exposure

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Jim Alinder Editor

Society for Photographic Education

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Passing it on: Ansel Adams at 75

by Jim Alinder

During the day of March 6, 1977 a symposium on photographic periodical publishing was held at the Friends of Photography in Carmel on the occasion of that organization's 10th anniversary. The evening was devoted to the official photographic community celebration of the 75th birthday of Ansel Adams.

The celebration began with a cocktail party at the Adams' home. During the party, Bill Turnage, Ansel's business advisor, called the assembled to attention and introduced Ansel who with his wife Virginia sitting by his side, was to make an unexpected and spectacular announcement.[1]

Bill Turnage: . . . This afternoon in the symposium I made a reference to the growing popularity of photography and noted the danger that we might even wind up with too much money from the government. I rather laughingly said, "Suppose Amy Carter got interested in photography and suddenly there was a 250 million dollar program?" Ansel reminded me later that he had received a birthday card from President and Mrs. Carter. Ansel said, "It's amazing isn't it, How did they know it was my birthday?" And I said, "Don't get a swelled head. They sent it two weeks late!"

Seriously now, just for a few minutes to properly solemnify the occasion so that we can truly celebrate and relax once we get over to dinner, Ansel is going to say a few things about his life in photography on his behalf and Virginia's.

Ansel Adams: Thank you all for coming. Your presents make me feel like I'm a little boy again at Christmas time. Don't get alarmed, this is triple spaced, (pointing to the manuscript in his hands). I have lots that I want to say and I just had to put it down in writing.

Virginia and I feel this is a rather overwhelming occasion for us both. I am most appreciative at the

remarkable turnout of so many stars of the world of photography at the tenth anniversary of the Friends of Photography, and I wrote that before you came, the meeting of the Board and the Symposium.[2] I am deeply touched by the many expressions of good cheer and the presents on the occasion of my 75th birthday. I prefer looking in the mirror and kidding myself into thinking that it's my 57th. It actually happened about two weeks ago. When one arrives at this multi-milestone, it is perhaps best just to refer to the late 20th century.

It is a special pleasure to share my birthday, with the birthday of the Friends of Photography. The loyalty and dedication of all concerned and Jim Enyeart's brilliant performance as Executive Director in but six brief months, clearly proves that the Friends of Photography is an idea that has arrived and will bear good fruit in the future. As the Friends of Photography has been for me an objective of great importance for the past decade, I intend to continue my interest therein for the next ten or twenty-five years. But I am aware of my very limited administrative abilities, and it is my hope that soon we will get a new and much younger president. As is often the case, one can accomplish more from without than from within an organization, especially after the initial burst is achieved.

A 75th birthday is the proper time to look both to the future and to survey accomplishments, or lack of them, over a lifetime. It is a special pleasure for Virginia and me to have with us some of our closest and most beloved friends and colleagues this evening. To mention but a few: Dave and Sally McAlpin, Beaumont Newhall and Christie, of course, and many more I simply do not have the time or typewriter paper to mention.

Another creative concept of great interest to us is the new Center of Photography at the University of Arizona in Tucson. Dr. John Schaefer, the instigator and dedicated supporter of the Center, flew back from a mission in Israel to be with us at this time. I hope it will be possible to encourage and achieve major cooperation between the Friends of Photography and the Center for Creative Photography in Tucson. It already possesses an outstanding group of archives of important photographers including Paul Strand, Wynn Bullock and will, in time, receive all of my material.

Virginia and I have had a good life. We were both raised and lived in environments of great natural beauty. In addition to our families, we have been blessed with good and great friends in all stations of life. We have worked hard and with rewarding satisfactions. I have been favored with most kind and understanding friends, notably in the days of my youth—Albert Bender of San Francisco, a remarkable patron of all the arts who gave so much of his time, energy and fortune to the struggling young artists and to the older ones as well. He was a person of great perception and understanding and represented the remarkable cultural climate of San Francisco and its environs. I am honored to pay tribute to him. We shall not see his kind again. Over the years so many friends and associates contributed so much in fact and spirit. Many are in this room at this time and this gives Virginia and me much gratification. In brief, I am always aware of what the world gave me as a young man, and I am also aware of the young people of today and of the future and of their dreams, hopes and capabilities which depend upon the fates, opportunities and good fortune in their relationship to the world in which they will express their careers. I want to mention here our associates, Bill and Andrea Turnage, who have done so much for us in so many ways in recent years. They have made possible the plans and realizations that have put us in a position to respond to the benedictions of the past in the spirit of the old west—"Pass it on."

Virginia and I intend to make modest gifts to the photographic community as a response of appreciation for the past benefits the world of photography provided for us. One of the high points of my life has been the collaboration with Dave McAlpin, Beaumont and Nancy Newhall, in the founding of the Department of Photography at the Museum of Modern Art in New York. Dave McAlpin continues as supporter, advisor and patron of potography. Very few of us know even a fraction of what he has contributed to the arts and letters of our time. Beaumont Newhall moved from his position of Director of the Department of Photography at the Museum of Modern Art to the George Eastman House in Rochester, New York which he developed into the greatest museum of photography in the world. On his retirement therefrom, he moved to New Mexico where he teaches at the University of New Mexico in Albuquerque and lives in Santa Fe working on his monumental history of photography. He is one of photography's greatest figures.

The Department of Photography at the Museum of Modern Art with its head start, its crucial location in New York City and now under the brilliant leadership of John Szarkowski, who is also with us this evening, has extended a profound influence on the understanding and enhancement of photography not only in America, but throughout the world.

It is most appropriate that David McAlpin, Beaumont Newhall, who with me constitute the original "founding" commmittee of the Department, and the present director, John Szarkowski, are here to mutually celebrate and honor the magnificent contributions of Beaumont and Nancy Newhall.

Virginia and I wish to announce with pleasure and deepest respect the establishment of the Beaumont and Nancy Newhall Curatorial Fellowship in Photography at the Museum of Modern Art. (extended applause)

It is our hope that this curatorial fellowship will continue and enhance the tradition of excellence and the concern for younger scholars that Beaumont and Nancy supported and encouraged over many years. On our demise an endowment of $250,000 will go to the Museum of Modern Art which will endow a permanent curatorial fellowship for the Department of Photography. In the interum, Virginia and I have pledged an annual donation of $12,500 so that the fellowship program can be initiated as soon as feasible. Virginia and I now wish to present to John Szarkowski our first year's contribution and we ask John to describe in general terms how the program will function. Thank you for coming to Carmel and to our home. (applause and cheers)

John Szarkowski: I want you all to understand that this is the most important gift that has come to the museum's photography program since its beginnings now almost 50 years ago. What Ansel and Virginia have done is to endow the perpetual opportunity for successive young scholars working with the great collection and archive it supported working over an extended period of time, developing their own sensibilities, their own intellectual tools so that they will in turn, hopefully, make contributions to our understanding of the medium, toward our understanding of the medium's future potentials, which may perhaps be in some way commensurate with those after whom this fellowship is named.

It is enormously moving to me that this glorious gift comes from one of the great artists of photography and honors Beaumont and Nancy Newhall: to whom we owe so much of what we know, perhaps even beyond that, we owe our own sense of historical and critical standards and ideals that will allow us to contribute in some measure to our mutual beautiful medium. And that it should be done on this occasion with all of you, Ansel's close friends, Beaumont's and Nancy's close friends, and many of you also close friends of the Museum I now have the good fortune to serve: Dave McAlpin, the Department's first Trustee Chairman, and Shirley Burden its present Trustee Chairman and many others of you, makes it my happiest moment in the 13 years I've had the privilege of being Director of the Department. I only want to add that I promise Ansel, I promise Virginia and I promise all of you who are concerned and committed to the art of photography that for myself and for the museum we will do our absolute best to make full advantage of the magnificent opportunity.

Would you like me to talk more specifically as to how this might work?

Ansel: I think they're interested.

John: I think that the fellowship, which we hope to begin just as quickly as we can, would go to a young scholar who might be making his or her entrance into the art historical field. It will be for a period, I would think,

of three years. It possibly could be renewed, perhaps for a period of two years, if mutually agreeable to the museum and to the fellow. Over the course of time there would be a substantial number of people who had had the opportunity to work with those materials as Newhall fellows. They will be working with the collection, with the acquisitions program, with the exibition program, with the publications program and will be broadly and fully involved with all the aspects of the Museum's program in photography.

We will make the fellowship program as broadly known as we possibly can. I don't think after tonight it will take a great deal of special effort. We will repeat what will soon be general knowledge: that this position is available and we will do our very best to find that succession of people who most highly promise to continue in the very best traditions of photography. (applause)

Cocktails and announcements finished, the guests then joined in a car caravan to the Beach Club at Pebble Beach for a dinner given by Bill and Andrea Turnage. Bill has been Ansel's business advisor for the past 6 years. Andrea, formerly on the staff of New York's Metropolitan Museum of Art, is secretary to Ansel.

At the Beach Club, each guest was given a program with guest list and menu and escorted to his table. The dinner was absolutely elegant and included poached salmon, stuffed breast of veal, beef Wellington, cracked Dungeness crab, bay prawns, roast New York strip and roast leg of lamb. The birthday cake was a reproduction in frosting of Ansel's most popular photograph, "Moonrise, Hernandez, New Mexico".[3]

Five people, representing different areas of Ansel's life in photography had been selected to give toasts after dinner. In order of presentation they were: Beaumont Newhall, the historian of photography; David H. McAlpin, retired New York investment banker, long time supporter of photography; Arthur Thornhill, Jr., the President of Little, Brown & Co. parent company of New York Graphic Society which publishes Ansel's work; Jim Enyeart, Executive Director of The Friends of Photography; and John Schaefer, President of the University of Arizona, Tucson. Each of the toastees were introduced by Bill Turnage.

Beaumont Newhall: Thank you, Bill. I am very happy indeed to thank my dear friends Virginia and Ansel for the beautiful and most generous gift that they have made to the Museum of Modern Art to establish a fellowship. To me this is a very beautiful thing because it works four different ways. First, it gives some person an opportunity to work at the Museum of Modern Art. Second, it supports the Museum of Modern Art which has meant a very great deal to me and to my first wife, Nancy. Third, it gives a recognition to photography and to me this is a very beautiful and generous gift. And fourth, it is a very beautiful tribute of a friendship over the last forty years.

I'd like to take this opportunity, for just a few minues, to tell you the background of what Ansel has told you about the founding of the Department of Photography at the Museum of Modern Art. I came into the museum world through rather conventional training as an art historian at Harvard. I, as an undergraduate, had a deep interest in photography, which my professors took no recognition of whatsoever. After a rather unsuccessful period of working first at the Philadelphia Art Museum then at the Metropolitan Museum of Art in New York, I was a lecturer in Philadelphia and an assistant in the Department of Decorative Arts at the Metropolitan. There was no interest in photography there. I was able at the Metropolitan to sneak away on research sessions in the library and have a great look at a series of beautiful periodicals called **Camera Work.** But those two jobs folded up because there wasn't money. I went back to work at Harvard, got set for my PhD, then came the opportunity to get a job and it was at the Museum of Modern Art. I had not completed my PhD work, though I had completed the residence requirement. I thought that working at the Museum I could finish the thesis, etc., but it was an extraordinary and surprising experience. There I was involved in what Alfred Barr (Founding Director of MOMA) called a "three ring circus" and it was a great experience.

One very fine day he asked me if I'd like to do a photography exhibition. He knew of my real interest in photography and I allowed as how I'd like to. And he said, "we have $5,000 for a photography exhibition." I was surprised because that was a very generous exhibition budget in those days, 1936. He asked me what I'd like to do. I said, "I think we should have an overview of what photography has accomplished".

I began to work on the Museum of Modern Art's first major photography exhibition. Along the way I wrote to various photographers whose work had come to my attention through magazine illustrations, books, this and that. Of course, one of those was Ansel Adams, who had just published a book which was to us at that time astounding. It was called **Making a Photograph.** And it was published in London. It had the most beautiful reproductions of photographs of a type that at that time we had never seen. It was incredible. I remember I dashed right out that weekend in the backyard to photograph a lily in Lynn, Massachusetts, hoping it would look something like one in Yosemite National Park. It was a real inspiration to find these photographs. So naturally I wrote to Ansel if he would send photographs for this exhibition. I knew nothing about this man at all except he'd written this book. He very graciously answered not only sending the required number that I asked for, 6, but also sending me a book of the most extraordinary photographs of the Western area, original photographs, published in 1874 by T. H. O'Sullivan. This was a name I knew had taken photographs for the Civil War, but this work as an expeditionary photographer was totally unknown to me. No other person I wrote to offered not only his own work, but opened my eyes to the past.

I've forgotten to mention that in this book, **Making A Photograph,** Ansel Adams had outlined the very thing I wanted to do at the Museum of Modern Art.

My job, of course, at the Museum was that of librarian. I had been hired as librarian but I quickly realized that there was no such thing as a job description. I reported for work. I said, "Alfred, here I am, where is the library?" "Library!" he said, "take off your coat and help me hang the Van Gogh exhibition." So it was out of that kind of environment that I had this beautiful opportunity to do the exhibition and Ansel's help was very great.

Subsequent to the exhibition I met Ansel Adams. He came to the opening of the new building. He invited Nancy and myself to visit him in California. We did so. He took us to see Edward Weston who also had contributed to the exhibition.

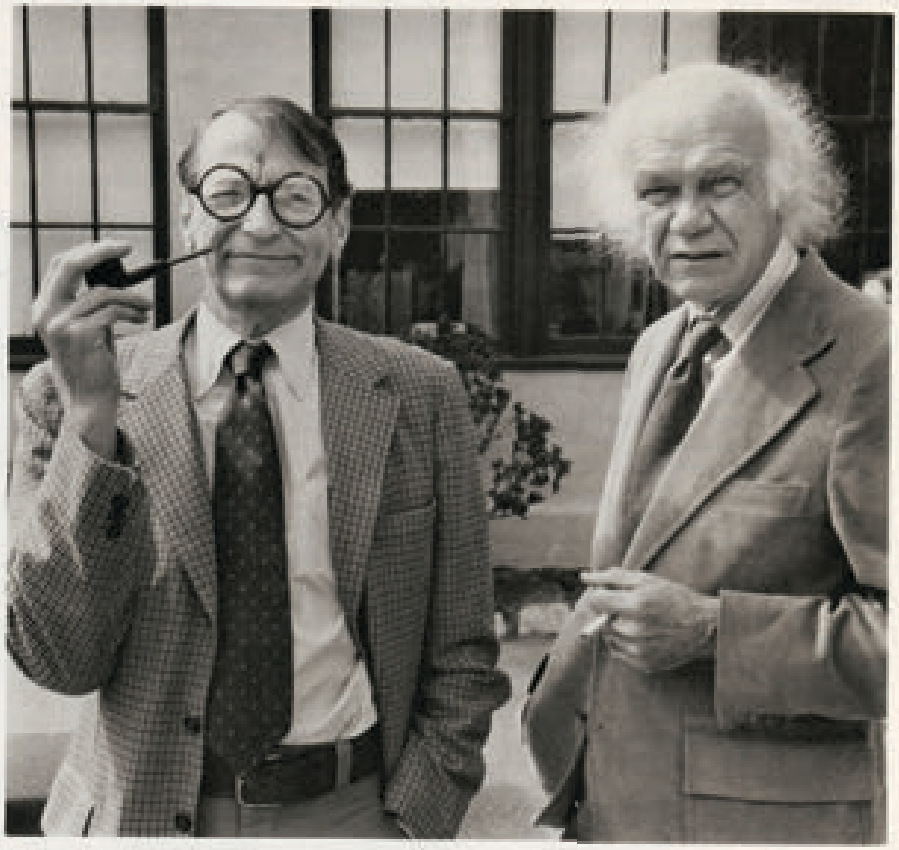
I outlined to Ansel my dream of an institution which would bring the history of photography, the great works of photography, in one place where students could see them, the public could see them, where we could do something about this beautiful medium. He responded by throwing the contents of his drink onto the grass, going into the house and telephoning his good friend, David H. McAlpin. So when I came back to New York, I met Dave. And it was Dave's generosity and Ansel's enthusiasm and generosity that led to the formation of a committee to consider the formation of a Department of Photography at the Museum of Modern Art, which subsequently developed. Dave was the Chairman of the committee, Ansel was the Associate, I would like to say Vice-Chairman, and I was the Curator. And we began this Department which has developed so beautifully over the years.

Dave was most generous. But I had not realized until just the day before yesterday that when Alfred Barr stopped me in the corridor, would I, a 28 year old kid just out of school, like to do a major exhibition and we have $5,000. That $5,000 came from Dave McAlpin. Over 40 years he kept that from me. David, thank you for that.

I was completely overwhelmed, as I think you all realize, that dear Virginia and Ansel had decided to create, in the memory of Nancy and in the honor of both of us, this fellowship. And I thank you and I offer a toast to Virginia and Ansel Adams.

After the first toast, a chorus of "Happy Birthday" was sung. The next toast was given by David Hunter McAlpin.

After lunch at the Friends Symposium, David McAlpin (left) and Ansel Adams.



John Szarkowski (left) and Beaumont Newhall

Dave McAlpin: Ladies and Gentlemen, it is a great honor and privilege for my wife and I to be here on this wonderful occasion. I started at the age of 10. I was given a No. 2 Brownie camera which started my interest in photography. I continued and when I was at the Hill School, I got a Graflex 3¼x4¼, took a lot of sport pictures and became president of the camera club. I went on to Princeton after two years in World War I, and continued my interest in photography.

In 1933, one of the great occasions of my life, I was asked by Georgia O'Keeffe to take her to a Russian movie on 14th Street. During the intermission she said, "Here's a friend of mine, I want you to meet." So Ansel Adams came up the aisle and we were introduced. That started our long and dear friendship.

I was one of the early trustees of the Museum of Modern Art and I was serving as Treasurer when Alfred Barr came to me and suggested the idea of a photographic exhibition. I looked in the treasury and found there were no funds. I said to Alfred, "Well, I'll be glad to put up a fund to fund this exhibition. So that's how this exhibition was started. It was a momentus occasion which led to the formation of the Department of Photograpy in 1940. As Beaumont has told you we had a very interesting and active period before World War II. Alfred Barr and Beaumont as Curator, we had Hyatt Mayor (Curator of Prints and Photographs) from the Metropolitan and the committee got started and was going well. Unfortunately, it was interrupted by World War II when Beaumont went in the Air Force and I went back in the Navy for another five year hitch.

When I was in college my faculty advisor, Professor Hall, in the history department was a collector of graphic arts and he started me in collecting. I collected etchings and engravings. Then later, when through Georgia O'Keeffe I met Alfred Stieglitz, he started me collecting photographs. It's been a great interest and a great pleasure. Certainly it has been most timely. Beaumont was telling me today that a Timothy O'Sullivan picture which he gave me in Washington during the war which he picked up for 50c is now worth $1,500. It has been amazing to see how photography has grown in widespread interest.

When I retired in the late 60's, I tried to interest Princeton University in photography. So I set up a series of lectures by visiting photographers, writers and critics in memory of Alfred Stieglitz whom I was very fond of. Beaumont was the first lecturer in that series.

He came and gave a wonderful lecture. The Chairman of the Department of Art and Archaeology was very much interested. He asked Beaumont for suggestions who could give a course at Princeton in the History of Photography. Beaumont later called him back and said that he had searched his list and he felt the person who was best qualified and would be most congenial was Peter Bunnell. Peter had made an agreement when he came as curator at the Museum of Modern Art that he would have one day a week for teaching. He taught courses at New York University, at Yale and Dartmouth so Dave Coffin persuaded him to come down one day a week to Princeton. He gave a lecture in the morning and a senior seminar in the afternoon. When the head of the Far Eastern Program came back from sabbatical, Wen Fong, he was very interested in the lectures and he asked Peter if he would be interested in joining the academic profession on a permanent basis. At first Peter demurred because he had so many other commitments. He finally came back and said he would like to undertake it. So the first year he came down as an associate professor, he'd been a visiting professor before. He came down three days a week. The next year he came and joined the faculty on a full-time basis. Just at that time, Joe Kelleher, who was the Director of The Art Museum at Princeton, reached he age of retirement and handed in his resignation. Before Peter knew it, the Department had recommended him to the President as the new Director of The Art Museum. So he has served in that capacity and wears two hats because he still continues his teaching. He accepted on the condition that he could have a curatorial and administrative assistant, so that he would only have to take care of policy and outside contacts and he would not have the daily routine to look after. He's continued to teach two courses a term and has been very successful as Director of the Museum.

But all this goes back to 1933 when I first met Ansel, and started on the road. And I want to propose a toast to my very dear friends, Virginia and Ansel Adams.

Arthur Thornhill, Jr.: Bill, after that introduction, I must say, I'm flattered and I was really prepared to stand and say some very fine things about this marvelous group of people and this organization which has conducted what I consider to be a most fruitful and provocative seminar. Before I say that, I must somehow respond to your comments about negotiation. I don't think you have to take your hat off to anyone. As agents go, I must say you hold your own very well. Your thoughtful, provocative and creative ideas on book publishing are most welcome. You have provided us with some very good imput.

I think there are many things happening in publishing and many of the trends and aspects were touched upon today. I feel that there are some very significant developments which we are becoming aware of, the communications between the creators, between photographers, artists, what have you, are very important. There are certain economic verities as we all know, but the important thing is that we have a dialogue. I think that this type of meeting is most important and most fruitful.

Little, Brown is about ready to celebrate its 140th anniversary in June and I must say, before my time, there have been some very successful and unsuccessful ventures. As a result of the distillation of the publishing process, certain books survive, certain books are

Ice sculpture at the birthday party

reprinted and become classics, or at least semi-classics. The Company has done fairly well in the fields of law, general publishing, children's literature, educational publishing and a bit more recently, since World War II, in medical publishing. And now most fortunately we have been introduced into art publishing and graphics publishing, with our association with the New York Graphic Society. I must say with all the fine things that have been going on in that publishing program, the lovliest thing was to find that we had the gem in the crown, in finding that Ansel Adams was an author of the New York Graphic Society. I don't need to sell anyone here of the classic nature of his previously published works. We look forward to his new works with great pride and gratification and confidence. I would like to toast Ansel Adams. Ansel, I'd like to toast our future together, I think the best is yet to be.

Jim Enyeart: Ansel, to your birthday. On behalf of the Board of the Friends, all those present, all the members of the Friends, all the young photographers who admire you who are not here, the artists, critics, curators, historians and collectors with whom you have shared your past, inspired the present and provided for the future, I offer you a toast in the Carmel vernacular, "Skol to the Beard".

John Schaefer: Today the University of Arizona had a national TV basketball appearance and played the Russian national team and lost. But that wasn't the worst part of it. I just received a call from my wife who said that she was at the basketball game and everyone thought I was there too and our house was robbed. Bill asked me to serve as the anchorman on the official toasts. I asked him why and he said, "With this crowd, you'll probably be the only sober one left at this hour. Besides this, you are used to speaking after dinners and we want someone who won't repeat what everyone else has been saying all night long. You'll have to hang a little bit loose and try to round off things." He honestly hasn't heard me speak too often. A few weeks ago I was at an alumni banquet, spoke to a group of U of A people. After the talk was over, and I thought it was a pretty good talk, a lady came running up to me and said, "Dr. Schaefer, that talk was absolutely superfluous." I was a little nonplussed. And I said, "Thank you very much, I'm rather proud of it and I'm planning on having it published posthumously." "Wonderful," she said, "the sooner the better."

In many ways, I'm probably one of the last people in this particular audience who have gotten to know Ansel Adams. But in many ways our friendship and the results of that friendship may be one of the most lasting events that has occurred. A number of years ago when I first become President and made it known that I felt a special affection for photography as an art form, the university undertook to have its first photographic exhibition. We went to what was obviously the top of the heap, Ansel Adams. Ansel consented to have a show at the University and that took place in 1973. Being rather green and naive as university president, I did, what now strikes me as being, an incredible piece of chutzpah. I spoke to Ansel and said, "What do you plan to do with your archives?" Universities have long collected things like manuscripts of authors, of musicians, etc., but it seems to me they haven't really paid significant attention to photography. This, of course, is the literature of our time, of this century, of social state-

ment as well as an important art form. Photography is one of our most important vehicles for communication. We'd like to do something about this. Rather surprisingly, Ansel told me that he really hadn't made any firm plans, but that he wasn't interested in being just one piece of a university collection. He, as always, was thinking on a much grander scale. He said he would be interested in talking to the University of Arizona if, in fact, we were willing to talk about a concept rather than a single acquisition.

That was the fall of 1974. As the result of a few visits, and more discussions, the Center for Creative Photography came into being. It represents a commitment on the University's part, as well as Ansel's part and a number of other very prominent photographers, that photography deserves a very special place in our life and time. It is an art form that ought to be preserved, a vehicle for communication that should be studied and appreciated. That is, in fact, what the Center has become, through, largely, Ansel's initial effort.

Ansel stands for so much, enjoying a very rich lifetime. He stands for conservation as many of you well know. He stands for truth and justice. And, I think, most importantly, Ansel stands for beauty which he has brought to so many of our lives. For all those good things he has given to us, I'd like to propose a toast to a very special man, Ansel Adams.

After the "official" toasts, there were a series of additional toasts proposed by Robert Heinecken, Bernard Freemesser, Liliane DeCock Morgan among several others. Ansel then recognized the toasts with a concluding speech.

As we were finishing the "Moonrise" birthday cake, Bill Turnage announced that Ansel would be pleased to autograph the souvenir program. This process gathered momentum till most everyone was signing each others program.

A remarkable evening; recognition of the past, affirmations of the present and new impetus for the Department of Photography at the Museum of Modern Art.

1. With a sense of history I came equipped with a tape recorder to the birthday celebration. I had planned to record the group singing of "Happy Birthday to Ansel". Fortunately, I turned the recorder on quickly. Unfortunately, I had only one tape cassette and while all of the "official" toasts are preserved here, the tape ran out before all the unofficial toasts, and Ansel's concluding statement could be recorded.
2. The "stars" included Peter Bunnell, Barbara Crane, Judy Dater, Robert Doherty, James Enyeart, Bernard Freemesser, Oliver Gagliani, Robert Heinecken, Cheri Hiser, Harry Lunn, Nathan Lyons, Liliane Morgan, Beaumont Newhall, Ted Orland, Ralph Putzker, Leland Rice, Henry Holmes Smith, John Szarkowski, John Upton and Jack Welpott.
3. Ansel related to me that he still has 168 orders for prints of "Moonrise" outstanding.

Photograph by Nancy Rexroth, "Diane's Hands," 1976 from her recently published book, "IOWA".

the eye does not suffice for seeing.—Augustine.

A copy of the Universe is not what is required of Art; one of the damned thing is ample.—Rebecca West.

A Conference Report

PHOTOGRAPHY AND REPRESENTATION

Or, There is more to the Spectacle than meets the Eye

by Gary Metz

It is the purpose of this paper to remind us of the idea that all art is representational. The term representation is often confused with a special case of representation in art sometimes referred to as realism or illusionism. All art represents, i.e., art objects, objects assigned or arbitrated by man to be art. It stands for some kind of value-charged conceptialization. In the broadest terms, all cultural forms within a given culture can be understood as transformations of each other and ultimately as transformations of the paradigmatic beliefs members of a culture hold. I would describe "culture" as that system of beliefs, behaviors, attitudes, and artifacts that people learn from other people.

The anthropologist Edward Hall, in his book **The Silent Language,** has described as many as 14 different kinds of systems used for communication; only one of them is verbal. The anthropologist Edmund Leach assumes that . . . "all the various dimensions of culture, such as clothing, town lay-out, architecture, cooking, music, postural attitudes, etc., are organized in patterned sets so as to incorporate coded information in a manner analogous to the sounds, words, and sentences of a natural language . . . therefore it is just as meaningful to talk about the grammatical rules that govern clothing as it is to talk about the grammatical rules which govern speech utterences".

It is extremely important to understand here that Leach is **not** saying that all non-verbal media can be reduced to or described by verbal language. Rather, he is saying that all media in a given culture, including speech, are analogues for each other.

It is relatively easy for us to understand the term "grammar" in the context of speech—since most of us were taught grammar, in formal terms, at grammar school. **Seeing** seems to be somehow perfectly natural —especially since we were probably not taught, in formal terms, to **see** at grammar school. (Perhaps this did happen on occasion and informally if, e.g., we were taught to hunt or to observe paramecia under a microscope.) Hence, we usually do not realize that both seeing and making art have their grammars, or conventional rules for transformation.

These transformations are always **metaphoric,** i.e., "carried across" from 2 or more contexts and are established by means of a conventional, which is to say **learned,** meta-logic which governs the transformation. I will anticipate myself somewhat by stating an assumption: in a profound sense, the structure of the human

Central Nervous System (CNS) is organized in such a way that all of our experience is encoded in the same manner. My suggestion is that the meta-logical conventions, or grammars, for transformation of sensory data into experience are ultimately analagous to, if not co-extensive with, structures within the CNS itself. Stated metaphysically, the Buddhists have said that the **phenomenon** of Mind, i.e. ITS characteristic structures and processes, is more significant than any "content" the Mind might hold. Indeed, **Maya,** or illusion, may simply be a mistaken identification of the **contents** of the Mind for the Mind itself. (Not unlike thinking that a photograph of an erotic subject is itself erotic. Or, that a photograph of a "good" subject is also a good photograph). Enlightenment, then, may be the experience of the Mind experiencing itself; hence the traditional image of a mirror facing a mirror.

Before I attempt to be more specific about seeing or making art, I would like to give an example of what I mean by a transformation; a relatively concrete example taken from Edmund Leach. 3 statements:

1. "The penis is a source of animal potency" is a proposition taken from the context of functional biology.
2. "The god Shiva is a source of divine potency" is a proposition taken from the context of metaphysics.
3. "The lingam is a carved object shaped like a penis" is a mixed proposition taken from 2 contexts: on one hand, from the technics of carving, and on the other, from a culturally arbitrated iconography.

The assertion that "the lingam is Shiva" makes sense, as it were, when the 3 statements are conceptually related according to a learned meta-logic. If a person should stand before such an object and not connect with it on the above terms, then that object will simply be a thing. A thing, having, perhaps, certain sensory properties—with meaning limited to sensory and/or aesthetic (and therefore private) experience. Despite proclamations for a "democratic" or an accessible art, this suggests that the experiencing of an art object—beyond an experiencing of its aesthetic properties—requires learning, whether conscious or not.

Many thinkers have attempted to discuss the processes of knowing, learning, feeling, and creating. What follows is a sort of patch-work of ideas stitched together from many sources, which ultimately considers any coherent experience or activity as being a representation of a value-charged conceptualization.

T. S. Eliot has coined the term "objective correlative". This term would describe for him what happens in the transaction we would call art. He says that an objective correlative is "a set of objects, a situation, a chain of events, which shall be the formula of a PARTICULAR emotion; such that, when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked". Eliot's term "correlative" would bear scrutiny. To correlate means "to be in or bring into mutual relation". This is done, in other words, by proposing that certain selected structural elements in one system or configuration correspond with certain elements in another. While this can be done physically, (we call it model making), it is always ultimately a conceptual act.

In further considering the idea of representation, let us look at 3 statements regarding one of the simplest kinds of pictures; those pictures we call maps:

1. **The map is not the territory it represents.**
   This seems obvious, but an implication is that **seeing** is not the same thing as visual sensory sensory experience. It is also obvious to say that a photograph of Tarzan is not Tarzan. It is perhaps less obvious to say that **Tarzan** is not Tarzan; rather, Tarzan is an idea—whether embodied in Johnny Weismuller or Lex Barker. (Likewise, *a la* Ad Reinhardt, photography is not photography, and Eliot's remark, "the poetry of poetry is not in poetry".)

   To say that the map is not the territory is also to say that the marks, signs, colors, etc., **conventionally** stand for features in the territory. These marks, *per se*, are not identical with the features they represent.

   The key to the map, the indication of which marks stand for which features, is not the map either. In fact, the map is simply **the very WAY in which the marks are organized such that they correlate with aspects of the territory.** There is an assigned similarity of arbitrated structure in the map to observed structure in the territory.

   Likewise, our experience, our perception, of the world is not the world. Any perception of the world will tell us more about our perception than it will tell us about the world.

2. **The map cannot represent all of the territory.**
   Only selected aspects of the territory can be represented. Thus there are topographic maps, demographic maps, highway maps, etc. The intended use of the mapmaker and user is the basis for selection.

   Likewise, perception is selective. Perception is always mediated in terms of cultural forms. Photography is one such form. At their primary base, cultural forms can be considered as literal extensions, or manifestations, of the needs and capacities of the human body. (Thus, money can be considered as a means of measuring and storing physical work.) Photography is an extension into the world of the capacity for sight. Yet, as mediated sight, any photograph will tell us more about photography than it will tell us about the subject it represents.

