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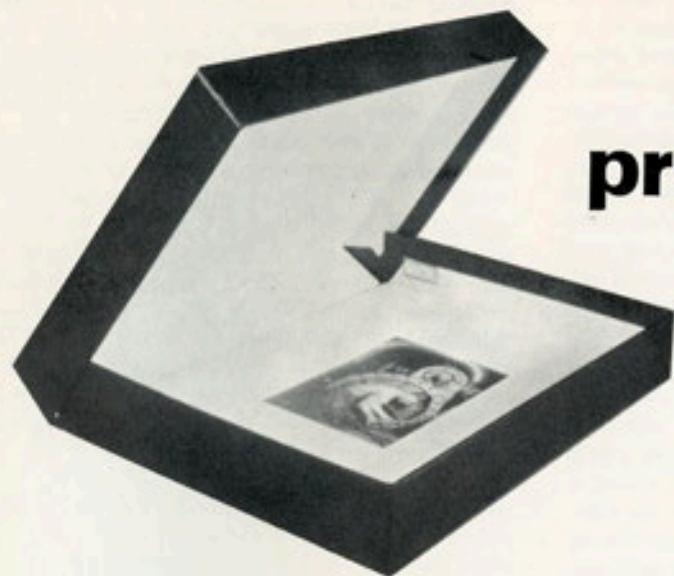
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COVER: You can't believe your eyes: Two Cheyenne men
photographed in 1914 by DeLancey Gill wearing the same shirt
with beaded flag design and headdress. The ethnological record
has been confused by duplication and exchange of costume.

Knowing whether a man had exchanged his costume with
another might be vital, if one is trying to identify the role or
feats of the person by his dress. See page 6.

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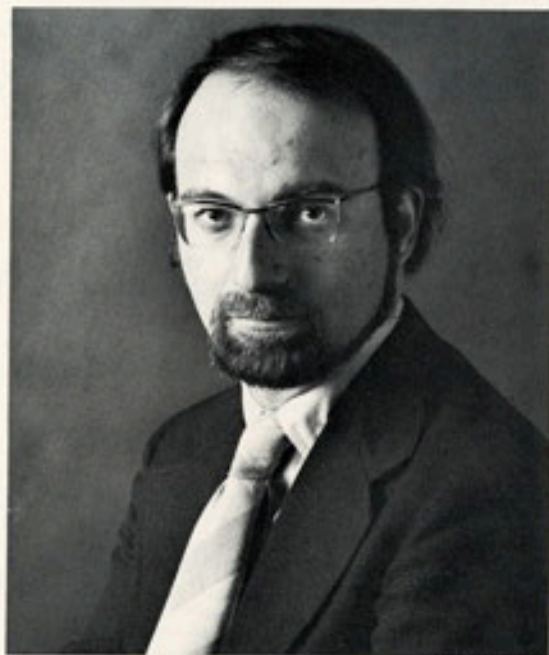
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Max Kozloff: An Interview



Max Kozloff

HENRI MAN BERENDSE

How is it, that after seventeen years as a critic of painting and sculpture, you are now, relatively suddenly, involved with photography? How did this come about?

Perhaps the term "relatively suddenly" is not so accurate. In the '60s I was concerned with photography among other interests, and in my first book, *Renderings*, there are a couple of general essays on the subject. But a critic of vanguard art in the '60s took it on faith that modernism and photog-

raphy would have little to do with each other. The modernist tradition in art was invariably committed to proposing a vision of worlds counter to the one we know. And photography, contrarily, was substantially involved with the sensations of that very world. So there was a tension between the study of the one and other field. But I have an appetite for the world that kept on spilling out from my criticism, a concern for the animation and consequence of the work as it alluded to or intersected with experience. So, photography was a covert enthusiasm of which it would have been maybe a little embarrassing at that moment to admit. At the time, like thousands of others, I was taking my own private photographs. In the '70s it became obvious that in the photo area we beheld a field that was simultaneously ubiquitous and unstudied—and certainly in terms of its cultural implications. My own art criticism had been intensified by the examination of the cultural and political implications of modernist art. When sporadically heeding photo developments, I found that those implications were much vaster and more compelling than the issues that welled up in my own province.

I'm not sure I understand the gap between modern art and photography that you describe. I'm reminded of Rauschenberg's maxim about acting in the gap between art and life, which seems to hold true for so much contemporary art. It seems that art in recent times has, in fact, become closer to "the real world".

It wouldn't be art, that quizzical thing, if it didn't hold on to its own prerogatives. It can never afford to close the "gap" alluded to by Rauschenberg, and everyone knows it.

At different moments, art stresses different intimacies with its subjects—but these are all neces-

sarily fictive. At a certain point, my interest in art's cunning metaphors lessened; I came to hunger for the traction with event and situation that photographs provided. (That's a metaphor, right there.)

The traction you speak of suggests a kind of classical, straight photography, as opposed, say, to a lot of manipulated photography that often seems to emulate the kind of art you call to question. No?

Not at all. Classicism and photography are strange bedfellows, unless you mean by "classic" the most typifying phase of a body of work. Let's take two examples of photographic careers at their peak rather different in appearance from the "straightness" currently admired. Stieglitz is being far more assiduously re-investigated right now than his older contemporary, Jacob Riis. The former is renowned for the extravagance of his claims for photography as a "high" art. The other was a reporter and reformer who stopped making photos once he thought he had enough. The whole atmosphere of *Camerawork* speaks of middle and upper class gentility, and it is the genteelness of those images, their social etiquette, which roots the Stieglitz-type photos so firmly in their historical moment—certainly even more than their hothouse taste. But Riis's photographs, though they do not enjoy any where near the status of Steiglitz's in the history of the medium, are, in my opinion, far more explosive, richer, more complex, tougher, and more visually daring. To tout Stieglitz as a transcendent modernist is not only to take him at his word, but also to be defensive about photography's cultural role. We have no "official" photo history as yet, but the one that stands in for it, as long as it eulogizes that dim picture *The Steerage* and makes it a key monument, will continue to speak for class privilege, for bland aesthetic detachment, and also for a view of photography that cannot describe and analyze what photos actually accomplish.

Let's talk about photography now. These are, of course, boom years, at least in terms of the medium's proliferation. What is your assessment of photography today?

In this comparatively young medium, work in progress, some of it, vitally connects with the earliest installments of photographic consciousness. We see a fluid doubling back into the visual, and even psychic, archeology of the medium at the same time as we sense an onward push, with increased

knowledge, into the future of the medium's past. Photography has neither been intensified nor victimized by those idiomatic closures that temper modern art. The premise one could discern in a contemporary photograph may be no different than those utilized by photographers twenty, forty, and a hundred years ago. For all their oppositions of tone and style, a Nadar and a Judy Dater, a Le Secq and a Gohike, are conceptually aligned. That's why a photograph can be utterly contemporary without being in the least avant-garde. And there is something appropriate to this situation in the fact that a photograph is a survivor of a partially disappeared or totally extinct appearance. Photographers preserve the look of things, but that doesn't mean, on the other hand, that they're natural traditionalists, or that theirs is inherently a traditional art, despite its observable canons and established modes. No, it's that the stuff of photographs is not really predictable, and this stuff, as recorded on millions of negatives, is becoming *visible* to the consciousness of photographers whose motion depends on the search for, not the reinforcement of, an identity.

So you think that the quality of work being done is commensurate with the quantity?

No, I wouldn't put it that way. I hate the term "quality," since it's reminiscent of the fascist hierarchies of art criticism.

A common complaint among those seriously concerned with the medium is that the criticism of photography has never been at the level of the criticism of the traditional arts. Is it because the medium itself is not at that level?

Depends on what level you're talking about, and then on your awareness that the "levels" often blend into each other. A photograph, obviously, can be an example of popular culture, a vehicle of technical communication, a high art statement, some or all of these simultaneously. A photograph is a multi-functional artifact, generally, and you can't use an approach, appropriate to one of its aspects, in application to the others. This naturally confuses and inhibits a number of commentators.

But, to go back to what you were asking, I certainly deny that the medium is not on a level worthy of a higher level of criticism. It's a marvelous prospect to deal with a form, in which so many ordinary people are automatically literate, if they were only

to reflect on that faculty, and yet to have a number of intriguing questions on one's mind. Art critics enjoy feeling in control of shaping the values of modern art, which they engender along with artists and art historians. They tolerate or even encourage obscurities, as long as matters are understood to be exclusively in their hands, and closed to outsiders. What might anger them about photography is that it's both accessible in the large, and only very partially manageable. The power conditions are not yet sufficiently autocratic in photography to attract them to it.

As long as it eulogizes that dim picture The Steerage, photo history will speak for class privilege.

Sounds rather like a blessing than a curse. While we're on the subject of complaints, a chief one made by readers of art and photo journals is that the writing does seem purposely dense and obscure. It's felt that the critics go to great lengths to make relatively simple points, that critics are really involved in outwitting each other.

I think the main difficulty that critics experience, and unfortunately very seldom resolve, is the difference between explication and mystification. Their prose operates on the material rather like a yeast, the point being to enlarge their own self-image as that of a priest or an acolyte. In photography we should be happy to see an affection for the problems, yes, but not that gaseous talk which could very well blow up the prospects of a coherent and lucid commentary on the medium.

In that case, could you prescribe a way in which writers in the field might avoid the pitfalls you're referring to?

I'm in my 40s, but still fairly much of a pisher (i.e., an infant, one not as yet trained), when it comes to photography. I don't prescribe or proscribe. I do know, though, that there are a number of queries that arise in photography that would be considered extremely naive or even obtuse in art. For instance, how did the photographer relate socially and psychologically to his subjects, or

worm his or her way into the proceedings? Say, in Gene Smith or Lisette Model. Now, that kind of question is natural to photographic criticism. Content is so often determined by that kind of interaction. Again, photographs give us the illusion, at random moments, that we can clear the unfair blur of our memory. What, then, of the historical circumstances of which the photo is an extract? It's useful to compare the reconstruction of a scene with that artifact, the photo, which is its residue. There are nominally whole and part comparisons, often crucial to understanding photographic intention, though quite discouraged in art history.

Is there someone we can look to who has been a model for the kind of explication you describe?

There have been some people. I think Trachtenberg's article in *Aperture*, on Dr. Bernardo—he was a Victorian British philanthropist who established orphan homes and had the inmates photographed—is a model of photographic commentary. By tying these images to their social instrumentality, Trachtenberg, an Americanist, made them come alive in a disquieting way.

Allan Sekula, I think, has written suggestively on this subject, too, in resurrecting the often ignored original rhetoric and context of photographs. Son-tag has certainly contributed very explosively to this dialogue as well. I'm involved in it in my own way. One can learn from A.D. Coleman. In a countervailing tendency of criticism, much more aesthetically inclined, sensitive results have been obtained by Ben Lifson, of the *Village Voice*, and Colin Westerbeck. Both are very close readers of photographic language. Photography, almost inflammatorily, permits this wide latitude of approaches.

Well, the medium itself, as you've said, yields such a multi-functional artifact. It's so flexible to begin with. . . .

It's so continually open to contrary manipulations by everyone concerned. On the other hand, it seems to me to sell photos short, to put a real discount on most of them, to imagine that they are there primarily to be fondled by our eyes, when even the most beautiful ones continually speak to us in ways that go far beyond the surfaces that are transcribed, and in fact implicate us on all kinds of levels. This is what interests me above all as a critic, our being implicated.

When I say there is an aura of implication in photos, I mean something very different from the sensation we have when treating the work as an integrated and intact composite of formal energy. Not that we can't be moved by such an exercise, but the visual aspects of the medium often carry a heavy psychological charge which will be overlooked if you're only expecting a nice arrangement. Sontag despairs that photos can get any deeper than appearances or surfaces, since they're bereft of the causal nodes in the narrative arts. Shouldn't we acknowledge, on the contrary, that we often enough feel embarrassed or grieved upon contact with a photograph, voyeuristic or exhilarated, and that these emotional states, as they fluctuate, stem precisely from our power of identity or transference with what is seen?

It doesn't take that much to grasp what a poignant stimulus a photograph can be. In painting, an episode is made to relate to the edges; in photography, the framing act also cuts everything else away—Mark Cohen, for example—so that photographic framing can generate a special pathos.

But Sontag's point, I thought, was that because of the sheer proliferation of photographs, we're too numbed for any emotional effect.

Well, how then do you explain the fact that with this characteristically generous medium, the longer you're exposed to it, you crave photos all the more? They have an intrinsic fascination. Far from numbing us, they make us insatiable. Art might give us our proteins, but photographs yield us our cultural carbohydrates! Sure, the yen for photographs is not as dignified as the appreciation for art—in fact, it's downright crude.

I'm reminded of Winogrand. Not only his output but his statement about taking photos to see what things will look like photographed, and Friedlander's equally mystifying "the pleasures of good photographs are the pleasures of good photographs." But I'm not sure I understand this ineffable "fascination" that seems contrary to what you've been saying all along.

You have to suppose that photographs satisfy certain life needs—for instance a chronic, half-guilty nosiness; a delight in "being" where one shouldn't or couldn't be—that one's conscious class image can't abide. Winogrand and Friedlander, both

brilliant artists, can hardly avoid serving our compulsions in this general way—they're ridden by them just as we are. But they do seem to want to make it easier for us to come to terms with our class identity, and our decorous view of ourselves, by adopting the posture of the modernist, and calling what they do detached, inexplicable modern art. Without being gnawed at by their occupational illicitness, I wouldn't be able to esteem all kinds of photographs.

Photographs satisfy certain life needs—for instance a chronic, half-guilty nosiness; a delight in "being" where one shouldn't or couldn't be—that one's conscious class image can't abide.

Sounds like what you've derisively called the traditional upward mobility of photographers.

Certain photographers would be happy to convince us that we should love the photo object as we do the art object. (One reason we do is that the art object is so expensive to possess.) In that event, we should be "consuming" the stimulus, rather than, as more naturally with photos, using them to peer at something else. Yes, I do have an idea of what is "natural" in photographic experience. At the same time, the photograph contains that "something else," is composed of it. Regarding the argument between the transparency and the opacity of the document, I think if we're not able to entertain the possibility of both states of being, we do photography a disservice. The overt, opaque artifice, and the convincing illusion of penetration are both equally strong, and have parity.

The word most often used in reference to art of the last few years has been pluralism. As one critic put it, "One idea in art seems as good as another and no idea best of all." What, in your mind, are

the ramifications of so-called pluralism in contemporary photography.

Despite the fact that you're setting me up, pluralism is no crime, though it doesn't correspond with the view I have, at least of photography. Ideas are, in and of themselves, of no intrinsic interest; they just float around. It's how they're materialized in concrete terms that affect us. Photos make headway not so much because they are innovational, in a theoretical sense, but because they're curiously intense forms of visual communication and expression. And I think we respond to their intensity, when it exists, before noticing an ideological cuteness or dismissing the image because we know other interested parties have tried to impose a closure on that kind of work. Now, the actual intensities are discovered simply where you find them—anywhere—and not according to some scheme you impose upon the activity itself.

I'm saying that the number of gripping experiences you can't prepare for certainly exceed those you can. In that sense, photographs come upon us like natural phenomena, even though they're made products.

On the other hand, one makes distinctions in photography on the basis of the intimate contractual entanglements that photographs elicit. And these are psychological rather than art-ideological, an often secondary attribute that hangs over us from art thinking. You know, we were all taught to make stylistic connections between works in art history. They surely exist in photo history, too, but I think they're really peripheral to the challenge of a method that has to work on non-stylistic affinities. The method of interpreting photographs derives from an attempt to sort out the entanglements I just mentioned, on the basis of your emotional knowledge and your capacity for introspection, not from your wish to appear—I think prematurely—professional to your peers. That such a method is applied to a variety of mutually repelling efforts does not make it "pluralistic" in the sense you describe. Nor is photography today any more pluralistic than it was in the past. As for photo criticism, it can have a multitude of discrepant topics and still be consistent in its objectives. In other words, the method acknowledges the field as open and various, but the view wants to organize and structure.

There's no great significance in producing modernist photographs now.

What I had in mind has to do with the idea that there seems to be a lot of fishing around for a way out of modernism. So-called pluralism seems only symptomatic of a more profound condition. . . .

I think you're right that some people are trying to fish in non-modernist waters—that's to say, unpolluted waters. There's no great significance in producing modernist photographs now—as in Lewis Baltz or the new Ralph Gibsons. They seem a fairly routine demonstration of the medium's recurrent upward mobile aspirations. You enact those aspirations by obscuring your iconographical purposes, making your intent difficult to read—as if the sensations given off by a photograph weren't already problematical.

Ironically, though, some nominal sympathizers with photography at large, or would-be sympathizers, react negatively to the action that surrounds it. They're antagonistic towards its gaining market, its notoriety, its dynamicism, and they fear, probably rightly, that it has or will be appropriated by mid-cult elements. Now, to the extent you feel photography is in danger of being vulgarized in this way, you're defending modernist values, even vestigially or reluctantly. You want to reduce the potential constituency of the medium.

So you're implying that modernism has been a kind of exclusive club?

