address designated by the member for that purpose, or, if not designated, to the member's last known address as shown on the record of members. The notice shall state the time, date and place of the meeting, the purpose or purposes for which the meeting is called, and shall indicate the person or persons calling the meeting. Matters not identified in the notice of the meeting may be considered at the meeting but not acted upon.

**Section 5. Waiver of Notice.** Any member may waive notice of any meeting by submitting a signed waiver of notice, in person or by proxy, whether before or after the meeting. Attendance of any member at any meeting in person or by proxy, without first protesting lack of notice, shall constitute a waiver of notice by such member.

**Section 6. Quorum.** A quorum at any meeting shall consist of the presence in person or by proxy of those members of the corporation entitled to cast at least ten (10) per cent of the votes that could be cast at such meeting, if all those entitled to vote were present thereat.

**Section 7. Proxies.** Every member may appoint another person to act for him by proxy. Every proxy must be signed and dated by the member or the member's attorney-in-fact. Every proxy shall be revocable at will and in no case valid for over eleven (11) months from its date.

**Section 8. Qualification of Voters.** Each member shall be entitled to one vote.

**Section 9. Voting.** Voting, except as otherwise provided by law, need not be by ballot.

## ARTICLE III Directors

**Section 1. Number and Term of Office.** The Board of Directors of the society shall consist of sixteen (16) members elected for four (4) year terms at staggered intervals so that four (4) members of the board are elected each year. Each director shall hold office until the successor has been elected and has qualified. No member may hold more than two successive full terms as a director.

**Section 2. Election of Directors.** The directors of the society shall be elected by mail ballot sent to the membership at least sixty (60) days before the annual meeting. The deadline for receipt of such ballots by the society shall be fourteen (14) days before the annual meeting with the results of that election to be reported at the annual meeting. Those with the highest number of votes received shall be elected.

**Section 3. Removal of Directors.** Any director may be removed at any time by a majority vote of the general membership by mail ballot. All such cases shall be conducted with due process, such process being initiated by a petition to the board containing the signatures of not less than two (2) per cent of the total membership. A committee consisting of an individual chosen by the director in question, a Board member designated by the board, and a representative from the general membership agreeable to both parties shall conduct the investigation. This committee shall make its recommendation to the board with regard to putting the question of removal before the general membership. Should the board decide to terminate proceedings, a petition containing the signatures of not less than ten (10) per cent of the general membership shall mandate a ballot on the removal.

**Section 4. Vacancies.** In the event of a vacancy occurring on the Board of Directors, such vacancy shall be filled by a vote of the majority of directors then in office.

**Section 5. Regular Meetings of Directors.** Regular meetings of the Board of Directors shall be held at such place or places within or without the state of New York and on such days and at such hours as the board may by resolution appoint, and written notice thereof shall be given by the Chairperson or Secretary to each member of the board by mail not less than thirty (30) days prior to such meeting. Notice to board members shall

be mailed to the address designated by each board member for that purpose, or if none be designated, to the last known address. The notice shall be sent first class mail with postage prepaid.

**Section 6. Special Meetings of Directors.** Special meetings of the Board of Directors may be called at any time by the Chairperson or by a majority of the members of the Board of Directors. Written notice thereof shall be given by the Secretary to each member of the board by first class mail, postage prepaid, not less than fifteen (15) days prior to such meeting and such notice shall be sent to the address designated by the board member for such purpose or, if no designation has been made, to the last known address of the board member as shown in the record of members.

**Section 7. Quorum.** Except as otherwise provided by law or these by-laws, the majority of the duly elected and qualified members of the board shall constitute a quorum at any meeting of the Board of Directors, and a majority of the directors present at such meeting shall decide any question that may come before the meeting.

**Section 8. Attendance at Meetings.** The meetings of the Board of Directors and its committees shall be open to attendance by any member of the society. However, participation in such meetings by non-board members or non-committee members is at the discretion of the chair.

## ARTICLE IV Committees

**Section 1. Committees Enumerated.** The Board of Directors shall elect from its number an Executive Committee. The Chairperson shall appoint, with the approval of the board, the heads of all other committees, except where otherwise directed by these by-laws. Other committees shall include, but not be limited to, the Nominating Committee, Steering Committee, Publications Committee, Conference Committee, and the Regional Affairs Committee. Members of the Committees shall be appointed from the membership by the committee chairperson. The term of office for all committee members is two years except where otherwise indicated in these by-laws. Two-thirds (2/3) of the membership of any committee shall constitute a quorum for the transaction of business, and the vote of a majority of the members present at any meeting, if a quorum be present, shall be the act of any such committee. The Chairperson of each and every committee or a representative is required to submit an annual report at the annual meeting.