3. **Maps are ultimately self-reflective.**
   That is, maps tell us more about mapping than they tell us about the territory they represent. Likewise, when a body of work is intentionally made by a photographer, that work will tell us more about the photographer than about photography.

The CNS is, *a priori*, an evolved bio-system that can cognize the environment in the primary or initial interest of survival. It is my contention that the CNS is an evolved "bio-key" that enables us to construct internalised maps of the world. The structure of those "maps" —which constitute the "ground" of our experience—is grounded in the WAY the CNS is structured, regardless of the various differences to be found among cultural media. This suggests that sheer information or activity is not as important as the qualitative ordering of experience.

The predecessors of Pythagoras were concerned with reductively identifying the world's substance; they asked the question, "What is the world made of?" Pythagoras raised the question, "What is the world's pattern, what is the world's harmony?" and a new era of thought began. (One might say that when Kant raised the question, "What is the structure of THIS investigating agent, i.e., the Mind, yet another era of Western thought began.)

Biologists have known the chemical constitution of the DNA molecule, a molecule which can make more of itself, for about 100 years. The presence of DNA, at the molecular level, is tantamount to life itself. **All** organisms on the planet have at least 95% of their genetic characteristics determined by specific patterned physical arrangements of the nucleotides which constitute DNA. These 4 nucleotides, it was discovered c. 1950, transfer all their genetic, life shaping, properties according to their **specific relative positions** within a 3 dimensional form called the double helix.

Since we embody a form of consciousness that seems (at times at least) to be somewhat aware of itself, the phenomenon of Mind complex as it also constitutes human experience. We use and search for ordered information in the world not only in the interests of survival, but also in the interests of interest. The "personality" could be described as that total configuration of experience, individually developed, which can cognize the natural and cultural environments in the interests of selective and intentional inter-action. Perception thereby becomes a form of nourishment. We learn, act, and

expect from the impulses of desire and will. (I would mention in passing that some psychologies distinguish desire from will and attraction from love). Nevertheless, from profound and often pre-conscious places within us, when attention is directed outward, the search is in terms of selected relevance. As with any act that is not a mere reaction, we learn to do this. The simplest kind of learning constituting this process is generically called self corrective or trial and error learning. Computers can't learn by trial and error, i.e., they can't generate new programs without a programmer. Living organisms seem to be simultaneously a program and a programmer. (Oh, Herr Leibnitz!, is THAT what your monads mean?)

And now, more directly, to the question of seeing. First, a quote from Jerome Bruner in **Essays for the Left Hand:**

> *We know now . . . that the nervous system is not the one-way street we thought it was—carrying messages from the environment to the brain, there to be organized into representations of the world. Rather, the brain has a program of its own and monitoring orders are sent out from the brain to the sense organs and relay stations specifying priorities for different kinds of environmental messages. Selectivity is the rule and a nervous system is as much an editorial hierarchy as it is a system for carrying signals . . . We have learned too that the 'arts' of sensing and knowing consist in honoring our highly limited capacity for taking in and processing information. We honor that capacity by learning the methods of compacting vast ranges of experience into economical symbols—concepts, language, metaphor, myth, etc. The price of failing at this art is either to be trapped in a confined world of experience or to be the victim of an over load of information.*

Except as an idea, there is no such thing as "pure Sight"—pure sight is, simply, nonsense. Perhaps the sensory experience of infants is close to a purely ocular sight. The naivete of a child's vision has often been used metaphorically to image a certain clarity of mind—or to image a concept of objectivity which some cultures may value. Curiously, the first visual memories we have correspond with early moments of self-awareness. The eyeball and brain of the infant function physiologically before they do psychologically. Just as our ears function fully when we sleep yet we do not "hear", so the eyeballs function fully even when we don't pay attention—as when we are not interested, or when we listen rather than look, or when we are exceptionally drunk, etc. To SEE means to pay attention and to conceptionally integrate in a **certain sort of way.** Thus the utterance; For seeing—"they see, and yet do not perceive"; and hearing—"they hear, and yet do not understand."

In a classic test described by Herbert Simon in his book, **The Sciences of the Artificial,** as many as 24 chess pieces were placed on a board in positions taken from actual games. The subjects of the test were given up to 5 seconds to review the board and then the pieces were removed. The subjects were asked to reconstruct the positions. Chess grandmasters and masters, with only 5 seconds viewing time, could reconstruct the positions almost without error. Beginners were able to locate hardly any of the pieces correctly. The performance of players of intermediate skill fell somewhere between the masters and the beginners. But the remarkable fact was that, when masters and grandmasters were shown other chessboards with the same number of pieces **arranged randomly,** their ability to reconstruct the boards was no better than the beginners, while the beginners in the 2nd phase performed as poorly as they had before.

In a most provocative book entitled **Perception and Discovery,** N. R. Hanson raises the question, "If 2 astronomers were looking eastward at dawn on a clear day, and one is a 13th century astronomer and the other is a 20th century astronomer, would they both see the same thing?" After a very complex discussion, he concludes that while both would agree that they were looking at a bright disk in the sky that was changing in position relative to the horizon, they would not **see** the same thing. One would see the event **as** the sun moving and the earth not, while the other would see the event **as** the earth moving relative to the sun — which, in turn, is also "seen" as moving through a universe of unknown extent. I suppose a simpler form of Hanson's question might be, "Is a zebra a white animal with black stripes or a black animal with white stripes?".

Hanson is reminding us of Wittgenstein's most helpful observation that we do not see and **then interpret** stuff; rather, **we simply perceive in the way we do. Seeing is in the WAY we apprehend** rather than in the way things are. As Hanson says, "We do not begin with the visual sensation and then turn our theories and interpretations loose on it. In a most important way our theories are in the **seeing** from the outset."

In writing about the concept of realism in art, Nelson Goodman states,

> *Realism is relative, determined by the system of representation standard for a given culture or person at a given time. Newer or older or alien systems are accounted artificial or unskilled. For a 5th dynasty Egyptian, the straight-forward way of representing some thing is not the same as for an 18th century Japanese; and neither way is the same as for an early 20th century Englishman. Each would, to some extent, have to learn how to read a picture in either of the other styles. This relatively is obscured by our tendency to omit specifying a frame of reference when it is our own. "Realism" thus often comes to be used as the name for a particular style or system of representation. Realistic representation, in brief, depends not upon imitation or illusion or information, but upon inculcation. Almost any picture may represent anything, i.e., given pictures and object, there is usually a system of representation, a plan of correlation, under which the picture represents the object . . . That a picture looks like nature often means only that it looks the way nature is usually painted.*
>
> —from *Languages of Art*

Wittgenstein refers to this situation as "seeing as". The Hindu sees the carved stone **as a phallus and as Shiva.** While discussing a drawing of a triangle in the **Investigations,** Wittgenstein observes that,

> *It can be seen as a triangular hole, as a solid, as a geometrical drawing, as standing on its apex, as a mountain, as a wedge, as an arrow or a pointer, as an overturned object . . . and as various other things . . . You can think now of this, now of that as you look at it, etc.*

In terms of psychology, we can say that when we see the triangle as those various things, we are **set** to see, observe, or notice certain sorts of things but not other sorts. Thus, we may see people or events or things **as photographs,** or as **sharp and square** photographs, or **color** photographs, or even as photographs which look like photographs should when someone says they are good. Clearly, we learn to do this **as** photographers. The **physical** grammar of photography has something to do with such stuff as lens vision, chemistry, film and paper characteristics, etc. The **visual** grammar of photography has something to do with mediated perception and with the nature of searching and recognizing in terms of 2 dimensions.

"Seeing as" assumes a personally acculturated experience and knowledge. When rainforest pygmies, whose visual environment is approximately 20 yards deep, were taken to the plains, they thought water buffalo were insects. When Australian aboriginies were first shown photographs, they did not know they were looking at pictures. Since we can participate, quite fully, in the world as individuals in a culure, and since we need not constantly question our assumptions in order for them to function, we generally do not pay attention to the affect upon our experience those learned beliefs and operations may have. This is especially the case in our culture when the systems for representation are non-verbal. We are most aware of such systems when we are first learning their grammars, or when the rules are broken, or when they are questioned or

extended. Otherwise, events and experiences proceed "as normal" as our more intense non-verbal experiences are considered "intuitive", or "spiritual", or whatever. Nevertheless, our notions have consequence.

A 2nd kind of seeing, what Wittgenstein calls "seeing that", is one such consequence. In short, **to see that** means that **if certain things were done to the objects before our eyes, certain other things would probably follow.** In the context of photography, both Weston's "previsualisation" and Uelsmann's "postvisualisation", with their attendant operations and results, are special cases of "seeing that". This peculiar consequence of "seeing as" is also predicated on previous experience but is a much more **active** process. This is the case because much more than knowledge is involved; a further kind of act must occur for, in a very real sense, a prediction is made. To paraphrase Diane Arbus, the results are generally more or less than expected. Yet the surprise is a surprise **only in the context of what is expected.** One might say that a criterion for the richness and quality of a prediction (or perception) and its results is directly related to the degree of surprise, or information, generated from a redundant or familiar context.

Winogrand once said that he is more concerned with questions than with answers. Yet the shape of a question is a contribution to its answer. If I were to venture a definition of perception, of seeing in particular, it would go like this: **"Any perception is (pun intended) a HYPOTHESIS-RIDDLED proposition about the present state of the immediate world."** A sort of joke occurs when we recall that answers are shaped by the questions demanding them, just as the question is finally shaped by the nature of the answer desired. Our zebra, once again.

Whatever the nature of our experience or search —whatever the goals, interests, or content—it is evident that the relationship between experience and search is reciprocal.

If all experience is encoded by the CNS in the same manner, whatever the cultural or environmental context, then a representation of that process would be helpful in extending the scope and depth of qualitive interaction with the world. Despite associations with thermostats and ICBMs, the science of cybernetics is one such attempt to model the consciousness of goal-seeking and self-correcting living systems which are connected to an environment. Cybernetics can be called the study of **relationships** between the human CNS and various kinds of physical models used to represent aspects of the CNS.

For purposes of analysis, the CNS is described in terms of reciprocal relations between 2 kinds of "channels": **sensory** ones, which register information about the environment, and **motor** ones, which act on the environment. The system must have some means of remembering information about conditions in the environment and some means of remembering previous actions. Ability to attain desired goals depends upon building associations — simple or very complex — between particular changes in states in the environment and particular actions that will (reliably or not) bring these changes about. The sensory channels must be able to represent desired situations or objects as well as the present situation. They must also be able to represent **differences** between the desired and the present. In the motor aspect, there must be a representation of **actions** that can change objects or situations. In order to behave purposefully, there must be an ability to **select,** from time to time, those actions that are likely to reduce or remove the particular differences between the desired and the present that the system detects. This selection is achieved by associating each kind of detectable difference in kinds of actions already performed with those actions that are relevant to reducing the difference. It is at this phase that a reciprocity between information and effort is maximal. Since seeking a goal usually requires a sequence of actions, and since some attempts may not work, the system must also be able to detect the progress it is making and be able to try alternate paths.

While the analytical model would seem to suggest an internal-external dichotomy, it must be strongly emphasized that the actual "shape" of this relationship of Living-System-to-Environment more closely resembles a series of loops or circuits than it resembles an inside-outside exchange with perception at the interface. Indeed, the image of the Mobius sheet, where differences — transformations or "events" — vary in position and time along a continuous, one-sided surface, would best describe the situation. In terms of neutral events, one can say that a neuron does not transmit a neural impulse, but rather it **transmits information about a difference occuring at that point** to other points along the circuit.

Living systems, then, more or less efficiently organize themselves in a meta-circuit which includes a changing environment. Differences that occur at any point in the circuit can potentially spread to produce differences at any other point in the circuit. (Hence, we are "at home" wherever we go.) It is crucial to life that the system can both detect and manipulate differences — and that it can, to some degree, do both simultaneously.

Another characteristic of living systems is that they are energised, **motivated,** partially **within themselves** by portions of the same circuitry which responds to and organizes the environment. For example, if you kick a dog, it will yelp, leap, and attack or run off in some direction or other. However, if you hit a billiard ball with a cue stick, the ball will simply be driven in one direction until it hits something else or loses energy from the impact.

Living systems also show a capacity for self-correctiveness, for trial-and-error activity. The poolshooter can try again — only in the movies can a billiard ball roll backwards to its original position.

It is a principle in cybernetics that more organized systems always gain information and energy from less organized systems. Thus, in an exchange between plants and animals, atmosphere and sea, prey and predator, agricultural and industrial societies, the last named system feeds on the energy surplus of the first. To quote Ramon Margalef, in **Perspectives in Ecological Theory,**

> *any exchange between two systems of different information content does not result in a partition or equalizing of the information, but increases the difference. The system with more accumulated information becomes still richer for the exchange. Broadly speaking, the same principle is valid for persons and human organizations: any exchange increases to a greater extent the information of the party already better informed.*

These remarks have rather sobering implications. Yet, if we can understand that the process of making and evaluating photographs is a form of feedback as much as it is a kind spectacle or performance, then equally exciting implications arise. For our photographs represent ourselves to ourselves. The simple fact is that our perceptions, our transformations, our pictures, will always be less complex than the world itself. Indeed, our own self image will always be less complex than our total Self. If our notions are fixed, disconnected, or meagre, our experience will be also. No matter how extensive or sophisticated our notions may be, there is always more to consider than we can comprehend or experience. To my mind, this observation implicates us in a state of grace. As a medium for perception, as a form of feedback and expression to ourselves and our fellows, photography is as reliable as our own dreaming. The very same strategies which enable us to make or perceive photographs can also limit us. Yet these strategies can help us form a reference point for development of larger, more complex, and more expansive approaches to the world — for the construction of a larger world. If we consider ourselves as transformers of experience, then adventures of consequence are sure to follow. As the anonymous author of an obscure book entitled **The Tenth Man** wrote, "We must apprehend that what we are looking for is THIS who is looking."

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Parc de Sceaux (Atget #26)

Parc de Sceaux (Atget #71)

During the spring of 1926, Atget made more than 60 photographs in the park at Sceaux, near Paris. Atget's captions, in the paper albums which once held these Sceaux photographs, tell that Atget photographed this park during March, April, May and June. The photographs illustrated are one of several pairs made at Sceaux which show how Atget deliberately contrasted the appearance of a site in early spring with its appearance in June. Atget's album lets us understand that photograph 26 was made in March at 8 a.m. and that number 71 was made in June at 7 a.m.

Both photographs by Eugene Atget courtesy Museum of Modern Art, New York, Abbott-Levy Collection. Partial Gift of Shirley C. Burden.

A Conference Report

Dating Atget: An Introduction

The photographs of Eugene Atget bridge the 19th and 20th centuries, showing that the 19th century photographic materials—glass plates and printing out paper—which were old-fashioned when Atget began to use them in 1898, could repeatedly be put to creative use by him in the service of his original vision, until he died in 1927.

During his lifetime, Atget's work was not unknown to artists and to admirers of old Paris. However, interest in Atget's work has grown noticeably since his death. We are indebted to the photographer, Berenice Abbott, who rescued Atget's work and exhibited, published and preserved it from 1927 until the collection was purchased by The Museum of Modern Art in 1968.

Although Atget's photographs are familiar to us today, the number of photographs published and exhibited has been but a fraction of the more than 4000 photographs he made. No study of Atget's stylistic development had been attempted both because of the volume of his work and because little has been known about the dating of his photographs.

At the SPE meeting, I summarized research I have done during the past several years while cataloguing the Atget photographs at The Museum of Modern Art, and included new information on:

—Atget's division of his photographs into various series

—progress in deciphering Atget's numbering system

—dating of Atget's photographs, and changes in his style, showing that Atget returned to the same place to rephotograph the same scene, sometimes months apart, sometimes as long as 20 years apart.

—*Barbara L. Michaels*

Barbara L. Michaels teaches History of Photography at New York University.

EUGENE ATGET: A Chronological Bibliography

by William Johnson

At the end of the 19th Century the nature of the role of the commercial photographer was in flux as new subjects became accessible through the great technological improvements in films and cameras and as new markets opened up through the expansion of the mass media.

A number of urban photographers left their portrait studios to build up a body of work around street scenes, city views, the activities of commerce and industry and of educational, social, and charitable groups—and in doing so, began to define this new commercial photography. Percy Byron, Francis Benjamin Johnston and Lewis Hine in the United States, Waldemir Titzenthaler in Berlin, The Boole brothers and Henry Dixon in London set the curve of success of this use of photography.

Improvements in printing technology, feasible photoengraving processes and the growth of a large urban and literate population made the expansion of the photographically illustrated book and magazine press possible and thus provided an additional vehicle for the dissimination of these photographs and more support for these photographers.

Often the city itself became a topic of interest and photographers found support from civic and conservation groups on one end of a scale and from publishers of tourist's guide-books on the other. Every city with any pretensions at all would support the publication of a book extolling its merits—for example Archibald Ransom's *Art Work of Jersey City*. Chicago: W. H. Parish Publishing Co., 1892. (The Art Work consists of views of the Hudson County Jail and similar institutions.)

Paris has had a long history of devoted recorders. From the beginnings of photography a number of fine photographers have given a large measure of their interest to Paris. Daguerre himself, Hippolyte Bayard, Charles Negre, Adolphe Braun, Nadar, Neurdein, and many others have photographed Paris. At the turn of the century a number of agencies were building photographic archives; and a substantial publication activity about Paris and its environs was in flower. This body of literature included guide-books and momento albums; of which the most extraordinary is a volume titled *Le Panorama. Paris Instantane*. Paris: Ste.Fse.d'Editions d'Art. L-Henry May, Editeur/Libraire d'Art, Ludovic Baschet, Editeur, published circa 1902. This book contains over 300 pages of very carefully and veristically conceived tableaus of famous Parisian sites, incorporating figures that were posed and then montaged into the street scenes with great care to achieve a semblance of the vitality and color of the great city. Other examples of this literature include titles like the *Histoire des Communes annexees a Paris en 1859—Bercy* by Lucien Lambeau. Paris: Ernest Leroux, 1910. It contains photoengravings by Barry, the Union Photographique Francaise, and others. And the elegantly conceived and sumptuously printed series *Le Veux Paris: Souvenirs et Veilles Demeures* Publie sous la direction de G. Lenotre. Paris: Ch. Eggimann, which began in 1911 with its profusion of beautiful photogravures. (Unfortunately, not credited to photographer.)

This is a strong and profuse literature and a careful search in it will no doubt turn up many new and exciting photographers.

During his lifetime Eugene Atget worked as a commercial photographer selling his photographs of Paris as topographic records to anyone who would buy them. His customers included the Bibliotheque Nationale, the Archives Photographiques du Palais-Royal, the Etablissements Cinematographiques Paris, various "Friends of Old Paris", as well as decorators, artists, shop owners, and post-card manufacturers—in short, anyone. His resources were limited, his technique considered old-fashioned and clumsy; and he never had much success. There were a host of more competent workers in the field—Neurdein, Barry, Marmuse, Le Deley, Vernet, Vert —and the story of Atget's commercial failure is well known.

However from time to time Atget's work was published—as in plate 27 of vol. 1 of the *Societe d'Iconographie Parisienne* in 1908 and in . . .

La Voie Publique et son decor: colonnes, tours, portes, obelisques, fontaines, statues, ech. par Fernand Bournon. Paris: Librairie Renouard, H. Laurens, Editeur, 1909. (Ouvrage illustre de 64 planches hors texte)

The 64 plates are by a number of photographers. Plates 22, 45, 48, 49 and 51 are credited to Atget and there are an additional number of non-credited works that could be his.

Beaumont Newhall reports that the painter Andre Dignemont, commissioned Atget in the mid-twenties to provide illustrations of prostitutes for a book about the female criminal. I've not been able to verify that the book ever reached publication.

There must be more examples of Atget's work buried in this mass of literature about 'Old Paris'.

In the 1920's, a new and different sensibility became directed toward Atget's work. Touched with the Surrealist's attraction for mystery and responding to Atget's instinctual approach to photography this new respect for Atget's work began to manifest itself first in the publications of the Parisien avant-guard. It was through this channel that Atget's photography began to be seen—and began to present its influence upon other photographers. An influence that has expanded and sustained to this day.

With the exception of early and significant entries, I have not cited individual photographs, nor have I cited Atget's references in the general histories. Obviously he is discussed in all the modern histories of photography. This article on Eugene Atget is part of a large bibliography that I am compiling to be published by the G. K. Hall Publishing Company. From time to time I hope to publish portions of this work in its preliminary stage and I would be most grateful for any corrections or additions that anyone can suggest. Please send them to me in care of the Visual Studies Workshop, 4 Elton Street, Rochester, New York 14607.

(2 photos) no. 7 June 15, 1926 *La Revolution Surrealiste*.
(2 photos) no. 8 Dec. 1, 1926 *La Revolution Surrealiste*.
(1 photo) following page 76 in no. 13 Summer 1928 *Transition*
'Eugene Atget' B. J. Kospoth *Transition* no. 15 Feb. 1929 p. 122-124 plus 2 photographs facing pages 125-126.
(1 photo) "A la Porte de Montreiul" following page 256 Sept. 15, 1928 *Varietes*.
(1 photo) "Hommage au geant Armand" in 'Galerie de phenomenes' following page 152 July 15, 1929 Varietes.
'Eugene Atget (1856-1927)' Albert Valentin *Varietes* (vol. 1 no. 8) Dec. 15, 1928 p. 403-407. 8 b&w plus 2 decorations by Marc-Eemans.

(1 photo) "Le marchand d'abat-jour" following page 160 July 15, 1929 *Varietes.*

(1 photo) 'Etatage" in 'Amour-Saute viguer' following page 666 Jan. 15, 1930 *Varietes.*

(1 photo) "male mannikins in shopwindow" page 49 of vol. 3 no. 2 Nov. 1929 *ReD.*

(1 photo) "corsets, boulevard de Strasbourg, paris" plate 1 of *photo-eye: 76 photoes (sic) of the period.* Edited by franz roh and jan tschichold. stuttgart: akademischer verlag dr. fritz wedekind & co., 1929.

'What Americans are seeing in Paris: 'The Walt Whitman of Photography: Edward Atgat (sic)' W. H. Shaw *Arts and Decoration* vol. 30 no. 3 Jan. 1929 p. 55, 88, 90. 1 b&w identified as "Edouard Atgat'

'La photographie est-elle un art? Atget: un precurseur de la photographe moderne' Jean Galletti *L'Art Vivant* 5th yr Jan. 1, 1929 p. 20-21, 24. 7 b&w.

'Aspects de Paris' Avec l'album de photographies d'Atget. *Le Crapouillot* May 1929. (Special Paris number with 32 b&w photos from the Berenice Abbott collection)

'Eugene Atget' Berenice Abbott *Creative Art* vol. 5 no. 3 Sept. 1929 p. 651-656. 7 b&w.

'Les "Mannousch" de Bagnolet' *L'Art Vivant* 6th yr. no. 125 March 1, 1930 p. 201, 204-205. 2 photos by Atget, 4 photos by Germaine Krull.

'Curiosities Photographiques: de l'Instantane' Carlo Rim *L'Art Vivant* 6th yr. no. 127 Sept. 1, 1930 p. 694-695. 1 photo by Atget, 1 by Forbin, 1 by 'Wide World'.

Atget, photographe de Paris. Preface par Pierre MacOrlan. Paris: H. Jonquieres, 1930 23 p. 96 plates.

—N.Y.: E. Wehye, 1930. 23 p. 96 plates.

—*Eugene Atget, Lichtbilder.* Eingeleitet von Camille Recht. Paris and Leipzig: H. Jonquieres, 1930. 34 p. 96 plates.

(Reprinted) *Eugene Atget, Lichtbilder.* Eingeleitet von Camille Recht mit Materialien zu Atget's Photographie von Walter Benjamin, Berenice Abbott, Man Ray, and Eisenstein u.a. Neu zusammengest von Gabrielle Forberg und Dietrich Leube. Roger & Bernherd, 1975 144 pages with 95 photographs.

(Atget, photographe de Paris reviewed)

Paul Rosenfeld 'Paris, the Artist' *The New Republic* vol. 65 no. 843 Jan. 28, 1931 p. 299-300.

Walker Evans 'The Reappearance of Photography' *Hound and Horn* vol. 5 no. 1 Oct.-Dec. 1931. p. 125-128.

(Atget reviewed with five other books on photography)

'Photographic History of Paris' *Travel* no. 56 Dec. 1930 p. 36-39.

(Exhibition notice) at E. Wayhe Gallery, N.Y. in section 9 page 12 Dec. 7, 1930 *New York Times.*

'L'Art photographique: Adjet' (sic) Florent Fels *L'Art Vivant* no. 145 Feb. 1931 p. 28 plus 3 photos on page 16.

'Tableau de Paris 1931' Gather-Boissiere and Claude Blanchard. *Le Crapouillot* March 1931. (Special Paris number containing 18 Atget photographs and numerous photographs by Bucovich, from his book *Paris.)*

'Photographs by Atget and Nadar, Julien Levy Gallery' *Art News* vol. 29 no. 30 Apr. 25, 1931 p. 18.

(Exhibition note) Atget and Nadar at Julien Levy Gallery, N.Y. on page 6 vol. 6 Dec. 5, 1931 *Art Digest.*

'E. Atget, Forerunner of New Photography' Ann H. Sayre *Art News* vol. 34 no. 34 May 23, 1936 p. 8.

'Photographer as Artist' Berenice Abbott *Art Front* no. 16 1936 p. 4, 7.

'Eugene Atget' Berenice Abbott *U.S. Camera* vol. 1 no. 12 Nov. 1940 p. 20-23, 48, 49, 76. 5 photos and 2 portraits.

'Eugene Atget, Forerunner of modern photography' Berenice Abbott *U.S. Camera* vol. 1 no. 13 Dec. 1940 p. 68-71. 4 photos.

'Street Musicians' *New York Museum of Modern Art Bulletin* vol. 8 Dec.-Jan. 1940-41 p. 10.

'Eugene Atget' Berenice Abbott *Complete Photographer* vol. 1 no. (1941) p. 335-339. 4 photos.

(Exhibition review) 'Atget's Paris: this summer in Andover' *Art News* vol. 47 no. 4 June-Aug. 1948 p. 21, 59. 3 photos.

'Atget' Ferdinand Reyher *Photo Notes* Fall 1948 p. 16-21.

(Exhibition note) E. Atget and A. Stieglitz at N.Y. Museum of Modern Art on page 27 column 2 March 29, 1950 *New York Times.*

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'The World of Atget' A. H. Mayor *Metropolitan Museum of Art Bulletin* n.s. vol. 10 Feb. 1952 p. 169-171. 4 photos.

'Camera Carrousel: (Column) Documentary Forebear' Jacob Deschin *Modern Photography* vol. 16 no. 2 Feb. 1952 p. 20. 2 photos.

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(Poem) 'The Ballet of the Noble Stairs.' Poem by Byron Vazakas. Photo by Atget *Poetry* vol. 81 no. 1 Oct. 1952 p. 79.

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'Boston: (Column) E. Atget exhibit at the Boylston Street Print Gallery' James Mellow *Art Digest* vol. 29 no. 13 April 1, 1955 p. 15.

'Eugene Atget 1856-1927' Minor White *Image* vol. 5 no. 4 April 1956 p. 76-83. 9 photos.

20 Photographs by Eugene Atget. Portfolio, with introduction by Berenice Abbott. N.Y.: 1956. 4 p., 20 mounted photos in portfolio. (Edition of 100 numbered sets)

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Eugene Atget. Berenice Abbottova. (Berenice Abbott) (Z anglikeho rukopisku prel. Vera Skoupilova.) (Umelecka Fotografie sv. 17) Praha: Statni nakl. Krasne literatury a umeni, 1963. 18 p., 71 pages of illustrations. (In Polish, making it difficult to read for many of us, but some Atget photos reproduced here that I've never seen elsewhere.)

'Eugene Atget' F-8. *Fotografia* (Warsaw) rok 11 no. 5 May 1963 p. 118-123. 10 b&w.

'Steichen, Atget' *Newsweek* vol. 62 Nov. 4, 1963 p. 100-101.

A Vision of Paris; the Photographs of Eugene Atget: the Words of Marcel Proust. Edited, with an introduction by Arthur D. Trottenberg. N.Y.: Macmillan, 1963 211 p., 118 photos.

(Reviewed)

Stuart Preston *New York Times* Oct. 27, 1963 p. 7.

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'Paris, past perfect' *New York Times Magazine* Nov. 29, 1964 p. 54-55.

The World of Atget. Berenice Abbott. N.Y.: Horizon Press, 1964. 176 plates.

(Reviewed)

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'Atget et son temps' Jean Leroy *Terre d'Images* no. 3 May June 1964 p. 356-372. 15 photos and 3 illus.

'Unpublished Atget' *Infinity* vol. 14 no. 1 Jan. 1965 p. 6-13. 8 photographs.

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'My memories of E. Atget, P. H. Emerson and Alfred Stieglitz' Brassai *Camera* vol. 48 no. 1 Jan. 1969 p. 4-13, 21, 27, 37. 8 photos.

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'Atget and the Primitives: masters of a new art' Hilton Kramer *The New York Times* Sunday Dec. 14, 1969 p. 31-32. 1 Atget photo, 2 Negre photos.

Les Metamorphoses de la Banlieue Parisienne; cent paysages photographies antrefois par Atget (and others) et aujourd'hui par Charles Ciccione. Paris: A Balland, 1969. xx., 172 p.

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(Correction p. 47 Feb. 1971 *Studio International*)

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(Reprint of the 1968 *Cambridge Quarterly* article with more photos)

'Eugene Atget, Parisian and photographer' Guy Brett *The Times* (London) Tuesday Dec. 21, 1971 n.p. (1 page). 1 photo.

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'Peinture du mystere' quotidien; le photographe Atget' Yvan Christ *Jardin des Arts* no. 206 Jan. 1972 p. 65-67. 6 b&w.

'Eugene Atget' (Institute of Contemporary Arts, London: exhibition review) P. Dyke. *Arts Review* vol. 23 pt. 26 Jan. 1, 1972 p. 802. 1 photo.

'The true value of Atget' A. Ellis *British Journal of Photography* vol. 119 pt. 8 Feb. 25, 1972. Cover, p. 158-163. 6 photos.

'Man with the movie camera: from magician to epistemologist (Dziga Vertov). A. Michelson *Artforum* vol. 10 March 1972.

(Atgets vision compaired to Vertov.)

'Atget's trees' Max Kozloff *Artforum* vol. 11 pt. 3 Nov. 1972 p. 62-64. 5 photos.

(Museum of Modern Art, N.Y. exhibition review)

'Candid Genius' Douglas Duncan *Newsweek* vol. 80 July 24, 1972 p. 70. 1 photo plus portrait.

(Museum of Modern Art, N.Y. exhibition review)

'Atget's Belle Epoque' Yvan Christ *Horizon* (France) vol. 14 no. 4 Autumn 1972 p. 29-35.

'Eugene Atget: the simplicity of genius' John Szarkowski *Modern Photography* vol. 37 no. 1 Jan. 1973 p. 68-73.

'Eugene Atget' on pg. 64-65 of *Looking at Photographs: 100 Pictures from the collection of the Museum of Modern Art.* John Szarkowski N.Y.: Museum of Modern Art, 1973. 1 photo.

'Study of photography touching on the broader issues of modern art' John Szarkowski *Art News* vol. 72 Sept. 1973 p. 52.

'Photography view: How a street photographer became an artist!' Gene Thornton *New York Times* Nov. 2, 1975 p. 31. 1 photo.

'Images of clarity, of history, of French life' Hal Fischer *Artweek* vol. 6 no. 40 Nov. 22, 1975 p. 11. 1 photo. (Exhibition at Highland Gallery, San Francisco)

'Atget's trees' John Szarkowski on pp. 162-168 of *100 Years of Photographic History. Essays in Honor of Beaumont Newhall.* Edited by Van Deren Coke. Albuquerque, New Mexico: Univ. of N. Mexico Press, 1975. 6 photos.

'Eugene Atget 1857-1927' Jean-Claude Lamagny *Creative Camera International Yearbook 1975* p. 194-228. 32 photos.

'Harbutt Workshop' Charles Harbutt *Modern Photography* vol. 40 no. 1 Jan. 1976 p. 100-107. (Section "Atget shows us how to see in a photographic way" on pages 102-105 reproduces 11 photos with specific commentary on each photo.)

'Master Atget' J. Weissman *Art News* vol. 75 Jan. 1976 p. 116. (Witkin Gallery, N.Y. exhibit)

'Atget (Witkin Gallery Exhibition) *Artforum* vol. 14 no. 5 Jan. 1976 p. 65-66. 1 photo.

'A Vision of Paris' Gerry Badger *British Journal of Photography* vol. 123 no. 17 April 23, 1976 p. 344-347. 5 photos.

'Atget and Man Ray in the context of Surrealism' John Fuller *Art Journal* vol. 36 no. 2 Winter 1976/77 p. 130-138. 4 photos Atget, 4 photos Man Ray.