I'm saying that whatever one can say against modernism, the fact that it appealed only to a relatively few is not a drawback in itself. There are certain things you can say to a smaller audience that you can't to a larger one. But narrowness, here, doesn't necessarily imply specialness and doesn't justify smugness. The desire to play a kind of numbers game with an art form is just simply one of diminishing returns. All you do is get involved with clichés about elitism versus populism, and I don't think that's of any intellectual interest. The specialized and a broader-based taste—if you're talking out

of taste—can co-exist very nicely and can even overlap. But it's certainly worthwhile, quite aside from being a courtesy to your audience, to acknowledge your kind of interest when you investigate matters.

Diversity, most apparently, marks the body of your own critical writing. You've written on an unusually wide-ranging number of topics. In this age of specialization you seem to criticize what the General Practitioner is to medicine.

In view of the complexity and the multiplicity of the demands made upon one's resources by the field, to become absorbed in photographs requires one to heighten curiosity about society, its class structures, politics, history, all of which necessarily inform our awareness of the varied transmissions of photographs. Eclecticism means a selective composite of disparate methods or sensibilities, and, of course, the word is congenial to discussions of aesthetics.

There is a personal willfulness in the way an eclectic viewer arranges his options, and it may have an interesting style. But what if the photo object, in order simply to be understood, consistently demands an array of multi-disciplinary techniques? This photo object is more and yet less than an aesthetic object. All right. In other words, I don't feel confined to my tastes—of course I have tastes, preferences, like everyone else—yet I don't feel compromised when talking about photos of very uneven aesthetic dimensions. Even humble modes can provoke serious questions.

This is a good opportunity to bring up the subject of your own work as an example of what you're saying. Some of your pictures seem primarily about light, some others about form and still others about the specific iconography of the scene. It seems your pictures, too, reflect your wide-ranging interests.

My pictures don't express my wide-ranging interests, as you put it, but they may have something to do with my instincts and fantasies which are probably peculiar and narrow. Does one assess one's fantasies? Look, critical writing is a lovely thing, and I'll probably always do it. All this length, though, it's been something of a strain. It's been as much an experience of ego-repression as of assertion. I don't expect artists to be sympathetic towards this remark about criticism. But, becoming

an artist-creature myself, I feel much greater solidarity than before, personal solidarity, with those who shape their wishes and desires by giving visual form to them. Looking at photographs for a while, I found that I was missing a certain kind of image I have a craving to see, and I decided to supply it myself. Taking the kind of photographs I do releases me from the implicit demand that others produce them. It couldn't be a more fortunate situation because it causes a definite separation between my photography and my writing. (Though it certainly makes me more aware of process. What a relief! I can become something of a baby again . . .

I must confess that I had hoped to pin you down on your pictures. I have to say that I am impressed at how casually, how comfortably you seem to have made what I would have thought a very nervous transition from critic to artist. I would have expected your ideas to have been much more systematic.

I'm not comfortable, I'm euphoric! Listen, if you spent seventeen years writing heavy, ambitious art criticism, and you felt the weight of it, you might intuit what it's like to permit your own visual needs to surface. It's the exact opposite of a nervous transition. Someone once wondered if I didn't feel more vulnerable, now that I was exposing pictures instead of, or in addition to, words. But, really, why should criticism be less accountable to a public than photographs? The modes are different, but the risks are about the same. It happens that I am often besotted by the spectacle of colored air, that the work of Bonnard and Atget makes me go pitti-pat somewhere in the upper abdomen. The photographs that are a product stemming from such memories of art and reality will have to fend for themselves, like anyone else's. In the end, photo-making, for me, is a form of tribute, not just willingly but lovingly paid, to the inducements of the visual world. (Too bad for that other person who has a theory about "illicitness.") The problems involved in such making stand at about a 180 degree angle to the laborious, but I think necessary, criticism I described earlier.

Henri Man Berendse has taught photography at the University of New Mexico. In 1977 he received an Art Critics Fellowship from the National Endowment for the Arts.

You Can't Believe Your Eyes: Inaccuracies in Photographs of North American Indians



Photographers Assistants

Figure 1 — Some of the photographic equipment of William Henry Jackson. Photographed on Hayden Expedition, 1870. National Anthropological Archives, Smithsonian: 33818-a.

Pictures, especially photographs, have been either ignored or overlooked by most anthropologists. Reproduced for the purpose of breaking up text or as fillers for lack of text, they are often found without captions, source, or any documentation, or cropped beyond recognition. Further, there has been little attempt at source criticism¹ as there has been in art history. Anthropological pictures can be important documentary sources but before they can be used must be critically analyzed and evaluated.

Drawings, paintings, engravings, and even photographs are no more objective than written material. The artist or photographer has a point of view, a personal or cultural bias, and although the camera may pick up more than the photographer originally intended, still the photographer aimed his camera at but one point of one event in a continuum of action (Pitt 1972:50). Thus, though a picture is an actual record of an event and not an after-the-fact record, such as a painting made from memory by an artist who witnessed the scene, or field notes written up during or after the event, its objectivity is limited by the data accompanying it.

Some of the data on which later researchers might evaluate the authenticity of visual material are as follows: who took the picture, when, where, why (purpose for which it was taken), how (type of equipment used), who is in the picture and their reaction to being photographed. Unfortunately, too many photographs remain undocumented and thus almost useless as source material for the scholar using pictures as ethnographic data. This does not mean that all undocumented picture material is totally useless. Undocumented pictures, especially photographs, have been frequently used as source material for certain purposes. Travel magazines or popularized works often show photographs with no information, which nevertheless give one the "feel" for something. This may be as specific as what type of architecture one will see in a particular city, or as unspecific as views that give one a "feeling" for life. Thus the often-used phrase, "A picture is worth a thousand words," depicts the use of photographs for that purpose. The family picture album with its scanty if any documentation has always been used by itself both for entertainment and

for reinforcing kinship ties. In addition, photographs of buildings or sites without detailed documentation may be used as source material for reconstruction purposes. These then are some of the uses of undocumented picture material.

Some of the factors that are vital to a study of anthropological photographs, especially historical ones, are a knowledge of the limitations of early photographic equipment, a comprehension of the photographer's biases and goals, and a knowledge of the inclinations of the subject being photographed.

Today's pocket-size or instant developing cameras make it difficult to understand the conditions under which early photographers made their pictures. Figure 1, taken on the Hayden Expedition in 1870, shows one of the cameras used by William Henry Jackson, a well-known photographer of North American Indians. In addition to the burro loaded with this gigantic camera, Jackson needed a wagonload of chemicals, a dark tent, and hundreds of glass negatives while in the field. Negatives made of thick glass were used until 1884 when George Eastman introduced the first paper-roll film. The glass plates were frequently eight by ten inches or eleven by fourteen inches in size and about a quarter of an inch thick; they weighed almost a pound apiece. In the photographic process the glass was covered with an iodized collodion and then bathed in a silver nitrate solution. The picture was then exposed for several minutes to fix the image and developed immediately (Gernsheim 1969:194-199). The plate could be used only when it was wet, and thus this type of photography became known as the wet-plate process (Taft 1942:119). After the plate was dry it was varnished and packed in a wooden grooved box to await making prints at a later time. An individual being photographed was frequently backed into a metal vise to keep him, particularly his head, still during the exposure. Figure 14 shows the bottom half of the stand for a head vise painted out by some later individual at least several generations after it was shot. It was taken in 1868 by A. Zeno Shindler who probably was so used to the head vise that he didn't even see it. It was reproduced unretouched in the *Handbook of North American Indians* (Vol. 30 of the Bureau of American Ethnology publication,

Volume 2, p. 66) in 1910 "exemplifying" the Nez Perce. Even with these precautions many views are blurred. Photographic equipment was thus cumbersome, fragile, and most difficult to master. This limitation of equipment should be taken into consideration when one views posed, "stoic" portraits of Indians. Not until later did more portable, faster-speed equipment allow for the spontaneity of everyday behavior to be captured.

The goals and biases of particular photographers are very important. There were many people taking photographs as early as 1860 despite the difficulties of using the equipment. Two types of photographers, quite different in their goals, although not always mutually exclusive, were the anthropological photographer and the commercial photographer. The anthropological photographer was primarily interested in documenting how the Indian currently lived, probably because he believed Indians were a vanishing race. Included in this group were official government cameramen who took photographs of treaty councils and delegates visiting Washington, D.C., and museum anthropologists doing fieldwork. The commercial photographer, on the other hand, some with permanent studios in the frontier towns, some with traveling galleries,² took pictures primarily to make money. These men often attempted to make their subjects look exotic, savage, or romantic to create more interest in their product—the Indian prints they sold. One should not underestimate the popularity of this type of product. In an age without movies, television, or the automobile, the family library and parlor were the seat of family entertainment. Here photographs, especially the stereograph, were a vital part of family fun. Indian stereographs were especially appealing and thus profitable to the photographer.

The inclinations of the subject also need to be considered. Even if the subjects were camera shy, because they lacked understanding about the photographic process or through fear that their soul was being tampered with, their personal preference influenced the picture obtained. Other preferences are unusual costumes which appear in a picture and are the result of the individual's peculiarities and not the custom of a group (Figure 2). The use of an item such as a feather duster used by Sky Striking the Earth, a Chippewa photographed at the

Smithsonian in 1896, was probably the man's own idea and used as a substitute for a traditional headdress.³ Another frequent personal preference which is seen in interpreting a picture is the primping that often took place before a picture was taken. Thus dressing up in ceremonial costume to perform mundane activities or being surrounded by unrelated artifacts is commonly seen.

All kinds of tricks can be used to get the desired photographic results, including requesting the printer to print the photograph in a special way to block out certain activity or to alter something. For example, John P. Harrington, a prominent ethnologist and linguist requested in the 1930s, that his negatives of California Indians be printed extra light because his Indian friends did not want to see themselves with dark skin (Harrington n.d.).



Figure 2 — Sky Striking the Earth, Chippewa, from White Earth, Minnesota, wearing a feather duster headdress. Photograph by William Dinwiddie, 1896. National Anthropological Archives, Smithsonian: 590-a.

The limitations of photographic equipment, cameramen's biases, and subjects' inclinations thus all contribute to discrepancies in the ethnographic picture record and must be considered in a study of historical Indian photographs. Following are some examples of specific inaccuracies.

John K. Hillers was the chief photographer of John Wesley Powell's second Colorado River Expedition of 1871-73. He began the trip as a boatman but replaced the two professional photographers when they left the expedition. Hillers learned the art of photography rapidly and his pictures on this trip are always remarkable, if not always ethnographically accurate. He later became the chief photographer for the U.S. Geological Survey. Because Major Powell was head of both the Survey and Bureau of Ethnology, Hiller's Indian pictures became a sizable part of the early Bureau records. He was actively taking Indian photographs until he retired in 1900. Hillers' later pictures of Indian delegates to Washington, D.C., and of Indians taken on field trips after 1873 are completely different from this early series. As a whole they do not show the same ethnographic inaccuracies as can be seen from the photos of his first trip among the Great Basin Indians.

The Paiute and Ute Indians in these photographs, from the Colorado River Expedition, are posed to the extreme and rather humorous in some of their content. Figure 3 shows Major Powell and a Ute woman posed on a skin examining a mirror case. The Major, in his Indian-styled buckskin costume topped with feather cuts an amusing figure while the woman wears a Plains-style buckskin garment. The Plains costuming is typical of this entire Great Basin series of photographs. Walter Clement Powell, who was Major Powell's first cousin and an earlier contender for the role of photographer on the expedition, wrote in his journal dated October 4, 1872, "After breakfast Maj., Jacob, Jack [Hillers] and I drove over to the Paiute camp to picture it; were at [it] nearly all day. Braves, squaws and papooses were done up in the most artistic fashion, as also was the Ancient Arrow Maker" (Kelly 1948: 457). Figure 4 shows the old Paiute arrowmaker and his daughter dressed up in their new Plains-style garments. Frederick Dellenbaugh, the artist, noted that "he is chipping a flint arrowhead the flint being



Figure 3 — Major John Wesley Powell and Ute woman identified as Yan-mo or Tau-ruv, wife of Won-wan. Photograph by John K. Hillers. Uintah Valley, eastern slope of Wasatch Mts., Utah, 1872-74. National Anthropological Archives, Smithsonian: 1540.

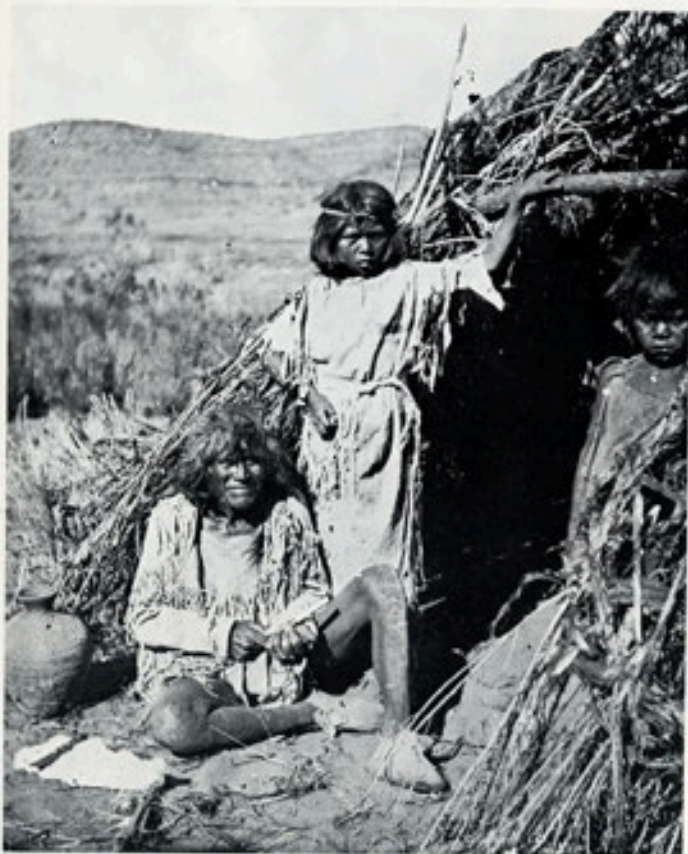


Figure 4 — "The Arrow-maker and his daughters." Photograph and caption by John K. Hillers, Kaibab Plateau, northern Arizona, 1872-73. National Anthropological Archives, Smithsonian: 1609.

fastened with pine gum in a sort of handle. Generally the flaking was done with a piece of bone and the palm of the hand was protected by a bit of buckskin" (Euler 1966, Appendix 1:4).

Julian Steward in his article on Hiller's Great Basin photographs notes that art seems often to have outweighed realism in the selection of objects represented. "A woman in semidress probably indicates Powell's and Hiller's idea of photographic art rather than actual use of garments" (Steward 1939: 4). Figure 5 shows a Palute woman named Kalar posed supposedly in native summer dress. In fact, however, southern Palute traditional dress was scanty, due both to the climate and to the poverty of the people. Even Powell observed this in his official report, saying that they wore very little clothing, not needing much in this "lovely climate" (Powell 1875:126). It is therefore doubtful that in summer women wore such dresses.

Thus, in addition to posing the Indians, it has been further established that the costumes were not actual garments owned by them. According to Delenbaugh, "All the buckskin garments in these photographs were made to order for Major Powell on old patterns, and after the photographs were made the garments were sent to the Smithsonian Institution" (Euler 1966, Appendix 1:2). In reality, the Indian women probably wore clothing like that of the white women in the area. Figure 6 shows Kalar in her more usual cloth settlement-type clothes.

Otis T. Mason confirms the above: "Much of the clothing (buckskin and rabbit fur) and many of the baskets were made by the Indians working under the directions or rather observation of Mrs. E. P. Thompson, the endeavor being to have the work done by the methods employed before the coming of the whites and by the older people of the clan" (Mason 1902:490-491). Mrs. Thompson was Powell's sister, and her husband was the chief topographer of the expedition and the field supervisor. Although the rationale for having specimens made for the museum was logical, one wonders how much direction was given by Mrs. Thompson.

It is generally agreed (Fowler and Fowler 1971; Euler 1966; Kelly 1972) that the Plains-style buckskin costuming that dignifies many of the Indians in these photographs must represent Powell's and/or Hiller's idea of what garments these Indians should



Figure 5—Kalar, a Paiute, posed in Hillers' cheesecake stance with breast "artfully" displayed. Photograph by John K. Hillers, Vegas or Meadows, southern Nevada, 1872-73. National Anthropological Archives, Smithsonian; 1653.

wear and should not be viewed as traditional Paiute costumes. Figure 7, again of southern Paiutes, this time outfitted in upright feathers, is likewise completely without authenticity. Among Owens Valley Paiute in California upright feather headdresses were used as part of the dance costume (Steward 1939:14), but nowhere has this been found in northern Arizona, except in these Hillers photographs.

Much of the material collected by Major Powell

on this expedition is housed in the U.S. National Museum with very little accompanying information, sometimes not even the tribe. However, it is known that much of the costuming photographed in 1871 to 1873 was made for Powell; and in one case there is indisputable proof that the dress worn by the subject was lent to her by Powell for the occasion of being photographed.