**Section 2. Executive Committee.** The Executive Committee shall consist of the officers of the society. The Executive Committee shall have all the authority of the

board during periods when the board is not meeting, provided that the Executive Committee may not take any action inconsistent with previous action of the board, submit to members any action requiring membership action, make additions to or deletions from the by-laws, or remove or indemnify directors or officers, or fill any vacancy in the Board of Directors, or fix the compensation of the directors for serving on the Executive Committee.

**Section 3. Nominating Committee.** The Nominating Committee, appointed by the Chairperson, shall consist of one former Chairperson, one director, and one member not a director, together with no more than two such other members, whether or not directors. The Nominating Committee shall request from the membership by mail or by publication in the Journal, recommendations for nominations. They shall then select eight (8) nominees. This preliminary slate shall be composed immediately following the annual meeting and published together with biographies and personal statements of the nominees. The membership may then make additional recommendations for directors to the nominating committee within thirty (30) days of the publication of the slate. The committee shall make up to four (4) additional nominations at the request of at least two (2) per cent of the membership for any single nominee in descending numerical order above the minimum needed.

**Section 4. Steering Committee.** The Steering Committee shall have the Vice-Chairperson of the Board as its chairperson and shall consist of five members who will solicit new ideas, recommendations and suggestions to further the aims of the society and the profession. The Steering Committee will function as a research and development group responsible for suggesting to the board long range planning.

**Section 5. Publications Committee.** The Publications Committee shall have the Editor of the Journal as its Chairperson and shall consist of five members at least two of which shall be directors and two non-directors and one a former editor of the Journal. The publications committee shall have responsibility for the Journal, and for all other publications of the society.

**Section 6. Conference Committee.** The Conference Committee shall consist of four (4) members at least one of which is a past program Chairperson, and, when possible, where one is a future program Chairperson. This committee shall recommend the annual national conference program Chairperson to the board and shall oversee the planning and production of the annual national conference. The program Chairperson will be a member of the committee for the duration of the term. The committee shall also advise the board on suitable locations for future meetings.

**Section 7. Regional Affairs Committee.** The Regional Affairs Committee shall have a director as its Chairperson and shall consist of two other directors and one member of each regional group, not a director, designated by said region. The committee shall have the responsibility of serving as a liaison between the regional structures and the national directors.

**Section 8. Other Committees.** The Board of Directors may prescribe the powers and fix the responsibilities and membership of any other committees and may disperse with any such committee at any time. Members of any such committees may be directors or non-directors, as decided by the board.

## ARTICLE V Officers

**Section 1. Officers Enumerated.** The officers of the society shall consist of a Chairperson, Vice-Chairperson, a Secretary and a Treasurer all of whom shall be elected for a term of two years by the Board of Directors from its number at the time of the annual meeting of the members of the society.

**Section 2. Other Officers.** The board may elect such other officers from its number as it shall deem necessary, who shall hold their offices for such terms and shall have such powers and perform such duties in the management of the property and affairs of the society as shall be prescribed from time to time by the Board of Directors or in these by-laws.

**Section 3. Term of Office.** The officers of the society shall be elected for the term of two (2) years, but shall hold office until their respective successors are elected and qualified. Any officer, however, may be removed at any time with cause by the affirmative vote of a majority of the duly elected and qualified directors at any duly called regular or special meeting of the Board of Directors.

**Section 4. The Chairperson.** The Chairperson shall have the general powers and duties of supervision and management which usually pertain to this office, shall preside at meetings of the Board of Directors and the membership, and shall perform such other duties as may be properly required by the board.

**Section 5. The Vice Chairperson.** The Vice Chairperson shall have such powers and shall perform such duties as usually pertain to such offices or as are properly required by the Board of Directors. The Vice Chairperson shall assist the Chairperson, and during the absence or disability of the Chairperson, shall exercise the power

and discharge all of the duties of the Chairperson until the Chairperson's return or the successor be chosen. The Vice-Chairperson shall also serve as Chairperson of the Steering Committee.

**Section 6. The Secretary.** The Secretary shall issue notices of all meetings of the membership and of the directors where notices of such meetings are required by law or these by-laws. The Secretary shall keep the minutes of the meetings of members and of the Board of Directors and of all Committees. The Secretary shall at all times maintain a current list of the names and addresses of all members and shall sign such instruments as require the signature and shall perform such other duties as usually pertain to this office or as are properly required by the Board of Directors.