'Eugene Atget' on page 90-95 in *Memoir of an Art Gallery.* Julien Levy. N.Y.: G.P. Putnam's Sons, 1977.

'Walter Benjamin's short history of photography' Walter Benjamin. Translated by Phil Patton *Artforum* vol. 15 no. 6 Feb. 1977 p. 46-51. 7 photos, 2 by Atget.

(Walter Benjamin was one of the first critics to deal with Atget's work in 1931 and this seminal writing has finally been translated into English. This article first appeared in the Sept. 18, Sept. 25 and Oct. 2, 1931 issues of the *Literarische Welt.* Benjamin's other essay written in 1936, that also discusses Atget's The Work of Art in the Age of Mechanical Reproduction', and it can be found on p. 217-251 of *Illuminations.* Walter Benjamin. Edited and with an introduction by Hannah Arendt. N.Y.: Schockey Books, 1969.)

William Johnson teaches at the Visual Studies Workshop in Rochester. Previously he was a librarian at the Fogg Art Museum and has taught the history of photography at several institutions including Harvard and Tufts Universities.

SHOWCASE

SANDY HUME

Richard P. "Sandy" Hume is a self-employed artist/photographer and a visiting lecturer at the University of Colorado where he received a B.A. in Political Science in 1973 and a M.F.A. in 1975.

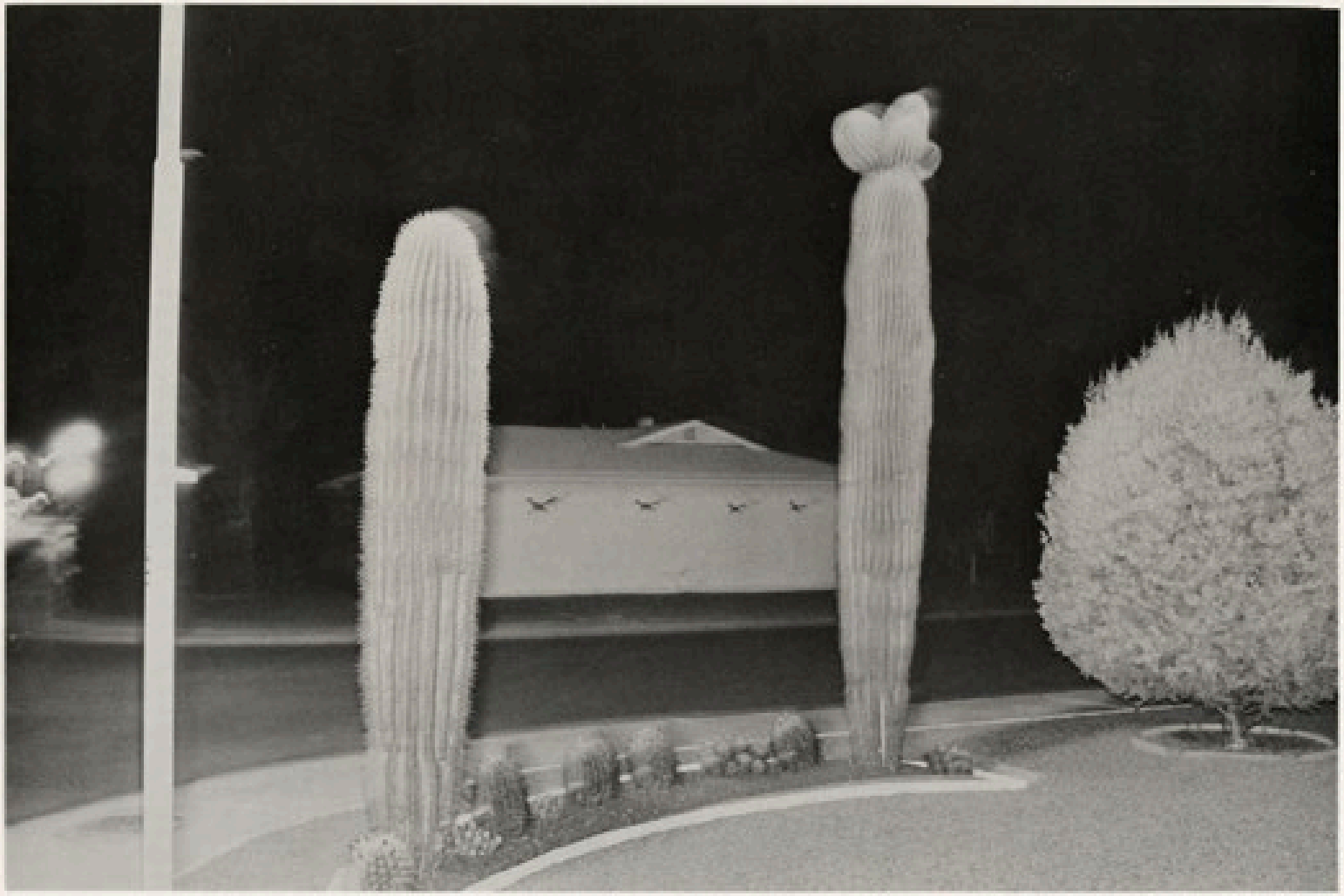
He received a NEA Photography Fellowship in 1976 and a Guggenheim Fellowship for 1977-78.

PITH, NOT MYTH?

Sandy Hume's photographs often look like the sort Hennie Youngman might make. Hume's visual wit which is based on photographic and not eyeball vision, like Youngman's one-liners, crystalizes the trivial or the absurd with a surprising quickness and completness. The pictures frequently refer to mundane or familiar situations and are not necessarily beautiful in a classic pictorial sense. Yet the form is intelligent, the structure incisive. Hume's observations, which sometimes suggest a cynicsm or a disneyesque inflation of fantastic plastic, are generally either funny or immediately satisfying. Neither profound nor thought provoking, the photographs are, in the best sense, entertaining; that is, they engage us fully **while we are looking.** While presenting objects or implying events, Hume's pictures emphatically present **themselves** as photographic objects. This sense of sustained and self-reflexive rightness, even in a world whose dimensions are no larger than 16"x20" and where time stops, is rare and gratifying.

Gary Metz

Photographs by Sandy Hume



THE ACADEMIC CAMERA CLUB

(or possibly the world's youngest profession)

by Henry Holmes Smith

It is only fair to preface this essay* with a brief statement, widely distributed and frequently remarked, but nonetheless often overlooked: It was taped to a door near my studio and bore the title "Communication." It follows (slightly paraphrased):

> I know that you believe you understand what you think I have written
>
> But I am not sure you realize that what you read is not what I meant.

From my many years of experience with trying to write clearly what I am not sure I understand myself, I have reached the conclusion that this cautionary note ought to precede every paragraph, possibly every sentence, for which I am responsible. Yet this statement is not intended to place the burden entirely on the reader. It may well be that I myself am not clear about what I think I wrote. I suppose we must agree to be perfectly clear about that, as the ensuing thoughts may substantiate.

I do take comfort in what E. H. Gombrich writes:

> "What matters is only that we should not surrender our sanity by losing our faith in the very possibility of finding out what a fellow human being means or meant. Critical reason may be fallible but it can still advance towards the truth by testing interpretations, by sifting the evidence, and thus widen the area of our sympathies while narrowing the scope of myths.[1]"

1. Gombrich, E. H. "Andre Malraux and Crisis of Expressionism," *Burlington Magazine*, XCVI (Dec. 1954) 375-76.

I do not expect to present solutions to the problems raised in this note, yet I have centered my attention on what teachers may think they do and how much it costs **students** in time and money, and on what artists are supposed to do or try to do and what that costs the human being in cultural exposure not to mention money.

First, as to teachers. Three years ago an exhibition of student photographs was organized at the Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts. In the accompanying catalog are these statements, among others:

"It is always a little embarrassing for the teacher to see student photographs on public exhibition. The teacher is caught in a dilemma. On one hand he feels called upon to praise the student's advancing power in the craft. On the other he is compelled to admit that the images he likes are those he would have made himself if he had not been chained to the classroom. Since there is nothing else to do about the situation, we accept the personal discomfort as part of the teaching process and hope for enough time off to photograph beyond the memory of mountains of student photographs our efforts have caused. As we influence, influence boomerangs.

"Refreshingly fresh as some of it is, shows of student photographic efforts are best thought of as spring music recitals. Promising students stand out and competence in craftsmanship can be evaluated. Yet, we must wait five years for maturity. By then a few are still photographing and just beginning to emerge as photographers with something to say which comes from themselves."

Minor White
Massachusetts Institute of Technology

"Graduates in photography during the next ten years, if they persist and survive, will be in early middle age and the height of their powers in the year 2001. There is no reason to believe that customary or traditional photography study will in any way prepare them to become the kind of photographer and scholar that will be needed in the dark or murky future rushing toward us. Who can say what study will really help?

"Certainly photography does not grow simpler, neither its theory nor its practice. Technologies become more sophisticated and remote, intertwined with others hardly invented thirty years ago; instruments are more fragile and expensive, some — the electron microscope, for example — nearly inaccessible; others — film and television for instance — require collaboration and thus special management skills. The older processes, aiding the individual artist to recapture his sense of craftsmanship, are accessible mainly through personal effort and ingenuity.

"One ought not leave a man or woman who has completed the work for an advanced degree at the mercy of esthetic decisions made primarily by technologist, manufacturer or mass marketer. Instead, one should foster what used to be known as "Yankee" ingenuity and encourage the student to combine sound traditional esthetic values with a sharp eye for possibilities for innovation. Then whatever happens, happens.

"Finally, photography having established a toe-hold among the arts must take an even firmer grip on its rightful place in the humanities and the social sciences, now still largely dominated by talk and writing. The genuine visual esthetic of photographic science is also near at hand, I suspect. These are some major challenges we recognize and must meet."

Henry Holmes Smith
Indiana University

I cannot disagree with either statement, as I interpret them, although others may. Nevertheless, possibly because I wrote it, I view the second as more realistic, stating as it does major problems for students and teachers in years to come. As I interpret White's statement, it is concerned almost exclusively with the individual photographer, his pictures and his growth as an artist. If such concerns lead to anything in the public eye it is primarily exhibition photography. And this brings us to the heart of the problem: Is exhibition photography as it is practiced today actually a profession and if it is what kind of a profession is it?

The dictionary seldom helps us a great deal and the term profession is no exception. It is "a vocation requiring knowledge of some department of learning or science." A professional, however, in one definition is a "person who makes a business of an occupation . . . especially **an art or sport,** in which amateurs engage for amusement or recreation." In my view this closes in pretty tightly on exhibition photography. Referring to the term business next, we find "the purchase and sale of goods in an attempt to make a profit." The legal mind must surely have consulted the dictionary before launching its massive assault on the artist in our society! The reasoning probably went something like this: An artist, with certain easily recognized exceptions, is generally without substantial patrons, consequently self-directed and acting on his own commissions. The cost of production, if we exclude his labor, is negligible. We exclude the cost of labor because as a self-directed person, he is working mainly for his amusement or recreation and by that evidence is an amateur. His income from his work seldom covers his expenses. If he cannot show a profit he cannot be considered to be engaged in business. Tax court decisions relax this to the point where you **may** sustain business losses in three years out of five, **but** once two consecutive years of loss are reported, the next three years must show a profit, however small.

By any definition, save the narrowest, what kind of profession are these students being prepared to engage in? If it is teaching, they are receiving only the most rudimentary **professional** knowledge. As self-indulgent artists, this preparation is even less to the point. When this preparation produces startlingly self-indulgent artists, it is more apt to produce puddings than persons. In this circumstance to intone "Master" in the degree granted is a falsification that will sooner than we might wish catch up with us and catch us up. I wish it were different.

In the light of the present permissive environment throughout the "fine arts" (which term I surround in quotes) I see the teacher as a coach of a game with an indeterminate set of rules and an indefinite playing field and an unscheduled series of matches. If such a condition prevailed in any sport I think I could see a coach in charge of a squad throwing up, at the very least his hands.

It seems to me rules of the game must be devised and agreed on. If not, no possibility of a role for the teacher exists.

When there are rules of the game, teachers can teach and students can receive standards. This is seen time and again in beginning courses where even individuals hardly a step ahead can guide the others who are just starting. Is there any child's game where this does not occur?

There is a better role for the teacher, in my opinion: That of senior colleague with whom rules of the game are formulated and **tested.** For relevance for fairness as to ways the players are **protected,** and reduction of undue advantage to some participants. The rules would be formulated in consultation with the players and tested in practice. If such a role were openly announced I think it would be possible to re-establish standards where they really matter and thus 1. Reduce the current use of stereotypes where they are not needed to lubricate the channels of transmission and 2. Set up attitudes toward practice and expectations of results that would make more wholesome the whole student-teacher complex.

If exhibition photography is our subject to be taught, what constitutes an adequate curriculum? If it is too shallow or narrow, we have only what deserves to be called an Academic Camera Club for which college credit is given. Hours and grades substitute for the old fashioned ribbons and medals. For his twelve- to sixteen-thousand dollar investment, a graduate gets what amounts to a special intensive training consisting of ego-stroking and provincial success inducing a performance that would most appropriately be undertaken by an adult in search of a hobby. What might be a more intensive course of study in pursuit of the skills needed for the practice of exhibition photography?

I suggest it may include most or all of the following studies of:

1. The limits or limitations of individual sensibilities.
2. Strategies or merely tactics for recognizing the implications of such limitations. Exploitation of the limitations.
3. The expense of fame, possibly a study of fame and notoriety and their cultural functions and economic costs and returns.
4. Exploitation of such cultural responses as adulation, devotion, derision, outrage and repression.
5. Economics of art management.
   a. Holding one's own with dealer and collector.
   b. Combating curatorial ignorance and collector's whine.
   c. Strategies of pricing (how to achieve, while living, after-death prices).
   d. Art as commodity; art as speculation.
6. Sources of unearned money: preparation of persuasive grant applications; courting the affluent patron; general nuzzling around.

But who wants to learn all that stuff when it's such **fun** to make pictures and show them around? When done for credit, this is double fun: but is it worth twelve- to sixteen-thousand dollars (low side estimates for several undergraduate years and a year or two of graduate study)? I really doubt it.

What then to do, besides go to work? Why, be a teacher and as several people have told me, support your public activities with a steady cash flow. That's easy: everybody knows how to teach; the rules are simple:

> If you have been taught badly, you simply do the opposite
>
> If you have been taught carefully and well, you simply try to do in your way what you think was done to or for or with you.
>
> If you find students are less than receptive, deal with them as little as possible and retire into your own work. The students and administrators won't miss you and probably neither will your colleagues.

If that isn't either specific or helpful enough, I propose the following rules of the teaching game for teachers:

1. To provide a just audience for students and their work.
2. To provide a rich resource of technical and esthetic support for those who seek it.
3. To display, within human limits, maturity, honesty, strength and even-handedness.
4. To provide esthetic direction tempered by open-mindedness.
5. To seek sufficient strength or force of mind to survive open-mindedness.
6. To suggest strategies of reputation and tactics of obtaining notice.
7. To help one choose whether to become a second or third someone else or a first yourself.

I now turn to a problem I consider of even more importance: How to help students prepare for what may lie ahead in their middle years around A.D. 2000. I don't know what to do about that except to note that some sixteen years before that arbitrary "turn of the century" lies the sinister but magical date 1984. I can, however, suggest the following kinds of problems which come to mind:

1. Increasing dependence on expensive hardware that replaces the simple instruments of the past.
2. Unilateral discontinuing of equipment and materials by manufacturer and distributor, regardless of their usefulness to the individual picture maker.
3. Development of certain art forms which require group participation, notably film-making, electronic arts and a variety of practices deriving from the theater.

   I think of the following questions:

   If a teacher has to help students with their problems of technical and esthetic sorts, do not such students also need help or practice in mastering the managerial skills necessary to direct group work, as they must have hands-on experience with motion picture and video equipment and editing techniques, and finally and most important, money-management (raising and budgeting and disbursing, record-keeping, meeting production schedules and generally keeping promises.
4. How to keep from biting off more than you can chew.

However trivial we may decide the teacher's tasks appear, an artist's difficulties are usually more than sufficient for any human being. Yet either job is full-time work. Why, then, we may ask, must these two professions be tied together so much more tightly than, for instance, the practice of dentistry and golf or of surgery and tennis. Now we know of at least one professional golfer who is or has been a dentist, and at least one opthalmologist who also plays professional tennis, although he is better known for his change of sex than for her tennis game. In such cases does the profession commanding the greater earnings play the dominant role? Is more respect due the well-rewarded athlete than the poorly-paid doctor? I suspect the Internal Revenue Service honors all taxable income with its hawk-like attention, even that declared by reformed embezzlers, and in so doing confers on such activities the distinction of professionalism. One answer to the question about that strong, strange link between teacher and artist certainly involves the economic condition of most artists. Some remarks made by John Hightower not long ago are to this point:[2]

> ". . . Practicing professional artists probably will not be eligible for credit from a bank. Will certainly never be eligible for a risk capital loan to complete a work. They will find it easier to be paid for talking about what they do rather than doing it. Less than a small fraction will ever make enough income as artists to do without another job as a waiter, carpenter, typist, electrician, or teacher.
>
> ". . . collectors who give works to museums can still take a tax deduction up to a full fair market value of the work. The person who creates the work can only deduct the cost of materials involved in making it. For a collector like Bob Scull, it means that he can deduct $80,000 from his taxes for giving a museum a painting by Bob Rauschenberg — a painting which he probably paid $2,000 for originally. Bob Rauschenberg, on the other hand, could only deduct about $42.85 for the exact same painting were he foolish enough to give it away to an arts institution. Not only that, but the 1969 Tax Act also continued the unjust practice of assessing, for taxes, works in an artist's possession and studio at the time of death on the basis of a fair market value. The moral is clearly that artists should never give anything away — and they should certainly never die. . . ."[2]

2. Commencement address at California College of Arts & Crafts, Oakland, Calif., June 1975, reprinted in *CCAC Review*, Summer 1975 Supplement.

Are the artist's accomplishments so negligible, his contributions to the culture so unworthy that the culture must deny him with blunt finality the right to practice a legitimate profession, if he can show no noticeable income from what he does? Profession determined by cash flow! How idiotic!

Finally, I propose that teachers, artists and students now face three serious and related problems; posed by the following questions:

1. What constitutes a proper study of the **Fundamentals of Photography?**
2. What choice of **Photographic Systems** (over which we have a clear and future control) are available to those of us who can use them? What **real expenses** does the use of them entail?
3. And how may these studies perfect the aspiring teacher and validate the artist as practicing a recognized profession? After all, it is **our** lives we are investing.

Henry Holmes Smith is Professor Emeritus of Fine Arts at Indiana University. He retired this Spring after teaching photography there since 1947. He will devote his time to his writing and his art and is currently completing revision of a collection of his essays edited by his wife, Wanda Lee Smith. Publication by the Center for Photographic Studies, Louisville, is scheduled for later this year.

* Adapted from a paper given at Midwest Regional Meeting of SPE Louisville, Oct. 1976.

A Conference Report

Photography Education Outside the College

Don Cyr, Visiting Artist Program, Conn. Commission on the Arts, talked about how the development of a graduate course entitled **Photography for the Classroom Teacher** led to the initiation of the Madison Project in which basic techniques for teaching 4th grade kids photography were developed into a full blown photography program designed especially for children. The Madison project lasted several years and was financed by monies from the Conn. Commission on the Arts and Ziff-Davis Publications.

Mike La Croix, Maloney High School, Meriden, CT spoke about his work at the High School level. He described his projects with older children and how they differed from working with elementary school children. He also talked about his experiments with large pinhole cameras made from rug cores.

Ben Fernandez, The School for Social Research described the initiation and development of the Photo-Film Workshop in NYC which was designed especially to help ghetto area youth and adults. He discussed several cases where children he befriended and encouraged through the workshop had later on been accepted by several Ivy League schools of higher education. Through his discuscussion it became clear that what we think of as the underprivileged youngster (a youngster coming in contact with the Workshop) is really one who should be considered priviledged.

Maggie Sherwood, Teacher of Photography in New York Prison Education talked about the development of the Floating Foundation of Photography and her work with the teaching of photography to the inmates of New York's prisons. She pointed to very creative and innovative projects that had been done with various prison populations in the NY area.

After the various presentations, several serious discussions ensued about the possibilities of photography outside the immediate college environment. Strong concern was shown that SPE has shown little leadership in this area. It was felt that the organization should act as a clearing house for information relating to photography education at all levels. The energy levels at this meeting were very high indeed. It was concluded that these feelings should be made known to the board and that the mechanism was available in the Society itself to act with these concerns.

—Don Cyr

A Conference Report

Teaching Introductory Photography in College

by Lester L. Krauss

The panel was formed with the intention of providing a focus for the spontaneous exchanges that arise when teachers of the basic course get together. Conferences usually deal with other aspects of photographic education and except for textbooks, little attention is paid to the first course.

The speakers were four in number. Dr. Robert C. Snider of the National Education Association led off by delineating the boundaries within which our subject might be treated. Dr. Donald Cyr of Southern Connecticut State College then spoke of his teaching situation and the style he has evolved to fit it, explaining how he has achieved compatibility between educational ideals and methods. He was followed by Professor Jaromir Stephany of the University of Maryland, Baltimore County, whose approach was extremely informal and directed at broad ideas such as evaluation methods, duration of study and ethical concerns of the discipline. The fourth speaker was Adjunct Professor Casey Allen of New York University's School of Continuing Education. He offered some sharp contrasts of viewpoint and teaching position from outside the degree granting world.

Dr. Snider read from a prepared address, as did this writer in some introductory remarks. The remaining speakers were essentially extemporaneous, working from notes of varying detail. The prepared texts are printed as read, followed by a digest of the others. It was not possible to capture all the comments that occupied the final hour but the audience raised questions that kept an active dialogue going until our time was up. The latter material is presented as a condensation, complete as possible in the absence of floor microphones.

Introductory remarks by moderator, Lester L. Krauss

Panel on Introductory photography in College

Our panel this morning will discuss teaching introductory photography in college. It might help first to spend a moment or two considering how much teaching of elementary photography goes on before college and off campus. Courses are offered by many YM's and YW's, settlement houses and correspondence schools. Then there are the trade schools, both publicly funded and commercially operated. Having one's name listed as a member of the teaching staff at a college and appearing on the SPE membership list is enough to produce an annual flood (in duplicate) of workshop announcements from all over the country. High schools are joining the parade in growing numbers and to these we must add the many individual freelance teachers. Lastly, even though technically **on** campus, there are the extension divisions with programs for students not seeking degrees. It might be argued that many of the people who use these sources of instruction are of secondary concern to us, as may be the quality and substance of what is taught, but it becomes a matter of concern when some of them turn up in our classrooms afterward. They come expecting a course that will take up where they left off. After all, this is COLLEGE! If freshman English does not repeat what was learned in high school, why should photography? But just where **did** the other teacher leave off? Even if, on the way to our classes, there has been no encounter with these influences, there is still the effect of the large circulation photo magazines. The net result comes down to the fact that college courses in beginning photography often have students with some previous experience. Depending on the nature and extent of this experience some of our teaching time may have to be spent in neutralizing their photographic past so that we can teach according to our own convictions. This may not be a desirable state of affairs but there is an alternate possibility which could be worse. They may already know what we were planning to teach.

What we were planning to teach . . . a phrase which could suggest some uniformity of content and method. But we know better. There are numerous reasons why Photo I comes in so many different packages. For one thing, there are so many kinds of schools represented in our organization. The largest group of us probably work in art departments of liberal arts colleges, but that leaves quite a few others. Even without the tech schools, the art schools, the schools of journalism and education, there is ample divergence of interest and need. Student bodies vary in makeup, affluence, size and goals. Administrations may be anything from benevolent to hostile with all the budgetary consequences that implies, and explaining the range of physical facilities from elaborate to non-existent. Further, we are certainly a group of individualists and even were there some generally accepted standards for curricula there would still be a refreshing lack of uniformity in the way we went about manufacturing photographers.

Dick Stevens arranged a series of teachers' caucus discussions at the last national conference and much of what I have just been saying was expressed or implied in them, but what was most significant to me was the desire on the part of so many teachers to know what others were doing and to have the opportunity to exchange experiences and opinions. During my ten years in SPE there seems to have been what amounts to an unintentional conspiracy of silence about introductory photography. Again and again I have found individual members eager to talk about the small details and the broad concepts of their work with Photo I but until the groups at Minneapolis I do not recall much, if any, program time devoted to this aspect of our work. Yet this is where the numbers are in college photography. The elementary courses are the source of registrants for advanced study. It is a mistake to ignore the foundation or take it for granted. Those groups last year were a start. This panel is another step in the same direction. But more needs to be done. For example, here are some of the things I have heard teachers talk about when they get together:

What balance is struck between esthetic and technical matters and how are they integrated?
Are formal assignments used, and if so, how many and what kind?
Is it a lecture and crit course or does it include lab work?
How many students are registered per class?
What is the student/enlarger ratio?
Is all, part or any of the lab time supervised?
Is this done by the teacher or by lab assistants?
Is a text used, and if so, to what extent?
Does the teacher regard the text as ideal, satisfactory or the least objectionable to be found?
What materials and equipment does the school supply?
What is the student required to supply?
How does the school's equipment resist student assault?
What steps are taken to control pilferage?
What outside reading is assigned?
Are reports required?
What emphasis is placed on the history of the medium?

Are there trips to galleries, museums or field trips with cameras?
What can be done about insufficient lab space?
What lab demonstrations are given?
Is there any specification of negative size and camera type? How variation is acceptable?
Is archival processing stressed?
Are non-silver processes taught?

And one could go on and on about small labs and large ones, RC paper versus absorbent base and the innumerable details out of which a basic course is built. The variety of teaching approach is a continuing source of wonder. There are those who teach whatever technical content they feel may be needed in one or two short sessions and those who put their students through a rigorous series of zone system exercises . . . or some other kind of premasticated sensitometry. Some preach the gospel of one established master or style while some make eclecticism an end in itself. Increased interchange of information about all of these things would tend to create more common content and practice **without** imposition of any standards **or** outside accreditation. Some of us are opposed to any tendency toward common content in our courses but think about the problem posed by a student who appears with a course completed at another institution and asks for transfer credit. Evaluation would be faster and more accurate if we knew something about the other school's methods and standards. Be that as it may, it would appear that there is a teacher for every taste from introspective symbolism through social consciousness to political polemics. Let us hope that each student finds the teacher who best matches his needs.

Our four panelists probably will deal with some or all of these things. As experienced educators they share certain background, but there will likely be differences. I hope the differences will be stimulating and trust they stop short of violence. Let me introduce them.

THE FIRST COURSE IN PHOTOGRAPHY

Robert C. Snider

It seems to me that there are more questions than answers about the first-year college course in photography. If this were not true, it would be an unworthy topic for us today. And further, if the time ever comes when we do have all the answers about this first course—or, at least, when we think we have the answers—then photography will take its place next to Latin as a curricular curiosity; and there will be small need for SPE.

My purpose, therefore, is to be descriptive rather than prescriptive, and thereby develop at least one systematic way of organizing and considering some of these questions. In the process, I hope that we will be able to move closer to establishing a taxonomy of objectives for photographic education. To those who feel this is unnecessary, superfluous, and unphotographic, I can only say that if we (the members of SPE) don't do it, it will be done, it will be done by others, and it will be done with results we will most likely find unacceptable.

This is not to say that I am suggesting a narrow and limiting, behavioristic approach to what we teach and how we teach it. Quite the contrary. What I am suggesting is that we listen to the questions, consider the answers, state the problems (so that we can all understand them), and that we work toward a kind of classification or schema—a systematic distinguishing, ordering, and naming—of the universe of knowledge, information, skills, values, attitudes, and images which more or less embrace whatever there is to know about the past, present, and **even** the future of photography.

Obviously, this is an impossible task, and far beyond our assignment today. On the other hand, it is a task which occupies every teacher and student of photography to one degree or another. And so, as we consider some of our problems with that first course, I cannot avoid thinking that we, like it or not, are making a contribution to a taxonomy of photographic education—a kind of intellectual and behavioral foundation for the first course, and for whatever courses may follow. This approach may be a dictum of our post-industrial society. Samuel Johnson, who died in 1784, is said to be the last person who came close to knowing everything there was to know in his time. Since then we have been beset with an ever-expanding information explosion. (Information, incidentally, should not be confused with knowledge, which remains in short supply.) Today in photography, and in most other fields, it is clearly impossible for one person to be fully informed. What we are talking about, then, is the need for an information resource which might be helpful not only in terms of a first course, but which could be a means of continual on-the-job growth (divergent and otherwise) for teachers and college administrators.

Now, to approach my assignment more directly, I would like to suggest that the answers to most questions about the first course in photography—or in anything, for that matter—are to be found in five groups, pressure groups if you will, whose strength and influence will vary among campuses and from one year to the next. They are: 1.) the students; 2.) the faculty; 3.) the college administration which includes such functions as admissions, guidance, counseling, etc.; 4.) the established discipline or profession to which the course is most closely related; and 5.) the community which supports the college —and usually most of the students. This last group is legally represented by a board of trustees or some other governing group.

With the students we have some hen-egg kinds of questions. Do they sign up for the first course because it is there, or is the course there simply because of student demand for it? Estimates vary, but we seem to have between 75,000 and 100,000 students in college photography courses this year. One of my Mid-Atlantic SPE colleagues, Richard Kirstel says that when he was an undergraduate in the 1950's, sociology was the thing for students who were mixed-up or undecided about what they wanted. "Today," says Kirstel, "these students take photography." Should we make an effort to find out what students want from the first course? And, if we find out what they want, **should** we give it to them? Or, should we assume that one of the reasons they are students is because they don't know what they don't know?

How does the faculty, those who teach photography, view the first course? And, how does their view compare with student expectations? Do faculty members see the first course as a relatively static and unimportant teaching assignment fit only for a graduate assistant or a newly-hired instructor? How do those who teach this course feel about the assignment? And what do they see as their unique contribution (i. e., role model) to be course? How difficult is it for the instructor to make significant changes in the first course? What techniques and criteria are used to evaluate the success of the course? And, are the results of such an evaluation used to make changes in the course?

College administration is interested in numbers (how many students, how much money, space requirements, etc.). Administrators in some institutions have a tendency to confuse quantity with quality. Good public relations and contented trustees are other primary concerns of administrators. To what degree should such administrative concerns affect the first year course in photography? A growing area of tension on many campuses today has to do with the evaluation of faculty members for purposes of retention and promotion; and this, too, is not unrelated to the quality of our first course.

Chemistry, animal pathology, psychology, computer science—the lists of courses in college catalogs go on and on, and most of the subjects are segments of an established academic discipline. The disciplines, in turn, are sometimes parts of well-established (and frequently well-organized) professions, e. g., engineering, journalism, dentistry, law, medicine, etc. Although still viable, most first-year courses in chemistry, calculus, and psychology, for example, are much less viable than first-year photography. Should photography, as a college course of study, become a more established discipline

than it is at present? If it should, then how can the first course contribute to this end? It could be argued, of course, that photography is less a discipline and more a profession since it builds on several already well-established disciplines (optics, chemistry, physics, aesthetics, etc.).

Perhaps the most fundamental question about a first course in photography has to do with its purpose, its degree of vocationalism. Should the course be designed as an essential first step for the student who has decided to use photography in one way or another as a means of earning a living? Or, is the course exploratory, a taste of something the student may or may not decide to follow as a means of support? There are those of us who are attracted to this last approach, and who like what Lawrence J. Dennis has to say about it: "To lead students to see what it means to be fully human demands that we be prodigal with our resources;" and the related comment by Paul Weiss that "college is the time and place to teach useless subjects." This leads us down the humanistic path to such questions as: Can this first course be a part of the liberal arts curriculum? And, if it can, then would it make sense to serve both liberal and vocational students together in a single first course? "We should never forget," urges Steven M. Cahn, "that in a society of aesthetic illiterates not only the quality of art suffers but also the quality of life."

If any one organized group represents the discipline (or profession, or art, or craft) of photography in American higher education today, that group is SPE. Certainly SPE qualifies as the academic pressure group whose members collectively can answer at least some of the questions about the first course in photography. College courses in photography have been taught in this country for at least 87 years. It may be that we have learned very little from the history of photographic education, if indeed such a history has been written.

Finally, the last-mentioned of the five sources for answers to questions about the first course in photography: the community which supports the college and most of its students. Obviously, the community will vary from the private college to the public institution, but in both cases the community is represented by some kind of a governing board. Hopefully these boards will limit their interest to matters of policy, rather than with details of the first course in photography. However, some policy decisions can have large implications for us. One example is the so-called open admissions policy which raises a number of problems. For example, there are those who feel that a college degree is not retaining its value, that it is no longer **earned** but **purchased,** and that the degree is less and less a reflection of substantial academic achievement as evaluated by recognized experts on the faculty. As John Searle has pointed out, "In the universities one sees a growing reluctance to insist on a high level of performance even from those who are capable of producing it. The current pretense that spontaneous and sincere incompetence is acceptable manages to demean both the teacher and the pupil."