Figure 8 is of a Paiute mother and children from



Figure 6—Kalar in settlement type dress. Photograph by John K. Hillers, Vegas or Meadows, southern Nevada, 1872-73. National Anthropological Archives, Smithsonian; 1654.

northern Arizona taken by Hillers in 1873. Notice that she is wearing a beaded buckskin dress. According to Powell's letter of transmittal with the specimen, dated April 12, 1871, the dress was collected from the Utes probably on his first Colorado River Expedition in 1869. It was cataloged as Ute, accession #2106, catalog #10800. It was then carried back by Powell into the area of the southern Paiute for this photograph two years later. The mu-



Figure 7—“Group of [Paiute] men in full dress.” Photograph and caption by John K. Hillers, Kaibab Plateau, northern Arizona, 1872-73. National Anthropological Archives, Smithsonian: 1613-a-2.



Figure 8—“The [Paiute] Mother.” Photograph and caption by John K. Hillers, Kaibab Plateau, northern Arizona, 1872-73. National Anthropological Archives, Smithsonian: 1599.

seum accession number and Colorado R. written across her bodice is undeniable evidence, which underscores the unreliability of this whole series of photographs.

What can be seen here then is a premeditated distortion of the historical record by a man whose work is so well thought of that it is tempting to accept it at face value. Major Powell left a stunning record of accomplishments, and his energy created

one of the foremost organizations dedicated to recording American Indian traditions, the Bureau of American Ethnology. The reason he allowed these pictures to be entered into the record seems to be simply one of monetary gain. He, as others, sought a share of the lucrative market photographs created. According to Darrah, Powell received 40% of the proceeds of the sale of the Hillers stereographs, Thompson received 30%, and Hillers re-

ceived 30%. There is no record of how much Powell made on this entire enterprise, but during the first six months of 1874 Darrah reports that the sale of Hillers photographs totaled \$4100. A joke around the U.S. Geological Survey in the late 1880s was that Major Powell had paid off the mortgage on his house through the sale of these views (Darrah 1951:182).

Like Hillers, DeLancey Gill was a photographer



Figure 9—Jacob Tall Bull, Cheyenne, from Lame Deer, Montana. Photograph by DeLancey Gill, Smithsonian, 1914. National Anthropological Archives, Smithsonian: 220-a.



Figure 10—Thadeas Redwater (also called Mayom), Cheyenne, from Lame Deer, Montana. Photograph by DeLancey Gill, Smithsonian, 1914. National Anthropological Archives, Smithsonian: 220-a.

for the Bureau of American Ethnology. Gill was employed by the Bureau from 1888 to 1932. During that time, he accompanied expeditions to the field and photographed Indian delegates who came to Washington, D.C. These delegates were often brought to the Smithsonian by Andrew John, a Seneca who was paid \$1.00 a head for each Indian he brought

to be photographed (Anonymous 1903-06). The photographic record made by Gill during this time shows the tendency even of Smithsonian photographers who were more concerned with the historical record than commercial photographers, to try to capture the more exotic side of the Indian. The following six pictures were all made by Gill at the

Smithsonian.

Figures 9 and 10 show two Cheyenne men, Jacob Tall Bull and Thadeas Redwater, wearing the same shirt with beaded flag design and headdress. They were taken in 1914. Figures 11 and 12 of Playfull Chief and Comes Upon the Village, Osage elders, are wearing almost entirely the same costume from

moccasin to hat, including a James Buchanan peace medal issued in 1857. Minor variations are in the neck scarfs, cane, blanket and top feather. These two were taken in 1900. The costumes shown in the last four figures were not found in the Smithsonian ethnological collections, so it is not possible to determine if the photographer had a hand in their costuming or if the group simply pooled their clothes and allowed one another to use each other's garments when the time came for their picture to be taken. Regardless of which reason is correct, the ethnological record has been confused by this duplication and exchange of costume. In some cases, knowing whether a man had exchanged his costume with another would be vital, if one is trying to identify the role or feats of the person by his dress.

Studio props, including full Indian costumes, especially Plains dress, were owned by numerous commercial photographers. Alexander Gardner, who started his photographic work in America with Mathew Brady in 1856, is thought to have had such a collection of Indian costumes in his studio in Washington, D.C. According to J. Cobb, who did research on Alexander Gardner from material in the National Archives, Mrs. Gardner,

had the unhappy task of assisting her husband in the posing of the Indians and outfitting them in feathers and beads and tribal garments from a smelly collection of native costumes maintained by the Gallery. For they often came to Washington dressed in odds and ends of the white man's clothing rather than their traditional dress. They would bring their squaws and papoosees to the Gallery with them and while the Gardners were engaged with sitting, the Indian children would appropriate any articles or items of furniture that they could get away with. Despite the fact that the sittings were something of an ordeal for the Gardner family, many of the Indian delegations were photographed at the Gallery until about 1880 [Cobb 1958:134].

Despite Cobb's research, of the 186 photographs in the Smithsonian attributed to Gardner, only two show any similarity in clothing, and this is simply the same tobacco pouch being held by two Blackfoot Sioux. However, photographs in the Smithsonian attributed to A. Zeno Stindler, which there is reason to believe may be by Gardner (Walsh 1974), do indeed show Indians wearing the same costume. Figures 13 and 14 are of this series and are images of two Nez Perce Indians named Jason and Timothy. They were taken in 1868 and both are wearing



Figure 11 — Playful Chief (also called Saucy Chief), Osage, from Oklahoma. Photograph by DeLancey Gill, Smithsonian, 1900. National Anthropological Archives, Smithsonian: 4060-b.

the same warshirt and leggings and holding the same pipe.

Other photographs show more conclusively the use of clothes from the museum collections. The Indian man photographed in Figure 15 is surrounded by artifacts bearing museum catalog numbers. Catalog cards can be seen dangling from his left wrist, on the drum, gourd rattle, and elsewhere. The photographer and date are not recorded, but it was in the Smithsonian about 1900. He is identified as a Winnebago scribe, but any resemblance to reality is probably coincidental.

Studio props, especially Plains dress, were owned by many commercial outfits. There is picture evidence to hypothesize that Christian Barthelme,



Figure 12 — Comes Upon the Village, Osage, from Oklahoma. Photograph by DeLancey Gill, Smithsonian, 1900. National Anthropological Archives, Smithsonian: 4101-d.

who photographed Plains Indians and Southwestern tribes in the 1880s and 1890s (Frink 1955), must have had studio clothes in which he dressed his subjects. Figures 16 and 17 show two different Cheyenne men photographed by Barthelme, both wearing the same distinct shirt and also holding the same pipe.

Major Moorhouse, a commercial photographer active among the Plateau Indians around 1900, carried his gallery with him (Moorhouse 1905). He posed his subjects with great care, using the same studio props again and again. The two Moorhouse pictures, Figures 18 and 19, show Rosa Paul and Anna Chapman wearing the same hat and dress. Rosa Paul, who is nursing the infant, is a Walla-



Figure 13— Timothy or Tamason, Nez Perce chief who signed the treaty of 1868. Photograph probably by Alexander Gardner, Washington, D.C., 1868. National Anthropological Archives, Smithsonian: 2923-a.



Figure 14— Jason, Nez Perce chief who signed the treaty of 1868. Note the painted out section which shows between his legs. This was a vise used to keep the subject stationary during the exposure. Photograph probably by Alexander Gardner, Washington, D.C., 1868. National Anthropological Archives, Smithsonian: 2922-a.

walla; Anna Chapman is a Cayuse.

Besides dressing up their subjects, many photographers attempted to create exotic airs through the use of body paint. If the Indian posing did not wear paint, some commercial photographers doctored up the negatives so that it looked as though the subject did engage in this so-called exotic habit. Figure 20 of a Kansa girl is an extreme example of this doctored. Lines applied to the negative run over her eyes and mouth. The photographer in this case is not known, but it was doctored up sometime in the late nineteenth century. A less disturbing example is Figure 21 of Mohave and Maricopa men showing face paint added to the standing Mohave. At least in this example it is possible that the man posing had some facial decoration present which did not show and therefore was only touched up by the photographer, E. A. Bonine of Pasadena, California, after he took the shot in 1876.

William Soule, another commercial photographer who took many photographs of Plains leaders in 1860 and 1870 (Russell and Weinstein 1969) took many that are invaluable to the historical record. However, he also liked to include Wichita "chese-cake," and Figure 22, is an example of those that were no doubt more lucrative than historically significant. Figure 23 by Soule, showing a boy named Lone Bear dressed in Kiowa costume and then later (Figure 24) in Osage costume with face paint added after the picture was completed, has confused the record to the extent that the boy's tribe is not identifiable.

Some of the works of William Soule, Christian Barthelmess, DeLancey Gill, and Jack Hillers have been cited here to show kinds of visual problems faced when researching anthropological picture records. Even the most documentary-minded photographers had their moments when historical accuracy became secondary to other goals. The value of these North American Indian photographs then is primarily that they reveal how American photographers, even anthropologists, distorted the view of Indians for commercial, aesthetic or other purposes. These distorted photographs obviously cannot in themselves be used indiscriminately by anthropologists in a study of the ethnology of American Indian tribes. They can, however, be used by anthropologists to determine such things as the



Figure 15 — "Winnebago scribe writing on birchbark." Photographer and date not recorded. Caption from Smithsonian file print. National Anthropological Archives, Smithsonian: 8392.



influence of White culture on a tribe. Thus, though distorted, the pictures still have value.

However, William Soule, Christian Barthelmeis, DeLancey Gill, and Jack Hillers did not always distort the historical record. On the contrary, most of the photographs they took (and which I have not illustrated) are accurate historical records and thus very valuable for anthropologists.⁴ The pictures are of special value, sometimes because they are the only record of their day, accompanied by little if any written record.

The ultimate goal of picture research must therefore be to carefully examine and to detail the circumstances of each image as far as possible in order to understand the historical and anthropological circumstances behind each. By doing this, inaccuracies and distortions of record, some of which have been mentioned here, can be better understood and the visual image can be placed both in an historical as well as an ethnographic perspective. The value of revealing these inaccuracies is to caution the researcher about the complexity of picture research and to make them aware that the visual record cannot be taken at face value but must be studied and analyzed, perhaps even more than a written source.

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Figure 16 — Studio portrait of Dives Backward, a northern Cheyenne. Photograph by Christian Barthelmeis, Fort Keogh, Montana, 1888-97. National Anthropological Archives, Smithsonian: 56066.

Figure 17 — Studio portrait of northern Cheyenne man. Photograph by Christian Barthelmeis, Fort Keogh, Montana, 1888-97. National Anthropological Archives, Smithsonian: 56067.

Figure 18 — Rosa Paul, a Wallawalla. Photograph by Major Lee Moorhouse, about 1900. National Anthropological Archives, Smithsonian: 2902-b-13.

Figure 19 — Anna Chapman, a Cayuse. Photograph by Major Lee Moorhouse, about 1900. National Anthropological Archives, Smithsonian: 3073-b-4.



Figure 20 — Studio portrait of young Kansas girl wearing trade silver brooch and earrings. Photographer and date not recorded. National Anthropological Archives, Smithsonian: 56834.



Figure 21 — Studio portrait of Mohave (seated) and Maricopa men. Photograph by E. A. Bonine, 1876. National Anthropological Archives, Smithsonian: 53507.



Figure 22—Studio portrait of a Wichita woman. Photograph by William Soule, 1867-74. National Anthropological Archives, Smithsonian: 1335-a.



Figure 23—Lone Bear (Tarlo) in Kiowa costume. His shaven head, however, is more Osage-style than Kiowa. Photograph by William Soule, 1867-74. National Anthropological Archives, Smithsonian: 1476-g.

NOTES

1. Source criticism of pictures means an exhaustive study of the historical circumstances from which a work, such as a photograph or painting, emerged. The when, why, how, and who questions must be established for each picture and considered in as wide a historical framework as possible.

2. A traveling gallery was a portable studio. These galleries varied immensely from horse-drawn wagons, to flat boats, to hand carts pushed by the photographer. Some included the full reception room, sitting gallery with props and elaborate backgrounds, and chemical darkroom, while others were merely conveyances that carried all the ma-

terial needed for the photographer to set up his outdoor studio and darkroom. The darkroom could be made as simply as covering one's head and equipment with a large calico bag, which was fastened around the photographer's waist (Gernsheim 1969:276).

3. Traditional Chippewa men's headdresses varied but frequently included upright feathers. Feathers, eagle or wild turkey, were worn to show that a man had met an enemy. One feather was used for each scalp taken. Thus feather headdresses were evidence of great personal bravery (Lyford 1942:112).

4. Anthropologists specializing in North American Indians use these photographs in studying change in Indian

life, especially change in material culture (clothing, house types, implements, etc.). Social, religious (especially ceremonial), economic, and political changes can also, to a limited extent, be interpreted from pictures. Who is sitting with whom and where they are arranged in a formal photograph especially during delegation visits, can be used by researchers in the study of politics and status. What dance (especially ceremonial) was being performed at a given time and whether the photographer was allowed to take photographs of it in its entirety can be interpreted. Types of food being prepared and eaten can show economic conditions, as pictures of house types show change of habitation and availability of material over time.



Figure 24—Lone Bear (Tarlo) in Osage costume including ribbonwork leggings, moccasins and hair-pipe breastplate. Note the stripped light paint over his eyebrows. Photograph by William Soule, 1867-74. National Anthropological Archives, Smithsonian: 1409-c.

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Educating for Response: Criticism in the Curriculum

TERRY BARRETT

The major part of this paper presents a number of sound and practical approaches designed to help students learn about and through visual imagery by means other than making images. My purpose is not to deny the importance of making images in the learning of photography, but to consider other ways of teaching that will offer the student a broader based knowledge of the medium. When we think about teaching photography better, we too often tend to think only about teaching students to make better photographs. But learning how to make photographs does not necessarily guarantee an understanding of photography.

Educating for intelligent and sensitive viewers of photographs is as important, if not more important, than educating for intelligent and sensitive makers of photographs. No matter how good we are as teachers, the vast majority of the students we meet in undergraduate and (especially) high school classes will not be professionally involved in photography in their futures. Nor is it desirable that they be. Even those few who will be professionally active in the field will be so in a variety of roles; possibly as journalists, critics, editors, advertisers, teachers, gallery directors, curators, collectors, visual sociologists and anthropologists, as well as artists.

But, for better or worse, all our students will in fact be surrounded by photographic imagery throughout their lives. In addition to knowing how to make photographs, students with either introductory or advanced experiences in photography should also have commensurate knowledge, skills, and positive attitudes regarding the technical and aesthetic history of the medium, and be able to intelligently contemplate and discuss photographic imagery.

Criticism is a specific aspect of response. By responding to photographs I mean thinking and feeling in response to looking at photographs; by criticism I mean a more structured approach and a public response to photographs. Responding to photographs from a historical perspective is an attempt to understand and appreciate photographs in their historical milieu. Response from a critical perspective is an attempt to understand and appreciate old and new photographs in light of one's own time.

It should be made clear at this point that criticism is not being used synonymously with judgment—especially not with negative fault-finding. Art criticism may and often does include judgment, but critics do considerably more than judge, they also describe and interpret, and generally attempt to enlighten viewers about art.¹

I am teaching criticism as a strategy for students to gain an increased understanding and appreciation of photographs, old and contemporary, theirs or another's, seen in magazines or in galleries. By doing different types of criticism the students are learning different ways to get more knowledge and deeper feelings from photographs. Besides enriching their own experience by privately responding to photographs with thoughts and feelings, through the public act of criticism they are also sharing their increased understandings and appreciation with their classmates.

Following are eight different non-production approaches to teach students about photography and about responding to photographs. Most of these approaches have been developed by art educators. This sampling does not exhaust the topic,² but each of these are practical and could readily be put to use. Each has its own theoretical base which is not explicated here, due to the length such explanations would require: interested readers are

encouraged to explore the references more fully. The first four approaches are means of generally enriching students' responses to photographs, and the last four deal more specifically with criticism as such.

PACKAGES

Scholastic magazine's "Images of Man" packages contain slides of the work of such photographers as Bruce Davidson, W. Eugene Smith, Robert Capa, Elliot Porter, Henri-Cartier Bresson, and others. Most attractively, each slide set or film-strip is accompanied by the photographers' own narrative in their own voices, giving the students both the photographs and the artists' insights into their own work. These packages are good examples of ways to get at both the work of the artists and their beliefs and attitudes about photography and life.