**Section 7. The Treasurer.** The Treasurer shall have the care and custody of the funds and securities of the corporation and shall have general supervision of the books on account. The Treasurer shall keep a record of all monies received and disbursed. The Treasurer shall report to the Board of Directors at each meeting a current balance sheet and a statement of operations for the period since the last previous meeting. At the expiration of the term of office or in the event that the treasurer ceases for any other reason to hold the office of Treasurer, a final report must be submitted which may be audited and approved by an auditor selected by the Board of Directors. The board may employ suitable professional assistance to handle the routine financial transactions of the society.

## ARTICLE VI Regions

**Section 1. Purpose.** In order to promote the purposes of the society through smaller, more personal associations there shall exist regional organizations of the society. Only members of the National Society shall be considered as members of a region. A member of the society automatically is also a member of a region. Regions may take any action consistent with previous action of the society.

**Section 2. Regional Formation.** Recognized regions are Northeast, Middle Atlantic, Southeast, Midwest, Southwest, West and Northwest. The Board of Directors must approve any change in this structure.

**Section 3. Officers.** Each region shall elect an executive committee recognized by the board to carry out the business of the region. Each region shall elect a Regional Affairs Committee representative. All elected positions shall be for two years. The Regions may establish other officers and committees as they deem desirable.

**Section 4. Finances.** The regional treasurer may obtain upon request from the national treasurer up to twenty (20) per cent of the paid annual society dues of the members residing in said region. Any such funds not spent within the fiscal year must be returned to the national treasury. The national treasurer shall require a uniform accounting procedure. Regional treasurers must report their financial statements to the national treasurer within thirty (30) days of the close of the fiscal year.

**Section 5. Activities.** The regions shall be free to pursue the purposes of the society. The regional group shall meet at least once a year, preferably in a time frame opposite the national meeting. Any regional group may be disbanded at any time without cause by a majority vote of the Board of Directors. The regional groups shall publish an announcement and report of activities for distribution to all members of the region no less than once a year.

## ARTICLE VII Finances

**Section 1. Finances.** Except as otherwise permitted herein, the funds of the corporation shall be deposited in its name with such bank or banks, trust companies or trust company, as the Board of Directors may, from time to time, designate. Funds shall be subject to withdrawal by such officers or agents of the corporation as may, from time to time, be designated by the Board of Directors.

**Section 2. Fiscal Year.** The fiscal year of the corporation shall be from January 1 to December 31 of each year.

## ARTICLE VIII Corporate Seal

**Section 1. Form of Seal.** The seal of the corporation shall bear the name of the corporation and shall be in the firm impressed on the margin hereof.

## ARTICLE IX Miscellaneous

**Section 1. Investments.** To the extent permitted by law, the corporation may invest its funds in such investments, including real and personal property of every kind and description, as the Board of Directors shall, from time to time, authorize.

**Section 2. Beneficiaries.** No person selected by the Board of Directors, or an authorized committee of such board, as a proper recipient of benefactions of this corporation in pursuance of its legal objectives and purposes be deemed disqualified because a member of the corporation.

**Section 3. Compensation and Expenses.** No director or member shall receive any compensation for services rendered to this corporation as such director or member, but the Board of Directors shall have the right to authorize the payment of reasonable compensation to any person, whether or not such person be a director, member or otherwise, for services actually rendered, including travel expenses, in the accomplishment of the objects and purposes of the corporation. This shall include the ability to employ and remunerate such persons as an executive director or executive secretary, accountant and journal editor.

**Section 4. Interested Directors and Officers.** No director or officer of the corporation shall be interested, directly or indirectly, in any contract relating to the operations conducted by the corporation, nor in any contract for furnishing supplies thereto, unless authorized by a two-thirds (2/3) vote of the Board of Directors excluding the vote of any such interested persons.

**Section 5. Surety Bonds.** Whenever required by the Board of Directors, any officer or other agent of the corporation shall give a surety bond to be approved by the Board of Directors as to amount, form and sufficiency of sureties, and it shall contain such conditions as may be provided for by the board and in case such bond is required, the expenses thereof shall be defrayed by the corporation.

## ARTICLE X Amendments and Additions

**Section 1. Amendments by Members.** These by-laws may be supplemented, amended, altered or repealed in whole or in part by a majority of the vote cast by members entitled to vote in a mail ballot sent to all members. The amendment shall have been previously discussed by a quorum at any annual meeting of the members or at any special meeting of the members where such proposed action has been incorporated into the notice of the meeting. A summary of the discussion and of the proposed change shall accompany the ballot.