A final question, then, might deal with our commitment to academic and photographic excellence in the first course.

**A paper presented at the national meeting of the Society for Photographic Education at the Americana Hotel, New York City, March 26, 1977.*

Jaromir Stephany

1. A philosophy of what photography is all about must be arrived at before a course is planned. There are several assumptions that I have made, such as, if I do a good job, a student becomes my equal. At the end of a program of study, the students must have enough knowledge to function in the same level that I do.

   It is also important that we do not prevent a student from earning a living. I believe in giving a student a broad enough background so that he does not feel any particular nitch will be big enough to hold him for the rest of his life. I like to believe that these students will have enough chance to grow.

   The last point is that we do not rip off students. I am not trying to teach students to appreciate me but rather to have an appreciation of themselves. I feel that a student should have a characteristic that I give him. I have an expectation of excellence, a respect for the craft and a curiosity of the medium and if students absorb this direction they will probably find photography a fascinating experience for the rest of their life.
2. There is a problem in photography regarding how it is approached as far as the cost goes. Photography cannot be taught the same way in a vocational school, a junior college, an art school and a university. The expectations and performance of students in all of these programs are going to be different. It is important that we be honest with the student in the school situation. I like a quote from "The Importance of Being Ernest:" "Ignorance is like a delicate, exotic fruit. Touch it and the bloom withers." My life has to be dedicated to stamping out this type of fruit. A university education cannot be tolerant of ignorance.
3. Photography is not complicated. The basic orientation takes about six or seven weeks. In a semester a student should have an understanding of the craft and be able to perform quite competently. In a year's time he should be able to put together strong, well thought out work and be in control of the material. He also should have an idea of the logistic construct of the printing of his images. He also should have some ability to encode his ideas in photography and present them in a coherent manner. By this time a student has produced enough work to demonstrate his understanding of the medium. After a year, another year to learn color and extensions of the craft should be necessary for the person who wants to make photography his avocation. I object very strongly to seeing photography develop as an academic camera club. Photography is a lot of fun but it can mean a hell of a lot more.
4. Photography is changing very rapidly. There is no guarantee that images will be made in the near future on silver coated papers. Most of the functions of photography are being taken over by video. Some aspects of photography may be replaced by computer generated images as is now being done by NASA. Our satellites process images in binary codes and by-pass silver materials completely. I need to know much more to be a photographer now than I have ever needed to know in the past. I want the people who study with me to have the flexibility to survive in a world that is going to be very different from the world I knew. The most important thing that I can give people that I know is an attitude—a striving for excellence.

Don Cyr

The basic course, Photo I, is called Understanding Photography. The emphasis is technical with some esthetic. It is a highly structured course that draws upon material in Fred Picker's *Craft of Photography*. It starts with an accurate determination of the individual's ASA and the resultant proper proof sheet. This allows a standard enlarging time and then deals with printing variables. There is strong emphasis on image quality right from the beginning, but not with print permanence. Ilfospeed paper is used. All students use the same materials, mostly on 35mm and 2¼ square negatives. The first weeks are devoted to learning the process, then a staggered system of procedure is introduced. The typical section consists of twenty one students. The class meets three times a week. They are divided into three equal groups and on a given day one group is developing film, another is printing and a third is in the field photographing. The teacher thus meets with only seven stu-

dents at a time. Every other week the entire group is assembled for a discussion session. The labs are kept open after class and all of the other two days. Either an instructor or a qualified lab assistant is present at all times. Equipment is carefully maintained and there has been no problem with pilferage.

Photo II is called Photography As A Way of Seeing. The treatment is esthetic with some technical. It introduces a photo series oriented to visualization and perception. Does not try to push any one way of seeing, tries to be eclectic. In the first course the students share common content such as portrait or landscape. In the second they share individual vision.

Photo III is Experimental Photography and encourages individual technical variations. Cited example of one student who used a second negative to produce the solarizing exposure. Sharing in this course relates to project orientation, so that no two students are doing the same thing. Solarization, gum and xerox are some of the things that may be going on at the same time. The whole push is toward creative.

Students may then go on to an additional six credits of advanced problems. They are expected to develop an individual path. No text is used but a library is maintained on site to supplement the less accessible and convenient school facility. Frequent trips to New York City include gallery visits and street shooting sessions. There are also local field trips for outdoor shooting and studio sessions for portraiture and nudes. Discussion sessions touch upon aspects of history and esthetics.

All courses are elective and feed into programs for BA in studio art, BS in art education and MS in art education. The courses attract registrants who are majors in communications, journalism, psychology, sociology, special education, elementary education and even gymnasts. The BA art major may specialize in photography to the extent of fifteen credits.

Students supply cameras, film and paper. The school furnishes chemistry. Advanced students may use ilfobromo. There is a coop student government which manages a fund used to replace worn equipment and maintain and enlarge the library. A coffee and tea facility is funded in like manner. Source of funds is a fifteen dollar lab fee and the Southern Connecticut State College Portfolio Service. For a reasonable fee the advanced students provide slides and prints for art majors. Lab assistants are paid from federal funds and are selected from the most dedicated advanced students. An additional reward beyond payment is the possession of a lab key. Many go to great lengths to manipulate their programs so as to be able to take the last six credits of Photo IV and Photo V.

As a teacher he is most concerned with what photography has done for the students rather than the making of great photographers. Has flexible approach to grading and is not concerned with marking on a curve. The casual student who does his work gets a C and there is no driving of the partially committed. There are Fs and Ds for the goofoffs and inept.

Casey Allen

Teaches a non-degree program. Does not use a structured format. Does not believe creativity can be structured.

Degree programs are expected to decrease by twenty five percent by 1990 while continuing ed will grow. It already exceeds degree programs by a two to one margin, and this does not include the many students in high schools and junior high schools. SPE is concerned with only a small part of the iceberg. PP of A now has an accrediting board. It and other organizations may take influence over the character of introductory photography out of SPE's hands. Fifteen million cameras will be sold in this country in 1977. Of these, forty percent will be Instamatics and twenty-five percent Polaroids. High priced, sophisticated equipment will be bought mainly by the three million serious amateurs.

Continuing ed students are more demanding. Adjunct faculty come up for renewal every semester and are constantly on their mettle. This may be because one dictionary defines adjunct as "not necessary". The SCE faculty at NYU numbers seven hundred fifty three of whom only twenty-two are full-time. The part-time faculty has a turnover rate of thirty percent per year.

Agrees with Stephany that four to six years is too long to study photography except for training teachers and in tech schools. Photo teachers are not being trained properly. They should know something of the outside world.

Introductory classes at NYU number between forty and one hundred twenty five. Teaches them without darkrooms. Slides are used to examine the work of other photographers. The instructor's work is not shown. Slides usually center about some theme. The instructor discusses them and then elicits student comments. They are given assignments and bring in contact sheets. These are critiqued by the teacher. Students are not encouraged to criticize each others work.

Floor Discussion

Dick Kirstel objected to teachers coming to positions directly from student status, suggesting that twenty four was an early age to assume the responsibility. Regardless of age, some experience outside the academic world is desirable. There should be a period of such experience equal to the time spent studying photography. These sentiments were strongly applauded.

Someone then referred to the falling off of general registration in colleges. A number of others indicated that this was not reflected in photography. Michael Simon said that registration at his liberal arts school had decreased by one third but that demand for photography had grown. Bob Routh said that his college is turning away about two hundred would-be photography students per semester. He spoke of a survey of high schools he has just completed. Sending a set of one hundred questions to thirty-five hundred schools teaching photography, he got sixteen hundred responses. He found that less than ten percent of the photography teachers had themselves taken any sort of course in the subject. A similarly small percentage had come into teaching as specialists, the rest having switched over from another discipline. Many schools introduced photography only in response to student demand, its inclusion in the program often starting as a camera club. Those present expressed great interest in this survey anticipating the possible effects that this wave of activity is bound to have on future college classes. Another teacher pointed out that high school principals were favoring applicants whose records showed some photo background over those equally qualified in other respects.

Attention then shifted to the problem of students who drift into photography because it looks like fun and offers some easy credits. The question was asked whether some sort of standards for teacher preparation might be necessary to keep this trend from, to borrow Stephany's term, trivializing photography. This was addressed to Kirstel's earlier remark that a more rigorous intellectual discipline was needed to prepare teachers of photography. He replied that it would be desirable to include math, physics, optics, chemistry,, sensitometry, language and other subjects generally qualifying one to teach at the college level. It is a descriptive discipline and a teacher should be aware of what is happening in these areas. A 'beautiful soul' is not enough, nor are value judgements based on prejudice and emotional bias. This stimulated an exchange of overlapping comments about the relevance of general culture, linguistics and anthropology.

Another speaker drew attention to the variation of scope and character of intro photo courses, it being pointed out that the first group of preparatory studies mentioned had not included art history or philosophy. Stephany asked that we distinguish between photography as a practical skill and as a means of encoding an idea, continuing that there was a gap between our organization and the College Art Association that should not exist, that basic photo is teaching the technological idiosyncrasies of our medium, a medium which is just one of the entire group of visual media.

Several statements then came in rapid succession.

Teaching photography is teaching people how to think and see. Technology, be it silver or magnetic, is

incidental. It was asked whether anyone present had attempted to bypass technology as much as possible since photography was an act of the heart and mind. Don Cyr said that his students wanted an expensive and sophisticated SLR. Only his most advanced students could be interested in the possibilities of a Diana or a pinhole. Kirstel defended the introduction of substantial technology at an early stage and told of explaining the circle of confusion at the very first session without frightening anyone away. He said that students accept these things if offered and do not object unless cued to do so.

One of the younger people asked that we look at the European tradition of integrating the sciences and humanities in contrast to the tendency here to mutual exclusivity. Someone else spoke of a feeling of deja vu, having dealt with such questions while studying art twenty-five years ago. She remarked that art history and philosophy would facilitate the mating of technology with the art form.

Stephany was asked to elaborate on his use of the phrase "high standards of excellence". His reply indicated that personal rapport between student and teacher coupled with awareness of what the teacher expected was a variable but critical factor, and one that did not lend itself to objective particularizing.

As our scheduled time drew to a close there was talk of the growing use of Full Time Equivalency evaluation procedures and its possible effect on the teaching of photography. The administrative practice of counting the number of bodies processed per semester multiplied by semester hours of credit tends to place a lab course at a disadvantage to an auditorium sized lecture course. This is all the more so when the lab rarely has enough space, too few enlargers and too many 'bodies' shoehorned in to fit properly.

What came out of the two hours of remarks by the scheduled speakers and the ensuing hour of discussion from the floor was the need for these teachers to get together and talk about what they do and how they do it. There is, as one might expect, much common ground and much difference of opinion. A key point seemed to be the importance of the balance between technical and non-technical content, with a wide range of feeling about how the balance should be set.

Apologies are here offered to anyone who feels misquoted in this report. Condensing extemporaneous remarks without inflections, pauses, gestures and expressions makes for some unavoidable distortions. The writer has done what he could to convey the gist and spirit of the varied comments.

AN EXPOSURE INTERVIEW

Joe Rowley of Chicago's Darkroom Workshop

by Elaine A. King

On September 7, 1976, I spoke with Joe Rowley at his office in the Darkroom Workshop, 2424 No. Racine Ave., Chicago, Illinois.

What were you doing before you and John Butch opened the darkroom workshop?

My ex-partner John Butch and I were teaching photography, silkscreen and lithography at Proviso East and West High School. We had started teaching there in 1968. After much talking and bargaining we convinced the school's administration and board of education to have an extensive facility built for graphic arts and photography. We thought we designed a 'pretty nice' facility . . . we spent around $65,000 on it. In the fall of 1971, once we had it working ,we looked at each other and asked ourselves—"what the hell are we going to do now?"

Did you leave teaching shortly afterwards?

No, but that is when we actually conceived the idea for establishing the DKR. This was on November 11, 1971. It was a year and a month later that we opened the DKR. I remained at Proviso until June of 1973.

Why did you leave high school teaching?

There were a number of reasons. One, I was no longer being challenged and I was becoming disallusioned with teaching at that level. I also was dissatisfied both in a personal way and in an institutional sense. I got tired working in the institutional situation; you fight the same battles each year. When September comes around, it's the same fight over and over again; you end up resolving the same problems you thought you had solved the year before. And there's the beaurecratic inertia you have to cope with in a school. I think probably the most important reason would be my personal drive to move on and to do other things.

I can really sympathize with you in relation to the high school situation because I too had taught in one.

For me it was much more of a situation of personal dissatisfaction . . . I wanted to have more control over what is really being accomplished. I wanted to work in a situation where there is a direct relationship with the decision making policies. Secondly, I also think I wanted to work with a little higher level of student. It's the feeling 'that you can only go so far' with the majority of people in that age group. The high school students aren't ready to make decisions. They're not ready to be committed towards anything with the exception of a few. Whereas, here at the DKR in this kind of a learning situation people come to it with some kind of sense of committment; it is for that reason that it is a little more enjoyable teaching here at the DKR for me.

Did you study photography formally?

No. I started working in photography when I was around 13 years old. My father was a commercial photographer and I sort of apprenticed with him for around 8 years.

I'd say I pretty much learned the craft from him. I got my Bachelors in Liberal Arts and have a Masters degree in Russian History.

Interesting!

Yes, these are my 'supreme' qualifications for teaching photography.

Why not! I could list a number of outstanding photographers who have come into the field from many disciplines.

How many members are there at the DKR?

In total there are roughly around 370 members. We have around 325 General Members and around 35 Associate Members.

Could you differenciate between the two types of memberships? Also what does it mean to be a member of the DKR?

Essentially being a member of the DKR gives you the access to the facilities. A General Membership costs $50 per year and with this membership one pays $2.00 per hour additional for the time used for enlarging. A general member does not get charged additionally for the time spent processing film or for photo finishing. We provide all of the chemistry for developing film and prints; the members provide their own paper, film and cameras. Other facilities are also available to the members; the upstairs studio for photographing in and also the color laboratory for instance. Access to the color lab works in the same way as the b/w lab, but here in addition to the enlarger fee, one must pay for the color chemistry they'll be using. An Associate Member pays $40 per month but there are no additional fees attached to this membership. This is designed for those individuals who will be doing a great deal of ehlarging and printing here at the DKR. Mostly freelance commercial photographers are interested in this type of membership

Must you be a member to use the DKR's facilities?

Yes, and I am glad that we decided to make that stipulation; it has had the effect of creating a kind of automatic identity on the part of the person who takes the membership with the workshop. The members feel that they belong to it and what results from this is an attitude of caring towards the facilities. I don't believe that anyone off the street who would use the DKR only on occasions could have the same attitudes about the DKR as the members do.

In addition to getting access to the facilities I think being a member of the DKR, people discover that it is more; I think what they find after becoming involved around here for a while is that they are also in touch with a kind of community of photographers. So there is a community of ideas, and resources here. There is a community of helping when that's needed or asked for.

Can only members take classes at the DKR?

No. The classes are open to anyone who wants to take them; for the duration of time that individuals are enrolled in a class, it is as if they have a General Membership. The advantage to being a member is that you get a 25% discount on the class.

In your earlier remark you stated that you feel there is a sense of community here at the DKR. Do you think that there is any kind of photo community here in Chicago?

I'd have to say "yes" and "no" to that question. I guess there are several communities in the broad sense of the word. There is the Academic group . . . people pretty much know one another and communicate with one another. These people would come from The School of The Art Institute, Columbia College, the Institute of Design at Illinois Institute of Technology and from Circle Campus. I also think there is a community of commercial photographers in this city. They tend to be located roughly in the same area of the city, (a large number of them work and live just north of the Loop). That group knows one another, shares ideas and spends time socially together. Also I think there is a small group of collectors in this city—David Phillips, Mickey Pallas, Arnold Gilbert, Arnold Crane and David Logan. On special occasions I'd suppose that they collaborate on projects. Outside of these three groups I really suspect there isn't any other community of photography.

What are your thoughts about the way photography is being taught today?

I do sense that there is a lack of concrete direction in many of the photography programs in the major institutions. For example, no one is teaching people simple concrete commercial photography in either vocational schools or in colleges and universities; yet there are vast numbers of people who want to become commercial photographers. Often when I talk with commercial photographers, they will complain about assistants they get. More often than not, these assistants are incapable of knowing the difference between a Leica and a view camera. They won't know a strobe light from a tungsten scoop. Granted some of these things will be learned on the job, but I feel a person who has been trained in photography should be able to walk into a job with some familiarity with the tools they will be confronted with. I will agree that probably the purpose of a college or university program is not to produce commercial photographers but to do more along the lines of a general liberal arts education (expansion of consciousness, personality etc.) and to get in touch with our culture and society. But what I sense frequently happening is the confusion of the two. In other words, I think it is necessary for someone to say "hey, let's teach some people some basic photographic techniques and skills".

What you'd like to see being taught in addition to the mind development stuff, are the 'brass tacks' of photography . . . lighting, view camera technique, understanding lenses, films, etc.

Yes! I think it is necessary for both the fine arts photographer and the commercial photographer. I don't think those things should be excluded. I think such classes should be offered and I think it is a question of giving people a choice.

Do you have a personal philosophy about teaching and about the way photography should be taught here at the DKR?

As far as teaching and learning is concerned, I've come around to looking at teaching as something that you don't do to people—but what you do with them. A teacher shouldn't have to push and motivate people to get them interested in photography; I don't believe you try and get people committed . . . they do those things on their own if they are at all interested. I feel the function of a good teacher is to come to recognize when someone is ready to make a committment; to be able to help guide and counsel someone at that point, so that they could begin to make the 'right decisions' for themselves. I think in order to function as a teacher on that level demands a certain type of sensitivity to be able to recognize their needs and gradual changes.

Could that sort of teaching relationship be achieved in any classroom situation?

Yes definitely!

Would you be able to sense such things in a photo one class?

No, because most people haven't been involved with photography for a long enough period of time. I am referring to students in more advanced classes. One of the advantages of a workshop situation like this is that someone can come and begin taking classes and learn the rudimentary techniques of the craft and then go ahead and work on their own for a while. At the DKR I (the teacher) can communicate with individual's informally outside of any structured classroom situation. We have exchanges about their work, discuss possible directions for them to take and make suggestions for both visual and technical improvement. The environment here is one of 'total' learning.

Are you saying that you are in favor of a 'teacher in residence' type of learning situation?

That's right! Yes, I think it is important for people to have free access to a teacher. Here at the DKR people know I am around most of the time and they feel free to

come in and talk with me or when I see working I generally like to talk to them about their work. It is in this kind of situation that you are able to watch people gradually develop and grow; you see their interest and committment grow. I think this is the value of the workshop atmosphere over the formal classroom. It is not the kind of learning that takes place in a classroom. I feel the classroom learning is transient in its long term effects. It is only after that experience and knowledge have been assimilated and people begin to act on that knowledge and begin to develop their craft and skill, that they begin to get any kind of personal feedback from their work.

Because the DKR is not structured like a regular institution, you probably attract a diverse group of people. I would think that people are more open here and are freer in their approach to learning because they are not under pressure to obtain high grades and to cram as many classes as possible into a limited amount of time. I do see a problem here despite what you have said about your attitude towards teaching and working with students. Granted, because you are around most of the time your students have every opportunity to be in contact with you and you with them. In regard to your other part-time teachers however, they cannot provide as much time: they are here for a very limited amount of time. Because of this I don't think your 'teacher in residence concept' is applicable.

I am fully aware of this! Presently this is the situation here. I do feel that my presence here does assist my students and the students from other instructor's classes. At one time many of the people have had me as an instructor and I feel there is an openness between me and a lot of the students. The programs here are solid and non-threatening; the atmosphere is free and it is a place where people can grow altogether—the people who run it, the people who teach here and those people taking the classes.

How do you select the other teachers for the classes and seminars?

The selection is based on the fact of whether or not I think they'll make a good teacher.

How do you arrive at that decision?

Generally I have a person come in to talk with me: we discuss the class or seminar they are interested in teaching. I usually like to see an outline of the proposed class and I generally inquire if they've had other teaching experiences. Through the course of the conversation the person usually makes an impression on me in one way or another and just going on my experiences with other teachers I am able to make a decision. Luckily most of my choices have been good and beneficial to the students. I have found though that those teachers who have turned out negatively are often times excellent photographers and craftsman; unfortunately they are incapable of imparting information to their students. Perhaps though, if they were great teachers they wouldn't have been superb photographers. I have found that it is a very rare individual who can be both.

What type of person registers for classes at the DKR?

Oh . . . generally they would be in the age range from 22 to 40. They are usually professional or semi-professional in occupation; they will have been either a college graduate or at least had some post-high school training of some sort. The individuals are generally employed in their specific occupation or vocation and are looking at photography as a leisure time activity.

How do you view the DKR in relation to other colleges and universities in Chicago offering classes in photography?

I see it as a workable supplement to what they are doing. It is a good alternative for people who are either not interested in pursuing a degree in photography, or because of their occupations are unable to commit themselves to large blocks of time for regular institutional classes. Also many of the individuals who belong to the DKR have the money to be involved with photography but for the most part do not have the space in their apartments or homes to set up a working darkroom facility.

Has there been any dialogue between you and the other teachers of photography here in Chicago?

Yes. It is on a very informal basis. Charles Traub from Columbia College has come to talk with me about our programs and has sent students from Columbia for our specific seminars. We have advised our students to go to Columbia and the other schools. Barbara Crane (School of the Art Institute) has made quite a few referrals here. Also she and Lynn Sloan-Theodore have taught several workshops here. This is the kind of informal communication that has gone on. J. Douglas Stewart (former teacher of photography at Northern Illinois University) is a booster of the DKR: he is also one of our major teachers and has given a variety of workshops. My personal interest in the relationship between the major institutions of photography in Chicago, is to make use of some of their fine teachers; I feel that the DKR could provide a different kind of teaching outlet for them. They in return provide the DKR students with their expertise. I welcome teachers to come to the DKR and to use it as an experimental type of outlet. Here I feel they can have an opportunity to try other methods of teaching that may not seem appropriate in a regular classroom situation. I would like to see this aspect of the DKR develop and expand; this way the DKR would become more of a center of learning and teaching in an informal sense.

Do you see the DKR as some kind of a club?

Absolutely not! Having members is one thing but we don't have closed rules and regulations here. My one fear for the DKR is that it could become 'clubby'. I think if that happens, growth stops in a direct sense. The moment one opinion dominates or a strong prejudice dominates it will become a very tyrannical situation. I don't want one point of view of photography taught here and also I don't want to see a particular type of person teaching here. I do want to keep all of the doors open on all sides. For a healthy learning atmosphere to prevail, I feel this is essential.

I hope you'll be able to achieve this. I've observed several alternative photography schools and centers slowly change and become very cliquey and closed minded. I'd like to discuss the gallery located on the ground level of the DKR. What is the function of that gallery?

In the commercial sense, it is a promotional aspect of the business; hopefully, we offer shows which are of interest to the public and as a result of them, people will be attracted to come to the DKR to see them. When people come here, they become acquainted and interested in the workshop and the facilities offered to members. So, there is that promotional aspect in the direct commercial sense. There is also another promotional aspect and that is if the gallery gains a really sound reputation as a place where good and exciting things are happening, more people will want to come here to see what the DKR is about. In addition, there is an internal kind of need for the gallery situation; it serves as a forum to create dialogue and discussion among the members. It is also used educationally by the different instructors during their workshops to point out technical and visual things about photographs.

Do you welcome photographers to just come in and show you their work to consider for future shows?

Yes, very much so but I would appreciate it if people would show me the courtesy for my time and for their work by making an appointment a few days in advance.

Do you get much traffic in the gallery for the exhibits?

It varies from exhibit to exhibit . . . it depends on who is showing. The larger group shows have drawn large numbers of people. "The Naked and The Nude Show", that we had here around a year ago brought in around 2,000 people and the "Women Photographer's Competition" (the show which opened the gallery in 1974) drew a huge crowd . . . around 2,300 people signed the register for that show.

How do you feel about the photographic exhibits being displayed throughout Chicago? Do you attend many of them?

I like some shows and don't respond to others. I do try to see as many of the shows as possible. There are very

few shows that I have missed over the past year. I have a professional need to see as many shows as I can. My reaction to the shows is that 'all of us' need to seriously rethink about "what is a photography show?" When one stops to consider the amount of human energy that is expended in putting up a photographic exhibition . . . I think it is a damn poor way of dealing with photography. Outside of the Stewart show, my shows here at the DKR have been and continue to be very traditional—the individual prints are hung on the wall behind glass, as separate 'little gems' for people to look at. I know I am criticizing and yet I don't have an answer for an alternative solution. I don't know at this time what would be a better solution. I do think 'we' should start considering other means for getting photographs shown to larger audiences. It is a fact that the only places where photographs are selling is in the established galleries like the Frumkin, Douglas Kenyon, and the Jacques Baruch Gallery; outside of those places photographs are not selling.

Most of those dealers you mentioned are handling historical or contemporary work by established photographers.

Yes, for the most part they are selling the 'stars'. So, if that's the case, it seems a bit foolish or perhaps presumptuous for places like this gallery who show contemporary work by mostly unknowns to be hanging prints on the wall and putting price tags on them.

I think the numbers asked on the price tags are often absurd and that is another issue altogether. I'm not sure I can agree with you about not showing the work. I think it is necessary for an artist to display his work periodically in order to have exposure and to get some kind of feed back from the public who views it.

I frankly don't know if the artist gets any feedback. If I consider our experience here, the show doesn't provide for much of a dialogue between the artist and thte viewer. There have been several isolated occasions when a group of our members have invited certain photographers to come to the gallery to discuss their work. Other than that I don't think there is any direct feed-back for the artist. The artist isn't in the gallery the whole time his or her work is on display.

But about the reviews that are written in the newspapers or local art publications? Aren't these a form of feedback? Also I've noticed comments about the work in your guest book.

I feel the only publications that have been giving any kind of consistent coverage is the NEW ART EXAMINER and MIDWEST ART. Most of the other critics for the major newspapers don't bother to look at photography shows unless a big name is exhibiting. If a show of an unknown is mentioned, they merely bring the existence of the show to the reader's attention.

I think you're saying then that there is not validity to showing photographs in the traditional art manner. Personally I like the idea of photographic books if they are printed well. I think it is a better way of reaching a larger audience. Aside from the books, I too don't have a solution.

What do you get out of running the DKR besides the monetary reward? Why do you do it?

Because it is fun! (pause) Because it is fun to encounter many kinds of people. One, I enjoy dealing with people, two I am in love with photography, three I have a place where all of those things and more can happen and four I most certainly see myself as a teacher rather than a photographer and I tend to identify with teaching and communicating with people in this type of environment. I like my interactions with people as a teacher rather than as a photographer. It is satisfying on a professional level and it is satisfying on a personal level in that I have control over the decisions which affect my life. So, that's good for me. I am not much of a missionary of making photography the 'famous art'; it happens to be the thing I enjoy doing and being involved with. Except for these general things, I'm not sure what the DKR does for me but it is a culmination of the feelings of how I want to order my life.

I think you are a very lucky person to have struck such a happy balance for your life. Is there anything that we haven't discussed that you would like to comment on pertaining to yourself or to the DKR?

One concern that I have regarding the DKR, is its growth. I am concerned about the problem of expansion and this problem comes out of an intimate study I have done about space in the informal sense, over the last 15 years or so. After I got out of high school I went to work on construction and became a Journeyman as a carpenter. During that period of time I began to look at space and to observe the way people operate inside of space. I began to think about 'what does space do to people to either cause them to be together or apart'. I have come to believe that there is such a thing as creative space in a building. I have discovered after taking a very close look at the DKR that there is only around 150 to 250 square feet of space in this whole building where real genuine communication takes place between people.

Where is that space?

It is in the film processing area, outside of the finishing room where we have the viewing boards and around the corner in the area near the equipment room. The moment you move away from these "special" areas it is almost as if you have walked through an invisible shield; it appears as if a person becomes detached from the conversations and from communicating with others. My concern is then in regard to the growth of the DKR is to continue to provide creative space for the members. We'll probably outgrow this facility in the next 1½ years. If I do move into a larger building, structuring the new space so that it promotes the kind of atmosphere for openness and interchange between people will be important. I want to be careful not to isolate people. I feel it is really important particularly in an educational environment like this one, where the single value of the workshop is that people relate and communicate with one another, is to provide space for people to come together. If one sets the space up in such a way that it prevents them from doing so, you are defeating your reason for existence.

Have you read the book "The Hidden Dimension" by Edward T. Hall?

No I haven't! What is it about?

That would take too long to discuss here but basically it is a fascinating observation he has done about space and how space effects the lives of people.

It might be something to look into.

I like your attitude towards running the DKR and I can admire your thoughts and feelings about teaching. I've learned more about the DKR and you than I expected to. I personally hope more people will become familiar with the DKR and I wish you the best in your future endeavors. Joe, thanks again for sharing your time and your thoughts.

I'm glad to do it!

Elaine A. King is a writer on photography and a regular contributor to Exposure.

Investigation of the Picture Postcard

by M. K. Simqu

Recently, I discovered a particular solution to the problem of opening up the formal class-room situation, and a photographic project whose goals and criteria were defined not by the teacher, but by its own dynamic. My interest was primarily in stimulating my intermediate students to really **see** the place where they live, but this led me to consider how they might approach defining that place for another class. Thus, I initiated an exchange of picture postcards between my students at Drexel University in Philadelphia and a photography class at the University of Kansas in Lawrence. From my own postcard sending during the last several summers, I had decided that the cards I could find showed obvious limitations if compared to what a picture postcard **could** be. This winter, I asked my students to investigate what **they** thought it could be. Their success, how-

ever, was to be measured not by my responses, but by the responses of the 'corresponding' class.

We began by researching the historical development of the picture postcard, and in the process discovered that the Free Library of Philadelphia had a picture postcard collection, to which the students were granted access. The following two books, in particular, provided useful background material:

Picture Postcards by Marian Klamkin, Dodd, Mead & Co. New York, 1974.

Picture Postcards in the United States 1893-1918 by George and Dorothy Miller, Clarkson N. Potter, Inc., New York, 1976.

After studying picture postcards in general, we directed our attention to postcards of Philadelphia—older cards as well as those currently sold at drugstores, newsstands, and historical sites all over the city. To understand the significance of the picture postcard in formulating our understanding of a place, we discussed its possibilities in preparation for the actual field sessions that would follow. Both classes were then given the assignment to explore their surroundings, to try to see and characterize Philadelphia/Kansas in a fresh manner and avoid cliches.

The investigation was not only of the image, but of the written side of a postcard as well. It was decided that a prerequisite for the exchange to be successful would be getting to know the other class: genuine postcards are not sent to strangers. The first postcards that were mailed were to be written just as any postcard would be written, ie. telling about the place where you are. In addition to this, on all remaining postcards, the Drexel students were to write at least one thing about their impression of Kansas (K.U. students of Philadelphia), but in a truly conversational rather than a formal manner. These should be **real** postcards and not just photographs sent through the mail, and the project not just an exercise but a real event.

Names, along with home addresses, were randomly drawn to match postcard partners. It was decided that the exchange would be for three weeks (the approximate overlap in this instance of class schedules) and that there would be no maximum limit to the number of cards sent by each student. To provide for spontaneity in the event of an uneven match, students were also encouraged to respond to the best images of non-partners as well. The creator of these images would thus receive the greatest number of postcards, in addition to responses to their own.

The project, once underway, generated its own enthusiasm. This was important, since once the exchange had begun, it required that each student work intensely in order not to interrupt the weekly flow of postcards and responses. Drexel students were working within the Philadelphia city limits, whereas K.U. students, prefering not to be restricted to a college town, included out-lying areas around Lawrence as well.

Students responded that they saw Philadelphia in a way that they had never seen it before. In having to visually define Philadelphia, to show what is particular to Philadelphia and no other city, they were forced to re-examine aspects that had been taken for granted. The project encouraged them to explore areas of the city with which they would normally never have contact or had noticed only in passing. In a relatively short period of time they gained a new kind of acquaintance with the place where they live.

With regard to the postcards themselves, many differences from the commercial 'ready-mades' could be noted. Of these, perhaps the most striking was the individuality of vision in the student cards. In contrast to the recent commercial cards, which display an anonymous vision of place, presenting only what 'anyone' would notice and in a way that 'anyone' might see it, the students often found that their locale could best be characterized through inconspicious or everyday details seen in original ways. In addition, the residents were often included as well—not as symbolic 'types', but as the real, concrete individuals who give a place its own unique flavor. Thus, we learned that the picture postcard can best present what is **unique** about a place only by avoiding the obvious and **typical.**

In both written and verbal statements, the two classes reported enjoying the project and finding it rewarding. Several picture postcard partners are continuing to send postcards to one another. In addition, such an exchange could involve numerous variations:

—between two cities
—with a class abroad
—a longer period of time
—more than two classes (either simultaneously or consecutively)

In view of its initial success and future possibilities, and also because every place and combination of places is different from every other, I would definitely encourage new and experimental applications of this project.