An alternative to mass-produced and commercially distributed packages is the one-of-a-kind package developed by the teacher. Students studying to be art teachers in the Department of Art Education at Ohio State University have designed several unique instructional packages dealing with specific photographers, themes in the history of the medium, or ideas current in photography. These packages contain a variety of images and reading materials, and employ various strategies for learning a concept through multi-dimensional experiences. They are generally designed to be used by individuals or small groups of students, at home or in school, to supplement basic course content.⁴

A GAME

"Articulation" is an exciting art response game developed by two art educators to engage students in talk about art.⁵ The game consists of a game board, postcard painting reproductions, and three

categories of statement cards: formal, aesthetic, and humanistic. The painting postcards that accompany the game can be switched with photographic postcards with little loss of effectiveness. The game accommodates six players who match pictures to statements. Some sample statements are: "Linear direction and oppositional elements create dynamic tension," (formal); "The viewer is depressed and sobered by the forms as much as by the subject matter," (aesthetic); and "The subject matter of the painting documents the fashionable use of leisure time," (humanistic). Once a picture has been paired with a statement, another player may challenge the decision by arguing that his or her picture more accurately corresponds with the statement. The other players decide which argument is more sound.

The game has several beneficial learning outcomes achieved through playful activity with words and images. The players realize that they can talk intelligently about art; that some statements about a work of art are more appropriate than others; and that any particular artwork can be understood in at least three ways: namely, that it uses form in expression, that it evokes feelings in the viewer, and that it describes aspects of the human condition.

COMPARE AND CONTRAST

One easily structured and profitable exercise in learning about images is to compare and contrast them.⁴ Given any two pictures one can list all the ways they are alike and all the ways they are different, thus arriving at an appreciation of the special qualities of each and the common qualities different visual expressions share. Good candidates for comparing and contrasting are two pictures by the same photographer, two photographers who differ stylistically, the original scene to the photograph of the scene; a painted portrait with a photographic portrait, and so forth.

In comparing and contrasting a painting and a photograph of a similar theme, for example, photography students are able to apply what they know about one medium to learn more about another. In bringing a photograph back to the original scene to study how the two are alike and how they are different, the students can directly experience the

transformation they have achieved, can gain insights into what the photographic image does to reality, and can use this knowledge in making or looking at other photographs.

It seems that photographic advertising often causes us to unconsciously compare our image of ourselves to an ideal image of a model. We inevitably lose in the comparison; if we were to consistently win there would be no need to buy the advertised products. If we more consciously compared and contrasted our reality to the unreality of the ads, we might begin asking if the depicted treasures are really valuable, what changes would be necessitated to get them, and if their attainment would be worth the consequences. Value questions of this type might go far in taking the power from advertisers and return it to us so that we might reconfirm our own cherished choices in life.

GROUP CRITIQUES: INTENTIONALISM

One simple rule that has proven useful in group critiques of student work has been to keep the student whose work is being discussed from engaging in the group discussion. I impose this limitation for several reasons. The student can listen better to what is being said about his or her work. It impresses upon the group, particularly the photographer whose work is being discussed, that the medium is visual rather than verbal, and that the photograph will succeed or fail in expression depending on how well the visual elements have been presented. The student whose work is being discussed is sometimes nervous and momentarily lacks the ability to think clearly and often disrupts the flow of group thought by interjecting irrelevant excuses if the criticism is negative. If the criticism is positive, some students may be embarrassed by their success and minimize their work and the comments of the group by such depreciative statements as: "Oh, it was just luck." In the case of a photograph that is difficult to interpret, either because it is rich in meaning or because it is vague, the photographer will often verbally state his or her intended purpose. This can distract the group, and direct its attention to listening, rather than doing the interpretive work for themselves.

Educating for intelligent and sensitive viewers of photographs is as important as educating for intelligent and sensitive makers of photographs.

The request that the photographers abstain from talking about their own work arises from the problems inherent in Intentionalism. Intentionalism is a method of criticism by which the photograph is judged by comparing it to the photographer's purpose in making the picture. A student says, in effect, "This is what I tried to do, tell me how well I did it." Intentionalism seems to have much to recommend it on a one to one, student to teacher level, but has serious drawbacks in a group discussion, as well as a general method of criticizing art.⁵

On an individual student-to-teacher level, Intentionalism affords the teacher the opportunity to push the student into clearer thinking about what he or she wants to accomplish. The teacher may ask penetrating questions to further the student's thinking about what is worth photographing, what it is possible to express photographically, and what has already been achieved in the medium. These types of intentionalist discussion could go far toward refining the student's personal criteria and individual expression in photography.

However, as a method of criticism in general, Intentionalism has serious problems. In Minor White's words, "Photographers frequently photograph better than they know." Also the photographer's intent is often unavailable (Atget's, for example), or inaccessible (Krim's, for example). And educationally, I would rather encourage independent critical thinking than that which is dependent on the availability and insightfulness of the photographer's words.

ELLIOT EISNER

Elliot Eisner presents the several dimensions of a work of art as distinct aspects which merit the student's attention.⁹ These dimensions need not be considered in any particular order, but most if not all are a part of any given pictures. The first is the formal dimension. The student seeks to understand how the picture is put together by carefully unwrapping its structure, attending to the visual form that constitutes the whole. A consideration of the second dimension gets at the different effects of different film formats, different printing methods such as silver, platinum, photo offset, etc., and how they affect subject and form. The third dimension is the thematic, and deals with the ideas imbedded in the picture: for example the theme of Duane Michals' "People Eat People" might be generalized as psychological inhumanity to man. The fourth dimension that can be studied is the symbolic. When pictures contain symbols, as in the case of Uelsmann's work, they should be recognized and decoded for a fuller understanding of the picture. Another dimension is the contextual: the particular picture is seen in relation to the other work of the artist, and the art world in general. This dimension seems particularly important to photography because of the virtual multitude of photographs by any one photographer.

Approaching the picture from these different perspectives gives students broader frames of reference, increases the likelihood of their seeing fuller meaning, and enriches their viewing experiences.

*Attention to several dimensions:
formal, technical, thematic,
symbolic, contextual.*

EDMUND FELDMAN

A strict procedure for criticism that is easy to implement has been made popular by Edmund Feldman.⁹ His system of teaching criticism involves four steps, to be done in sequence: description, analysis, interpretation, and judgment. This four step procedure has been recently adopted by James T. Brooke in his book *A Viewer's Guide to Looking at Photographs*.¹⁰ Description, in Feldman's system, is the procedure of identifying all pertinent factual information about subject matter and form; analysis seeks out how the form reinforces the subject matter; interpretation posits a plausible explanation of the picture's meaning that sensibly accounts for the described elements; and judgment is the procedure of determining the worth of the picture.

Feldman stresses that description and interpretation are more important than evaluation. In the teacher's talk with a student, Feldman urges the teacher to look for the visually expressed meaning in the work, believing that praise may inadvertently limit the student's growth by encouraging repetition of past success. If the teacher gives attention to the meaning in the work, the student is motivated to further express new and more challenging meanings.

*Feldman advocates a strict
procedure. His system involves
four steps, to be done in sequence:
description, analysis, interpretation,
and judgment.*

MARY JANE ASCHNER

Mary Jane Aschner, an English teacher, developed a useful method of evaluative criticism that leads to an understanding of criteria, and a reasoned way of judging works of art.¹¹ Starting with a group of photographs, the students rate or rank them from bad to good, or good to best. They then state reasons for their rankings. From these reasons they identify implied criteria or principles.

For example, from a group of photographs those by Les Krims might be chosen as best. In stating reasons for the rating the students might talk about Krim's pointed sarcasm and social relevance. In generalizing the reasons the following criterion might be established: "Social statements are effective when presented photographically with humor." The students then check the criterion by applying it to other cases.

The criterion might be found to be applicable to the work of Michals, Meatyard, and Arbus, but not appropriate for Lewis Hine's work. The instruction would then move the student to the realization that some criteria are useful for some bodies of work and not for others.

Her method demonstrates the need for reasons to support judgments, and points out that there are implied criteria behind judgments. Once criteria are established the students have a fuller grasp of the procedure of criteria judgment, are better able to identify implied criteria in professional criticism, and are better able to formulate criteria for their own work.

*Evaluative criticism: students rank
pictures from 'good' to 'best,'
then state their reasons.*

DAVID ECKER

David Ecker suggests four points to be considered in engaging students in criticism.¹² First, the students are asked to report their immediate responses to the picture including their likes and dislikes, attitudes, and feelings. Second, the teacher helps the students to see that there may be many different responses to the same picture because each student comes to the picture with different experiences. Third, an important distinction is made between preferences and values. Preferences are psychological reports which are always true so long as they correspond to the psychological states which are being reported. But more pertinently, preference statements primarily give information about the speaker, not about the photograph. To tell you that I like a picture is to tell you something about myself but nothing about the picture. And preferences, like tastes, are non-disputable. Judgments on the other hand are statements of value which can be disputed, and which require evidence and arguments for support. In order to facilitate judgments that are more clearly reasoned, Ecker advocates broadening the students' knowledge of historical and contemporary works of art to aid them in justifying their judgments.

Preference vs. judgment: students report their responses, and thereby realize that others come to a picture with different experiences. The teacher points out the distinction between preferences and values.

CONCLUSION

My primary purpose is to make available to photographic educators some approaches developed by art educators for heightening their students' responses to images. There are eight approaches identified which I hope are presented with sufficient clarity to make them useful in teaching about photography.

It is in the spirit of each idea that the work of art be enhanced, not replaced or destroyed, by words. The purpose of criticism is to increase both understanding and appreciation: to the extent that any of these approaches do not, I think that they first deserve to be judged on the basis of more complete information than I have provided here, and if any are still found to mislead understanding and decrease appreciation they ought to be modified or discarded.

Each of these approaches strive to provide the students with means of better understanding images they encounter so that they may experience them more fully. Likewise most of the approaches tend to focus the viewer's attention on the image more than on their feelings about the image. A delicate balance between objectivity and subjectivity needs to be maintained. A critical approach that causes students to be too impersonal toward the work may be a detriment to their gaining internalized meaning and appreciation. However, while an approach that concentrates heavily on personal feelings, preferences, and idiosyncratic associations may be advantageous in discovering individual psychologies, it may do little to enlighten the students about the image. May Les Krims' "Mary Miracle" save us from academic responses, but may she also save us from therapy that replaces criticism.

It is in the spirit of each idea that the work of art be enhanced, not replaced or destroyed, by words.

NOTES

1. For a more complete discussion of what criticism is and how it can be used in the teaching of photography see Terry Barrett and Pamela Linehan, "Photographic Criticism in an Educational Context," *Afterimage*, Vol. 5, Nos. 1 & 2, May-June, 1977.
2. The reading approach to photographic criticism developed by Minor White and Henry Holmes Smith is noticeably absent from this article, because it was recently explored in Terry Barrett, "Reading as a Method of Photographic Criticism," *Exposure*, Vol. 15, No. 4, December, 1977.
3. "Images of Man," "Images of Man 2," Scholastic's Concerned Photographers Program, Scholastic Magazines, Inc., New York, 1972, 1973, \$85.00 each.
4. For a fuller discussion of packaged materials in teaching see Gilbert A. Clark "Kits and Caboodles: Alternative Learning Materials for the Arts," *Art Education*, September, 1975.
5. Mary Erickson and Eldon Katter, "Articulation, The Gallery Game," 1977, available from The Columbus Gallery of Fine Arts, 480 East Broad, Columbus, Ohio 43215, for \$11.95.
6. Comparing and contrasting similar and dissimilar art objects is discussed in Gilbert A. Clark and W. D. Greed, *Critical Analysis in the SWRL Elementary Art Program*, Los Alamitos, Calif.: SWRL, 1975.
7. For a philosophic refutation of intentionalism see Monroe C. Beardsley and William Wimsatt Jr., "The Intentional Fallacy," available in *Philosophy Looks at the Arts*, Joseph Margolis, editor (New York: Charles Scribner's Sons, 1962).
8. Elliot W. Eisner, *Educating Artistic Vision* (New York: Macmillan Co., 1972).
9. Edmund B. Feldman, *Becoming Human through Art* Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1970.
10. James T. Brooks, *A Viewer's Guide to Looking at Photographs* (Wimette, Ill.: The Aurelian Press, 1977).
11. Mary Jane Aschner, "Teaching the Anatomy of Criticism," *The School Review*, Vol. 64, No. 7, October, 1956.
12. David Ecker, "Justifying Aesthetic Judgments," *Art Education*, Vol. 20, No. 5, April, 1975.

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Photography in Chinese Popular Culture



"Photography has caused a riot."



Crowd of onlookers, curious about an American's use of a camera, eventually grew to 200.



Though they shy away from it themselves, adults seem happy to have their children photographed.



Traffic passes a local photography studio.

The China Study Group on Environmental Issues travelled in the People's Republic of China from October 18 to November 14, 1977, at the invitation and under the auspices of the Architectural Society of China. It included nineteen women in architecture and related professions. The individual views expressed in this article do not necessarily represent the opinions of the other members of the Group.—GC

GALEN CRANZ

ALONE IN CHINA

I was on my own one day in Hangchow while the rest of the group made a side trip to a power station. I went into a book store, emerged with one or two items, turned right, and indulged in the luxury of walking without a plan, allowing myself to stop at will.

At one point, I bent over a glass counter to look at some small objects and about six people bent over the counter with me—simultaneously. I straightened up and so did they. I turned around and they stepped back a few inches. I bent back down; they did too. I felt I had no privacy and that I was being watched too closely, with absolutely no leeway in the close parallelism they had established between me and themselves. I decided to try to take a picture of how close everyone was, but, as usual when they themselves were to be snapped, they parted like the Red Sea. (In the PRC people shy away from being photographed unless asked for their permission. Even then some refuse. Adults are happy to have their children photographed, however. I concluded that children provided an excuse for some adults to allow themselves to be in a portrait. I speculated from the way some Chinese run from a photo that they had been told not to pose for pictures in the belief that foreigners would interpret such eagerness as a lack of dignity and a sign of under-development. In many industrializing countries tourists are besieged with requests to have their pictures taken.)

I bent back down and thought about what to do. I decided to use my camera as a way to express my need for more room. I quickly flashed the camera around, but obviously without really intending to take a photo. They instinctively jumped back and parted to get out of the line of sight of the camera. But then they realized that I had no intention of taking a picture, and had, rather, used the camera as a tool to make space for myself. They laughed; I laughed. We laughed together at this wonderful joke. I felt particularly smug. Aha! I had found a way to communicate. Without language, just like Italy, I can make my needs known. With these happy thoughts I pressed onward.

I crossed the first street to the second block, stopping every few steps to photograph. I expected to lose a certain number of people, but they stayed with me. Additional people joined the group following me in the second block. At the third block I picked up a few more. Rather than dropping off at each block as I had come to expect from prior forays, people stayed with me. After about ten blocks the crowd grew to some 100 to 150 people. I kept an eye out for the bus to come back the way I had taken it, but it didn't show up. Eventually, I realized that the bus did not return on exactly the same route it had come. Therefore, I decided that I had better retrace my steps back to the termination point of the line. By this time I was moving quite fast and I suppose my anxiety was obvious to all, probably arousing even greater curiosity. I found myself feeling particularly frustrated that I could not explain that the large numbers were frightening me. I could not ask for compassion or understanding.

Courage, I reasoned, act normally. I stopped to photograph, my attention drawn to a little, stamped-metal window grating. I was focusing when a palm appeared in front of my lens. A middle-aged man shook his head at me, pointed at the crowd and frowned. He pointed at the camera and indicated that I must not use it. Was it possible that the freedom we had to photograph elsewhere when with our guides was artificial? The man who warned me accompanied me back through the streets. Was he taking me to the police? I felt great shame. How is it that I could have thought that I could know what was right or wrong in China? How is it that I could have done something so arrogant as to cause trouble for local authorities and eventually for our hosts? What would they think when they heard that I had misbehaved on my day alone?

By the time I was in sight of the bus stop I had 200 people with me, filling the street and blocking traffic. I felt like the Pied Piper, except that I wasn't enjoying the role. I nearly broke into a run, but everyone kept up with me. They always kept abreast, occasionally running a foot or two ahead in order to turn around and look backwards at me scurrying through the street.

Throughout my trip, the Chinese never made any threatening gestures, and they never were rude or

made sexual comments or in any other way showed disrespect for foreign visitors. To the contrary, we were treated with great deference and curiosity. But a crowd of 200 racing after you in the streets and surrounding you like a sea can bring fear to the throat. It rose uncontrollably, not at the sheer numbers but at the plight of not being able to communicate with others.

I reached the bus, and clambered aboard. I had lost my escort, but not the crowd. Flustered, I could only remember one of my carefully learned Chinese words. I went to the driver, gestured to the crowd behind me and pleaded, "Ching" (Please). She immediately understood the problem and ushered the people out of the bus. As she was doing so, I thought to myself that I would need evidence to prove how gigantic the crowd was that had been following me. I raised my camera to photograph the bus full of people, but the driver saw me do this and sharply pushed my camera down. Gesturing and frowning, she expressed all too clearly, "Don't you see that that's what caused the problem?"

The driver emptied the bus, closed the doors, and stepped out of the bus through the driver's door, closing it behind her and leaving me entirely alone. My heart sank. She has gone off to collect the authorities. I felt ashamed again at my arrogant presumption that I could behave here like a tourist in any foreign country.