**Section 2. Additions by Directors.** The Board may adopt supplemental and additional provisions not in conflict with any provisions of existing by-laws but may not amend or repeal any by-law provision previously adopted or approved by the members; provided, however, that any such supplemental or additional provisions so adopted by the board shall be presented to the members, for ratification or rejection, at the first annual or special meeting of the members following the adoption thereof.

# The Case For J.S. Cartier

In April 1974, an exhibition of some fifty prints by four young French photographers was held at the French Cultural Services headquarters (FCS) on New York's Fifth Avenue. Gueniot, Francoise, Malamoud and Tartarin were the first of a total of forty-five photographers whose work was exhibited at and circulated by FCS, an arm of the French Embassy in Washington.

Operating on a shoestring budget of about \$6000 per year, or less, and with a staff of three including himself, French-born U.S. citizen J. S. Cartier launched and managed the program. Cartier's aims were: 1) to show the work of French photographers past or present to the American public; 2) to give exposure to younger photographers lacking contacts or connections and, 3) to create a two-way flow of exchanges between France and the United States in the photographic field.

The exhibitions were very successful and attracted a large and sympathetic public. Peggy Weiss of *Saturday Review* coined the term "shutter diplomacy" and Jean-Claude Lemagny of Paris' *Bibliothèque Nationale* stated that: "... the program became a part of the history of French and American photography in the 20th century." Other comments included a statement by Gene Thornton, the *New York Times* photo critic that: "thanks to this program, French photography both contemporary and historical is probably better known in America than the photography of any other nation." and John Szarkowski of the Museum of Modern Art added that: "these shows have been a very real service, not only to those of us who are specialists in photography, but to the much broader audience that is alert in a more general way to the concerns of contemporary sensibility."

The program enlisted the participation of well-known photographers like Kertesz, Boubat, Cartier-Bresson, Lartigue and Riboud but, what was more important to Cartier, a majority of young or lesser-known photographers. Historically-oriented exhibitions also took place such as a Robert Demachy show accompanied by a small survey of pictorialist photography and an exhibition of two unknown turn-of-the-century artists, Louvat and de Bire.

Other projects involved a close cooperation with the *Bibliothèque Nationale's* Photography Department under J. C. Lemagny's guidance, and with the newly-established *Fondation Nationale de la Photographie*, a government agency headed by Pierre de Fenoyl. One highlight of the program was the award of France's highest cultural decoration, the Order of Arts and Letters, to Andre Kertesz in 1976. Long-range plans were also established to increase photographic exchanges between the United States and France, and the inclusion of Canada was also contemplated. An important part of the program was the circulation of each exhibition throughout the country; they were available free of charge to museums, galleries, educational and community institutions. It is estimated that, on the average, FCS shows were seen in about 200 U.S. cities each year.

In April of this year, Cartier was preparing the Gilles Peress/Richard Kalvar exhibition which was due to open in early May when he was assaulted, apparently without provocation and from behind, by an FCS employee. Andre Gadaud, Cultural Counselor immediately acted to dismiss Cartier on the grounds that he (Cartier) "had been involved in an attack (sic); that it was unbecoming for a department head, and that it constituted grounds for dismissal . . ."

The fact that the assailant was booked and imprisoned on a felonious assault charge (Cartier suffered a concussion and multiple lacerations necessitating 19 sutures) was not even taken into account by the French Embassy. The fact that Cartier had previously requested the individual's dismissal on several occasions in view of his threatening behavior, was also ignored. As of this writing (October 1977), Cartier has been informed that a motion is being made by the Assistant District Attorney to bring the assailant before a Grand Jury.

Cartier states that Gadaud mentioned to him and to others on a number of occasions that the French Foreign Ministry wanted to suppress the exhibitions and eliminate the photography department. This would seem to indicate that the course of action chosen by Gadaud had little to do with Cartier's professional achievements, work record or relations with co-workers, but that the assault was deliberately used as an excuse to fire him, thus terminating the program.

Six months have passed since the incident. Cartier, a photographer in his own right, is supporting himself through housepainting and other odd jobs. He is ineligible for unemployment benefits and the French Government has refused to pay him the monies to which he was legally entitled, including vacation pay, severance pay and transportation refunds over a year old. Andre Gadaud did not replace Cartier, and after firing the head of the Artistic department a month later, seems to be allowing the Photography Department to die a slow death. As for Peress and Kalvar, the French and the American photographers from *MAGNUM* whose work was to be shown, they refused an offer by Gadaud to

exhibit this Fall. Their protest was followed by more than sixty people who signed the following petition; Andre Kertesz, now 83, insisted that his name be placed at the head of the list.

## TEXT OF THE PETITION

We are distressed to learn that the French Cultural Services in New York have summarily dismissed J. S. Cartier, who has been heading the Exhibitions Department there since 1970.