M. K. Simqu is Assistant Professor of Design at Drexel University in Philadelphia.

GUGGENHEIM FELLOWSHIPS ANNOUNCED FOR 1977-78

The 1977-78 John Simon Guggenheim Memorial Fellows have recently been announced.

Fellows in photography are: Claudia Andujar, São Paulo, Brazil; Jerry Dantzic, Brooklyn Center, Long Island University; Lee Friedlander, New City, N.Y.; Mark Goodman, Brookline, Mass.; John Gutmann, San Francisco State University; Sandy Hume, University of Colorado; Tod Papageorge, New York, N.Y.; Sylvia Plachy, New York, N.Y.; Edward Ranney, Santa Fe, N.M.; and Jerry L. Thompson, Yale University.

In film, Fellowship recipients are: Stan Brakhage, Rollinsville, Colo.; Linda Feferman, New York, N.Y.; Henry Gagay, New York, N.Y.; George Griffin, New York, N.Y.; Jonas Mekas, New York, N.Y.; Phil Niblock, City University of New York; Richard P. Rogers, State University of New York at Purchase; and M. Jonathan Rubin, Massachusetts Institute of Technology.

Grants for viedo art: Nam June Paik, New York, and Ira Schneider, University of California, San Diego.

3M/SIPLEY COLLECTION IMP/GEH ACQUIRES

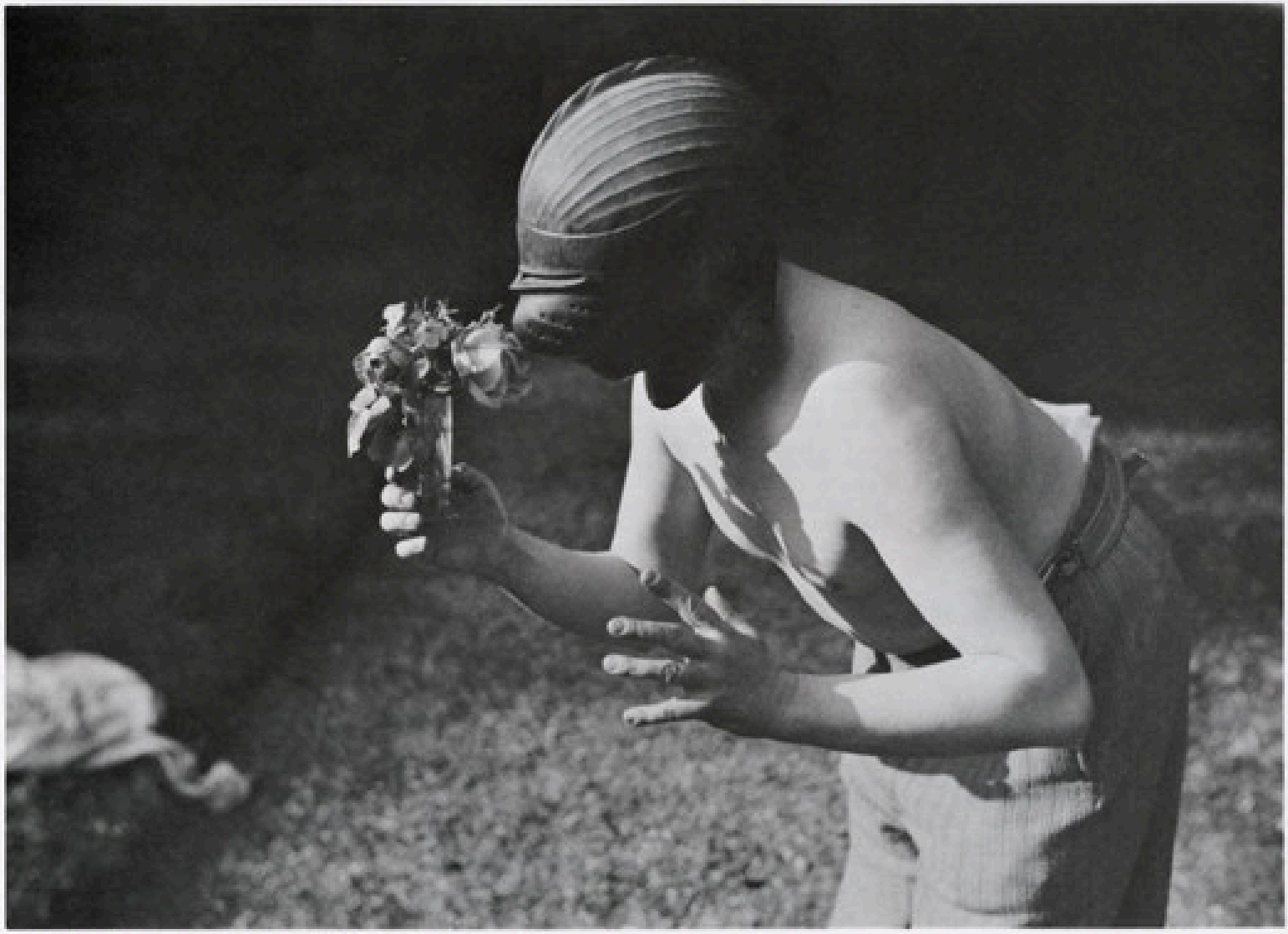
The 3M/Sipley Collection of historic photographic materials has been generously donated by the 3M Company to the International Museum of Photography at George Eastman House.

Formerly known as the American Museum of Photography, the Collection once constituted the first photographic museum in the United States. It contains historical material on the first century of photography. Dr. Louis Walton Sipley, a painting and graphic arts historian began the Collection in 1940. Two years after Sipley's death in 1968, the 3M Company acquired it.

The 3M/Sipley Collection library contains some of the scarcest 19th and early 20th century photographic literature, including a complete set of *Camera Work* and other material found in no other library. Spectacular items in the equipment collection include a very rare 18th century camera obscura, a forerunner of the modern camera. The motion picture archives contain rare and unique titles.

FERGUSON GRANT DEADLINE IS JUNE 30

The Friends of Photography has announced the sixth annual Ferguson Grant competition. The prize of $1,500 will be awarded during July. Applications will be accepted between June 15 and June 30. Requirements are a proposal—one page or less typewritten with descriptive narrative and detailed budget and up to 10 prints. Prints must be sent in fiberboard print cases only with return postage on the reverse of the address label. Send proposal and work to: Ferguson Grant, FRIENDS OF PHOTOGRAPHY, P.O. Box 239, Carmel, CA 93921.



Photographs by Herbert Bayer *Knight With Flower, 1930*

HERBERT BAYER AND PHOTOGRAPHY

by Leland Rice

The Bauhaus artist, Herbert Bayer is most noted for his inventive pictorial poster design that integrated "functionally" typography and photography. From the early 1920s when he first entered the Bauhaus school as a student and later as a master teacher he displayed a logical and imaginative use of photographs in graphic design. For Bayer it was a logical step to combine the two mediums as the attitudes of the Bauhaus were not occupied with the ideal of doing art for art's sake, but rather practicing concrete forms of communication placed in the service of ideas. At first the problem of showing illustrations only concerned itself with "pure" typography, known then as typo. In 1926 Bayer designed the now famous exhibition poster for Kandinsky that was a modest beginning for the so-called typo-photo, an organic insertion of photographic imagery into typography. In this manor, he stated, "Typography is human language translated into the visually legible. Photography became for us reality translated into legible images."[1]

Upon leaving the Bauhaus and moving to Berlin in 1928 to set-up a private practice designing typography as well as continue his interest in painting, Bayer began to concentrate more on the "new" camera art. With the increased flexibility of the miniature hand-camera as a creative tool, the visual imagination of the artist flowed freely and often into areas hitherto unexplored. An unbounded enthusiasm was focused on capturing optically the plasticity of both organic and geometric forms. What evolved was a pronounced concern for a greater awareness of the appearance of things, not surprisingly rooted simultaneously in scientific theory and intellectual thought.

Bayer's camera vision and compositional framework took rise from the art movement, constructivism, as well as from the reasoned and conscious teachings of the Bauhaus. An early central concern was the cameras ability to record fundamental geometric forms of the engineering feats of the time. A strong use of slashing diagonal shapes cutting across a number of his pictures open spaces combined with exagerated vantage points produced a new order of object relationships. Symmetry was neither sought or avoided, but rather determined by the innate balance of the individual parts before the camera lens. The criss-cross structure of the iron support system on the suspension bridge in Marseilles, a favorite subject for all camera artists upon its completion, is an excellent example of the way he organized his picture plane. The machine, whether it was to be symbolised in the design of a monumental bridge or the operation of the camera itself, was approached as a liberating force of technological and intellectual achievement.

The abstract nature of light through the effects of cast shadows and raking sun light heightened the artists awareness of the principle of inversion, allowing for the complete reversal of the photographs tonal range by arriving at a negative impression of the image. With the light and dark values reversed the resulting linear areas of white in the print became very active. This process, which is unique to the medium, acted to dynamically delineate the forms and caused familiar subjects to reveal their unfamiliar fragments. This approach reproduced in general without the usual essential personal interlineations, the appearance of an object.

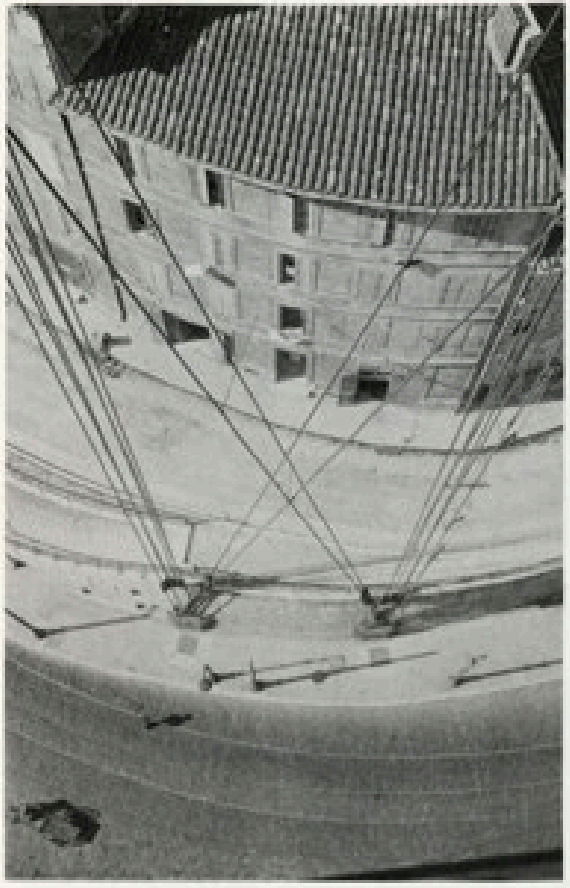
Another area that Bayer worked in was the technique of photo-montage. During the twenties there was a wide-spread use of methods of collage which had directly come about out of a need the art community felt for combining new materials to make a more relevant modernist statement, a revolutionary new kind of art work. Raoul Hausmann in a lecture at the opening of an early exhibition featuring montage work, said, "The idea of photomontage was revolutionary as was its content, its form as incredible as the application of photography and printed text, which further transforms themselves into a kind of static film. The dadaist's were the first to use photography as a material to create often whimsical and antagonistic structures, but they did create an entirely new entity, an optical reflection that was intentionally new."

Concerning Bayer's techniques, he describes them as follows: "Photographs were cut out, their parts put together by pasting them down on top of each other in new contexts and occasionally hand worked and retouched. Then the finished photomontage would be rephotographed."[2] This way of working offered a relatively independent use of pictures of a diverse origin, nature, and proportion, eliciting combinations that were imbued with specific meanings. Fragments of reality were formally simplified through this technique, presenting images that postilated a kind of science fiction of the mind. Photomontage lent itself to an increasing intellectualization as evidenced in this quote from 1931, "We live in a time of the greatest precision and of maximum contrasts: photomontage offers us a means to express this. It shows ideas: photography shows objects."[3]

Beginning with his first photomontage, "Profil en Face," done in 1929 we can observe a close parallel of compositional factors to a series of watercolors that just preceeded it. The arrangement of the letter R and the cubistically profiled faces in this early montage directly relates to the use of letters with there cast shadows flattened against planes of geometric forms in a gouache of 1926 titled, "World of Letters." Bayer sets out to integrate a sense of greater tension in this work as the static singular viewpoint gives way to a dynamic multi-point of view concept. As Bayer further points out, "With this new attitude we experienced a subject not only through a frontal view, but tried to perceive it from all sides and see into its inner qualities. The montage makes images of a surreal character, of the impossible and invisible, possible. It has been compared to a conquest of the irrational, it can express the hallucinations of dreams."[4]

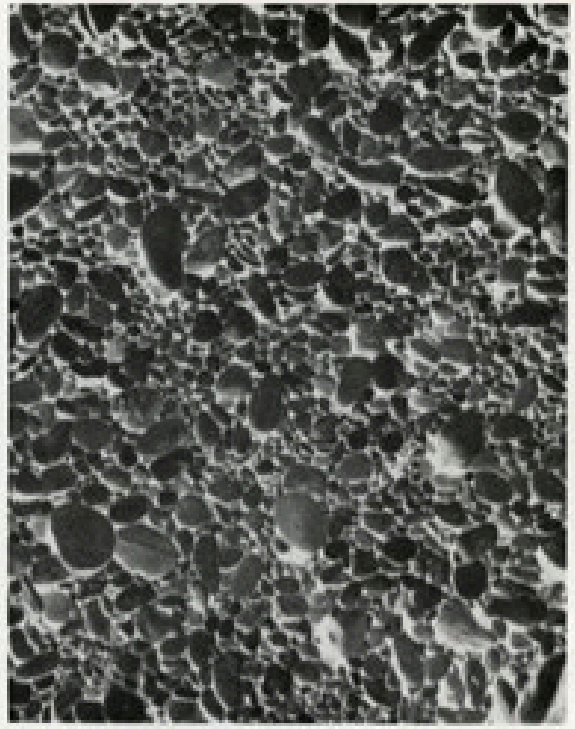
The twelve photomontages that make up the series were executed between 1929 and 1932 and are intended as only a part of a photographic picture story that was never fully realized. Initially the images were to be created independent of one another, out of experiences as they occurred to be later organized into a story. As Alexander Dorner points out in writing about this series in 1947, "In the traditional picture-story the picture is a passive illustration of an accomplished given form of story. Here unpredictable associations would have been part of the fabric of an equally unpredictable open growth. The result would have been the exact opposite of the traditional picture-story."[5]

In addition to the photomontage series Bayer also produced ten Fotoplastiken images in 1936. The process was very different from the photomontage technique in that objects were assembled before the camera as a still-life and recorded conveniently. Then he would retouch the preliminary art work sometimes using an airbrush technique to add such things as clouds which would realistically appear to be floating poetically in and about the composed objects. The piece would then be rephotographed and a standard print made from the negative. With this approach Bayer was able to depict 'simultaneous presentations' of organic and geometric plastic objects in an innovative relationship between nature and imaginary environments.



View from Pont Fransbordeur, 1928

Among Odalisques, 1931, (Photomontage)



Pebble Beach, 1928, (Negative image)

In 1936 Bayer decided to produce small editions of both the photomontage and fotoplastiken works. These were published privately in either five of six sets and were primarily given away to close friends. In both editions the prints were generously large measuring between eleven by fifteen inches and twelve by sixteen inches. They were printed on a heavy double weight mat paper with a warm tone scale. More recently, in 1968, these same images were reprinted in an edition of forty under the supervision of Bayer, and the images measured approximately ten by thirteen and a half inches. These latter sets are still currently available.

In the case of his camera images there are very few original early prints available. Those that do exist vary in size from five by seven inches to nine by fourteen inches. In 1976 Bayer proceeded to have around one hundred and forty of his camera negatives printed on contemporary warm-toned paper by Michaela Murphy of the International Museum of Photography at George Eastman House. There is a full set of that printing in the archives of that museum. Bayer retains the second and only other full set.

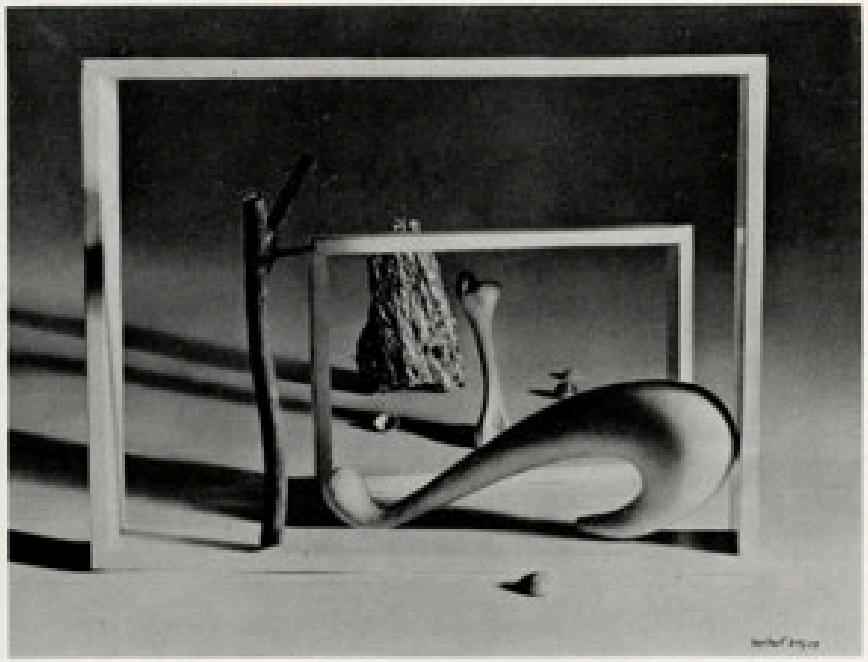
In a long and distinguished career as an artist and designer it seems only natural that we should focus on Bayer's photographic activity as one more link to connecting the varied facets of his art. The collection of his photographic works recently exhibited** at the Arco Center for Visual Art in Los Angeles covers the period when he most consciously pursued the medium directly and that turns out to be the period between 1928, the year he left the Bauhaus and moved to Berlin and 1938, the year he immigrated to the United States. As Beaumont Newhall points out in an essay that accompanies the above mentioned exhibition, "Bayer's wide accomplishments, his varied interests, his ceaseless curiosity have always included photography — as a means rather than as an end. His photographs and photomontages cannot be isolated from his life work. . . . In his deep concern for what, for lack of a better phrase, is now called "visual communication."[6]

1. Herbert Bayer. From an unpublished speech to the German Photographic Society in Cologne, 1969.
2. Herbert Bayer. From a taped conversation with the artist, December 1976.
3. Cesar Domela-Nieuwenhuis. Translated from the introduction to catalog of the Exhibition Fotomontage, held at the Kunstgewerbemuseum, Berlin 1931.
4. Herbert Bayer. Speech to German Photographic Society. op.cit.
5. Alexander Dorner. The Way Beyond Art: The Work of Herbert Bayer. New York: Wittenborn and Schulz, Inc., 1947, p.145.
6. Beaumont Newhall, Herbert Bayer and Photography, Los Angeles: Arco Center for Visual Art, 1977. p.13.

** catalog is available from Arco Center for Visual Arts, 505 S. Flower St., Los Angeles, Calif. 90071 at $6.00 + (65c) postage. 74 reproductions, essays by Beaumont Newhall and Leland Rice. Exhibition date: April 19 — May 28, 1977.

Leland Rice is Curator of Photography and Lecturer in Art at Pomona College, Clearemont, California & Co-Director of Herbert Bayer exhibition at Arco Center for Visual Art.

Spoon Sale, 1935



Shortly Before Dawn, 1936. (Fotoplastiken)

Selected Photographic Bibliography
by Steve Yates

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Linz, Wolfgang-Gurlitt Museum. "Herbert Bayer: Beispiele aus dem Gesamtwerk, 1919-1974." Peter Baum, 1976.

London, Marlborough Fine Art Ltd. "Herbert Bayer." Introduction by Ludwig Grote, 1968.

Munich, Galerie Klihm. "Fontaauge Herbert Bayer." Introduction by Eckhard Neumann (no date).

Vienna, Foto Galerie die Brucke. Exhibition announcement: letter in English from Herbert Bayer with chronology, 1971.

CONFERENCE REPORT

The SPE 1977 National Conference was the largest gathering of the photographic community to date with over 600 delegates attending. The conference program was printed in *Exposure* 15:1. Reports from several of the sessions appear elsewhere in this issue. The minutes of the general meeting of the Society as well as the three meetings of the Board of Directors appear below.

Annual Meeting

Annual Meeting of the Membership of the Society for Photographic Education, Americana Hotel, New York, New York, March 24, 1977

Chairman James Alinder called the meeting to order at 4:50 p.m. and introduced the new officers: Vice-Chairman Dru Shipman, Secretary Anne Tucker, and Treasurer Richard Stevens. Alinder also introduced one new Board member Martha Strawn-Hybel and announced that Anne Noggle was the other newly elected Board member. Both Alinder and Peter Bunnell had been re-elected.

On behalf of the Board, indeed of the whole Society, Alinder thanked three persons whose past service to the Board required notice: Peter Bunnell who was retiring from two consecutive terms as Chairman, Wayne Lazorik who was retiring from the Board having served four years as Treasurer and Board member Sam Wang who had never failed to carry out the duties requested of him.

Alinder also thanked the people who had organized the conference citing specifically Jean Locey and Larry Miller for their efforts as on-site co-ordinators.

It was moved and seconded, to accept the minutes of the last conference held in Minneapolis as published in *EXPOSURE* 14:2. The motion passed.

Wayne Lazorik's Treasurer's Report was passed out to the membership. Alinder explained that Lazorik was working on the conference figures and asked that this report be accepted. Motion was made, seconded and accepted by the membership.

TREASURER'S REPORT

Bank Balance 1/1/76	$1,089.75	
Cash on Hand	23.88	
	$1,113.63	$1,113.63
Receipts		
Dues	$16,653.50	
Fees, Members	5,060.00	
Fees, Non-Members	2,052.92	
Institutional Subscriptions to Exposure	317.50	
Back Issues of *Exposure*	107.60	
Advertising in *Exposure*	2,545.00	
California Region Deposit	156.37	
	$26,892.89	$26,892.89
		$28,006.52
Expenditures		
Printing and Office Supplies	$ 569.42	
Postage and Mailing (General)	1,547.39	
Executive Board Meetings	1,435.71	
Telephone	2,965.74	
Seed Grant	542.33	
Legal	3,102.66	
Membership Directory	831.58	
P.O. Box Rent	30.00	
Bank Charges	5.44	
Interest	34.10	
National Conference (MPLS)	4,505.01	
Advertising Commission	650.00	
Secretary	42.50	
Mailing Permit	60.00	
Exposure		
Editor's		
Honorarium	$1,000.00	
Printing	7,507.84	
Preparation	338.76	
Mailing	1,052.60	
	$9,899.20	9,899.20
TOTAL EXPENDITURES	$26,221.08	—$26,221.08
Bank Balance 12/31/76		1,785.44

REGIONAL FINANCE REPORTS

CALIFORNIA REGION

Reporting Members: Gregory, MacGregor
John Upton

Balance 1/1/76		—0—
Receipts		
Seed Grant from		
National SPE 1/19/76	$ 50.00	
Meeting Dec. 11-12, 1976		
Fees, Members	190.00	
Fees, Nnon-Members	161.00	
	$401.00	$401.00
Expenses for Meeting Dec. 1975	$150.00	
Expenses for Meeting Dec. 1976		
AV Equipment	55.12	
Honorarium Gift	15.66	
Hospitality	32.76	
Printing and Misc.	91.09	
	$244.63	—$244.63
Balance Deposited in National Treasury		$156.37

NORTHWEST REGION

Treasurer: Paul Neevel

Balance from organizing conference 11/28/76		$41.20
Seed Grant ational SPE 11/28/76	$200.00	
Subscriptions Newsletter Members	25.00	
Subscriptions Newsletter Non-Members	75.00	
	$300.00	300.00
Balance Held in Bank Account Eugene, Oregon		$341.20

SOUTHWEST REGION

Reporting members: Ellen Manchester
Wayne R. Lazorik

Balance 1/1/76		$33.38
Receipts		—0—
Expenses		—0—
Meeting 7/3,4/76 Albuquerque, NM Hospitality provided by William J. Lucas		
Balance held by Ellen Manchester		$33.38

MID-ATLANTIC REGION

Reporting member: Jaromir Stephany

Balance 1/1/76		—0—
Receipts		
Conference fees, members	$ 24.00	
Conference fees, non-members	123.00	
Meeting 1/31/76, University of Maryland Baltimore County		
Conference fees, members	45.00	
Conference fees, non-members	190.00	
Meeting 10/16/76, University of Maryland Baltimore County		
Seed grant from national SPE 2/29/76	200.00	
Donations	127.00	
Interest	11.10	
Total	$720.10	$720.10
Expenses		
Meeting 1/31/76	59.40	
Meeting 10/16/76	25.00	
News letter Vol. 1 No. 1	104.48	
Total	$202.77	—$202.77
Stationary	13.89	
Balance held in Bank account, Baltimore, Md		$517.33

Respectfully submitted,
Wayne R. Lazorik, Treasurer 3/16/77

Peter Bunnell gave the membership report. He indicated that the membership of the society was approximately 1100. Of the 869 renewals mailed out, 620 renewals had been received (not including the renewals at this conference; the conference figures were still unavailable). The 249 new members received this year were the Society's largest annual growth rate to date. Referring to the new members, Bunnell reported that the Society had advertised for the first time by trading ad space in *EXPOSURE* with *Light Impressions* and with *PHOTOGARPH* magazine. The ad in *Light Impression's* catalogue had brought in 53 inquiries, and in *PHOTOGRAPH*, 51 inquiries. Almost all inquiries had resulted in new members. He concluded that the conference had probably added 200 members resulting in the count of 1200.

Anne Tucker gave the Nominating Committee report. The procedure this year began with the appointment of the committee who then solicited nominations from the membership. Of the 40 names received, 8 were placed on the ballot. These names with brief biographies and statements about SPE were circulated to the membership, with the option of making additional nominations. Two additional nominations were received and added to the ballot which was again circulated to the membership to vote. 514 ballots were received. The results had been previously announced. The committee recommended that the outgoing Board Chairperson, particularly if his/her term on the Board had expired, be made an ex-officio member of the Board for one two year term.

Nathan Lyons questioned how the number of votes received compared to last year's count. Alinder remembered that count as 360.

Ben Fernandez asked why there were two nominations from New York. Tucker explained that one had been nominated by the committee and that the other name had been added by the membership.

Conrad Pressma asked that the committee's recommendation regarding the out-going Chairman be considered. The membership's sentiment for doing this was an "aye" vote.

Bunnell gave the report of the Grant Committee. With the tax exempt status approved, the Society had approached both the Government and corporations for grants. The first thrust was to the NEA for a services grant of $5000: a) to support a full board meeting in the fall and b) to assist the regions. This grant was approved as a matching grant. Then grants were submitted to Polaroid and to the Photographic Manufacturers and Dealers Association (PMDA). The Polaroid grant, after some confusion, was rejected. While the PMDA's representative is very enthusiastic about that grant, no action has been taken on it by the organization. The Society has therefore asked NEA to accept services in kind and dues as a match for the $5000. Bunnell expressed confidence that this would be approved. He stressed that while there are plans to go back to NEA for other grants, these cannot be submitted until the first one is implemented.

Alinder then asked for reports from the regional representatives. Darryl Curran gave the report for California. Greg McGregor had organized the 2 day regional meeting in San Francisco in December. There were slide presentations and panels. The registration fees had paid expenses with some money left over. San Diego has requested to host the meeting next fall.

No one was present to give the Northwest region report. Alinder referred people to the report in Exposure (14:4).

Stan Bowman gave the report for the Northeast Region. The meeting was at Cornell University in the fall with about 100 people in attendance. There were speakers and panels; the main agenda was to work out a concept for the Northeast region which now includes New York State. A Steering committee was elected to work out the future of the region. That committee has met once.

Jaromir Stephany gave the report for the Mid-Atlantic region which had held fall and spring meetings with 100 in attendance. These meetings were also reported in *EXPOSURE* and in the Mid-Atlantic newsletter *AVAILABLE LIGHT* edited by Robert C. Snider. The next meeting is scheduled for the 1st Saturday in May; Henry Holmes Smith will be the speaker. Stephany listed as priority issues getting the mailing list straight and seeking potential members. He suggested that the National Board deal with the problem of regional boundaries and also raised the issue that the Mid-Atlantic Region had no representative on the National Board, making communication between the national and region difficult. He defined this as a problem in the structure of SPE. Alinder responded that the Board will be dealing with that issue this year.

The Mid-West region was given by Alan Teller. At that regional meeting in Louisville in mid-October, there were 200 people in attendance for the 2½ day program. Doug Stewart announced that the next meeting would be October 21-23 at Ohio State and that this was also the date for the opening of the Renner Collection Exhibition.

Dan Williams commented that too few regional programs were included in their report in *EXPOSURE*.

Lester Krauss asked whether the regions could have some money from National. Alinder said this is in consideration.

Bunnell asked that regional secretaries notice the new members addenda and commented that if the brochure published in the winter is the only list used for mailing, new members do not get notification of regional meetings.

Jean Locey asked if there was a committee questioning what constitutes a region. Michael Simon reported that a committee had been established and that it had drawn up a report which he felt confronted everything but the difficulty of boundaries. He summarized the committee's regional guidelines as follows:

1) The regional organization shall exist as an extension of the national.
2) The national has the right to approve or disapprove the forming of regions. The current regions are designated as: Northeast, Mid-Atlantic, Southeast, Midwest, Southwest, West and Northwest. Where a region is very large, sub-regions can be formed that report to the regional organization.
3) Because of our tax status, only members of the national can be considered members of the regional organization.
4) Each region shall elect an executive committee.
5) Each region shall elect a representative to serve a two year term on the regional advisory committee.
6) The regional advisory committee will present the concerns of the regions to the national board at the national conference.
7) The regional organizations shall report their membership and finances to the national treasurer according to given specifications.
8) Each region is to publish its own newsletter and distribute it either through *EXPOSURE* or through the mail to all regional members and to members of the national board. A semi-annual report is suggested.
9) Each region shall meet at least once a year, preferably during the academic semester opposite that of the national meeting. Failure of the regional organization to meet for two consecutive years shall constitute due cause for rescinding the regional charter.

This report was referred to the By-Laws committee for consideration.

Dave Read gave the report for the Southeast region which met with an attendance of 50 at the University of North Carolina, Charlotte in November. This meeting was reported in *EXPOSURE*. The next meeting is planned for Daytona, Florida in November 1977.

Rod Lazorik reported that the Southwest region met over the July 4th weekend with an attendance of 50 members.

Alinder then gave the report on *EXPOSURE*, saying that the magazine had continued to grow in size and that 4 issues had been published in 1976, one in 1977. He asked if there were any questions. Bill Jay asked Alinder to report on the questionnaire. Alinder said he would try to follow the balance given by members as their preference for *EXPOSURE* but that this was not always possible, considering what material was available.

Alinder raised the problem of the percentage of the national budget that *EXPOSURE* demands and asked the membership if *EXPOSURE* should continue as a primary

financial commitment. Locey asked if ads could be more supportive of the costs. Alinder responded that 200-300 letters had yielded 12 ads, a gross of $1700 in the last issue. He added that ads increase the pages in the magazine.

Simon complimented Alinder saying that the magazine was getting bigger and better. Bill Jay seconded the compliment.

John Upton asked if classified ads had been considered. Alinder responded that they were difficult and that probably the place for them was in the regional publications.

Leland Rice suggested that the current issue should be taken as a model, considering our current finances. He felt that leveled out here, it would be a major photographic publication. He asked if institutional subscriptions need to be encouraged. Alinder replied that not many institutions subscribe.

Darryl Curran asked if back issues were available. Alinder said yes and asked if people would like issues to be reprinted. Curran said yes. Jay suggested that "The Best of Exposure" be submitted to a publisher.

Robert Heinecken asked if Alinder planned to continue as Editor. Alinder responded that he would like for a serious search for a new editor to begin, that an additional 2 years was his limit. *EXPOSURE* is a 150-200 hour commitment per issue, a commitment Alinder does not want to carry indefinitely.

Alinder raised the issue of the growth of SPE and the chosen site for the next national conference. He questioned whether Asilomar, which will only hold 400 guests, will be large enough for an SPE conference.

Lazorik interrupted to give the report for this conference: 492 members registered, 26 non-members, and 75 complimentary registrations for a total of 593. Of these 182 were new members and 28 were renewed membership.

Alinder reiterated that this growth in the conference size would rule out Asilomar as a conference site. Asked if being in New York weren't a factor in the number registered, Alinder responded that we hadn't advertised the conference at all in New York.