For a few minutes the crowd was content to watch me, jumping up to get a peek into the bus. But soon people began to climb up on the bus! My fears catapulted. One young man hung on to the mirror in order to pull himself up onto the bus and broke it off in his grip. That was particularly shocking, because the Chinese do not vandalize or destroy anything. To me this showed how beside themselves they were, how outside their ordinary constraints. I literally, if irrationally, began to fear for my life. I pulled my notebook out of one of my Mao jacket pockets and began to make a note so that if I were killed in an ecstasy of curiosity and goodwill there would be a note as to exactly what had happened. I entered in my little fuzzy, green notebook, bought in Nanking, "Photography has caused a riot. Trapped in a bus alone. Driver and ticket taker have left, probably to get help. They

are climbing up; it shakes; they have broken off a mirror."

Then out of nowhere, the driver returned, hopped into the bus, opened the back door, let in legitimate passengers, and off we went, the 200 following us with their eyes only.

The bus passed one of the other Americans out on her own, a statuesque black woman, travelling solo. When I tell Americans that we usually had a coterie of a half dozen with us, they say, "Oh, yes, of course, blonde hair in China!" But I had noticed that all foreign hair—Caucasian or African—caused furor. Foreigners of any sort were still so rare in 1977 that they aroused intense curiosity. So why was our black colleague alone while I had been mobbed? She had left her camera behind that day, while I had used mine avidly. I had played with the camera—made a joke. Second, as I walked down the street I focused on banal objects—vermicular housing, sidewalk curbs, manhole covers, signs, and other elements of the environment and streetscape—which no Chinese in their right mind would waste film on. They seemed amazed, shocked, and consternated by my interests.

What does this incident tell us about the Chinese attitude toward photography and the culture at large? Drawing heavily on Simon Leys' Chinese Shadows, Susan Sontag has recently typified Chinese society—and that society's use of photography—as "static." In contrast, the "dynamic" West, particularly the United States, is interested in photographs which capture action or process. My experience that day in China may represent the unwitting collision between static and dynamic world views. However, this unflattering contrast can be formulated another way, which is not only more kind, but also more telling about Chinese-American differences. The marked interest in my use of the camera stemmed from radically different experience with cameras and photographs and, even more basically, from a world view preoccupied with the ideal rather than the typical.

The evidence for this competing interpretation comes from observing Chinese uses of photography in three different arenas—work, education, and personal use.



Pictures of model workers greet visitors at factory entrance.



Photographs of heroes are reproduced as silk tapestries.

PHOTOGRAPHS IN WORK PLACES

In work places photographs serve production both directly and indirectly. Sets of pictures of model workers greet factory visitors at the entrance. In this way workers who have performed especially well receive some gratification over and above material reward. These photos are usually taken by co-workers who happen to be amateur photographers.

A similar use of photography is to honor a work unit. A portrait of the group as a whole is mounted with other plaques, paper certificates, and awards on a wall of a work room. The entire collection is visible to anyone who passes through that particular pavilion, but not to all visitors.

Of the uses of photography in production which we observed first hand, the most engaging is in the manufacture of tapestries. A worker grids a photograph and codes each tiny square as black or

white. Another person transfers this information to a large and complex program card (2-4 feet wide and many feet long) which is used to control weaving machines. From them exact copies of the picture emerge in silk or, for larger tapestries, cotton. Political heroes and popular views are reproduced in many sizes (from 4x6 inches to 4x6 feet). The typical size is 10x20 inches, suitable for framing behind glass, which is how most people hang them. Portraits of Marx, Lenin, Stalin, and Mao have been displayed in homes and shared cultural facilities for many years, but up until recently they have been inexpensive poster prints on paper. One American rug expert estimates that these new likenesses will last 500 years.

Even handmade tapestries of gigantic proportions may be based on a photograph. For instance, at the Soochow Embroidery Research Institute a painting, based on a photograph of Chairman Mao sitting in intimate conversation with soon-to-be Chairman Hua, was being transformed into an enormous (10x20 feet) textile. Special embroidery stitches had been invented, in order to reproduce the weave of the upholstery which was apparent in the painting and photograph. This kind of literal realism is used to make the more abstract moral message (in this case about the continuity of regimes) feel concrete.

Photographs are not part of architectural practice to the extent that they are in the United States. The Chinese prefer models as a way to convey to the public what a building will look like. Also, building types are not so varied as in the U.S., and housing—the most common building type—is comparatively standardized. Therefore, architects have less need to document and remember various solutions, and consequently do not use photographs to expand their powers of memory.

When I asked one of our hosts why she and the others did not bring cameras with them, she replied that they did not take photographs as much as we did because they were working. (My informant did concede, though, that they already had photographs of most of the places we were visiting.) The Chinese were astounded by the number of photographs we took and did not understand why we photographed such mundane objects, documentary photography not being the mania that it is in the U.S.

Another incident reinforces the idea that the subjects we chose to photograph were bizarre, if not shocking, to designers and laymen alike. On the last day of our trip, we asked our hosts if they would like a set of the slides that we intended to assemble as a collective archive. (Each person was to contribute fifty of her best to this set.) They replied diffidently, "Yes, some." Our leader asked if there were any subjects in particular which might interest them, given that we had photographed virtually everything, and that some things might not interest them. For instance, she suggested with a polite smile, their interest in Chinese wastepaper baskets might not be as keen as our own. Our Chinese spoke with obvious feeling, which lost nothing in the translation as our interpreter poured forth: "Yes! We noticed that you have been photographing the garbage cans! We don't know what you expect to do with them. In fact, the people have often not liked the things you have photographed—the garbage and things in the streets—and they have expressed their dissatisfaction to us. But we invited you as our guests, and so we have protected you and we have let you photograph whatever you want. We would not have told you this, but you have brought it up. We have no idea what you will do with these photographs, but we trust you because we invited you here as our friends."

Wow! I lamely tried to explain that our interest in garbage cans came from the fact that we cared about all aspects of environmental design. Every urban society has to devise systems to handle the same problems, like garbage collection, street lighting, paving, and so forth. Our interest was only from that point of view, I assured them. Our leader tried to soften things more by commenting on the beauty of their ceramic refuse collectors, and how they offered us a model for improvement.

I don't know if we succeeded in explaining to the Chinese why we photographed as much as we did, and why we included all the minute, and to them trivial, details of their environment. I do know that we were very shaken by the differences in our professional and cultural attitudes toward documentary photography. We finally left with the humble knowledge that they would only be interested in slides of ceremonial occasions of each of the ten towns that we visited.



Photographs convey news about current events.

EDUCATIONAL USES OF PHOTOGRAPHS

The educational uses of photographs are varied. One strictly instructional use of photographs for public health purposes is to depict a complex series of motions such as the modern anti-cold exercises or the traditional tai chi chuan.

Photographs are also used to educate people about the past. Before Liberation, working class lives were recorded only by a few foreign photographers, and in people's minds. Consequently, today the Chinese rely heavily on oral history in order to document life in that period. When photographs are available, they are used to contrast conditions before and after 1949. Photographic displays representing Chairman Mao and other historical figures as youths or during a historic era (for example, when living in the caves at Yanan) serve to link political education, biography, and history.

The educational use of photographs makes its way into other media as well. A picture of the building in which the First National Congress was held in Shanghai has been transposed to the one fen stamp. Calendars, post cards, and tapestries, depicting important political symbols, are commonly based on photographs.

People learn about current events through photographs which are posted, with captions, behind glass in special exhibit cases at eye level. Mounted at cultural places, at entrances to parks, or along major thoroughfares, these displays are often in color and with a minimum of text. They supplement the black and white newspapers, which are also exhibited in showcases and offer another vehicle for the use of photographs.



Symmetrical arrangements of family photographs are placed under glass on table tops and dressers.



An informal arrangement of personal photographs, atypical in China.

PERSONAL USES OF PHOTOGRAPHS

Photographs are used to decorate residential interiors in a way that is distinctive to an American's eyes. Table and dresser tops are covered with glass under which are arrays of pictures of family members in formal portraits, occasionally involved in work, but most often posed in front of a scenic spot. The arrangements are usually symmetrical and balanced, but occasionally someone will use diagonals or an informal, free-form artiness. The practice of putting photographs under glass on table tops and dressers is much more common than framing them for hanging on walls. This may be for a pragmatic motive: one thus avoids having to buy a frame.

Our guides did not carry snapshots in their wallets (perhaps the decorative value of photographs is too great to keep in the dark). But sometimes photographs are used to personalize work stations. Tucked under the glass where an individual does his or her close work, might be a photograph or two of children. Unlike the photographs of the work group which are displayed publicly on a wall, these snapshots are an extension of home decor, although arranged less formally and even more private.

Another important personal use of photography is as entertainment. Taking a photograph gives focus and direction to excursions to parks and other tourist or scenic spots. These outings usually occur on a day off—not Sunday alone, but any one of the seven days of the week. Photography appeals primarily to the young, who often own their own cameras.

People who do not have their own camera can hire a photographer to take a picture in front of favorite views. These photographers operate out of small stands at which the customer can make a choice from among the standard views displayed. The finished product is mailed home.

One consequence of these personal uses of photographs is the reinforcement of the family unit. The Chinese have made an effort to transfer loyalties from the family and clan to the state, but although they have been successful in transferring allegiance to a larger collectivity, families are still

important. The Chinese never attempted collective child rearing as did the Israelis. They report dissatisfaction with husband-wife separations and since 1976 the new government claims to want to solve this problem in the deployment of labor resources. Temples in traditional villages in the New Territories of non-Communist Hong Kong still often contain photographs and paintings of the founders of a lineage, and presumably this was a widespread practice in all of Chinese culture. The importance of lineage is softened now, but it appears to have re-emerged within the framework of modern values.

Photographs help reinforce the family in two ways. First, the park is a destination point for family outings. Even if one of the parents is working, the other, either husband or wife, may take their child or children to the park. Grandparents, parents, and children visit tourist spots together, and there have the event and the group commemorated with a photograph. Second, a quick classification of the photographs displayed in studio windows also shows the importance of kin. Portraits of young people in special roles such as sailor or member of the People's Liberation Army, old people, babies, and couples all suggest family roles such as daughter and son, grandmother, grandchild, and newlyweds. The only subjects which seemed to have significance outside a family group were other, larger groups, the martial arts, and famous landscapes.

The emphasis on lineage, however, has been changed. The way family photographs are arranged is suggestive symbolically: wall-hung displays are avoided, perhaps not only for practical reasons, but also because vertically expresses lineage, while the horizontality of the table displays suggests an affinity group. This hints at the possibility that the kin group has been converted to a friendship group. Continuing this line of speculation, wall displays are relatively formal, being immediately visible to anyone who enters the room. Tabletop compositions require greater intimacy with the room, because they cannot be seen until the visitor is well into a room and has made "use" of it. This viewer becomes more of a "friend" than a person reading an announcement about lines of descent.



Souvenir portraits may be selected from a display of standard views.

MAKING THE PHOTOGRAPHS

There are two ways to make a photograph—to do it oneself or have it done by a professional. Whether people make the exposure themselves or hire the service, the subject and settings are virtually identical. An individual or a small group stands or sits self-consciously in front of an important feature of the park, highly imageable, such as a central pagoda or large statue. The ankles of some of the giant figures carved in the rock at Long-Men Caves are shiny from having been grasped by people posing for photographs. The Ming Tombs are another favorite spot for taking photographs. I observed people directing each other in exactly how to frame a picture, emphasizing what should be in the background. The quintessential, not the static, seemed to be at issue.

Professionals are not trained in special schools; they get their training on the job. Nevertheless, full-time photography jobs exist. Some run the con-

cession stands in parks and others rove through the gardens, identified by an arm band. Others work out of studios, for newspapers, or at the People's Cultural Palaces (community centers).

Cameras have been manufactured in the PRC since the 1950's. The cost of a camera is approximately equivalent to a bicycle. Consequently, it is a major expenditure, but one that anyone who places a high priority on photography can eventually afford. This is a marked change from conditions before Liberation when only the very rich could afford to own a camera or even buy a single photograph. Most work is done in black and white. The cost of developing a 32-exposure roll into contact prints is somewhere between 12 and 18 U.S. cents (in turn worth 5 to 10 times more in purchasing power). Consequently, people order contact prints before deciding which ones are worth blowing up to full size. In light of this care, our prodigious clicking must have seemed awesomely extravagant.



Photography is an important part of excursions to parks and scenic spots.



CONCLUSION

The Chinese are not unfamiliar with cameras, the process of making pictures, or photographs. But their experience with photography has not prepared them for what photographically sophisticated Americans do with the medium. For them photographs are used to reinforce high work standards, glorify the revolutionary past, and idealize family and group life.

This is not to say that the Chinese are "static". To the contrary, they plan to be a rich socialist nation by the year 2000; they revise policies continuously, whether arbitrarily (to outsiders' eyes) or via "dialectic" adjustment to "concrete conditions." Interpersonally, they do not seem rigid; they are polite and friendly and have a warm sense of humor, both amongst themselves and with foreign guests. More succinctly, the Chinese focus—literally and figuratively—on the ideal.

Westerners sometimes feel that the Chinese are propagandistic because they show the most successful communes and the best housing, factories, and schools. However, to the Chinese, education is based on teaching by model rather than by the average. Why should a pupil waste time on the typical, when real achievement will take place by emulating the best? Why should a visitor want to see the typical, when the best is what is relevant to China's future?

Americans, in contrast, attach great importance to the average. An empiricist tradition, rather than a dialectic one, has shaped our intellectual style differently. Our interest in documentary photography reflects our concern with the typical. By the same token, the Chinese interest in perfect settings reflects their concern with ideals.

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The Evolution of Photographic Styles: A Case Study

MICHAEL SIMON

Most efforts to systematize the history of photography sort photographs according to their technical methods of production, subject matter, and intended use. But though these considerations are important for understanding works of art, such divisions cannot serve as critical criteria. To comment properly on the work of a photographer, the critic or historian must be aware of each picture's function as a reflection of a continuous evolution. Value judgments are then based upon more than circumstantial evidence or fragmentary data; work is seen as part of a continuing process. The individual pictures are formed into groupings which at their edges melt into each other but in their purest forms appear as distinct, separate entities—entities we call styles.

Styles, in all media, evolve as functions of the art that precedes them and of contemporary influences. Styles spring from earlier ones like children spring from their parents, sometimes continuing the ancestors' aspirations, sometimes rebelling against them, but always remaining in close relationship. Significant works of art are, in a significant way, a part of their time. The Pre-Raphaelites were as dis-



Teréz Bergmann, *Proletár gyermekek* (Proletarian children), 1930-32

tinctly Victorian as Blake was a Romantic; the smile of the Mona Lisa encapsulates the Renaissance. In retrospect it seems that the truly important pieces are those that reflect most clearly the epoch of their origin.

The photographs of the Farm Security Administration photographers have a clear style. From an American perspective this style is unique: a result of conditions during the 1930s in the United States. Intellectual middle class photographers armed with prevailing ideologies confronted those hurt by the Depression. The accomplishment of these photographers seems to be an American phenomenon.

The history of Hungarian photography is quite different from that of the medium in the United States—indeed, the two countries differ in most respects. Their social structures, their laws, their ethnic make-up are un-alike; yet during the Depression a group of photographers came together in Hungary to photograph similar subject matter in an identical style to that of their better-known counterparts here.

While their photographs show a striking similar-

ity, the groups formed differently. In the United States the government organized and funded the documentary project under the FSA's auspices. In Hungary, a group of unemployed young men, waiting for work, met in a union hall. As they waited they chose to pass their time in different ways: some played cards, some sang, while others discussed political issues. Among the members of the political group were a few photographers who decided, around 1930 (five years before the FSA project got under way), to document the life of the laborer and the unemployed. They set to work immediately, and by 1932 they had produced a collection of photographs. To further the workers' cause the group decided to organize an exhibition, which they titled *A Munkások Életünkéből* (From Our Lives). In April of 1932, after some successful shows in the provinces and in Budapest, the police confiscated the prints in Szolnok, a small town east of Budapest, and arrested the exhibition's organizers. The indictment cited agitation against the social order. Though the police action stopped further shows and the continued operation of the group, the photographs appeared later that year in the left wing magazine *Munkás* (Labor).¹

The similarity of the photographs from these two distant, isolated groups is striking. A frontal, direct approach and a technical simplicity meant to suggest objectivity identifies all these prints. In both groups of photographs the viewer senses the photographers' desire to show the subjects clearly, without distortion, so that the viewer can arrive at his own conclusion. The photographers attempted to carve away the artiness of pictorialism, still strong in both countries at the time; their aim was not to please but to show, and through showing, to shock.

While it is possible that the American photographers saw the Hungarian prints in reproduction and used them as models, it is much more likely that the same style evolved in the two countries independently because of similar economic, political, and artistic influences.

Economic conditions were similar in most countries during the Depression. After the prosperous days of the late 1920s the financial crash dislocated millions. Before October of 1929 American living standards were higher than those in Hungary, but

the effects of the panic were proportionate; as a result both countries teemed with unemployed people.

Unemployment hit the working class the hardest, but those who spoke up most clearly against the inequities of the Depression were from the intellectual middle classes. These people, educated sufficiently to comprehend the prevailing ideologies, were most sensitive to social and political issues. From their ranks came the photographers of both the Farm Security Administration and the *A Művészeti* groups.