The program, which aimed at familiarizing the public with French photography and French photographers, also paid homage to photographers of other countries, associated with France. Cartier aimed at creating a two-way flow between France and the United States in particular, thus helping to improve the relations between the two countries. The program was immensely successful in creating interest and good will; Cartier's professional competence and personal integrity won him the trust and esteem of the photographic community both here and abroad.

There is at this point a serious possibility that the French photography program may come to a halt, and that FCS photographic exhibitions may no longer circulate in the United States. We feel that such an eventuality would be a loss to the photographic community and to the public.

Cartier's dismissal is in our view a short-sighted measure which bodes ill for Franco-American photographic cultural exchanges in the future. We therefore urge the French Government to reconsider its decision and to restore Mr. Cartier to the position in which he has served with such distinction.

Andre Kertesz, Anne Tucker, E. S. Winslow, Anita Ventura Mozley, Cusie Pfeifer, Courtia Jay Worth, Carlton Willers, Jerry N. Uelsmann, Aaron Siskind, Lothar Engelmann, Jay S. Colen, Hubert Damisch, Robert J. Doherty, Lawrence G. Miller, Nicolas Ducrot, Margery Mann, Leslie Krims, Evelyn Jesenof, David Bruce Cratsley, Gilles Larrain, Edouard Boubat, Yves Kovacs, Pierre Desfons, Teri Wehn-Damisch, Brigitte Hedel, Marvin Heiferman, Steve Williams, Tom Davies, Ann Adamthwaite, Ralph Gibson, Weston J. Naef, Lucien Clergue, Mathilde Scalbert Bellaigue, Martine Cadieu, Richard Kalvar, Gilles Peress, Will Fallier, Neal Slavin, Helen Gee, Henri Wytenhove, Milton Glaser, Clarence John Laughlin, Henry T. Hopkins, Robert Forbes, Robert Pledge, Scott Elliott, Eugenia Parry Janis, Bruce Davidson, Pierre Bourget, Dennis Longwell, Cornell Capa, Jane H. Weiler, Gene Thornton, Robert Monk, Jacob Deschin, Christine Hawrylak, Robert A. Sobieszek, Walter Clark, Roger Bruce, William Atwater, Janet Buerger, William Jenkins and Pierre de Fenoyl.

*The information for this article was provided by Patricia Warburg Johnson, Jean Locey and J. S. Cartier.*



*Photograph by Garry Winogrand, "Muhammad Ali-Oscar Bonavena Press Conference," New York, 1970. Courtesy the Museum of Modern Art from his recent exhibition and book, "Public Relations"*



*Photograph by Ralph Gibson, "Untitled", 1974 from his upcoming exhibition at the Center for Creative Photography, Tucson*



Photograph from "Lives I've Never Lived," by Abe Frajndlich, titled Minor White "On The Bridge," 1976

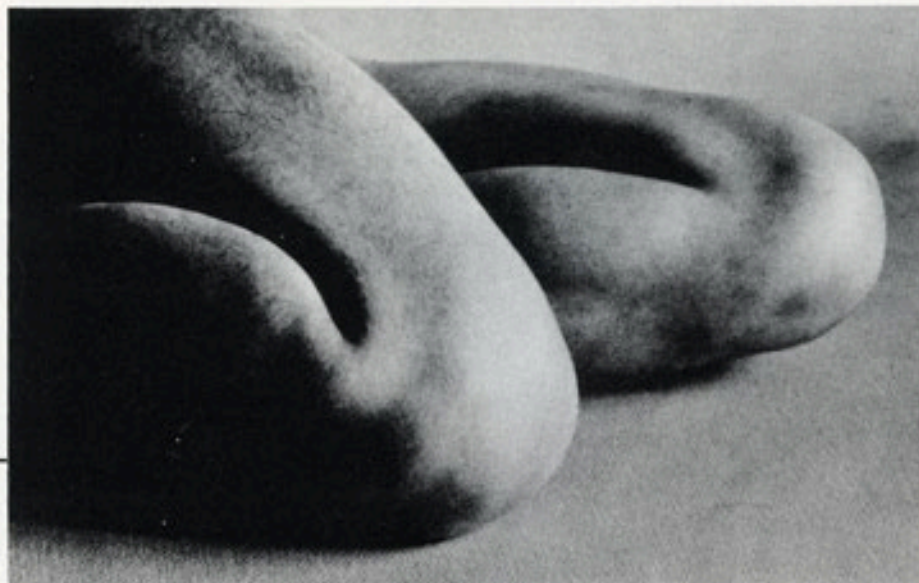
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