Charles Roitz asked what previous conference figures had been. Bunnell and Alinder gave 350 for California and 400 for Minneapolis. Lazorik added that beyond the 600 registered in New York there were probably 100-150 people floating through the program without registering. Bunnell felt that if membership is 1000, one third of them would attend the national conference and to that must be added those from the conference area who will join to come to national or who will come as non-member registrants. He therefore felt that the cloistered seminar approach to programs would no longer be viable unless registration was limited. Unlimited conference registration will require meeting in large hotels which must be reserved several years in advance.

Conrad Pressma expressed preference for intimate conferences that required pre-registration. Large conferences he felt were a hassle and would yield mediocre programs. Dan Williams responded that the regionals could serve for intimate gatherings. He wanted the nationals to be open and expressed disappointment that the conference in New York had not been advertised, thus not attracting the large population of black photographers in New York. Williams questioned how the SPE membership dealt with their black students in their classes and felt that the resources in New York to deal with this question had not been tapped.

Roitz felt that a large University situation could handle the conference and mentioned the possibility of Boulder as a site.

Bunnell stressed that the association between size and mediocrity was not necessary.

Stephany observed the irony in regionals that don't have any money and a national organization that is too big. He felt that if regionals were supported, they could take some of the pressure off national. Jay felt that both a large national conference and specialized regional conferences could be handled.

Alinder brought the discussion back to Asilomar and the membership voted 4 to 1 to continue plans for meeting at Asilomar. Alinder asked conference chairmen volunteers to speak to the Board. He also asked for site proposals for future conferences.

Under New Business, Michael Simon asked to "go on record to photographic manufacturers against their phasing out the fiber based papers." This was moved and seconded. In the discussion, Stephany said that the motion would have no effect. He also pointed out that the new papers used less water, were therefore more ecological. Stevens felt that what we should ask the manufacturers for is a warning of changes in products. Simon said Kodak would not respond to individual inquiries nor would they comment on the fact that the new papers were not permanent, but break down under ultra violet light. The question was called and the motion carried unanimously.

Nathan Lyons expressed concern that SPE was not using its collective power. Commenting that historically one of the reasons people band together is for a collective voice, he expressed shock that Polaroid and the PMDA had turned down our grants. Since SPE represents 22 million dollars in purchasing power, he felt that the society should have asked for $50,000 instead of $5,000 and that we do ourselves a disservice by being coy and timid. He suggested that next year the grant applications be increased to include research requests and journal support, and concluded by asking: if the society was not to act as a collective voice, why meet.

These questions were met with applause.

Someone asked if the membership could communicate to Congress the injustice of the new income tax revisions. Bunnell pointed out that the College Art Association had a lobbying committee but that their influence was being resisted because the misuses of the old laws were highly documented. He suggested that SPE should send a laison to the CAA committee.

Doug Stewart asked if the Society shouldn't be concerned with the obscenity rulings.

Edward Miller asked if the Society couldn't get some explanation from the manufacturers regarding paper shortages. Simon said that should be part of the inquiries regarding paper substitutes. Someone pointed out that there had been a technical committee appointed at the New Mexico meeting which had eventually been disbanded because of lack of response and support from the membership.

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

Respectfully submitted,
Anne Tucker
Secretary

Board Meeting I

Minutes
Board of Directors
Wednesday, March 23, 1977

Present were Peter Bunnell, Jim Alinder, Rod Lazorik, Dick Stevens, Michael Simon, Jerry Liebling, Bob Heinecken, Lester Krauss, Anne Tucker, Douglas Stewart, Dru Shipman, John Upton and Martha Strawn-Hybel. Absent were Bill Jay, Darryl Curran and Anne Noggle. Also present as observers were Jean Locey, Don Cyr, and Michael Smith.

The meeting was called to order at 3:08.

R. Stevens moved the minutes of the executive board meeting and the meeting of the board, and the general meeting of the membership, all of which took place during the past conference at Minneapolis, or since, be accepted as they have been published in the Journal of the Society, *Exposure*. Stewart seconded. The vote was unanimous.

R. Lazorik presented the Treasurer's Report. Lazorik reiterated the need for better accounting of the regional financial activity for tax purposes. There was general discussion of the costs and income of the New York conference. Lazorik asked for reports from regions of the bank account numbers and the bank names in which regional deposits are held.

Peter Bunnell presented the membership report. As of last Saturday, March 19, 1977 the Society has received 620 renewals of membership and has 232 memberships outstanding and unpaid. He reported the number of outstanding memberships is consistent with experience in recent years. He said we have a core of members who renew yearly of between five and seven hundred. Bunnell reported that since December we

have taken 249 new members and projected that we will start April with about 1,000 members, the largest number the Society has ever had.

Lazorik questioned sending out renewals at the first of the year, a time when funds are low, and when the society's bills come due. As Treasurer he preferred the renewals be sent out as early as September.

There was general discussion of various possibilities of getting membership payments in advance. Bunnell responded to the suggestion of student memberships by saying that student membership was abandoned because of a change in philosophy, making membership open and equal at the 1970 national conference. Jean Locey raised the issue of corporate memberships. Anne Tucker asked about sustaining memberships. Bunnell suggested making advertisements the source of industrial contributions, rather than gifts.

Anne Tucker asked for a show of Board support for individual sustaining memberships at a fee to be set. Dru Shipman asked to record her sentiments as opposed to "high class" memberships. Simon said we need more contact with manufacturers, that we should have institutional memberships to accommodate their interests with our interests. Stevens asked for a vote on such associations. Krauss seconded. The vote favored association and support.

Bunnell raised the question of establishing an institutional membership with a fund raising intent (to be worked out at the discretion of the executive committee and presented to the board for approval.) Krauss seconded. The motion carried.

Anne Tucker reported the activity of the nominating committee and the results of the election. The committee consisted of Tucker, Cyr, Stevens, Freemesser and Noggle. It received 40 nominations and selected eight nominees. Two additional names were added from the membership at large. The vote of the membership favored Jim Alinder, Peter Bunnell, Anne Noggle, and Martha Strawn-Hybel. Tucker also reported on three resolutions of the committee: 1. The outgoing chairman be made an ex-officio member of the board for two years. 2. That the society should be made aware of the list of people well appreciated in the regions who would be available for service through which they might achieve national visibility. 3. That arriving at a national slate that possessed regional parity was difficult and that future nominating committees should have representatives from all regions if possible.

Shipman questioned the value of the ex officio role of the chairman on the board. Stewart suggested we prohibit repetition of board memberships to allow for wider representation and direction.

Bunnell said that next year the suspension of the by-laws will end. Then the new chairman will see the effects of what has been done, and he can at that time draw conclusions as to the desired course of action.

Shipman charged the Executive Board has been usurping the function of the whole board. Stevens said the board's function is to determine broad policy and the function of the executive committee is to implement and make operational the will of the whole board. Bunnell asked Shipman for a specific motion. Shipman moved it be a high priority item for the board to find ways of meeting more than once a year to become a substantive working body and that this matter be discussed. Tucker seconded. The vote: 1 opposed; 5 abstaining; and in favor: 4. The motion failed.

Upton requested another meeting to consider the issues. The board agreed to meet at 5 o'clock Friday.

Bunnell requested the board empower the chairman to form a by-law revision committee. The revision would be presented for study and approval to the whole board. Upton seconded. Shipman suggested the board elect the committee. Tucker recommended there be two non-board members on the committee, two board members, two executive board members, and the chairman. Bunnell withdrew the motion. Tucker moved a seven member board committee, composed as above appointed by the chairman of the board to revise the by-laws. The vote showed 7 in favor, 3 opposed, and 1 abstention.

Bunnell announced that three of the present board members terms expire in 1978: Stevens, Krauss, and Liebling.

He then called for the election of the officers of the board.

Krauss nominated Jim Alinder for Chairman. Tucker seconded. Shipman nominated Bill Jay. Stewart seconded. Liebling nominated Dru Shipman. Bob Heinecken seconded. The vote was for Alinder for Chairman of the Board.

Alinder nominated Anne Tucker for Vice-Chairman. Simon seconded. Shipman nominated Bill Jay. Heinecken seconded. Tucker declined and withdrew. Stevens nominated Darryl Curran. Alinder seconded. Tucker nominated Dru Shipman. Heinecken seconded. Bunnell nominated Stevens. Krauss seconded. The first ballot yielded no nominee with a majority. The vote was for Shipman in a run off.

The nominations for secretary were: Liebling nominated Tucker. Bunnell nominated Stevens. The vote was for Tucker.

Anne Tucker nominated Stevens for Treasurer. Alinder seconded. Heinecken nominated Curran. Upton sconded. The vote was for Stevens.

The new Executive Officers of the Society are: Jim Alinder, Chairman; Dru Shipman, Vice-Chairman; Anne Tucker, Secretary; and Dick Stevens, Treasurer.

The Secretary's pen and paper were then turned over to the new Secretary.

Respectfully submitted,
Dick Stevens
Former Secretary of SPE

Board Meeting II

Minutes
Board of Directors
March 25, 1977, New York City

The meeting was called to order at 5:00 p.m. Present were Jim Alinder, Dick Stevens, Anne Tucker, Michael Simon, Martha Strawn-Hybel, Peter Bunnell, Jerry Liebling, Darryl Curran, Lester Krauss, Dru Shipman and Doug Sewart. Also present were Ben Fernandez, Charlie Roitz and Michael Smith.

Since Charlie Roitz was here, Alinder suggested that the first discussion be on future conferences. Roitz asked that Boulder be considered for the 1979 conference. Boulder could handle a conference of 600-700 people with 300 being put up at the university's conference center and others at nearby hotels and motels. The meeting facilities are excellent and transportation is convenient with many flights into Denver and hourly buses from Denver to Boulder. Lazorik suggested Sandy Hume as the chairman for that program and Roitz expressed willingness to be on-site coordinator and even to be co-chairman. Strawn-Hybel and Shipman questioned whether Colorado was a location fair to people in the East and Mid-West since the preceding conference would be in California.

Alinder suggested that we continue the conference discussion with the issue of Asilomar as a conference site. He reported that Asilomar will accommodate 550 people—450 at Asilomar and 100 at adjoining motels and that all 550 could eat at Asilomar. Their meeting rooms include one large hall for 700 people, 5 rooms for 40, 2 rooms for 60 and 1 room for 150. The rates are reasonable.

Doug Stewart explained how pre-registration has been handled at other conferences that he has attended. The program must be completed in time to send to the members with registration applications. All coming to the conference must pre-register for each program sending a first, second and third choice in each case. The registration would be on a first come, first serve basis.

There followed considerable discussion as to whether the Society should stay with Asilomar and use pre-registration to control the size of the conference or whether there was an obligation to offer a conference which every member could conceivably attend. Bunnell felt that a conference for 550 people was too small, that since California was second in membership only to the NE region the Society would have just as many want to come to next year's conference as came to this years, that size and mediocrity are not necessarily linked and cited the CAA conferences as an encouraging example. Shipman felt that 550 was too big for a conference, that "bigger" is not necessarily

"better," that size is a function of goals so that the size could be limited through how the conference is defined.

Strawn-Hybel felt that we should emphasize to the membership that everyone wasn't expected to come to the national conference and also that we supported strong regional gatherings. Simon stressed that regionals and the national conference are different, not interchangeable. Liebling felt that we must plan for all the people who want to come, that the alternative was an attitude of the elite.

Dick Stevens emphasized that the planners must allow for a sizable number to come, saying "If we are committed to public service, not our pleasure, then we are committed to growth."

Bunnell felt that publishing the programs of both the national and regional meetings so that people could see them as alternatives was a valuable idea but that part of the national's service was to offer a program that the regionals could not, and therefore this service should be available to all the members who wanted to avail themselves of it.

Simon asked if the Board had looked into alternatives for Asilomar. Shipman felt that the large conferences do not allow for personal interaction. Strawn-Hybel suggested that the regionals can allow the national conference to be flexible, that every national conference does not have to be the same and that since this had been a large conference, that next years could be small.

Simon felt that the real question was whether or not we bite the bullet this year or next, that larger conferences were inevitable but could we go ahead with plans for using Asilomar.

After considerable additional discussion, Alinder called the issue to vote. Seven voted to go with Asilomar using pre-registration, three voted against and one abstained.

Stevens moved that we plan in the future to accommodate the largest probable group. Krauss seconded but the Board voted to postpone this discussion until Sunday.

The next topic for discussion was regional/national co-ordination. Ben Fernandez stated that the Northeast region had no capability to function without financial support and questioned whether the regions didn't deserve more of nationals budget.

Simon explained that the Mid-West region had received a seed grant from national and then had set their conference fees slightly in excess of the conference expenses, giving them money for the newsletter.

When asked how the NE region would use money from national, Fernandez felt that transportation for the regional executive committee meetings and communication costs (phone, mailings) were the most pressing. Alinder reminded him that EXPOSURE would send out two free mailings for each region and that the Board might be able to arrange for tax-exempt mailings for the regions.

Simon and Curran both emphasized that in their regions the conference fees paid for the newsletter and that other costs were absorbed by individuals.

Bunnell expressed support for a seed grant to the NE region, particularly because they have just reorganized to include what was once the New York region but that he did not favor revenue-sharing or mandatory regional dues.

Alinder explained that while a seed grant was possible, anything more substantial should come through the by-laws revision. The unanimous sentiment of the Board was that the NE region be given a seed grant until the by-laws were revised. Alinder felt that the by-laws revisions would be completed within a year.

Moving on through the agenda, Alinder announced his intention to contact the Board members by letter or phone on a monthly basis and added that any Board member wishing to communicate through these letters should get their inclusion to him by the first of the month.

Alinder also asked each member to think about the other topics on the agenda in preparation for the Sunday morning meeting. Shipman then read an eight point proposal, also to be discussed Sunday. The proposal related to the functions of the Board and of the Executive Committee respectively and proposed that the Board be divided geographically into three groups of five. These groups would meet in the spring to discuss Society goals and bylaws revisions and the ideas and sentiments of these meetings would be used to clarify the issues for the fall regional meetings. She also proposed that the full board meet in the fall.

The final topic of this meeting was the proposal that SPE hire a membership secretary on an hourly basis. The SPE box number must remain in New York because of the incorporation in New York. Doug Stewart proposed and Darryl Curran seconded the motion that Jean Locey be hired, on an hourly basis for the position of executive secretary, on the condition that the proposal be re-evaluated in 6 months. The motion carried unanimously.

The meeting was adjourned until Sunday.

Anne Tucker
Secretary, SPE

Board Meeting III

Minutes
Board of Directors
Sunday, March 27, 1977, New York City

The meeting was called to order at 9:15 a.m. Present were Jim Alinder, Martha Strawn-Hybel, John Upton, Michael Simon, Bob Heinecken, Darryl Curran, Bill Jay, Lester Krauss, Dru Shipman, Doug Stewart, Dick Stevens, Peter Bunnell and Anne Tucker. The guests present were Jean Locey, Harold Jones, and Rod Lazorik.

The first item was the motion Shipman had initially presented on Friday: that the Board be geographically divided into three groups of five members each and that each group meet in the spring to discuss society goals and by-laws changes. Shipman stressed that the principle was maximum participation of the entire Board. The question of financing these meetings was raised. Strawn-Hybel suggested the Board vote on the principle first, and seconded Shipman's motion.

Discussion centered on the topics these groups would discuss. Bunnell, Stevens and Jay stressed that the by-laws and a statement of goals are two distinct issues and that each five member group should understand that they are to discuss both issues. Bunnell warned that the by-laws must be an operating document flexible enough to withstand changes in goals.

The question was called and the motion passed unanimously.

Krauss proposed that a committee be set up to render consultation service regarding photographic curriculum and facilities to legitimate, non-commercial, educational institutions. He proposed that this would help with fund raising by promoting the image of SPE as an organization that can influence purchasing power beyond that of our own colleges and students.

Shipman felt that the idea was fundamental to our purpose but questioned whether we could help high school teachers. Bunnell explained that in the past he had referred requests for help to a member of the society near the requestee. He felt that sending a member to judge the needs of the requestee was better than providing a document or a manual. Bunnell stressed, however, that should the requestee hire the member as a consultant it became a private matter, beyond the society's concerns. Krauss felt that if we have been doing this, we should publicize it as a service. Heinecken questioned our authority in helping high school programs. Stevens, Upton, and Lazorik all agreed with the principle but brought up problems of implementing such a program. Simon felt that this issue would be better resolved after we have defined the goals of the Society.

Strawn-Hybel proposed that Krauss' motion and Doug Stewart's proposal made during the business meeting regarding an industrial liason committee and also a public relations committee should be by-products of the steering committee's efforts. Krauss referred these issues to the Steering committee. Stevens seconded and it was passed unanimously.

Next on the agenda was the composition of committees. The following appointments were made and approved by the Board:

Steering Committee—Chairperson Dru Shipman, Robert Heinecken, Bill Jay, Martha Strawn-Hybel, and Peter Bunnell.

Regional Committee—Chairperson Strawn-Hybel, Lester Krauss, John Upton, and Doug Stewart.

Alinder stressed the importance of this committee to facilitate communication between the regions and national. Martha requested that an additional person from the SW region be added to the committee. Shipman said that committee members must be approved by the Board. Bunnell said that since the regional committee was not defined in the by-laws, the composition was not as rigid as that of other committees. It was also moved, seconded and passed to thank Michael Simon for the work he had done to organize the regional guidelines.

Publications Committee—Chairperson Jim Alinder, Anne Noggle, Bill Jay, John Upton and Anne Tucker.

Nomination Committee—Chairperson Darryl Curran, Doug Stewart, Peter Bunnell, Phil Davis and Doug Read.

Conference Committee—Chairperson Dick Stevens, John Upton, Doug Stewart and Dru Shipman from the Board.

Names of potential members were suggested to Stevens who felt that the committee should not be larger than five people. Ed Cismondi and Jim Enyeart were mentioned as on-site coordinators for the 1978 conference.

The Conference Committee will appoint the program chairperson but discussion about selection was postponed to present Bill Jay's suggested text for a membership brochure. Copies of the text were given to the Board members and three designs for a mailer were passed around. Board members were urged to read the copy and to get suggested changes to Jay within a few weeks. It was clarified that this was information to be sent in response to a request. Bunnell emphasized that a detachable membership application was therefore an essential part of the brochure and that the format of the brochure and that of the application blank should be compatible with our filing system.

Discussion returned to the selection of the conference program chairperson. After considerable discussion it was decided that the membership should be solicited for volunteers. Each volunteer must send to Dick Stevens a specific proposal of 500 words putting the emphasis on the volunteer's concept of the conference rather than on who specifically should be invited to speak. Stevens emphasized the importance of this decision being made quickly. Volunteers are also to be solicited for the 1979 conference program chairperson.

Next on the agenda was the LENS Magazine proposal. Mark Gordon had proposed creating a magazine designed to serve students enrolled in photography courses on college and university campuses and had asked SPE to acknowledge and endorse the idea for such a magazine and its distribution. It was further asked that if the society would endorse the idea, would it also support exploration as to the feasibility of this project. Stevens, one of the Board members who met with Gordon, stressed that if Society members were to be the postman for this magazine what they wanted was something of the quality of CAMERA WORK that would be sent free to the students. Strawn-Hybel said that what Gordon wanted now was permission for an investigative circular. It was moved by Stevens and seconded by Stewart to acknowledge and endorse the idea for such a magazine. The motion passed: five yes, four no and one abstention. Stevens then moved that a committee be appointed to survey, at Gordon's expense, the feasibility of this project. Stewart seconded and the motion passed six to four.

Alinder then called for New Business.

Bunnell read a request from Cornell Capa for the society to issue a voice of concern or protest regarding the dismissal of Anna Farova from her position as Curator of Photography at the Museum of Decorative Arts, Prague, Czechoslovakia. Farova was dismissed for signing Charter 77, a document calling for human and civil rights in Czechoslovakia. Bunnell moved that a letter be sent from the Society similar to one already sent by 35 prominent members of the international photographic community. Krauss seconded the motion but its legality in light of the Society's tax-exempt status was questioned. After some discussion, Bunnell withdrew the first motion and moved that a letter convey to Capa the Board's preference to deal with this issue on an individual basis. Sewart seconded the motion and it passed.

Alinder requested that Board members keep their copies of the agenda and consider for the fall meeting those items not covered. He called particular attention to the list of priorities for future projects.

The meeting was adjourned.

Anne Tucker
Secretary, SPE

Photographs by Dave Read

Chairs, Americana

Swapping Slides

BOOK REVIEWS

Two from Todd

For Nothing Changes, Todd Walker, from the press of Todd Walker, Sept. 1976, available from the Visual Studies Workshop, Rochester, 8.50.

A Few Notes, Todd Walker, from the press of Todd Walker, Dec. 1976, available from Light Impressions Corp., Rochester, 5.95.

He is the Thomas Edison of photography. Deaf to the directives of others, inspired only by endless hours of work with photographic images and their structures, he has sought to create a world of invention and insight where, for others, that world would seem only to be a latent promise. Now at the height of a career that may yet reach the length of Edison's, we would need a list nearly as long as that of Edison's patents to enumerate his works. Two new works, recently completed in his Florida garage-studio-workshop, are significant because they indicate how themes and motivations from his Los Angeles roots color his present and will surely shape his future endeavors.

Todd Walker in his early twenties was a part-time student at Art Center School in L.A. while working full-time as a set painter at RKO studios before World War Two. After serving as a pilot-instructor with the Army Air Corps during the war, he opened his own studio in L.A. In the twenty-five years that he operated the studio, he worked on nearly every major West Coast account, including Bank of America, Hunt Foods, Fuller Paints, Baskins-Robbins, Neiman-Marcus, and major oil and automobile companies. He earned a reputation in the advertising industry as a trouble-shooter, problem-solver, eleventh-hour savior. Though some of the rewards were high, it was not glamorous work—the glamour of that period accrued to the staffers of *Life* magazine. Often a particularly difficult piece of work would be ruined in preparation, changed or scrapped at the last minute, or simply misunderstood by those who decided what was to be used how and when. Even at the level at which he worked, photographers were often mere functionaries whose pay was usually the smallest increment in the total budget. It was a supreme challenge under those conditions to be one's own boss. Consequently, as a release and probably an ambition, Walker began to cultivate what is known in the business as an editorial vision.

In 1955, armed with several of the photographs which have become the *Abandoned Shack*, he went to ASMP to seek publication of the text and pictures in *Infinity*. After the project was approved, he returned to the desert to complete the shooting, only to have the entire effort bumped from publication at the last moment by an article from a prestigious photojournalist. That same year a foundation grant for a study of the Mexican farmworkers' plight came through at the same time that Chevrolet began ringing his doorbell. He was unable to accept the grant and again the editorial need went fallow. Not until 1964 was Walker able to find more than weekends away from the tumultous pressures of the commercial world. Then, after shooting the sets of the film *Night of the Iguana*, near Puerto Vallarta, Mexico, he visited the nearby village Mismoloya. Later in the year he twice returned to Mismoloya for extended periods, befriending the residents and photographing their world. Aside from the intense personal ramifications of this work, there soon existed a dummy book of 83 photographs and text, which unfortunately, he found was not as commercially viable as ketchup bottles and *TV Guide* covers. It was not accepted for publication.

Soon Walker began to take things into his own capable hands. In 1965 he produced a small, handset book of Shakesperian Sonnets accompanied by eight collotype prints of nudes from his studio. This was followed by a larger edition of the *Abandoned Shack*, hardbound in one hundred copies, also printed by hand in letterpress and collotype. At this point Walker seemed to be sustaining the values of William Morris' handcraft against the mass-production machinery which printed his images by the millions, off-color and often out of line with his intentions. This was the beginning of the end of Walker's commercial life, and however the particulars, it was only a matter of time.

Ironically, at this time he was in greatest demand by clients he had been working toward all his professional life. But he was pressed for time, dependent on the rising/falling fortunes of art directors, undercut by stiff competition from avaricious newcomers, and of more than two minds himself about what he was doing. After 1966, his business began to ease off. He began to teach part time at the Art Center School—and to listen to what he was saying to his students. In 1966 he met Robert Heinecken and acquired a small offset press, the same press upon which the two recent books were printed. He quietly slipped out of the advertising world and into the L.A. art scene. In 1967 he worked up several dummies for a project *The Prison in the Mind*, with text and photographs of models reacting to a small roomlike enclosure and to a welded pipe structure he had built, which later appeared in some of the Sabbatier prints. The project was unsatisfactory and did not reach the press. In 1968 he printed the *Abandoned Shack* folio on the offset press.

Always he worked in the gap between William Morris and his friend Wynn Bullock, whose philosophic eccentricity encouraged Walker to explore his own beliefs and give verbal, textual shape to them. (see the text which accompanies the *Abandoned Shack* folio). We recount these events because it is easy to overlook the editorial rebellion that his work with the printing press signifies, just as it is easy to miss the traditional outlook at the origin of his vision in the glare of the work which followed. After all, his transformation from commerce to culture was paved over by the L.A. mystique, encouraged by Heinecken and Robert Fichter to take the matts off his pictures so the edges would show, to save his rejects and tests because they might prove more interesting than his original intentions (an odd suggestion to one whose genius is just that ability to calculate and to control a mistake or misfortune into a triumph). At this point it is hard to determine whether Walker influenced the overriding L.A. concern with photographic process (see *Untitled* No. 11, "Emerging L.A. Photographers") or whether he was influenced by it. But today he is, the most unlikely of characters, almost universally indentified with the process trend, when in fact his most unique contribution is an abiding medievalism in the tradition of Morris and Ruskin.

Perhaps it is difficult to see past the splendid surfaces of his Sabbatier prints or the intricately inked surfaces of his hundred plus serigraphs. But like Wynn Bullock's, Walker's concern with the figure is generally universal, a concern which hinges on transcendent feeling and not on a specific, psychological sexuality.
Curiously, this transcendental theme reaches its peak in his work at the same time that it seems most absorbed in process. *Portfolio Three*, 1969, is a group of fifteen offset prints without text which was the most ambitious single project from Walker's press until the two new books were completed late last year. In these works, the figure is dematerialized in swirling, seemingly atomic orbits of colors. Some may wish to keep their eyes on the process which yielded these unique photographs, but beyond such considerations is the strangely revealing image of the human body as a field of colorful energy, embryonic in its posture and stillness. Indeed, we can see that Walker, like Bullock, has used the process to enhance the message that lies latent in the human image. If Bullock and other West Coast photographers of an earlier generation anthropomorphized abstract forms in nature, Walker's strategy of process is to abstract from what is otherwise a too particular and resistant image a more generalized and universal form, hardly the preoccupation of the young photographers who are engaged in media explorations and exotic processes. If there is any media-comment we might draw from Walker's varied procedures, it is that the medium is much more plastic than anyone of Weston's time believed, and that surprisingly, such plasticity might serve the same ends as the view camera and the contact print.

For Nothing Changes is a grand summation of Walker's manifold motivations and thematic obsessions. Aside from the fact that the book itself is a very handsome thing, entirely printed and handcrafted by Walker

in his workshop, it contains twenty-two photographs and an accompanying text which taken together more clearly indicate his philosophic and aesthetic attitudes than any of his other projects. The photographs and their presentation begin with a simple enough proposition: to be the anti-commercial work of a single man, a progress report on a lifetime in a world still as puzzling now as it was in 370 B.C. Further, since that man is a photographer, the report would be photographs, the latest realizations from a lifetime of growth and exploration within the medium. It is safe to say that the photographs from *For Nothing Changes* have to do with Walker's continuing mastery of the offset press and the sythesizing of color from black and white images using the standard four-color process. But that is only to indicate one of their origins. The exciting aspect of this new work is that Walker has been able to bend this inflexible process to his own vision—bend it in fact so that the vision becomes clearer than ever before.

And what of this vision? Specifically, the majority of the images in *For Nothing Changes* are generalized figures in non-defined spaces. Some like No. 6 or No. 17 are startling transformations, Kafkian metamorphoses of human being into anguished alter-egos, reminiscent of the tortured figures of Francis Bacon's canvases. No. 6 is especially insectlike, yet the figure readily becomes a pilot, victim of some fatal conflict, bathed in the ethereal light of immortality. She is, too, a lovely young lady caressed by the exotic neon of Florida's nightime. We are reminded of the many levels of being imaged in Weston's famous "Pepper No. 30." Similarly, No. 17 guides us along the paths of reverie; it seems sheathed in violent armor, its skin crawls, its face is obliterated, it floats or glides in a berry-colored haze, but then it becomes a she and the transformations become qualities of human sexuality. No.s 11 and 19 are very sensual images, and in that sense, the least abstracted and generalized images in the book. Yet they retain a formality similar to that of Weston's more specific nudes. Compare the cool blue and fire-tinged beauty of No. 19 with Weston's portrait of "Charis, Lake Ediza" from *California and the West* (following page 48). The basic theme of the book, aside from these high points, is the interaction of light, form, and color, and the meanings that might be wrenched from those interactions. In this sense, No.s 2, 8, 12, and 14 are the "purest" in the group. Consequently, we should understand the very traditional orientation of this work, signalled by nothing less than its title—but traditional in a preservational rather than a reactionary mode, for fear that something important, like the lessons of history, might be lost in our present agitation. *For Nothing Changes*, finally, is a classic, Greek work; framed by age-old wisdom, it upholds nothing less than the full-bodied passion that greets the madness and absurdity of our time with the laughter of light.

A Few Notes Selected From Lesson A of Wilson's Photographics as the Excuse for Todd Walker to Print a Few of His Own Photographs, Walker's most recently completed work (although there is probably another rolling off the press at this very moment), is a footnote to the previous book. Instead of an ancient parable, he prints photographic epigrams; instead of a group of generalized, universal human figures, he shows us ten real women in specific environments. *A Few Notes* does not contradict *For Nothing Changes*, it complements. He quotes Southworth, "What is the philosophy of arranging a face under the light?" to remind us that behind the thematic context of *For Nothing Changes* lurks a photographer whose first business is light and what it can be made to do. The photographs in their simpler duotone constitution and specific appearance remind us that behind the universal posturing of the previous book lie real women who inhabit actual spaces. Walker is showing us that the traditional role of the photographer includes these realities as well as more sublime concerns. Many of the images describe and colorfully extrapolate the effects of light on their subjects. Yet even the best of these, such as the blue, reclining nude opposite Wilson's observation "As they move before you, you not only notice the changes which occur, but you make yourself acquainted with the causes of such changes," are not just about light and color—in this case, the ghostly blue shadows open her body even further to use than ordinary vision would allow, but she seems to accept that opening as inevitable and desirable. After all, what can a shadow hide? This aphoristic book succeeds in exposing the dilemma of photography which has puzzled many observers since the medium's invention one hundred and fifty years ago. Here is the photographer, preoccupied with arcane formulae and equipage, disengaged from his subject so as better to see it and bring it to be upon his sensitized plates—seemingly insensitive himself to the needs and realities of the situation in which he works; and here is his work, more full of life than any other of the arts, images which always give us more than the appearance of the world we inhabit. *A Few Notes* is both a portrait of the photographer at work and an extension of the scope of that work as indicated in *For Nothing Changes*. Taken together, these books reveal as much about the situation of the photographer in our time as anything else being created in the present.

Finally, we must recognize in these works a kind of mellowing in Walker's approach. Of the thirty pictures in these two books, only one is comprised of more than one image or otherwise breaks the frame line which is the historical marker of the single picture. Gone from this recent work is the hyper-energized media exploration characteristic of Walker's work around 1970; instead of the multiple plate and roughly inked collotypes and explosive serigraphic fantasias, he has settled into a way of working consistent with his history and aspirations—the creation of an intensive reverie hovering around the carefully prepared region of the single photographic image. That intensity, and his newly gained editorial confidence, are reason enough to suspect that the once fallow areas of Todd Walker's creative abilities are now bearing fruit in the verdant climate of Florida.

Michael Lonier
Johnson City, Tennessee

Crying for a Vision

Crying for a Vision: A Rosebud Sioux Trilogy 1886-1976 —Photographs by John A. Anderson, Eugene Buechel, S. J., Don Doll, S. J., edited by Don Doll, S. J. and Jim Alinder with foreword by Ben Black Bear, Jr. and introduction by Herman Viola (Dobbs Ferry, New York: Morgan & Morgan for Mid-America Arts Alliance), 1976; unpaged, map, 123 plates; softbound $10.95.

A purely visual consideration of this book must notice several things immediately. It is handsomely produced with rich, slightly heavy, brown-toned plates of subjects that cannot fail to impress viewers. The layout is clean and advantageous to the images, as opposed to the mercifully diminishing school of book design that ruins photographs by cutting them apart across two pages. Three diverse styles of photography have been somewhat uncertainly harmonized in a thesis-antithesis-synthesis pattern that reaches beyond strictly visual function.