The late 1920s and the 1930s presented a sim-



Ferenc Haár, *Útcán* (On the street), 1930-32. All photos courtesy of the Magyar Fotóművészek Szövetsége

plistic ideological choice between radical leftist thought and fascism, and the Depression convinced many that capitalism was no longer a viable alternative. Intellectuals especially were apt to choose Marxism or some other leftist ideology, and this may explain the similarity of the sentiments expressed by the photographers of these two groups.

Photographs did not have broad distribution in those days unless they appeared in mass magazines, but the innovations in traditional artistic media spread through the world following the Great War. Dada, Surrealism, Cubism were embraced in most countries, and Victorian ideals in art finally



Lajos Lengyel, *Munkásszörnyök, worzer* (women), 1930-32

expired. These artistic trends, coupled with the purposeful concepts emanating from the Bauhaus, nurtured the principals that fused art and social concerns. On both sides of the Atlantic, socially concerned photographers felt the influence of this upheaval. They worked hard to divest themselves of the sentimentality of late nineteenth century romanticism—that is, pictorialism—and to incorporate the most promising aspects of modern art.

The same influences presented themselves not only in the United States and in Hungary; they were present in most industrialized and semi-industrialized countries. Though systematic research has not yet uncovered the complete range of work from



Lajos Tabár, *Magánút, Tilos az Átjárás* (Private road, No Trespassing), 1932



Lajos Lengyel, *Népkonyha (Soup Kitchen)*, 1930-32



Ferenc Veress, *Meleq-Szamos (The warm Szamos river)*, n.d.

those days, in Eastern European journals one finds repeated references to similar photographs in Germany, Rumania, Czechoslovakia, and other countries.

This example of parallel development is hardly accidental; in fact, comparisons between the evolution of photography in Hungary and the United States yield other striking similarities.

During the 1850s and the 1860s several Transylvanian photographers embarked on projects documenting the local landscape. Their work grew out of the same awareness of the expanding opportunities that motivated the American photographers of the era. The railroads improved communication in Transylvania as they did in the American West, and they became, in both countries, symbols of progress. Though the eastern part of Hungary had been settled since pre-historic times, the industrial revolution and the railroads made this old land into

a new frontier.

The best known Transylvanian photographer of the period, Ferenc Veress, opened his studio in Kolozsvár, now Cluj in Rumania, in 1852.¹ Veress started as a portrait photographer, but later turned to photographing the landscape. Veress's photographs, like the work of O'Sullivan and William Henry Jackson, show not only the landscape's geographic features but also its potential. They show the limitless panorama, often contrasted with implements of human intervention.

Veress was not a singular example or an anomaly; other Transylvanian photographers, too, made similar photographs. Balázs Orbán, who learned the photographic process from Victor Hugo on the isle of Guernsey, made photographs of the Transylvanian landscape for his six-volume geographic study.² Orbán's photographs are stylistically similar to Veress's.

Transylvania enjoyed commercial expansion, as did the American West, during the 1860s. The western part of Hungary possessed no such expansionist sentiment, and from there come no photographs with sweeping vistas and widening horizons like the work of the American and the Transylvanian photographers.

Social and economic circumstances accounted for the breadth of the Photo Secession's success in America. Without the broadening education and growing affluence of the middle classes Stieglitz would have been a lonely individual unattended by his bevy of "daguerrean knights." But he was not alone because the economic and educational circumstances allowed many to concentrate on their photography, and because the social and educational evolution turned their cameras' eyes toward the quest for beauty.

In Hungary at the time of Stieglitz's first great



Ferenc Veress, *Torockza Szentgyörgy varromjai henygetve* (The castle of Torockza Szentgyörgy from the west), n.d.



Ferenc Veress, *Székelykő cétrüpe* (The view of Székelykő), n.d.

success, the ideas of the Photo Secession generated no echo. They could not have done because the country was passing through economic difficulties and because the educational structure was quite conservative. The Hungarian middle classes did not evolve as rapidly as those in America during the 1880s and the 1890s.

Ten years later—when Stieglitz turned to Matisse, Picasso, and the African primitives while awaiting the next stage of photographic evolution—Hungarians came to Secessionist pictorialism and developed a pictorialist tradition of their own.

Rudolf Balogh became the Hungarian Stieglitz during the short flowering of Secessionist ideas in his country. Balogh's best work, produced around 1905, reminds one of Stieglitz's night pictures from the mid 1890s.⁴ The lapse of a decade may indicate that even well-developed ideas cannot be transplanted unless the circumstances surrounding those

ideas are similar. The Hungarian middle classes evolved later than those in the United States, and their flowering turned out to be short. Soon the gathering political clouds and the accompanying tensions wrenched the best photographers, in both countries, from the contemplation of beauty to concern with human life; and so enter André Kertész and Paul Strand.

The similar circumstances in the 1850s, around the turn of the century, and during the Depression in the United States and in Hungary generated similar styles. If similar circumstances produce similar styles then the historian may set out to search for material that is likely to exist because of the prevailing influences. Such a systematic pattern may provide a new structure for the history of photography, a pattern in which social and economic trends, political directions, and artistic styles will be the main divisions.

NOTES

1. Taped conversations with Lajos Tabák and Lajos Lengyel during June and September, 1977, both of whom were active members of the *A Mi Életünkben* group. Also see: Iván Hevesy *A Magyar Fotóművészet Története*, Bibliotheca, Budapest, 1958, p. 135.

2. Hevesy pp. 19-21. *Fotóértékelő Időrendi Táblákon*, Népművelési Intézet, Budapest, 1976, p. 31.

3. Orbán, Balázs, *Székelyföld Képekben*, introductory essay by Lajos Erdélyi, foreword by Andras Sütő; Kriterion, Bukarest, 1971.

4. Several Balogh photographs appear on the pages of the following magazines: *Fény* 1912 and *Fotóművészet* 1914.

Michael Simon returned to his native Hungary in 1977 on a Mellon Foundation grant to survey the history of photography in Hungary. He has taught for the last ten years at Beloit College, and is co-author of *First Lessons in Black and White Photography* (New York: Holt, Rinehart and Winston, 1978).

Photographs as Symbols and Non-Symbols

CANDIDA FINKEL

Evidence, by Mike Mandel and Larry Sultan (Santa Cruz, California: Clatworthy Colorvues, 1977), 59 plates, \$12.95 (cloth).

Moments: The Pulitzer Prize Photographs, by Sheryle and John Leekley (New York: Crown Publishers, 1978), 128 pp. \$12.95 (cloth).

Photographs are most often read for content and information about the world. Photographers can manipulate the extent to which the viewer regards the picture as evidence in a number of ways. They can, of course, make changes on the negative or print which will clearly indicate that the picture is concerned with art ideas primarily. They can photograph obviously phony events, or fragments of the world torn from their surroundings. These methods of alienating a picture from its documentary potential are all quite apparent to the viewer. What is more subtle, although equally well known, is meaning inflicted on photographs by manipulation of the context in which they are seen. A photograph in a newspaper or in a police file is implicitly true, or evidentiary, while one in an artist-made book is not.

Two recent books illustrate the extreme positions which photographs can hold in relation to evidence about the world. Both books are collections of documentary photographs which were originally made for social and political purposes. In each case, the photographs that appear were made for one purpose, while the books were made for a completely different one. Both texts provide a grim perspective on contemporary America.

The first book, *Moments: The Pulitzer Prize Photographs*, collected by Sheryle and John Leekley, is intended for a general audience. I found it in the "Gift Books" section of a large commercial book store. The second, *Evidence*, collected by Mike Mandel and Larry Sultan, is a self-published artists' book which can be bought at the Art Institute of Chicago.

The pictures in *Moments* are presented one to a page on the right hand side, except in the case of a few photo essays compiled of multiple images. On the left-hand pages is the text, written by the Leekleys, which gives the year, their titles for each photograph, and background information about the picture. This information is both about the news event which the photograph represents and about the photographers, most of whose names are unfamiliar. The text, then, is in the nature of an extended caption which explains or redefines the picture. There is a short and thoughtless introduction by Dan Rather. The final pages—a rather cold ending for a book of very emotional pictures—are called "Reference Information." This includes year, photographer, copyright, affiliation of photographers, and type of equipment. (We learn that through 1961 most of the pictures were made by 4x5 Speed Graphics, which were then never heard from again, Nikons took over, so the photojournalist's gadget bag became a little easier to bear.) The book is covered by a mat grey book jacket, dignified but not too somber.

Evidence is presented like the Warren Commission's report on police violence. It is a squarish, dark blue book without a dustjacket. The word "Evidence" is embossed in gold on the front of the book, the only thing disturbing the solidity of the cover. The pictures are presented on facing pages, one to a page, without text or caption. These are actual evidence pictures taken from the files of government agencies and businesses. The beginning pages of the book list in alphabetical order the organizations which permitted Mandel and Sultan access to their files. The very dry list parallels the "Reference Information" in *Moments*. A few of the businesses are amusing in the meaningless grandiosity of their titles. United Technologies, National Semiconductor Corporation, and Stanford Linear Accelerator Center are a few examples of American business-ese. Earth, Air, Fire, and Water are represented: The National Coal Association of the United States, the National Aero-

navics and Space Administration, numerous fire departments, and the Hetch Hetchy Water Company are all here. *Evidence* also has an afterword by Robert Forth which is philosophical and confusing, in which he attempts to differentiate between "evidential" and "circumstantial."

The legal term "evidence" includes all kinds of proof which are available to the senses: photographs, diagrams, models, objects, tests, or experiments. While all the evidence in this book is clearly photographic, it is often documentation of such tests, measurements, graphs, or objects. Evidence photography, as a defined category, began within a year of the invention of the wet plate process. Over one hundred years later, the plots of such contemporary movies as "Anastasia" and "Blow-Up" have turned around a single photograph as evidence for identity or for a crime.

In a more general sense, of course, every photograph ever taken is evidence that the person or object existed in front of the camera at a specific moment. The Pulitzer Prize photographs are clearly evidence—evidence of war atrocities, of people falling from burning buildings, of murders, assassinations, and acts of God. To be taken as evidence, a photograph must be interpreted. The grey markings on its surface are taken to be an equivalent for something in the world, a restatement of the phenomenon. *Moments* is based on this equivalence. The use of text adds another quality of restatement. The photographs in the books are interpreted and tamed by the authors: the vast amount of information in a photograph is now limited to one "meaning." The Leekleys suggest that the rather sentimental writing to the left of the image equals the photograph.

The pictures are "readable" in terms of time, place, and emotion. They operate as obvious symbols of good or bad in America. Sometimes a picture is unclear until the text interprets its symbols. In other examples, a universal symbol, such as a flag or a child, is used, and the text is superfluous.



Thus, the 1968 Pulitzer prize winner becomes a symbol for brotherhood and heroism. The power lines in Jacksonville, Florida, had been knocked out. A man in black, incredibly named Champion, touches a live wire and is jolted upside down, unconscious, diagonally across two poles. Another crewman, dressed in a white shirt, rushes up the pole and administers mouth-to-mouth resuscitation. A staff photographer for the *Jacksonville Journal*, on another assignment, happens to pass at this moment. He makes the photograph.

The child operates as a symbol of hope or ultimate despair in several of the pictures. Children may be viewed as innocence, joy, and potential for future life. In 1958 a boy and a policeman meet during a parade—the boy happy and curious, the policeman kind, helpful, bending to gaze into the boy's face. There is a kind of humor, here, in this terribly humorless book, and the symbols are obvious.

But during the 1960s, children are pictured as harmed in some way. The 1965-66 pictures show Vietnamese children, one horribly burned and others swimming away from some unseen enemy which must be many times worse than the terrors



Photographs from Evidence

of the river. The 1969 feature shows Martin Luther King's daughter and widow at King's funeral. The white bows on the child's pigtails have a terrible poignancy. The 1973 feature shows a LaMaze childbirth—a potent contrast to the earlier images.

In the final picture, the child is again used as a symbol for belief in the future. In this 1977 feature a black, legless Vietnam veteran named Eddie Robinson sits in his wheelchair in the rain to watch the Armed Forces Day Parade in Chattanooga. In his muscular hands he holds a child. Sticking out in front of his wheelchair is a balloon—an incredibly fragile object, compared with the steel to which the big man is confined. The authors interpret the meaning of this image: "Like Eddie Robinson, America goes on, with courage and hope." It takes a certain sentimentality, or perhaps merely patriotism, to find hope in a double amputee, even if he is holding a baby. The picture of Robinson won a prize after ten years of Vietnamese horror pictures received the honors. Is the message supposed to read: Robinson lost both his legs so that the child could live in a better world? If that better world is promised anywhere, it is certainly not in this collection of photographs. Pain, misery, fear,

fire, and prejudice are shown here.

The incredibly condensed view of history which the book gives us—thirty-five years in about sixty photographs—allows us to make generalizations by decade or political period. Such a small sample of pictures may invalidate the assumptions, but picture collections of this coffee table variety lead us toward over-simplified thinking. One interesting and perhaps not so obvious generalization is the paranoia evident in the mid-1950s pictures.

In another journalistic coincidence, Jack Gaunt, who happens to be a *Los Angeles Times* photographer, is relaxing at his home on the beach one day in 1955. He hears screams and runs to photograph a couple whose baby has just been torn away from them by the waves. Here the child is significant by its absence.

Is this an important image for America in 1955? Why has it won the Pulitzer Prize? America in the 1950s seemed to regard as its chief threat natural forces and acts of God. The enemy was less clearly objectified than in the 1960s, although the Cold War projected a sense of undefined peril. The 1955 picture shows a couple on the beach, an environment suggesting material well-being. The photograph is grainy and gloomy. It has been sufficiently enlarged and retouched to destroy surface integrity and perhaps raise doubts about the picture's documentary truthfulness. The text interprets. The first line, for dramatic purposes, is a sentence fragment: "A moment of obvious intensity . . . A man and a woman pitched in a drama with nature. Where is their baby?" The intensity is not obvious to me. The explanation gives a meaning to the picture which seems contrived and which excuses a rather ordinary photograph.

What is interesting about the fact that this photograph won the Pulitzer Prize is that it seems to be a warning to American newspaper readers: never be too secure. Whenever things are going well, watch out. It is the "knock-on-wood" philosophy of life. To make this statement about the picture is to interpret beyond the evidence in the photograph to what we know about the social structure in which the picture was made and seen. We need other supporting pictures to make this generalization. This beach photograph falls in the middle of a group of four prize winners with the



Jack Dykinga for Chicago Sun-Times, *Life at the Lincoln and Dixon state schools for the retarded*, July 26, 1970 (from *Moments*)

same message. From 1954 through 1957—the Eisenhower years, the Robert Frank years—the Pulitzer Prize photographs are of unexplained disasters which strike middle-class Americans when they least expect it. The 1954 prize is won by a woman (the only female winner) on a fishing trip with her husband. She uses her Brownie camera which has two shots left in it. We do not see her or the Brownie in the photograph; this is textual information. The cab of the truck in front of her suddenly plunges off a bridge. The truck miraculously holds fast as the two drivers dangle over the abyss. Someone extends a rope—a lucky break as well as a gesture of brotherhood. The photograph captures the instant at which the truckers climb the rope to safety while the cab hangs below. Here the underlying message is both about inexplicable danger and about God's grace. The Lord giveth and the Lord taketh away.

The 1956 photo is of a jet plane which crashed in the middle of a subdivision in Long Island. Again a horrible threat, but "only" the pilots are killed. The innocent suburbanites have all survived. In 1957 the photograph of the swamped Andrea Doria, luxury liner of luxury liners, takes the prize. The ship was hit in the night by another

ocean liner. In a great sea rescue "only" 46 passengers out of 1,708 lose their lives. Again prosperous carefree people meet irrational disaster. No one knows why the radar on both ships failed—yet another inexplicable menace. During the 1940s, 1960s, and 1970s, the enemy is given a clear, objectified form. When the nation is at peace, we fear jet planes falling on our driveways or waves dragging away our children. Such photographs have a moral purpose. They are instruction in the rewards of vanity and self-satisfaction.

These prize winners are packed with meaning. This meaning depends on our ability to recognize the situation as human and social. In contrast, the situations in *Evidence* are anti-human. Information in these photographs is given in terms of size, numbers, charts, and arrows. Yet despite these "facts," the pictures are chaotic. There is no order here; the book does not even have page numbers. The feeling lurking in this book is disorder, or anti-interpretation—symbolized in the two pictures of wires in confused jumbles. The pictures are ahistorical, unfamiliar, and anti-narrative. Objects operate in them rather than people.

An important aspect of the evidentiary nature of photography is the question of whether or not

the pictures were set up or captured by the photographer. The veracity of the *Moments* pictures relies heavily on the fact that they were honestly recorded by the photographer rather than arranged. There are those who have their doubts about "Two Jima," but it is assumed that Joe Rosenthal at least recreated an event that occurred more or less the way he photographed it.