Even with his employment of painted backdrops and occasional manufacturing of romantic **tableaux**, John Anderson demonstrated that the Dakota Sioux Indians he knew were monumental and strong people, the more so when discerned one by one in clear unevasive pictures. He saw in units to such an extent that the six sons of Chief Iron Shell are pictured as facets of a single existence balanced and emphasized by contemplation from a single woman in the background. His pictures of tipis or events are as unitized as his portraits, and most of his pictures look the way they should for when and how he worked with a large camera, relatively slow dry plates, and natural light controlled mainly by his desire to present things as they were before him. There is little apparent evidence here or in the two previous books of Anderson's Indian photographs that he was particularly concerned with aesthetic matters beyond utilizing his technique to the end of effective representation. By limiting his attention to a nineteenth-century ideal that "Truth is beauty, beauty truth," Anderson set down a premise that his subjects were individuals of magnetic endurance, each partaking of the character of a complete tribal nature. Through such images arose part of the mystique that the American Indian was a Sioux.

By contrast Father Buechel, a practical German outsider who became a relative of the Indians to the degree that tolerance and affection would allow, was not a photographer at all except in the sense that has meant the most to ordinary people since the inception of the medium—being able at will to retain images of persons about whom one is interested or has feeling. He sent his exposed film to the local equivalent of the drug store and looked upon what he got back as a satisfying mnemonic. His pictures, in common with those of Anderson and Doll but more than either, denote the immense sky and the rolling land which form the perimeters of Sioux consciousness that fence lines on the prairies have never defined. His province of concern was the perennials of life and death in everyday form that gave the only reliable continuity existence has in such a world. While his continuity has been attacked by white enforcement, Fr. Buechel's pictures show that it was still basically unaltered in his time.

Buechel is about as far at methodological odds with Anderson and Doll as he could be and still make photographs. But he is probably the purest photographer of the three in the sense that his reliance upon photography—like the long-practiced breathing of a swimmer—is simply to achieve something more important which the picture making is not allowed to overwhelm by becoming an end in itself. His is the mastery of the process missed or misunderstood by most students and teachers of photography as an art form. Buechel seems to have started taking pictures in the exact way long urged by such fine teachers as Harold Allen of the Art Institute of Chicago, to unfortunately little avail—that the strongest photographic statements and the truest self-expression will occur when picture making is done in answer to a need to show interest in something beyond oneself. This is hardly selfless photography since individual perception and design are thus clearest and least interfered with because of the urgency that moves the photographer to respond. We have no evidence as to whether Fr. Buechel was any more conscious of what he was doing than most amateurs, but we can say that his pictures, like Anderson's, look as they should given when, how, and why he made them.

The most genuinely unnecessary statement in the treatment of Buechel, or, indeed, in the whole book, is the observation that only "in the past decade has this naive, direct approach to photography been recognized as a legitimate art form." Such a remark in this context betrays hesitancy among photography people about their own validity of medium and purpose. Any practitioner of a medium that can be used to bring forth images as powerful, as searching, as revelatory of substance and feeling as are in this book really does not need to hanker after artistic approval. It is significant that many of the strongest photographers we know did not begin in art. Or if they did, they eventually grew beyond that exclusive concern.

Father Don Doll, the most recent and least known of the three photographers treated here, seems to function as a synthesis between Buechel's feelings and Anderson's portrait style. He employs the small portable camera of the one and the recorded stillness of the other. Like Anderson he is an expert photographer in the technical sense, but like Buechel he is involved with his subjects in a very immediate non-photographic way. However, it is to neither that he owes his mood; that is of his own personal time and a contemporary social vision he has absorbed as both student and teacher of photography. What makes this period sense his own is the degree to which he internalizes his relations to his subjects. He empathizes so deeply with the Sioux people that his feelings interfere with the basic accuracy of his images to apparent fact. In presenting a portrait of an elderly couple, he says,

> I don't think this photograph portrays their personalities well. However, I do think it is a good photograph/metaphor/symbol to convey what has happened to the Indian people. I don't know where the sadness on their faces came from. I think they are reacting to me.
>
> When I made this photograph I could have cried for what the people suffer. Somehow, I feel that Noah and Emily had sensed this.

Fr. Doll's recognition, that making an accurate picture is a distinct procedure from creating a metaphor for a non-visual idea and that the degree of separation between the two is affected by the quality and discipline of the photographer's personal involvement, is a succinct account of the dilemma most "concerned photographers" face. The fact that he recognizes the difficulty bodes well for the long-range strength of his work. His images already owe much to an internal discipline he brings to photography that is missing from the pictures of many of his contemporaries. While young "social" photographers are as yet often operating more at the level of events than of experience, Doll's intensity of external regard has brought him greater depth of perception. He should be watched with anticipation in the future, particularly after he masters his tendency to manufacture symbols for their own sake.

This book is a passage in the magnificent historical record of Sioux endurance, but it is also a remarkably clear object lesson about the uses and methods of photography. It should be searched and appreciated carefully as both.

Richard Rudisill
Santa Fe, New Mexico

". . . a kind of life."

". . . a kind of life." conversations in the combat zone by Rosewell Angier, (Addison House, $15.00).

In 1973 armed with Leica and tape recorder, Rosewell Angier entered Boston's adult entertainment section known as the Combat Zone. His fascination with the life of the Zone began during his preppie days at Andover when he would cut school, risk expulsion and ridicule and head on down to the Old Howard Casino to take in views of strippers as well as submerge himself in the ambience of their environment.

"The Old Howard Casino was not the legendary Old Howard, the ancient burlesque house on Scolley Square to which generations of Harvard students, including the young T. S. Eliot had gone for a glimpse of glory. The real Old Howard was boarded up before Angier's time. Not long before it was knocked down, urban renewed, Angier and a classmate took flashlights and a pry-bar and broke in. The rat-ridden seats were still there, the stage, the musty dressing rooms. The ancient air still smelled wonderfully, Angier remembers of sweat, urine and cheap perfume."1

Knowing that the author relished in such decadence is a factor to keep in mind while reading and viewing his book. Perhaps it reveals a strong sense of identification with all those persons and places involved. It is sufficient ground for Angier to begin his quest into the world of strip tease and burlesque. The premise being there exists a complex interrelationship amongst all members of this community far more complicated and human than our straight society might suspect. It is very clear then from the beginning that Angier's will attempt to penetrate the cliche of burlesque not only through photographing the strippers, bartenders, and others associated with the life, but also by including their own words about themselves.

In this light Angier's book takes on a curious feature. Rather than being primarily a photographic study, supported here and there with introductory or qualifying statements, it is a journal of the conversations about the life. The strength of the book largely depends on those conversations.

Angier presents 73 b/w photographs and dozens of pages of text containing statements and quotes from approximately 19 personalities he had interviewed in the Combat Zone. In the pictures the viewer meets the girls, barkers, costume designers, bartenders and customers who are all dependent upon one another to keep the machinery of quick thrills working.

The photos can be separated into two categories, the bulk of which are in the first group and concerned with the overall setting of the Combat Zone. These pictures show the interiors of several clubs; the Two O'-

Clock Club, Jerome's Lounge, and the Pilgrim Theater. They examine activities that take place back stage; the girls in different attire, while performing and not, the men who own, patronize or just hang around the theaters. They also establish the proximity of the theaters and lounges in the neighborhood as well as reveal some of the life on the streets; alleyways strewn with garbage, girls soliciting business near club entrances, dressed outlandishly, and passers by looking vaguely at the billboards or gazing uninterested into the streets.

Nothing very new is presented here and the visual strengths of the notable photographs are obvious. The artifacts, the bodily postures of the strippers, the costumes, the lighting and the general feeling of the zone's clubs portrayed in the photographs provide merely hints about the life of a stripper in the Zone. These photographs are valuable only as a visual set up or introduction to the surroundings in which the viewer now finds him or herself. They are preparations for the second and third sections of the book, which form the second group of photographs.

Here Angier's focuses his attention solely on two strippers—Melanie and Coty Lee. Until then, the reader receives much of the information concerning the Combat Zone through the words. In fact with few exceptions the photos could have been deleted and yet the impact of the book would not be lost; the conversations are that good! Questions concerning reasons for becoming a stripper, how one feels about their body, reactions to the audience, feelings on stage and off, desires, relationships with men, fantasies and fears are all answered throughout the written text in a beautifully, straight forward and honest manner. It is in the Section **Melanie** and **Coty Lee** that the role of the photographs noticeably change. They are no longer secondary additions to the text but are integral parts. The relationship between the words and the pictures of the two girls work very well together. No longer are Angier's subjects merely objects posing for a photographer.

Angier's presents both Melanie and Coty as distinct personalities. One sees Melanie as a sophisticated and alluring, bare breasted Indian, then posing like a teenager in front of a juke box, looking devilish and seductive, feeling confident and outspoken, likewise at home with her child and Frank her lover. Coty Lee too assumes the many faces of Eve. She is like a chameleon physically altering with changes of mood, dress, environment or position. She is cute, sensuous, coy, sweet and flirtatious. Both women are **many** things. It is in this sequence of pictures that the visual image and the written word are in balance with one another giving the viewer a more complete insight into the lives of the two strippers.

Overall, I feel that Angier's imagery is neither profound not visually exciting but I do feel ". . . a kind of life." Conversations in the combat zone, is a relevant book because Angier's has successfully penetrated the cliches associated with the world of strip tease and burlesque. Largely through his interviews he has revealed areas of human experience heretofore unknown to the majority of our society.

1. John Skow, January 6, 1975, Foreword, Page 6, ". . . a kind of life," conversations in the combat zone, Roswell Angier, Addison House, Danbury, New Hampshire.

—Elaine A. King
Chicago, Illinois

Principles of Visual Perception

Principles of Visual Perception—Carolyn M. Bloomer. Van Nostrand Reinhold, 1976: 148 pages, $12.95.

There are many works on vision and perception but little to relate them directly to photography. R. M. Evans and M. H. Pirenne have made contributions. So has Zakia's 1975 *Perception and Photography*, but it limits itself to Gestalt concepts. At the recent SPE conference he gave a lecture on perception and the zone system, extending a step further into the possibilities. There are books by psychologists, painters and designers. They are not oriented to photography. Articles galore deal with isolated parts of the subject. In 1975 this reviewer did a TV show on perception and photography, but a full integration of the psychology of perception with the technology of photography goes unwritten. Yet the particular nature of this technology makes an understanding of the eye-brain relationship most valuable in establishing optimum teamwork between equipment and operator. Therefore it was with great interest that Ms. Bloomer's book was examined. A teacher of art at Eastern Connecticut State College, her "purpose in writing this book was to put together a comprehensive summary of the principles of visual perception, based on psychological research as well as on familiar everyday experience, and to relate these principles to art in particular". So the author did not set out to write a book for photographers. It is to her credit that much of what she has written can be informative to them. In an informal style often employing direct address to the reader there is a level that can communicate effectively in high school without necessarily talking down to college. (Title of chapter four is "Constancy: No Matter What Happens You'll Always be the Same to Me".)

In reading through, it would be well to keep in mind the occasional ambiquities that will crop up due to difference in orientation between a book for painters and one for photographers. For example, on page twenty nine there is mention of the size of a work and how the eye movements in viewing it are a variable in the esthetic experience. A fixed or controlled viewing distance is implied by the omission of any specification thereof. As photographers we must be very aware of the influence upon the final effect of an image, of the relationship between the angular field represented by the printed image and the camera-subject distance on the one hand, and the print size and viewing distance on the other. As another case in point, on page fifty one the author speaks of set miniaturization by filmmakers when staging gigantic catastrophes, stating that "as long as the size relationships are realistic, you will not be conscious of the miniaturization". True as far as it goes but, film or stills, the knowing photographer loses the illusion because of the lack of depth of field usually associated with this practice. This is not to say that the author was unaware of these things. More likely, it is a question of emphasis in respect to a specific medium.

There are few direct referencs to photography, and those that do come along are not central to the point being made. On page fifty six it says "Photographers and filmmakers take advantage of this phenomenon* by placing cameras at high or low angles in order to distort apparent size". And on page sixty two: "This is also why an artist's rendering of a scene can seem to have more fidelity than a color photograph. The artist is more sensitive to the overall effect, whereas the camera mechanically records but does not take human judgements or adjustments". There is no mention of judgements or adjustments by the human operating the camera.

*Height of viewpoint as it affects perception of size.

On the credit side, let us advert to page sixty five where there is a discussion of the personal space bubble and human reaction to invasion thereof. A teacher of photography will find here a valid exposition of this idea and an excellent way to lead the student into some of the qualities of the recently popular closeup portrait with short focal length. With many such helpful sections one can readily overlook what happens when Ms. Bloomer gets too specific outside her field of expertise. This happens on page eighty six in discussing distance and sharpness. A valid enough statement in the text is misleadingly illustrated by a photograph that goes out of focus in the distance instead of just showing less detail because things are farther away.

A liberal sprinkling of illustrations is included from typical obtical illusions through examples of art from many periods and styles. Tonal range in the black and white reproduction is rather disappointing but there are four insert pages of respectable color. Photography for its own sake is represented by one picture; Lange's Migrant Mother. The bibliography lists such familiar names as Arnheim, Gombrich and Gregory. The blend of these and other sources comes out as a lucid package which could be helpful to a teacher wishing to introduce students to this aspect of photography.

Lester L. Krauss
Croton/Hudson, New York

Photograph by Nicholas Nixon, "The Mother Church and Colonade," Boston, 1977 from his exhibition at the Vision Gallery.

Gagliani at Sun Valley

1977 Summer Workshops

Compiled by Ron Geibert

Many universities throughout the country offer photography as part of their summer session courses. It is the policy of the Journal to print University summer workshop/course listings only if they are of general significance and where admission is readily available to non-students of that institution.

ANDERSON RANCH ARTS CENTER

Aspen, Colorado

Ernst Haas — July 1-7
Tuition: $200

For information contact:
Anderson Ranch Arts Center
Box 2406
Aspen, Colorado 81611
303/923-3181 or 213/454-4415

ANSEL ADAMS JUNE WORKSHOPS

Yosemite National Park, California

June 10-17, June 19-26
Tuition: $325

For information contact:
Ansel Adams Gallery June Workshops
Box 455
Yosemite National Park
CA 95389

APEIRON WORKSHOPS, INC.

Millerton, New York

ONE WEEK SUMMER WORKSHOPS—Three one week sessions under on guest artist, concentrating on their work and approach to the medium. One one-week session, "For Teachers Only", dealing with approaches to teaching photography at all different levels.

Ralph Gibson — June 5-11
Charles Harbutt — July 10-16
Linda Conner — July 17-23
Peter Schlessinger and Doug Stewart—For Teachers Only (Special Teachers' Rate: $200)

SUMMER RESIDENTIALS No. 1 and No. 2—Each residential is a four week program for 12-16 participants involving a ten day field trip cycle, a two week period for individual work and visiting artists, and a three-day wray up period. Summmer Residential No. 1—June 12-July 9. Summer Residential No. 2—July 31-August 27.

FALL RESIDENTIAL PROGRAM—A twelve week program for 12-16 participants involving an intensive four week field trip cycle, a six week period for individual work and visiting artists, and a two week wrap up period. September 18-Dec. 10.

Program costs:
One week $280
One month $650
Three month $1950
Includes room/board/tuition/photochemicals.

For information contact:
Caryn Schlessinger
Apeiron Workshops, Inc.
Box 551
Millerton, N.Y. 12546
518/789-3507

THE BANFF CENTRE SCHOOL OF FINE ARTS

Banff, Alberta, Canada

BLACK-WHITE PHOTOGRAPHY
Four weeks. June 6 to July 1.
30 hours per week lectures, labs and field trips.
Instructor: Alison Rossiter
Tuition Fee: $225

THE SILVER/NON-SILVER IMAGE
Four weeks. June 6 to July 1.
30 hours per week lectures and labs.
Instructor: Randy Bradley
Tuition Fee: $225

BLACK-AND-WHITE PHOTOGRAPHY
Vision/Imagination
Six weeks. July 4 to August 12.
30 hours per week lectures, labs and field trips.
Instructors: Randy Bradley, Susanne Swibold
Tuition Fee: $300

INTRODUCTION TO THE PHOTOGRAPHIC IMAGE
Six weeks. July 4 to August 12.
30 hours per week lectures, labs and field trips.
Instructors: Peter Klose, John Ryan
Tuition Fee: $300.

ADVANCED BLACK-AND-WHITE PHOTOGRAPHY
Six weeks. July 4 to August 12.
30 hours per week lectures, labs and field trips.
Instructor: Robert Pfeiff
Tuition Fee: $300.

COLOR PHOTOGRAPHY
Six weeks. July 4 to August 12.
30 hours per week lectures/labs.
Instructors: Chris Czartoryski, Ben West
Tuition Fee: $300.

THE PROJECTED IMAGE
Four weeks. August 15 to September 9.
30 hours per week lectures/labs.
Instructor: Dennis Rizzuto
Tuition Fee: $225.

HIGH COUNTRY WILDERNESS COURSE
Two weeks. August 15 to August 26.
Instructors: Bruno Engler, Ben West
Tuition Fee: $200.
Accommodation and meals at Bugaboos Lodge and meals at The Banff Centre (last three days of course) $250.
Transportation from The Banff Centre to location and return by student car-pool arrangement. Full fee ($450) payable at least six weeks prior to Commencement of the course.

For information contact:
Registrar, Banff Centre
School of Fine Arts
Banff, Alberta, Canada TOL OCO

CENTER FOR PHOTOGRAPHIC STUDIES

Louisville, Kentucky

Summer in the Southwest, June 27-July 29. Tuition: $475
The Book and Portfolio, June 6-10. Tuition: $150
On Sequencing, June 20-24. Tuition: $150
Dye Transfer Printing, June 27-July 1. Tuition: $150
Photography Criticism, July 11-15. Tuition: $150
Beginning Crash Course, June 20-24. Tuition: $100
Beginning Crash Course August 8-12. Tuition: $100
Beginning Photography, June 20-August 12. Tuition: $100
Tuesday Lab
Wednesday Lab
Children's Photography, June 20-August 12. Tuition $100

For information contact:
Center for Photographic Studies, Inc.
722 West Main Street
Louisville, Kentucky 40202
(502) 53-5170

CHILMARK PHOTOGRAPHY WORKSHOP

Martha's Vineyard, Massachusetts

July 24-August 6
FACULTY:
David Avison—Special effects in black-and-white
Bill Carter—Special effects in color
Bobbi Carrey—Multiple imagery
Jean Cartier—Image and self-image
Pat Coulfield—Nature
A. D. Coleman—Critic and historian
Elsa Dorfman—Autobiography
Charles Gatewood—Photographing people
Tana Hoban—Children
Marcia Keegan—Photojournalism
Elaine King—Writing criticism
Jim Newberry—The nude
Marjorie Neikrug—Gallery Director, portfolios
Ed Pieratt—Editorial, industrial
Norman Rothschild—Color shooting
Arthur Siegel—outstanding photographer and photographic educator
Peter Simon—Counter-Culture
Richard Wolters—The bookshelf
Ellan Young—Visual anthropology
Michael Zide—Zone System/darkroom techniques
Tuition: $150 for one week. $225 for two weeks. Registration prior to June 1, $25 reduction)

For information contact:
Carol Lazar
75 Central Park West
New York, N.Y. 10023
(212/362-6739)
After June 15, Chilmark, Mass 02535 (617/645-2854).

COLORADO MOUNTAIN COLLEGE

Breckenridge, Colorado

Workshops:
DYE TRANSFER (3 cr.), Kenda North — July 5-15
WILDERNESS WORKSHOP: ZONE SYSTEM TECHNIQUES (3 cr.), Evon Streetman — July 11-22
NON-SILVER PROCESS: GUM & BLUEPRINTING (3 cr.), JoAnn Verburg — July 18-29
LARGE FORMAT PINHOLE PHOTOGRAPHY (3 cr.), Eric Renner — July 18-22
COLOR WORKSHOP: EXPERIMENTATION IN CIBACHROME (3 cr.), Louise Witkin — July 25-Aug. 5
VISITING SEMINAR: (3 cr.), Roger Mertin July 28-Aug. 5
BOOKBINDING FOR THE ARTIST (3 cr.), Helen Brunner — August 1-12
INTRODUCTION TO PAPERMAKING (3 cr.), Helen Brunner — August 1-12
BOOK DESIGN: PREPARATION OF THE LIMITED EDITION BOOK FOR OFFSET (3 cr.), Peter Galassie — August 8-12
MATERIALS AND METHODS: EXTENDING THE SILVER PRINT (3 cr.), Joe Emery — August 1-12
EXHIBITION AND PORTFOLIO PREPARATION (3 cr.), Chuck Hagen — August 15-19

Classes:
COLOR PHOTOGRAPHY I (3 cr.), Ron Kacheimeier — July 5-15
COLOR PHOTOGRAPHY II (3 cr.), Ron Kacheimeier — July 18-29
INTRODUCTION TO BLACK & WHITE PHOTOGRAPHY 3 cr.), Ellen Manchester — July 5-9
INTRODUCTION TO BLACK & WHITE PHOTOGRAPHY (3 cr.), JoAnn Verburg — July 11-15
INTRODUCTION TO BLACK & WHITE PHOTOGRAPHY (3 cr.), Kanda North — July 18-22
INTRODUCTION TO BLACK & WHITE PHOTOGRAPHY (3 cr.), Mark Klett — July 25-29
ALSO REGULAR SIX-WEEK SESSION IN BLACK & WHITE AND COLOR PHOTOGRAPHY, R. Kacheimeier and Ellen Manchester — July 5-Aug. 12

Lecture Series:
Kenda North: Contemporary Photographers Working in Color — July 8
Evon Streetman: Approaches to Non-Silver Photography — July 15
Eric Renner: Work in Large Format Pinhole Photography — July 22
Roger Mertin: Plastic Love Dream and Recent Work — July 29
Chuck Hagen: Critical Approaches to Contemporary Photography — August 12
All lectures are free and open to the public.

For Workshops Tuition:
In-State (Colorado) $57.00
Out-of-State $135.00

For information contact:
Ellen Manchester
Colorado Mountain College
P.O. Box 914
Breckenridge, Colorado 80424
(303) 453-6757

CORNELL UNIVERSITY

Ithaca, New York

The Documentary Impulse—study of the Documentary (non-technical) — June 6-28
Instructors: Helen Wallis, Eldon Kenworthy

For information contact:
Prof. Eldon Kenworthy
Summer Session
105 Day Hall
Cornell University
Ithaca, N.Y. 14853
607/256-4987

COUNTRY SCHOOL OF PHOTOGRAPHY

South Woodstock, Vermont

COLOR PRINTING — May 30-June 3
Tuition: $150
BLACK & WHITE ROLLFILM TECHNIQUES — June 6-10
Tuition: $150
ZONE SYSTEM — June 13-17
Tuition: $150
COLOR SLIDE COURSE — June 20-30
Tuition: $150
ADVANCED & CREATIVE TECHNIQUES — July 4-14
Tuition: $150
DYE TRANSFER COURSE — July 18-22
Tuition: $500
COLOR SLIDE COURSE — July 25-Aug. 3
Tuition: $135
CLOSE-UP AND NATURE COURSE — July 25-Aug. 3
Tuition: $150
COLOR SLIDE COURSE — August 22-31
Tuition: $125
FALL COLOR No. 1 — October 3-7
Tuition: $125
FALL COLOR No. 2 — October 10-14
Tuition: $125

Professional career course combines black and white techniques and comprehensive color shooting and printing in one course. Starts Oct. 24. Write for separate folder.

For information contact:
Country School of Photography
So. Woodstock, Vt. 05071
800/457-2111

ESSEX PHOTOGRAPHIC WORKSHOP

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BLACK AND WHITE
One and three month programs.
Staff: Ralph Gibson, Burk Uzzle, George Tice, Garry Winogrand, Judy Dater, Charles Harbutt, Roswell Angiers, Lauren Shaw, Eugene Richards, Starr Ockenga, Chris Enos, Kipton Kumler.

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One and three month programs. Two week color workshops.
Staff: Maria Cosindas, Len Gittleman, William Eggleston, Henry Holmes Smith, Jay Maisel, Stephen Shore, Syl Labrot, Neil Slavin.

For information contact:
Essex Workshop
Conomo Point Road
Essex, Mass. 01929
617/768-7395

FLORIDA PROFESSIONAL PHOTOGRAPHY

SHORT COURSES
Ft. Lauderdale, Florida

COURSE I Commercial Photography for the General Purpose Studio — June 26-July 1
Tuition: $195.00 Member $220.00 Non-member

COURSE II Print Enhancement, Restoration, and Artwork on the Print — June 26-July 1
Tuition: $170.00 Member $195.00 Non-member

COURSE III Color Printing and Processing — July 10-15
Tuition: $195.00 Member $220.00 Non-member

COURSE IV Portraiture and Art — July 17-22
Tuition: $215.00 Member $240.00 Non-member

COURSE V Negative Retouching — July 17-22
Tuition: $195.00 Member $220.00 Non-member

For information contact:
Mrs. Erlaine Pitts
Art Institute of Ft. Lauderdale
3000 E. Las Olas Blvd.
Ft. Lauderdale, Florida 33316

FRIENDS OF PHOTOGRAPHY

Carmel, California

Tucson, Arizona (co sponsored by Center for Creative Photography) — May 29-June 5
Tuition: $295
Enrollment 60
Registration deadline April 30

Workshop leaders: Emmet Gowin, Ellen Landweber, Norman Locks, Duane Michaels, Arnold Newman, George Tice.

Asilomar (near Carmel, California) — July 8-15
Tuition: $295
Enrollment 60
Registration deadline June 1

Workshop leaders: Ansel Adams, Lewis Baltz, Eikoh Hosoe, Norman Locks, Bea Nettles, Jerry Uelsmann, Wayne Thiebaud.

New York City (co-sponsored with the New School — July 23-29
Tuition: $295
Enrollment 50
Registration deadline June 23

Workshop leaders: Van Deren Coke, Robert Heinecken, Henry Holmes Smith, Norman Locks, Barbara Morgan, Eliot Porter.

For information contact:
Friends of Photography
Box 239
Carmel, Ca. 93921
408/625-6330

HOLISTIC LIFE SEMINARS

San Francisco, California

ZEN IN THE ART OF PHOTOGRAPHY — June 9-15
Robert Leverant
Held at The Feathered Pipe Ranch, Helena, Montana.
Tuition: $250. Students $215

For information contact:
Jeanette Herman
The Holistic Life Foundation
81 Market, Suite 822
San Francisco, Ca. 94105
415/543-5853

UNIVERSITY OF GEORGIA

Athens, Georgia

ADVANCED HISTORY OF PHOTOGRAPHY: AMERICAN IMAGES 1839-1880 — July 11-22
Workshop conducted by Floyd and Marian Rinhart

For information contact:
Prof. Wiley Sanderson
Photographic Design
Art Department
University of Georgia
Athens, Ga. 30602

LAKE PLACID SCHOOL OF ART

Lake Placid, New York

INTRODUCTION TO PHOTOGRAPHY — June 18-July 29
CONTEMPORARY COLOR MEDIA — June 18-July 29
LANDSCAPE PHOTOGRAPHY — June 18-July 29
Tuition: $200

For information contact:
Helmmo Kindermann
Lake Placid School of Art
Photography Dept.
Lake Placid, N.Y. 12946
518/523-2501

LIGHTWORKS

Minneapolis, Minnesota

Will Hopkins: Beyond the Single Image—The photographer as Editor/Designer — June 26-July 2
Cole Weston: The Western Technique — July 3-8
Abigail Heyman. Stretching Your Seeing-Self — July 10-16
Donald Scott Harter: Handmade Photobooks — July 17-23
Ralph Gibson: The Next Step — July 24-30
Eva Rubinstein: A Personal Approach — July 31-Aug. 6
Charles Gatewood: Photographing People — August 7-13

For information contact:
Peter N. Gold, Director
Lightworks
25 University Avenue Southeast
Minneapolis, Minnesota 55414
(612) 332-4624

THE MAINE PHOTOGRAPHIC WORKSHOPS

Rockport, Maine

THE VIEW CAMERA, Kip Kumler — July 11-16
Tuition $220

MASTER PRINTING, Steve Szabo — July 18-23
Tuition $220

ALTERNATE PRINTING METHODS WORKSHOP
PLATINUM PRINTING, Steve Szabo — July 25-30
CARBRO AND CORBON PRINTING, Darryl Jones
PAPER NEGATIVES, Glenn Richmond
Tuition: $220

DYE TRANSFER COLOR PRINTING — August 15-20
Tuition: $250

PHOTOJOURNALISM, Jim Morris — June 20-25
Tuition: $215

FACES, Eugene Richards — July 4-9
Tuition: $215

LEARNIG TO SEE, Melissa Shook — July 18-23
Tuition: $215

THE NUDE, Melissa Shook — July 25-30
Tuition: $230

COLOR PERCEPTION, William Allard — August 1-6
Tuition: $260

Arnold Newman — August 1-6
Tuition: $245—one week
August 8-13
Tuition: $425—2 weeks

Mary Ellen Mark — August 8-13
Tuition: $245

Judy Dater — August 15-20
Tuition: $245

Eva Rubinstein — August 15-20
Tuition: $245

Ralph Gibson — August 22-27
Tuition: $245

Ernst Haas — August 22-27
Tuition: $260

POPULAR PHOTOGRAPHY EDITORS
WEEKEND — August 27-28
No Fee

Dick Durance — August 29-Sept. 3
Tuition: $245

Neal Slavin — August 29-Sept. 3
Tuition: $235

PHOTOGRAPHY FOR THE VISUALLY IMPARED,
George A. Covington — June 27-July 2
Tuition: $170

POLAROID COLOR, Jim Hughes — August 29-Sept. 3
Tuition: $225

SEA AND LANDSCAPES, David H. Lyman — August 8-13
Tuition: $215

AUDIO-VISUAL, July 4-9
Jim Ruddy, Steve Uzzell August 29-Sept. 3
Tuition: $230
STUDIO LIGHTING, Jim Hubbard July 11-16
Tuition: $230
CINEMATOGRAPHY
The Cinematographer June 6-11
Film Production June 13-18
Editing, Sound Recording & Animation June 20-25
The Director June 27-July 2
Tuition: $150-250
ARCHAEOLOGICAL PHOTOGRAPHY July 4-9
Tuition: $215
ENVIRONMENTAL RESEARCH, Jim Nazarian July 11-16
Tuition: $215
UNDERWATER PHOTO, Bill Curtzinger July 18-23
Tuition: $260
One month and three month programs.
On Going Courses
BASIC PHOTOGRAPHY, Staff. Tuition: $230
INTERMEDIATE PHOTOGRAPHY, Staff. Tuition: $230
B/W CRASH COURSE. Tuition: $170
COLOR, Staff. Tuition: $185
WILDERNESS EXPEDITIONS
Tuition: 5 days $210, 10 days $335
For information contact:
The Maine Photographic Workshhips
Rockport, Maine 04856
207/236-4788

MENDOCINO ART CENTER

Mendocino, California

PHOTO-SYNTHESIS, Ellen Land-Weber July 2-4
Tuition: $75
Other courses offered by Artists including Gene Smith.
For information contact:
Zachary Franks
2730 S.E. 39th
Portland, Oregon
503/236-2964

NORTHERN KENTUCKY UNIVERSITY

Highland Heights, Kentucky

NON-TRADITIONAL COLOR METHODS May 23-June 3
Charles Swedlund, Cal Kowal, John Wood
Tuition: $170. $104 (Kentucky Residents)
For information contact:
Barry Andersen
Northern Kentucky University
Fine Arts and Communication Dept.
Highland Heights, Kentucky 41076
606/292-5849

OLIVER GAGLIANI WORKSHOPS

Virginia City, Nevada

ZONE SYSTEM June 27-July 8
MASTER'S WORKSHOP August 15-26
Tuition: $300 for each includes lodging and chemicals.
For information contact:
Oliver Gagliani Workshops
12226 Moorpark Street
Studio City, Ca. 91604

OGUNQUIT PHOTOGRAPHY SCHOOL

Ogunquit, Maine

TRAVELING WORKSHOP TO BAR HARBOR AND ACADIA NATIONAL PARK July 11-17
Tuition: $230 includes transportation, accommodations, breakfast and entry costs.
WESTERN NOVA SCOTIA July 26-Aug. 3
Tuition: $425 includes transportation, accommodations, breakfast and entry costs.
CAPE BRETON AND THE CABOT TRAIL August 6-21
Tuition: $690 includes transportation, accommodations, breakfast and entry costs.
SEMINAR IN PHOTOGRAPHIC SENSITIVITY July 18-22
Tuition: $70
For information contact:
Stuart Nudelman
301 East 22 Street
New York, N.Y. 10010
or:
The Ogunquit Photography School
Box 568
Ogunquit, Maine 03907

OREGON PHOTOGRAPHY WORKSHOP

Eugene, Oregon

Color in Photography: Design, Theory, Application June 15-July 12
Teachers: Pamela Powell-Caulley, George Beltran, Susan Lloyd, Bernard Freemesser
Tuition: $375 + $50 lab fee
Color in the American Southwest July 19-Aug. 15
Emphasis on large format, travel in private cars throughout the Southwest.
Tuition: $300. Both courses $600
For information contact:
Photography Workshop
3241 Donald St.
Eugene, OR 97405

PANOPTICON GALLERY

Boston, Massachusetts

WORKSHOP IN GREECE July 23-August 27
Charles Harbutt, Gary Winogrand
For information contact:
Panopticon
187 Bay State Road
Boston, Mass. 02215
617/267-8929

PETERS VALLEY CRAFTSMEN

Layton, New Jersey

Photography
BLACK & WHITE PHOTOGRAPHY,
Alida Cronin June 27-July 8
BASIC LANDSCAPE PHOTOGRAPHY
Sandy Noyes July 11-22
MAN AND THE LAND, John McWilliams July 28-30
KIRLIAN ELECTRO-PHOTOGRAPHY,
Cecille Ruchin August 1-5
PRINTING ON NON-COMMERCIAL SURFACES,
Hiro Morimoto Aug. 22-Sept. 2
Please call or write for workshop descriptions and tuition information to Peters Valley Craftsmen, Inc., Layton, New Jersey 07851; telephone (201) 948-5200.
For information contact:
Judy or Dennis McCarthy
Peters Valley Craftsmen
Layton, New Jersey 07851
201/948-5200

THE PHOTOGRAPHERS' PLACE

Derbyshire, England

Raymond Moore, Paul Hill (No dates sent)
For information contact:
The Photographers' Place
Bradbourne, Ashbourne, Derbyshire, England
Tel.: Parwich (033525) 392

THE PHOTOGRAPHY PLACE

Nantucket Island, Mass.
Littlebrook Farm, Pa.