What is ironic about the *Evidence* pictures is that they are set up to be documents of objects, positions, or events. In two of the rare photographs with people in them, the people hold things up to the camera. On the left hand page a smiling man proudly holds up some wild dead grass. On the right hand side, a "stage" is set up for some action which is to be photographed. A plywood 4'x8' board acts as a screen in front of which a man, presumably the photographer's assistant, manipulates two women who are the props in this picture.

The woman in white has to hold across her back another woman wearing black. The man steadies this heavy "prop" before running offstage to be out of the frame of the picture. The feeling evoked in the viewer is curiosity rather than the grief, pain, joy, or inspiration stimulated by the photojournalist pictures. Why did someone want a photograph of dead grass? What does it mean that one woman holds another across her back? And why did Mandel and Sultan select these images?

Since these pictures were used as evidence, we suppose that they prove something. A situation is recreated to demonstrate that an object or action exists. The requirement of such a photograph is that the object or situation be shown clearly. The proof is the ability of the photograph to capture details which will clearly represent something to the viewer. This delineation of detail is photography's triumph over the other image-thinking techniques.

In photojournalistic terms, the only truth is that which is stalked and captured by the photographer. The hunting analogy is strong. The journalist is not supposed to alter the subject of the photograph. His only control should come in the framing of the picture, which operation in itself has immense potential for changing the apparent reality of a situation.



Photograph from Evidence



Jack Gaunt, *Tragedy in the surf*, April 2, 1954 (from *Moments*)

We do not tend to think about the photographers whose work is collected in *Evidence*. We know they were hired to do a job and that they presumably had few feelings stirred by the work they did. The pictures are not intended to suggest a personality behind them. Perfect facticity would imply that the photographs made themselves. The object existed, the camera was placed in front of it, the film was exposed. Sometimes the subject is strangely dull, as in the picture of a man walking down a deserted four-lane highway next to a sign which reads "227-00." Another photograph shows a man holding up parts from a trash can. In this incredibly dumb photo, he holds the plastic liner in one hand and the lucite lid in another. This is the "mystery of the plain fact" to which Winogrand is addicted. I wonder whether the photographers are told the reasons for these records or whether they are as stymied as the readers of *Evidence*. While the reasons for making the pictures that won Pulitzer Prizes are obvious, those surrounding *Evidence* cannot be deciphered.

Of course, Mandel and Sultan have chosen just those pictures which cannot be interpreted. The



Rocco Morabito, *Kiss of Life*, July 17, 1967 (from *Moments*)

book is absurd without the anguish which characterized the 1950s literary movement known as "absurdism." Playwrights such as Sartre and Beckett wrote bitter condemnations of a society that had no exit, but Mandel and Sultan are not even bitter; they laugh at the confusion. They give us a picture of a ruler measuring a blank wall.

The very power of this mocking reveals the insincerity of many of the images in *Moments*. As Susan Sontag suggests in *Against Interpretation* (New York: McGraw Hill, 1969):

It is precisely to the extent that [symbolic works] do suggest these portentous meanings that they are defective, false, contrived, lacking in conviction. . . . What matters . . . is the pure, untranslatable, sensuous immediacy of some of its images. . . . To avoid interpretation, art may become parody. Or it may become abstract. Or it may become ("merely") decorative. Or it may become non-art. (pp. 9-10)

I know these Pulitzer Prize pictures are American history, my history. The text wraps these pictures in this history. But somehow, these decontextualized images provide an awful kind of entertainment. They form a collection. Like all collections, the objects in it, strung together in a new

way, take on a meaning different from that of their original usage. They become abstracted from their meaning, become "art for art's sake." So *Moments* is not history, but history's greatest hits. With all the horror images in it, it is a coffee-table book. A collection such as this which might provide amusement during the cocktail hour suggests that Dan Rather was wrong in the opening sentence of his introduction: perhaps one picture is not worth ten thousand words.

Mandel and Sultan have intentionally chosen pictures that are not even worth ten words until put together in this context. They have made an artistic statement from utilitarian objects—evidence photographs. These were originally "non-art" in intention, like Duchamp's bottle rack or Jim Dine's hand tools. What gives them a different slant from other found objects popular in today's art, other detritus of our culture, is that they deal with the nature of photographic reality.

In their stubborn refusal to reveal meaning, their isolation of unimportant details, and the strangeness of their composition, these pictures are wonderfully humorous. In one picture, nine men stand on some rather dead-looking grass. Some look and point to the left, others to the right, one looks straight ahead. Are they totally confused as to the object of interest? Or are they surrounded? In another picture three men bend over some rotating machine which seems to be spraying them all with a white substance. For the photograph, they stand staring at this object while being soaked. Then there is the picture of some white foamy stuff which has no relationship to any object I know. Perhaps it is the world's largest petrified, folded mound of shaving cream. It is, in any case, a marvelous texture photograph.

Humor is primarily an intellectual activity. It requires emotional distance, which is one reason that *Moments'* pictures are so humorless. The humor in *Evidence* is based on absurdity, that dry and painful triumph of modern man over meaninglessness and despair, rather than the indulgence in it which we find in *Moments*. The landscape of *Evidence* is peculiarly arid, mechanical, and confusing. The first photograph in the book is that concrete ground to which we have become ac-



Photograph from *Evidence*

customed. Nature is represented in the picture by a potted jade plant jutting into the upper right hand corner of the picture—a limited and contained nature. The ground is stained with something dark, presumably mud. Bare human footprints are in evidence here. The footprint parodies that classic item of evidence—the finger print. What is strange is that the footprints appear normal in the foreground, the way prints would look if the person were standing with his feet somewhat apart, parade-rest position. The next pair of prints, however, is reversed, turned inside out, as if the person had suddenly leapt into the air and come down with his feet crossed. Yet even that hypothesis fails, since the jumper would have to be a contortionist in order for the feet to land in this position. Robert Frank once said: "To produce an authentic contemporary document, the visual impact should be such as will nullify explanation." This photograph certainly meets that definition, while most of those in *Moments* are inauthentic by these standards. A pencil lying on the ground in this first *Evidence* photograph may be an ironic reminder of the futility of critical interpretation.

Moments gives us photographs which act as symbols or emblems. The images promote the overindulgence of interpretation typified by Michael Lesy's review of the book in the *New York Times Book Review* (June 25, 1968). He examines two pictures which show women falling from burning buildings. He notices a cross on an Easter Seal in the first picture. In the second, he finds that the woman falling "assumed a cruciform shape." In this contrived manner, Lesy tells us that "the theme of both images concerns 'fallen women,' sexual voyeurism, and the miracle of saving grace." The pictures in this book become moral equivalents.

Evidence parodies this kind of "meaningful photography" by showing pictures which, although intended as evidence, defy explanation. They are filled with clues which add up to nothing: numbers, figures, arrows, footprints. These pictures are amoral. They are aesthetic adventures. In the words of George Bernard Shaw: "There is a terrible truthfulness of photography which sometimes makes a thing ridiculous."

Book Reviews

The Instant Image

The Instant Image: Edwin Land and the Polaroid Experience, by Mark Olshaker (New York: Stein and Day, 1978), 227 pp., \$10.00 (cloth).

We could not have known and have only just learned—perhaps mostly from children from two to five—that a new kind of relationship between people in groups is brought into being by SX-70 when the members of a group are photographing and being photographed and sharing the photographs: it turns out that buried within us—God knows beneath how many pregenital and Freudian and Calvinistic strata—there is latent interest in each other; there is tenderness, curiosity, excitement, affection, companionship, and humor; it turns out, in this cold world where man grows distant from man, and even lovers can reach each other only briefly, that we have a yen for and a primordial competence for a quiet good-humored delight in each other; we have a prehistoric tribal competence for a non-physical, non-emotional, non-sexual satisfaction in being partners in the lonely exploration of a once empty planet. (Edwin Land, from *The SX-70 Experience* (1974) quoted in Olshaker).

We are told that long before there was writing and reading, the sense of history was carried by word of mouth from place to place and time to time and generation to generation, and what was transmitted by word of mouth were pictures, not the still pictures of the last century but moving pictures of going and coming and fighting and loving and herding, and the story teller and the story listener would presumably unite in visualizing into their present time and their present place what had happened elsewhere in another time. This reinstatement of past times and distant places for immediate reliving provided both pleasure and expansion of person and soul. . . . The adventure in which our group has been involved has been the creation of a technological aid to this nearly eternal mythological process of movie making. Our dream has been to reverse and preserve this prehistoric process, insinuating into it a procedure so subtle that it supports, with a minimum of mechanical distraction, our primeval competence in image making and image transmitting. . . . By stripping away all technological, electronic, and mechanical delays and intricacies, we have sought to push the movie-process toward the simplicity of our cortical-verbal competence. For only then can our synthetic movies become an adjunct and a partner to our biologic movies. . . . The fulfillment of the dream is implied by the following pic-

tures of Julia who at one year utilizes the Polavision player and the Phototape cassette to tell herself her story of herself and, in the essential spirit of the mythological process, to point out the images of herself as more real than she is. (Edwin Land, "Notes on Polavision," *The Polaroid Report* 1977).

It may not be the practice for heads of corporations to write what they sign. Yet if Edwin Land, Chairman of the Board, Director of Research, and Chief Executive Officer of the Polaroid Corporation, employs a ghost writer, he is a genius commensurate with Land himself. These passages have an uncommon eloquence and convey an awesome, even radical, personal vision. The thoughts expressed in them have not been plucked from the ambient atmosphere of mass consciousness. These are not the words of a corporate executive hyping a product. In 1970s America, "non-physical, non-emotional, non-sexual satisfaction" doesn't sell cameras or anything else. Nor do these thoughts coalesce with those of many contemporary observers of the cultural phenomenon of photography who analyze it as a sublimation of experience and a deceptive substitute for reality. The idea that the instant-photography movie (as the optimum evolution of the medium) functions in its prime mode as an adjunct to the biologic retinal-cortical image-making process of the brain; the feeling that the experience of image formation is pleasurable, socially and spiritually beneficial, and shared on a level associated with prehistoric human impulses rather than with the motivations of a complex civilization; and the awareness and acceptance of imaging as a mythological process in the sense of a recapitulation of the past: these three orientations constitute a profound view of photography. And, appropriately, it is the point of view of a scientist, someone from whom we have heard little on the subject in this century.

Mark Olshaker's book, *The Instant Image*, presents the life of Edwin Land as the story of inventive genius. Olshaker uses the notion of the "instant image" as an analog to the process of creative imagination. In its bare outline, the scenario goes that in 1926, at age 17, Land was walking on Broadway in New York City and "was at once overpowered by the spectacle of the theater marquees, giant illuminated billboards, fashionable automobiles, and disconcerted by the oppressive



Edwin Land

glare from countless light sources." Land, apparently, envisioned the scene freed from the glare of the lights and was so impressed by this vision that he left school, moved to New York, broke into the laboratories of Columbia University at night, and within six years had developed a synthetic polarizing material. He then made the decision to form a business to manufacture the material rather than sell his invention, finish school, and become an academician. In either case, it was clear that his life would be one of research and invention. His company (first Land and Wheelwright, then Polaroid) made the material on contract for manufacturers of sunglasses and photographic filters. Land also developed a 3-D movie film and polarizing 3-D glasses.

In 1943, while Land was on vacation in Santa Fe, New Mexico, he took a picture of his three-year-old daughter. She asked to see the picture and he explained to her that it could not be ready right away. As he talked, he realized that he knew how it could be done. Within an hour he had worked it out in his head and 30 years later the fantasy became a reality. Until the release of the SX-70 in 1972, to Land all other Polaroid cameras had been a compromise of the original vision of "absolute one-step photography." The development of the SX-70, this book contends, was much less a business venture than the perfect realization of Land's fantasy. In order to meet the announced release date of the camera, Land himself

went into the lab for three months day and night to find a color film which did not have to be coated. Land referred to the SX-70 during its development as "the Aladdin." He wanted photography to be as easy and direct as rubbing a magic lamp or making a telephone call. Indeed, all of Land's inventions seem to come out of a larger philosophical perspective, a striving for clarity of vision and directness of experience. It would seem, paradoxically, that it is technology which is necessary to achieve these conditions. Within the scope of this vision, it should be noted, are included such activities as the instigation and development of the U-2 system for the government.

The Instant Image, (judging from its bibliography) is the first book to be written about Land and the Polaroid Corporation. It is primarily a history of Land's scientific and business career and was not commissioned or authorized by Land or Polaroid. It is not a biography. Land's personality can only be guessed at, since, apparently, it is not a matter he has chosen to put on public record. Olshaker tells us that Land, a Jew, grew up in an upper middle-class home in Norwich, Connecticut. His father was a successful iron and scrap business owner and had extensive real estate holdings in the state. Land went to Harvard, married happily, fathered two daughters, and lives below the level of luxury his wealth could afford him. Likewise, Olshaker's history of the Polaroid Corporation is summary and encapsulated. Olshaker researched primarily periodic literature and corporate publications. His discussion of instant photography in the context of the whole medium misses many points of significance; for instance, he mentions but fails to consider the enormous cultural differences between the notions of the two "photographic giants." Eastman's "you push the button and we do the rest" and Land's "absolute one-step photography." He misses some important information as well, such as the fact that a synthetic polarizing substance was being invented in Germany at the same time that Land was working on his in America. *The Instant Image* stands as neither a major book nor a definitive history, but it is well worth reading for the story at its core: the legend of Edwin Land.

Martha Chafroudi/
Rochester, N. Y.

A Family Album

A Family Album by David Galloway (New York: Harcourt Brace Jovanovitch, 1978), 225 pages \$8.95 (cloth).

In Pirandello's *Six Characters in Search of an Author*, the principal characters attempt to escape from the historical narrative in which their author has imprisoned them. They do not want to be tied to reality, but "to find a fecundating matrix, a fantasy which could raise and nourish them: make them live forever!" The Father, the spokesman-philosopher of the group, understands the necessity to be free of history. If they are imprisoned it would be "as if all our existence were summed up in one deed." The captivity which he and the other characters try so strenuously to avoid also threatens the subjects of snapshots. If snapshots are tied to time, they cannot transcend the routinized flow of life, and are forced to remain as facts—their existence summed up in a single image. Snapshots—six of them—are the subject of the novel *A Family Album* by David Galloway. What Galloway wants for these snapshots is precisely what Pirandello's six characters want for themselves: eternal life in art.

A Family Album begins with a "letter" from Nicephore Niepce to his son. Each of the six chapters which follow is devoted to one of the snapshots which appear on the book's dustjacket, and each chapter is divided into three sections. The first section—"The Camera"—describes the camera used to make the snapshot that is the subject of the chapter. It includes such data as plate size, lens, and price, and gives a brief account of the camera's history. The other two sections of each chapter—"The Photographer" and "The Photograph"—speculate at length about life on either side of the camera. Each chapter is preceded by a page of epigraphs taken from the work of such writers as John Kouverhoven, Paul Delarocche, Nathaniel Hawthorne, and Michael Lesy.

Although this book is a fiction, the next chapter divisions, the information about cameras, and the weighty epigraphs—all excursions into the realm

of historical fact—make one suspect that other forces are at work. Galloway presents his book as a novel because he wants that willing suspension of disbelief which readers grant to fiction, but he wants the authority of historical facts as well. The clue to why historical fact and commentary intrude into Galloway's novel at every opportunity is to be found in the epigraph to chapter six, which comes from the introduction to Michael Lesy's *Wisconsin Death Trip*. This passage has mainly to do with Lesy's contention that *Wisconsin Death Trip* is "as much an exercise in history as it is an experiment in alchemy." Galloway seems quite taken by this concept, and by some curious associative process (if $a=b$, and $b=c$, then $a=c$) seems to have reasoned: if history is alchemy, and fiction is alchemy, then fiction is history and vice versa. Where Lesy tried to make explicit history from a fiction, Galloway is quite content, at least on the face of it, to stay within an imaginary world. Like Lesy, Galloway discusses photographs that have been separated from the context in which they were created, and have thus been shorn of much of their historical "factuality." But unlike Lesy, Galloway has found the proper medium for discussing such photographs: fiction.

A Family Album actually has more in common with an essay on interpretation than with fiction or history, for what truly interests Galloway is the exegesis of snapshots. He speculates, often too self-consciously, on the problems involved in understanding the meaning and recreating the context of snapshots. Although Galloway asks a great many incisive Who, What, When, Where, and How questions of the images he examines, he finds many more answers in the world of fiction than in the world of fact. Galloway's "rather abstract matters of speculation" outnumber his "matters of fact" by a depressing margin. As the book proceeds, it is evident that trying to reconstruct the webs of significance which surround a snapshot is much like trying to make gold out of base metals.

The significance of individual snapshots is indeed hard to discern. In his poem "Mixed Feelings," John Ashbery examines some faces in a snapshot and concludes, "That it's so hard to see them, it's hard to figure out / Exactly what kind of expressions they're wearing."

It is hard to know what to make of images which

are simultaneously intimate and anonymous. Galloway demonstrates only too well the enormous gap between what we know about snapshots and what we want to know about them. Although Galloway's efforts toward the interpretation of snapshots could, if codified, give us a useful interpretive model, the information needed to operate that model is available, for the most part, only in fictional worlds. Perhaps that is why the exegesis of snapshots seems best suited to a work of the imagination, to a novel like *A Family Album*, where the author can offer six snapshots a home outside of history.