Workshop I (Beginning)
Nantucket Island July 11-15
Stephen Williams August 8-12
Tuition: $60
Littlebrook Farm, Tom Davies July 11-15
Tuition: $75
Workshop II (Intermediate)
Nantucket Island July 18-22
August 15-19
Tuition: $60
Littlebrook Farm July 18-22
Tuition: $75

Workshop III (Advanced) July 25-29
Littlebrook Farm
Tuition: $80
For information contact:
The Photography Place
Spread Eagle Village
503 W. Lancaster Avenue
Strafford, Pennsylvania 19087
(215) 293-1222

SNOWBIRD SUMMER ARTS INSTITUTE

University of Utah

PHOTOGRAPHY, John Telford & Todd Walker July 18-29
Tuition: $75
PHOTO-SILKSCREEN, Calvin Sumsion & Todd Walker July 9-Aug. 13
Tuition: $70
For information contact:
Division of Continuing Education
University of Utah
1152 Annex Bldg.
Salt Lake City, Utah 84112

SUMMERVAIL ART WORKSHOPS

Vail, Colorado

1977 Photography Program
Sandy Hume & Charles Gatewood June 20-July 8
Jim Houghton July 11-29
Earl Iverson August 1-19
Lawrence McFarland June 20-Aug. 19
PHOTOGRAPHY SYMPOSIUM August 5, 6, 7
Contemporary Photography: Criticism and Related Literature
Henri Barendse, Peter Galassie, Chuck Hagen, Sandy Hume, Ellen Manchester—Coordinator, Roger Mertin, Gary Metz, Kenda North, Alex Sweetman.
For information contact:
Randy Milhoan, Director
Summervail Art Workshop
Box 1114
Vail, Colorado 81657
(303) 476-4040

SUN VALLEY CENTER

Sun Valley, Idaho

Intensive Photography I & II June 13-July 9 and Aug. 1-27
Peter de Lory, Instructor
Guest instructor session I; Tod Papageorge
Guest instructor session II; Bob Heinecken
Tuition: $35 for each session
June 27-July 8 and July 25-Aug. 5
Bill Woolston, Instructor
Tuition: $140 for each session
Tod Papageorge Workshop June 20-25
Tuition: $210
Michael Stone Blueprint Workshop
June 27-July 2 and August 15-20
Tuition: $120 for each session
Color Printing, Paul Bosted July 9, 10, 11
Tuition: $100
Charles Harbutt Workshop July 11-16
The Large Print—Scale and Contents July 18-23
Gary Hallman
Tuition: $160
Super 8 Film-making, Catherine Olian July 18-Aug. 19
Tuition: $200
Color Photography Workshop, Syl Labrot July 25-29
Tuition: $170
Art and the Law (Legal Problems and Protection for the Working Visual Artist), Christopher Cardozo Aug. 6, 7
Tuition: $20
Bob Heinecken Workshop August 8-13
Tuition: $210
John Schulze Workshop August 22-27
Tuition: $185
For information contact:
Peter de Lory,
Director of Photography
Sun Valley Center,
Box 656
Sun Valley, Idaho 83353
(208) 622-3932

UNIVERSITY FILM STUDY CENTER

Amherst, Massachusetts

PHOTOGRAPHY, Jerome Liebling June 19-July 8
PHOTO SILKSCREEN, Len Gittleman, Alex Griswold June 19-July 8
Tuition: $375
Room and Board $100 per week
For non-participant spouse $90 per week
Children 12 years and over $80 per week
For information contact:
University Film Study Center
Box 275
Cambridge, MA 02138
617/253-7612

UNIVERSITY OF NEW MEXICO

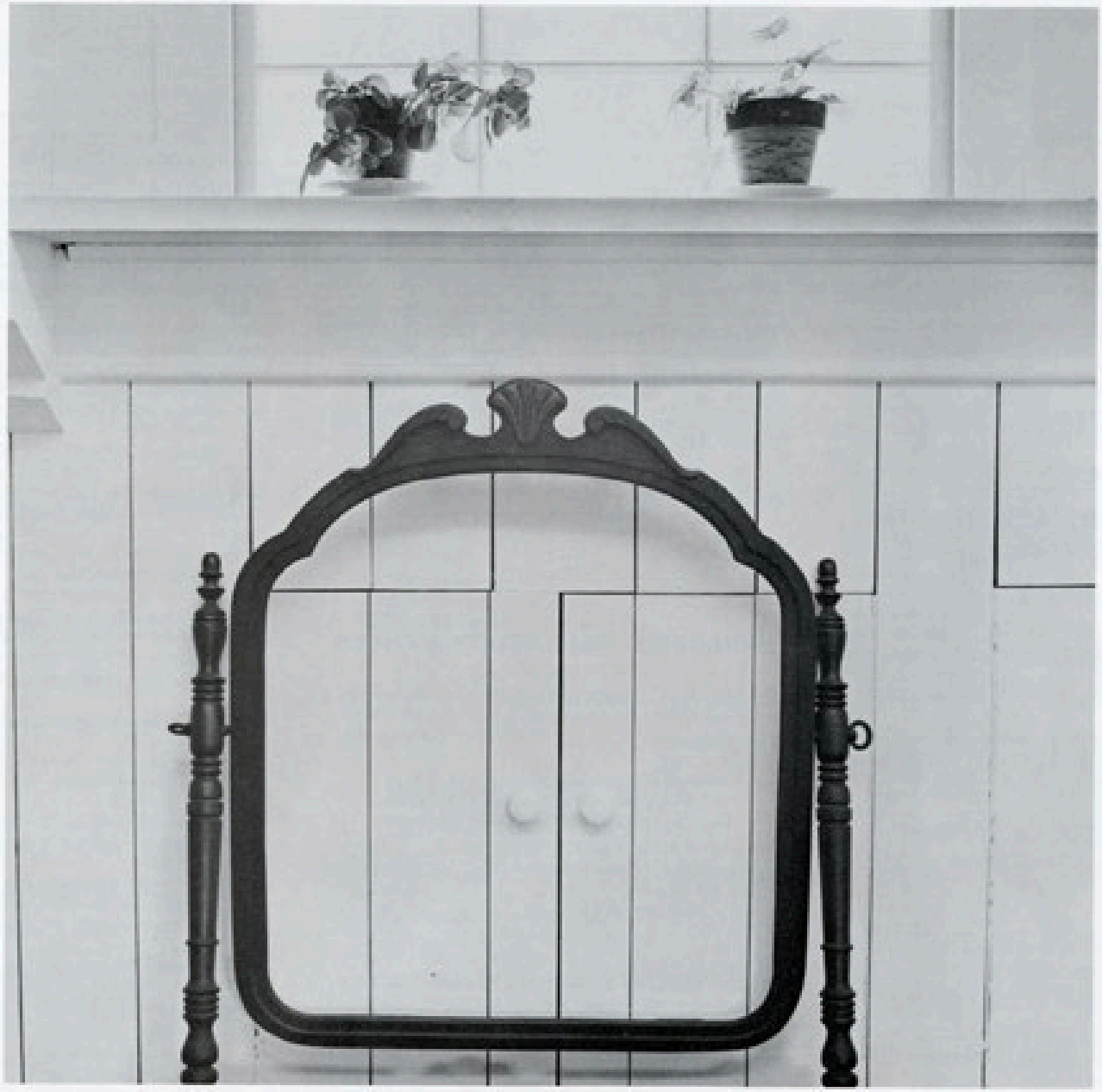
Albuquerque, New Mexico

Summer Workshop in Photography
Max Kozloff June 13-17
Darryl Curran June 20-24
Allen Dutton June 27-July 1
Wayne R. Lazorik July 5-8
Arthur Siegel July 11-15
William Lucas July 18-22
Gary Metz July 25-29
Leland Rice August 1-5
Six hours of Graduate or Undergraduate credit is available for the 8 week workshop.
For information contact:
Wayne R. Lazorik, Department of Art
University of New Mexico
Albuquerque, N.M. 87131

VISUAL STUDIES WORKSHOP

Rochester, New York

Charles Stainback—Basic Photography, June 20-25, $125
Joel Swartz—Materials and Methods, June 20-25, $125
Deborah Flynn—Light Sensitive Materials, June 20-25, $150
Laddy Kite—Basic Video, June 20-25, $200
Helen Brunner—Preliminary Bookmaking Ideas, June 20-25, $150
Howard Gralla—Art of the Book, June 27-July 2, $150
Wm. Parker—Photography & the Mimetic Tradition, June 27-July 2, $150
Jim Raymo—Intermedia Photography, June 27-July 9, $225
Gary Hallman—The Large Print, June 27-July 9, $225
Robert Fichter—Simple Photo Emulsions, June 27-July 9, $225
Lance Hidy—The Calligraphic Book, July 5-15, $200
John Witter—Restoration, July 5-15, $200
Anne Tucker—Exhibition and Catalogue, July 11-16, $150
Ray Metzger—Advanced Photography, July 11-16, $150
Michael Becotte—Offset Lithography, July 11-22, $225
David Chappe—Photo-Etching, July 11-22, $175
Susan Shaman—Bookbinding & Book Arts, July 18-23, $150
Paul Byers—Human Relations Through Photography, July 18-23, $150
Arthur Kramer, View Camera, July 18-23, $150
Wm. Johnson—Teaching the History of Photography, July 18-29, $175
Bea Nettles—A Quilting Bea, July 25-30, $150
Howard Becker—Exploring Society Photographically, July 25-30, $150
Charles Hagen—Criticism and Publications, July 25-30, $150
Nathan Lyons—Advanced Photography, July 25-August 5, $225
Michael Lesy—Photographs as Artifacts, August 1-6, $150
Alan Teller—Educational Issues, August 1-6, $150
Shelley Rice—Photography Criticism, August 1-6, $150
Stan Bevington—Printshop, August 1-6
For information contact:
Visual Studies Workshop
4 Elton Street
Rochester, New York 14607
(716) 442-8676



Photograph by Jean Locey, from Self-Portrait Sequence, 1977

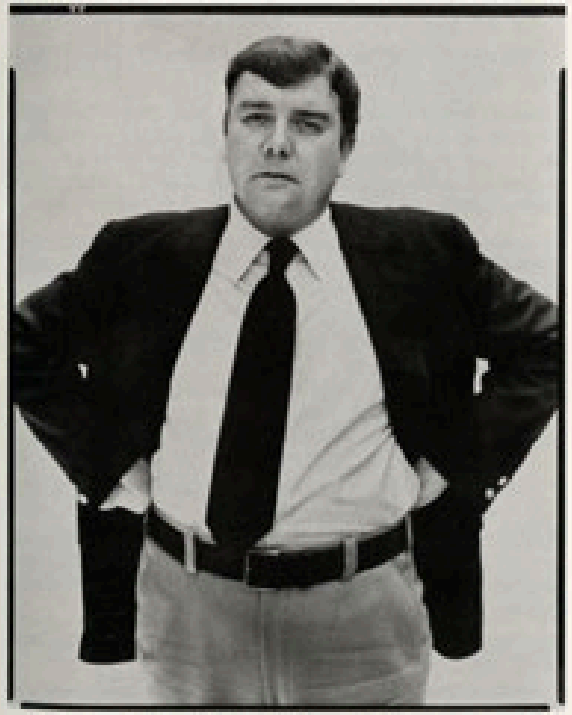
LETTERS

Dear Editor:

The decision of the Board of Directors to commission Richard Avedon to make my portrait came as a total surprise. At first I was not at all sure how to take this gesture; however, now that the sitting has been completed and I have the portrait, I am truly overwhelmed. I find the pictures fascinating, as indeed was the whole experience, and I would like to take this opportunity to express my thanks to the Society for this truly special gift.

Serving the Society in various capacities, and in various offices, has been a pleasure which I look back upon with appreciation and gratification. While I believe it is very much the time to turn the organization over to new leadership, I will continue to look forward to membership in the organization and service in any capacity in which I can help. So let me say to all of you, thank you for this portrait and for the rewards of the last fourteen years.

Peter C. Bunnell



Photograph by Richard Avedon. This portrait of Peter C. Bunnell was commissioned by the Society as an appropriate gift to thank him for his 14 years of service to the Society, the last four as Chairman of the Board.

Dear Editor:

During the session on Teaching Introductory Photography in College, at the recent national conference, Richard Kirstel made some passionate remarks about unqualified teachers of photography. At that point the session was adjourned for a break, and the discussion was not continued after reconvening. Now, I feel very deeply about this matter, and I would like to bring it to the attention of the membership as something that should be a major concern of this society. I refer to the attitude that photography is not a serious discipline, and that anyone at all can teach it.

I can cite a major university where a number of completely unqualified people are teaching basic photography because they have no students in their own specialties. As they are tenured, their chairman has assigned them to each Photo One, where the *only* instruction is supplied by student aids. In a local high school, a former sudent of mine (an industrial arts teacher) told me that "photography is being used to save a lot of jobs." And, in all too many cases, that is the name of the game.

As dedicated professionals in a demanding field, we may find this attitude incomprehensible, and in fact many of us may not realize that it exists. However, photography has not been around long enough to have acquired acceptance as a traditional academic subject in the minds of many old line college presidents, provosts, deans and fine arts chairmen. And in high schools, photography is often introduced by a hobbyist, as an adjunct to a camera club.

The universal acceptance of photography teaching as a serious professional discipline will not come about by itself. I submit that a long term educational- and public relations effort directed at college administrators is needed, and that this society should undertake that mission.

Another aspect that should concern us is a statement of standards and qualifications for teaching. If we do not make the statement, someone else will—and the PP of A is moving in that direction. They have appointed themselves, with the important and very official sounding title of "The Accreditation Commission" to do just that.

Very truly yours,
Murray Dvitz
Hofstra University

Dear Editor,

I was very pleased to see the Edward Weston bibliography compiled by Bernard Freemesser in the last issue of **Exposure.** I would like to compliment Mr. Freemesser on the enormous amount of work that he has put into the bibliography and you for the insight to see the value in publishing it.

I would like to make one suggestion. A bibliography should be helpful as well as informative. Someone contemplating reading about Edward Weston should have some help to guide them through the thicket of references — some way of deciding whether they really have to extend themselves to locate some materials rather than others. For this, full pagination is vital and the number of illustrations is helpful. It is impossible, for example, to tell from Mr. Freemesser's references that the 1939 *Camera Craft* articles contain nearly 70 pages of Weston's ideas (as ghost-written by Charis) and 48 photographs — and as such are one of the most important available sources of his thinking in the late 1930's. On the other hand the fact that Merle Armitage includes three Weston photographs (which have all been published elsewhere) — and, incidently, Weston's recipe for canned stew that he ate on the Guggenheim trips—in his cookbook *Fit For a King* is entertaining but not worth going **very** far out of your way to see.

I would like to suggest some additional or corrected references that can be added to the Weston bibliography and I hope that anyone who has further information might also contribute so that a more complete bibliography can eventually be available.

Thank you for your consideration.

Sincerely,
William Johnson
Rochester, New York

(I have not included references for single published photographs except for early or unusual examples. In this case little beyond the 1930's. '*' indicates articles that well display the various aspects of Weston's career or that are exceptionally valuable.)

Criticism of Weston photograph on page 290 of the 1906 *American Photography.*

'Artistic Interiors' E. H. Weston *Photo Era* Vol. 27 No. 6 Dec. 1911 p 298-300. 16 b&w.

*'Photographing Children in the Studio' Edward H. Weston *American Photography* Vol. 6 No. 2 Feb. 1912 p 83-88. 36 b&w.

'A one-man studio' Edward H. Weston *American Photography* Vol. 7 No. 3, March 1913, p 130-134.

(Photo) 'The Story Hour' page 248 Vol. 30 No. 5, May 1913 *Photo Era.*

(Poem) 'The Gummist' *Photo Era* Vol. 31 No. 4, Apr. 1914, p 182.

Photos reproduced in *American Annual of Photography.*
1913 'Atala' insert p232; 'Child portrait' p296.
1914 'Let's play hookey' p61; 'Son' p300.
1915 'Atala' (different photo) p13; "Gaunt, driven boughs in the sweep of open wold" ' p193.
1916 'I do believe in fairies' insert p248.
1917 'Toxophilus, a decorative study' p79; 'Violet Romer' insert p200.

1920 'Portrait' insert p56.
1921 'The plum tree' p136; 'Edward B. Weston, M.D.' p263.

'A Symposium: Which is the best picture at the London Salon? The Honorary Secretary (Bertram Park) pronounces for a series by Edward H. Weston' *Photography and Focus* (London) Vol. 38. No. 1351, Sept. 29, 1941 p 259.

**Photographs reproduced in *Photograms of the Year*
1914 pl XXVII 'Summer Sunshine'
1915 pl IX 'Nude in Black Shawl'
1916 pl LIX 'Dancing Nude'
1917/18 pl XXIII 'Portrait of Miss Dextra Baldwin'
1918 pl XXX 'Vaudeville'
1919 pl LXIV 'Epilogue'
1921 pl XXIX 'Betty in Her Attic'

See last page for additional references.

Note that Weston had won the grand prize in the recent North Western Photo Convention in 'Notes and News' p 55, Vol. 9, No. 1, Jan 1915 *American Photography*.

***'An artist-photographer' *The Camera*, Vol. 20, No. 6, June 1916 p343-344 plus photos on the cover, p324, 327, 328, 331, 332, 335, 336.

(Photos) 'Margarethe' p 387, Vol. 20, No. 7, July 1916, *The Camera*.
'The Dancer', p 540, Vol. 20, No. 10, Oct. 1916, *The Camera*.
'Miss Reinecke', p 28, Vol. 21, No. 1, Jan. 1917, *The Camera*.
'Study' p 169, Vol. 21, No. 4, April 1917, *The Camera*.
'Miss Dextra Baldwin', p 179, Vol. 21, No. 4, April 1917, *The Camera*.
($5 prize Wannamaker 12th Annual Exhibition)

'Looking for the good points' Sidney Allen (Sadikichi Hartmann) *Bulletin of Photography*, Vol. 19, No. 482, Nov. 1, 1916, p 472-473, 1 b&w.

'Unconventional portraiture—Weston's methods' *The Photo-Miniature*, Vol 14, No. 165, Sep. 1917, p 354-356.

(Photo) 'Figure in the nude' p 215, Vol. 56. 1919 *Photo. Journal of America*.

(Photo) 'Margarethe Mather', p 389, Vol. 14, No. 7, July 1920, *American Photography*.

(Letter) "Correspondence" *American Photography*, Vol. 16, No. 8, Aug. 1922, p 533-534. (E.W. praises Frederick H. Evans, opposes retouching.)

'Los daguerrotipos' Comentados par Weston. *Forma*, Vol. 1, No. 1, Oct. 1926, p 7. 3 Mexican daguerreotype illus.

(Photos) 'Diego Rivera', p 4, Vol. 1, No. 5, 1926 *Mexican Folkways*.

**10 photos of pulquerias in Vol. 2, No. 2, 1926 *Mexican Folkways*.

'Maguey', p 12, Vol. 2, No. 4, 1926 *Mexican Folkways*.

'Manuel H. Galvain', p 7, Vol. 2, No. 8, 1926 *Mexican Folkways*.

'Petate soldiers', p 57, Vol. 3, No. 1, 1927 *Mexican Folkways*.

'Tlaquepaque popular art', p 161, Vol. 3, No. 3, 1927 *Mexican Folkways*.

'Whistles of Black Clay, Oaxrca', p 118, Vol. 6 No. 3, 1930 *Mexican Folkways*.

'Fotografias de Weston' F. Monterde Garcia Icazbalceta *Forma*, Vol. 2 No. 7, 1928 p. 15-18 4 b&w (includes statement 'Conceptos del Artista' Edward Weston on page 17.)

'American nature photographs' *transition* No. 19-20, June 1930, 3 b&w photos following p 248.

'Would Velasquez have used a camera? *Art Digest*, Vol. 5, Oct. 1, 1930 p 12 (portrait of Arthur Miller by E.W. plus a few excerpts from 'Photography — not Pictorial' in Vol. 37, No. 7, July 1930 *Camera Craft*).

Article 'Mexican Colonial Art' by Anita Brenner in Vol. 4, No. 1, Jan. 1929 *Creative Art* has Weston illustrations.

Article 'Far Western Art' by Merle Armitage in Vol. 9, No. 3, Sept. 1931 *Creative Art* is a general survey of current California artistic trends. Weston is the only photographer mentioned, plus photo 'Eroded rocks' reproduced on page 233.

Article 'Orozco and Mexican Painting' by Alma Reed has EW portrait of Orozco on p 202, Vol. 9, No. 3, Sept. 1931 *Creative Art*.

(Photo) 'Pepper' plate 40 *The Pictorialist 1931* (The Camera Pictorialists of Los Angeles Annual Salon).

'Beauty and the vegetable, as caught by Edward Weston's camera' R.W. Westwood *Nature Magazine*, Vol. 19, Mar. 1932 p 154-156.

'Portrait' *California Arts and Architecture*, Vol. 42, Nov. 1932 p 14.

Henrietta Shore by Merle Armitage. An article by Edward Weston. Appraisal by Reginald Poland. New York: E. Weyhe, 1933. (Weston statement pages 9-12.)

The Art of Edward Weston by Merle Armitage. (Reviewed) Ansel Adams *Creative Art* Vol. 12, No. 5, May 1933, p 386-387.

(Photo) 'Girl Reading' p 301, Vol. 28, May 1935 *American Magazine of Art*.

(Photos) artichoke,' 'onion,' cabbage sprite' p 26, 27, 28, Nov 1936 *Coronet*.
'Red cabbage' p 32, Dec. 1936 *Coronet*.
'Halved cabbage' p 163, Feb. 1937 *Coronet*.
'Pepper, white radish p 132, 133, Apr. 1937 *Coronet*.
'Mushroom' p 131,May 1937 *Coronet*.

'Three photographers: Man Ray — Brassai — Edward Weston' *transition* No. 26, 1937 p 27-34 1 b&w by each.
'Weston Award' *Life*, Vol. 2, No. 15, Apr. 12, 1937 p 76, 78.

'Group f/64' Willard Van Dyke *Scribners Magazine*, Vol. 103, No. 3, March 1938 p 55, 56 1 Weston photo, 1 Van Dyke photo.

'Edward Weston . . . master of simplicity' Nestor Barrett *Popular Photography*, Vol. 2, No. 6, June 1938 p 10-12, 94, 95 5 b&w.

California and the West
(Reviewed) *American Photography*, Vol. 35, No. 2, Feb. 1941 p 2.
Will Irwin *Books* (N.Y. Herald Tribune) Dec. 8, 1940 p 4.
California Arts & Architecture, Vol. 58, Jan. 1941 p 8.
E.C.S. *Christian Science Monitor* Jan. 4, 1941 p 11.
N.Y. Times Jan. 26, 1941 p 9.
U.S. Camera, Vol. 1, No. 13, Dec. 1940 p 12-14, 92, 110.

'Photographs exhibited' *Worcester Museum News Bulletin*, Vol. 12, Nov. 1946 p 6.

Edward Weston was the critic of the Oct. 1948 *U.S. Camera* column "With the Critic". Statement by Weston about two student photographs on page 8. "I will not criticize. I think art criticism is the bunk . . . Teaching? That's an entirely different story . . .".

'Stieglitz-Weston Correspondence' Edited by Ferdinand Reyher *Photo Notes* Spring 1949 p 11-15 (reprinted) p 334-335 No. 136, Oct. 1975 *Creative Camera*.

My Camera on Point Lobos
(Reviewed) *Christian Science Monitor*, Vol. 61, Nov. 29, 1968 p B3.
Kirkus, Vol. 18, June 15, 1950 p 18.
Herbert Mattor *N.Y. Times* July 9, 1950 p 7.
J. H. Jackson *San Francisco Chronical* June 20, 1950 p 14.
A.W. Morgan *Saturday Review of Literature*, Vol. 33, Oct. 7, 1950 p 71.

'Edward Weston and sons' Jenny Flaherty *U.S. Camera*, Vol. 13, No. 8, Aug. 1950 p 32-35, 9 b&w photos by all.
'Weston at home' Jacob Deschin *The New York Times* Sunday, Aug. 30, 1953.

'My secret life with a camera' Edward Weston *Photography*, Vol. 34, June 1954 p 42-45, +

2 photographs in No. 15 Spring 1956 *Perspectives U.S.A.*

Edward Weston 74 Photographs. Milwaukee Art Institute (Nov-Dec. 1956). 'An Appreciation' Edward H. Dwight. (Checklist of exhibition. 8 leaves, 3 b&w photos).

'Still Pictures Move' Myron Matzkin *Modern Photog-*

raphy 1957 p 84-85, 108, 110. (Illustrated with stills from the film, The Naked Eye.)

'On the strength of a mirage' Minor White *Art in America*, Vol. 46, No. 1, Spring 1958 p 52-55.

'Edward Weston' p 118-133 of *Masters of Photography* Beaumont and Nancy Newhall N.Y.: Castle Books, 1958. 15 b&w.

'L'appel des rocheuses' Edward Weston and Ansel Adams *Realite's* No. 197 June 1962 p 76-83 3 b&w, 1 color.

Daybooks of Edward Weston Vol. 1 Mexico (Reviewed)
Minor White *Aperture*, Vol. 10, No. 1, 1962 p 39-40.
Ansel Adams *Contemporary Photographer* Winter 1962 p 44-48.
Industrial Design, Vol. 9, Oct. 1962 p 10.
Lou Jacobs, Jr. *Infinity* Oct. 1962 p 19-21.
N.C. Barefoot, Jr. *Museum News*, Vol. 44, Jan. 1966 p 43.
Hilton Kramer *Nation*, Vol. 195, Aug. 11, 1962 p 56-57.

'The monster as photographer' (Edward Weston) review by George P. Elliott *Hudson Review*, Vol. 15, No. 4, Winter 1962-1963 p 627-629.

'Edward Weston' p 46-51 *Grosse photographen unseres jahrhunderts*. L. Fritz Gruber-Wein: 1964. 6 b&w.

Edward Weston. The Flame of Recognition.
(Reviewed)
Booklist, Vol. 62, Apr. 1, 1966. p 745.
Choice, Vol. 3, Ap. 1966 p 117.
R. L. Enequist *Library Journal*, Vol. 91, May 1, 1966 p 2324.

Fotografias de Edward Weston/Brett Weston. Instituto Nacionale de Bellas Artes: Galeria de Exposiciones Temporales. Museo de Arte Moderno. Bosque de Chapultepec, Mexico, Octubre 1966. (Foreward) Carmen Barreda. 'Edward Weston' Eleanor Green. 'Brett Weston' Nancy Newhall. (16 p.) 4 b&w by Edward, 4 b&w by Brett.

'Le dictionnaire des photographes: Edward Weston' *Terre d'Images*, No. 33, Nov. 1966 p 18-21 2 b&w.

The Daybooks of Edward Weston Vol. 2 California
(Reviewed)
Jonathan Green *Aperture*, Vol. 13, No. 2, 1967 p 118-119.
Books Today (Chicago Sunday Tribune), Vol. 3, Dec. 4, 1966 p 39.
Choice, Vol. 4, July 1967 p 527.
Bill Katz *Library Journal* Vol. 92, Jan. 15, 1967, p 230.
N.Y. Review of Books, Vol. 21, Nov. 28, 1974 p 35.
Jacob Deschin *N.Y. Times Book Review*, Dec. 18, 1966 p 4.
Ron Spillman *Photography* Dec. 1967 p 215.
M. R. Weiss *Saturday Review*, Vol. 49, Dec. 3, 1966 p 37.
M.R. *Techniques Graphiques* 11th yr., No. 67, Jan. 1967 p 60-62.

6 photos in No. 7, 1967 issue of *The Structurist*. (Annual art publication of the Univ. of Saskatchewan, Canada.)

'Are these shells sexy?' *Creative Camera*, No. 42, Dec. 1967 p 302-303. 1 photo. (Letters about Weston's shells).

'Edward Weston portfolio at the Minneapolis Institute of Arts' *Minneapolis Institute Bulletin*, Vol. 57, 1968. p 58-59.

Edward Weston 1886-1958 Louisville: Allen R. Hite Art Institute, University of Louisville (April 23-May 15, 1968) Ann S. Coates. (Checklist of exhibition). 4 leaves, 2 b&w.

***'Edward Weston' Dody Wilson Thompson *The Malahat Review*, No. 14, April 1970 p 39-64 plus 16 b&w photos.

'Edward Weston' p 174-177 in *Great Photographers* (Life Library of Photography) N.Y.: Time-Life, 1971.

'Charis and Edward Weston: California and the West! p 231-241 in *California Classics; the creative literature of the Golden State* by Lawrence C. Powell, L.A.: Ward Ritchie Press, 1971.

'Gallery: photographs' *Life*, Vol. 71, Sept. 24, 1971 p 6-7.

'Edward Weston's privy and the Mexican Revolution' Hilton Kramer *N.Y. Times*, Sunday, May 7, 1972, Sect. D. p 21 1 b&w.

Thirty-five photographs by Edward Weston. N.Y.: Metropolitan Museum of Art (25 April-7 June, 1972) P. D. Massar (Checklist of exhibition) 10 pp.

'Edward Weston) p 171-176 in Vol. 1 of *The Artist on* 'Edward Weston' p 171-176 in Vol. 1 of *The Artist on Art. Collected Essays of Jean Charlot*. Honolulu: Univ.

'The Vintage Factor' Margery Mann *Camera 35*, Vol. 17, No. 1, Jan./Feb. 1973 p 28, 76, 77. (Mann discusses print prices using E.W.'s work as example.)

'35 Photographs' (Exhibition of the Metroplitan Museum of Art) P.D. Massar. *Metropolitan Museum Bulletin*, Vol. 30, April 1972 p 224 1 b&w.

'Edward Weston' *Le Nouveau Photocinema*, No. 14, June 1973 p 41-49 8 b&w.

***'Adams, Weston, Bullock' Charles W. Millard *The Hudson Review*, Vol. 26, No. 2, Summer 1973 p 348-358 2 b&w Adams, 2 b&w Bullock, 3 b&w Weston.

'Group F/64' *Camera*, Vol. 52, No. 2, Feb. 1973 p 3-40.

Edward Weston: 50 years—Ben Maddow
(Reviewed)
Book World (Washington Post) Dec. 8, 1974 p 2.
Choice, Vol. 11, July-Aug. 1974 p 749.
P. I. Land *Library Journal*, Vol. 99, July 1974 p 1800.
National Observer, Vol. 13, Dec. 21, 1974 p 19.
J.R. Mallow *New Republic*, Vol. 172, Mar. 22, 1975 p 26.
J. Malcolm *New Yorker*, Vol. 50, Nov. 18, 1974 p 223.
M. Haworth-Booth *Times Literary Supplement* (London) July 11, 1975 p 759.
**A. Trachtenberg *Yale Review*, Vol. 65, Autumn 1975 p 105.

'The thing itself' Roberta Hellman and Marvin Hoshino *The Village Voice*, Feb. 17, 1975 p 86 1 b&w.

***'Venus Beheaded: Weston and his women' Ben Maddow *New York Magazine*, Mar. 26, 1975, p 44-53 10 b&w.

'Edward Weston' *Creative Camera*, No. 130, April 1975, p 124-135 10 b&w.

'Weston's Westons on the way' *Modern Photography*, Vol. 39, May 1975 p 70.

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