James C. A. Kaufmann
Iowa City, Iowa

Hecho en Latinoamérica

Hecho en Latinoamérica: Memorias and Hecho en Latinoamérica: Primer Muestra de la Fotografía Latinoamericana Contemporánea (Mexico City: Consejo Mexicano de Fotografía, A.C., 1978), \$4.00 and \$15.00.

Perhaps the most provocative and stimulating aspect of *Hecho en Latinoamérica* ("Made in Latin America") is the evidence presented which shows that values and tastes are being encouraged which are not derived from photographic activity in the United States. Possibly they are actually a reaction to it; certainly they are alien to it, especially if one were to consider John Szarkowski's *Mirrors and Windows* as representative of the state of photography in this country.

From a historical point of view, the exhibitions, *Hecho en Latinoamérica* (sponsored and organized by the Consejo Mexicano de Fotografía and the Museo de Arte Moderno in Mexico City) and *Mirrors and Windows* (by the Museum of Modern Art in New York), are the major group shows on the continent this year. Both exhibitions try to survey the contemporary scene in their respective countries. The show in Mexico City was accompanied by a week of lectures, panels, discussions, and workshops, as well as by half a dozen comprehensive photography exhibitions which were without preced-

ent in Latin America. The New York show, on the other hand, was an isolated event. In both cases rather extensive catalogues were published, partly as explanation and partly as historical record. I would like to briefly discuss, not the photographic activity of the two geopolitical areas, but instead, the aesthetics, methodology, and politics of the two different photo establishments as represented by these two projects.

Among other things, the mechanics of the selection processes varied greatly. The 127 prints in the New York catalogue were chosen by one person, John Szarkowski. The criteria that he employed were that the artists were from the United States, had "come to public attention during the past twenty years," and were "all, finally, concerned with the pursuit of beauty: that formal integrity which pays homage to the dream of meaningful life." The photographs for *Hecho en Latinoamérica* were chosen by a jury of five, which consisted of the Director of the Museo de Arte Moderno, Fernando Gamboa; a prominent art and photo critic, Raquel Tibol; a representative of the Consejo Mexicano de Fotografía (and a photographer himself), Pedro Meyer; and professional photographers from Columbia and Mexico, Jaime Ardila and Nacho Lopez. They divided the material they selected into two parts. One section of it consisted of works by guest photographers, some of whom were not Latin American, such as Giselle Freund, Lucien Clergue, Cornell Capa, Peter Anderson, and Jack Welton. The main body of the show and the catalogue consisted of works chosen competitively from 3,098 prints submitted by photographers from almost all Latin American countries, and by Puerto Ricans, Chicanos, and other Latino photographers in the United States. The criteria established for judging the works were clearly defined in the announcement of the competition, which was reproduced in the catalogue (all translations in this article, except the Modotti quotation used later, are mine):

Considering that art in its many expressive forms is the result of inevitable social phenomena, and given that photography as a dynamic art today is best and preferably utilized in the rendering of human and social transformation, the Mexican Council of Photography and the National Institute of Fine Arts propose:

a. that the photographer, intimately related to the time and space in which he exists, confront the responsibility of

interpreting with his images the beauty and conflict, as well as the triumphs, defeats, and aspirations of his people.

b. that the photographer refine and affirm his perception, expressing the reactions of man face to face with a society which is in crisis, and that, as a consequence, he manage to produce an art characterized by commitment, and not by evasion.

c. that the photographer sooner or later must confront the necessity of analyzing the emotive and ideological capability of photography itself in order to understand and to defend the goals, interests and purposes that it serves.

While Szarkowski was testing a stylistic and conceptual umbrella theory about photography in the United States over the last two decades, the Mexican committee was outlining a parameter which was also derived from critical observation, but which was clearly intended to affect the utilization and incorporation of photography in the third world in the future. In both cases works were included which seemed near the margin of the guidelines established. (It is perhaps ironic that the Latin American catalogue, 30 of the 136 chosen photographers were women. Szarkowski included only 11 women among 85 photographers.) On the whole, the visual results of the different selection procedures were startlingly un-alike, although perhaps equally visionary.

A considerable percentage of the prints in the New York catalogue have been technically manipulated and show apparently artificial "set-ups," as opposed to the straight and seemingly candid pictures in the Mexican catalogue. Many of the artists in the MOMA publication are clearly aware of styles that first gained prominence in other expressive media, and have drawn upon ideas in recent painting, especially abstract expressionism, pop, and minimalism. Basically, most of the pictures are self-reflective and involve a personal and introspective concern or vision, often to the extent that they seem intended for a restricted audience. Szarkowski himself asks: "Is it a mirror reflecting a portrait of the artist who made it, or a window, through which one might better know the world?" The Latin American photographs also reflect an awareness of contemporary painting, but from another culture. The emphasis upon linear detail and outline, the lack of ambiguity, the heightened tonal contrast, the somewhat two-dimensional spatial concept, as well as the idealization of non-Greco-Roman types and the obviously popular subject matter, recall



Graciela Turbide, from *Hecho en Latinoamérica*



Judy Dater, Joyce Goldstein in her kitchen, 1969, from *Mirrors and Windows*

the tradition of socially committed and mural art originally associated with the Mexican Renaissance.

Szarkowski recognized that the concerns of the artists he was reproducing were not "popular"; as an indication of this, it is significant that almost 60 out of his 127 prints do not show representations of people—not even a hand. Meanwhile, in the Latin American show, only about 40 out of a total of about 250 prints do not include people. In the New York publication there are three photographs which show a television set so prominently that it (or the alienation it might represent) could be considered as the subject; curiously, in the Mexican catalogue there are no prints that show television sets—and not for a lack of them in Latin American countries. The Latin American prints most often focus upon social contrasts, interhuman relationships, and the actual confrontation between the photographer and his subject (in a manner not imitative of Diane Arbus' work, but distantly reminiscent of it). The

traditional genres of landscape, still life, and portraiture were avoided, as well as themes of sensationalism, erotica, voyeurism, esoterica, and mysticism. The approach to man as a social animal is reflected in the remarkably small number of photographs of nudes found among the works of the competing artists.

The most alien aspect of *Hecho en Latinoamérica* was the relative lack of pluralism in the evaluation of photographs and photographers. Several panelists assumed the position that a photographer must have a "defined ideological direction" and be committed to a social purpose. Pedro Meyer wrote:

If the conscientious photographer responsibly and attentively deals with what surrounds him, he cannot fall so easily in the mental escapism of disregarding his audience. If he decides not to see, he abdicates what is essential to a photographer. . . . and if he who is operating the camera doesn't invest in it all the vitality of his being and of his conscience, what comes out will be an intransigent little picture without soul that doesn't say anything to us.

Eugenia Meyer, oral historian and contributor to the conference, described this position even more succinctly in her introduction to a historical show and catalogue arranged for the same occasion:

In our opinion, innocent photographs do not exist. Nor are there involuntary ones; all of them imply a commitment by the author. . . . (*Imagen Histórica de la Fotografía en México, México, D.F.: Investigación del Archivo de la Palabra, 1978, p. 7*)

To emphasize this point Tina Modotti's photographic "Manifesto" from 1929 was also cited:

Being that it may only be produced in the present time, based on that which is objectively before the camera, photography emerges imposingly as the most satisfactory means of recording objective life in all its manifestations; thus its value as a document, if moreover one adds sensibility and understanding of the theme and, above all, a clear comprehension of the place that it must assume in the field of historical development, I believe that the result is worthy of taking its place in the social revolution to which we must all contribute.

Practical application of this position would severely limit the aesthetic possibilities available; however, it might have been interpreted as an academic exercise or as an ideal stance for the third world, except for the fact that following the presentation by Cornell Capa on social photography, he was accused by the Venezuelan photographer Paolo Gasparini of a "lack of integrity" due to "imperialist" and "destructive" photographs he had taken 20 years earlier of an oil boom town in Venezuela. Capa stated that it had been a commercial job and that, as he recalled, the pictures were "innocuous."

The photo essay in question, which was not seen at the conference, was originally published in the Fall 1958 issue of *The Lamp*, a Standard Oil Company publication for employees and stockholders. The essay dealt with an experimental town financed by a subsidiary in Venezuela. In my opinion, the photographs are "political" only in that they show Venezuelan workers with cars, electric sewing machines, and television sets, and, of course, because the story was published by an oil company (but *Hecho en Latinoamérica* was also partially financed by *Petróleos Mexicanos*). The development of an increased sense of responsibility by the photographer for his work over the last two decades is another theme. But, still, would anyone of any political culture or sophistication depend on a Standard Oil Company publicity brochure for reliable and objective facts about imperialist exploitation at one of their subsidiaries?

Unfortunately, the *brujaje* generated by the Capa incident was the high point of all discussion at *Hecho en Latinoamérica* and emphasized the potentially rigid and prescriptive position assumed by some Latin American photographers about the omni-manipulable character of photography and the ultimate responsibility of the photographer. These are, understandably, sensitive issues in Latin America: due to the high illiteracy rate, photography serves as an alternate form of communication and some people may still labor under the naive assumption that the camera does not lie or distort. Obviously, photography is a powerful weapon in the third world reality of oppression and underdevelopment, and many aspire to see it linked with theideo-visual and moral attitudes of the pho-

tographer—to place it at the service of the people, and, therefore, to deal with matters of public concern. At the same time, there also seems to be an attempt to realign the art of photography within the Marxist social schema; that is, to move it away from a traditionally superstructural position and closer to an infrastructural one. But art and taste, though customarily determined by the interest of the dominant class, do not have to be cultural luxuries. Does photography's socially constructive potential have to be denied because of its potential for misuse or abuse? (Perhaps all this is not as isolated from *Mirrors and Windows* as one might initially assume, especially considering Szarkowski's observation that "Good photographers had long since known—whether or not they admitted it to their editors—that most issues of importance cannot be photographed.")

These criticisms should, of course, be viewed in the perspective of the achievement—for the act of bringing together contemporary photography from so many Latin American countries is a monumental and historical accomplishment which demanded an effort, an expense, and a risk too easily taken for granted in wealthier countries. Part of the result of this undertaking was the two volume catalogue, *Hecho en Latinoamérica*, a document without which we can venture upon no in-depth study of either Pan American or Latin American photography.

Amy Conger
Albuquerque, N.M.

Book Notes

The Basic Darkroom Book, by Tom Grimm (*New York: New American Library, 1978*), 346 pp., \$7.95 (paper). An adequate darkroom handbook, which covers both black and white and color. Teachers may want to warn students to skip the illustrations of "creative" uses of the medium.

Homage to Cavaly, by Duane Michals (*Danbury, N.H.: Addison House, 1978*, 48 pp., \$9.95 (paper)). Michals' "coming out" book. Cavaly is a well known artist-hero among gays (David Hockney did his homage some ten years ago), and Michals

serves Cavaly's poetry well here. No sensationalism, prettiness, or clichés (the traps of gay art, which often attempts sensitivity, beauty, and intelligence).



from *Interior America*

Interior America, by Chauncey Hare (Millerton, N.Y.: Aperture, 1978), 175 pp., \$25.00 (cloth). Hare seems not to have missed the tiniest detail in his description of a world most of the intellectual middle class wishes would go away—if we even knew it existed in the first place. The pictures are not kind; in fact, they raise some of the same questions about a photographer's responsibility to his/her subjects that are raised by the photographs of Arbus, Weegee, and Riis (Hare, though, feels closer to Evans and Lee). But these pictures—and Hare's introductory essay—show that he also shares his spiritual forebears' love and pity for the people he records.

Lewis Wickes Hine's Interpretive Photography: The Six Early Projects, compiled by Jonathan Doherty (Chicago: University of Chicago Press, 1978), 71 pp. plus 7 microfiche, \$32.50 (text-fiche). Definitely not the place to go for critical interpretation of Hine's "interpretive photography," but indispensable as a visual index to a major primary resource: the Hine collection at the International Museum of Photography at George Eastman House. Peering through a hand-held fiche reader at 575 minute (about half an inch on the longest dimension) transparencies, or at the low-contrast projections in a library reader, might not be optimum

viewing conditions for photographs; but the visual information is all here, along with Hine's own titles and notes, at a very reasonable cost-per-image.

On Assignment: Photographs by Sam Shere, by Alan DuBois (St. Petersburg, Fla.: Museum of Fine Arts, 1978), 20 pp., price not available (paper). A nicely-done exhibit catalogue on the work of an old-time photojournalist (*New York Evening Graphic*, *International News Photo*, *Life*, *New York Times*). It seems from a note with our copy that libraries and photography teachers can request a free copy. Museum of Fine Arts, 255 N. Beach Dr., St. Petersburg, Fla. 33701.



from *On Assignment*

Reflections, by David Robinson (*New York: Holt, Rinehart and Winston, 1978*), 127 pp., \$10.95 (paper). There's a lot of color in Robinson's book for \$10.95. Most of the book is an attempt at perfection of the camera club genre, but at his best Robinson combines the color and the fragmentation of images that reflective surfaces provide into striking, jazzy photographs. Neither his long and pretentious introduction and notes to the pictures, nor the ordering of the book itself, show him to understand any difference in the kind of pictures he makes, however.

The World of Stereographs, by William C. Darrah (*Gettysburg, Pa.: William C. Darrah, 1977*), 248 pp., \$22.50 (cloth). A vastly expanded and improved version of Darrah's 1964 *Stereo Views*. That book has long been considered a classic, not for its ac-

curacy and scholarship (not strong points of *Stereo Views*), but for its sheer volume of information and for its place as a precedent in photo history writing. The new book seems much more carefully edited, has many more illustrations, and has even longer lists (of photographers, of publishers, of subjects, of expeditions, of French photographers' initials) than the first edition. No footnotes, but Darrah promises to leave annotated copies of *World at Eastman House* and in the library of the American Stereoscopic Association. The only essential study of its subject.

SPE Regional Update

Northeast

The Northeast Region conducted an election by mail ballot to fill four vacancies on the five-member Governing Board. The newly elected are: Jean Locey of New York City, Jim Stone of East Cambridge, Mass., Ted Tessler of Great Neck, N. Y., and Marjorie Neikrug of New York City. Some 460 ballots were sent out listing the following nominees: Stan Bowman, Barbara L. Cohen, Antony Decaneas, Elsa Dorfman, Stephen Gersh, David C. Kelly, Lester Lefkowitz, Jean Locey, Steve Manville, Marjorie Neikrug, Irving Schild, Irene Schwachman, Jim Stone, and Ted Tessler. Regional activity will be renewed as soon as a meeting of the board can be arranged.

On October 28, members of the Society from the New York Metropolitan area staged, for the first time in more than five years, a public critique. Marjorie Neikrug obtained the generous cooperation of Fordham University for the use of facilities at their Lincoln Center Campus. Ted Tessler served as chairman of the function's ad hoc committee, obtaining the volunteer services of a fine and varied panel of critics. Assisted by Hank Beck, Irving Schild, and Magda Vasilov, the critics were provided with individual conference sites and plunged into discussions of work that varied in character as widely as did their own critical stances. The roster of critics included: Casey Allen, John

Domini, Michael Edelson, Benedict Fernandez, Harvey V. Fondiller, Helen Gee, Ken Heyman, Lester Krauss, Anne Light, Lester Lefkowitz, Ben Lifson, Arthur Leipzig, John Loengard, Phillip Leonian, Jack Manning, Fred McDarrah, Marjorie Neikrug, Walter Rosenblum, Norman Rothschild, Eva Rubinstein, Irving Schild, Sonia Stern, Lou Stettner, Ted Tessler, Gene Thornton, and David Vestal.

Lester L. Krauss
Croton/Hudson, N.Y.

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Potpourri

National Endowment for the Arts **Photographers' Fellowships** have been announced. \$10,000 recipients were Paul Berger, Jerry Burchard, S.E. Ciricilo, Kathy Collins, Eileen Cowin, William DeLappa, Peter de Lory, John Divola, Jr., Larry Fink, Judith Golden, Raul Guerrero, Betty Hahn, James Hajicek, William Jenkins, Kenneth Josephson, Stuart Klipper, Arnold Kramer, George Krause, Louis Lanzano, Elizabeth Lennard, Lawrence McFarland, Larry McPherson, Joyce Neimanas, Beatrice Nettles, Arthur Olman, Danuta Otfinowski, Conrad Pressma, Barbara Jo Revelle, Murray Riss, Charles Roltz, Barbara Shamblin, Keith Smith, Alfred Souza, Todd Webb, John Weir, Jack Welcott, and Larry Williams.

\$3,000 awards were made to Michael Abramson, Chicago, Ill.; Suzanne Bloom, Houston, Tex.; Stephen Brigidi, Providence, R.I.; Lawrie Brown, Santa Cruz, Calif.; Laurie Brown, Corona del Mar, Calif.; James Burns, Seattle, Wash.; Marsha Burns, Seattle, Wash.; James Grey Crawford, Claremont, Calif.; Stephen Elston, Brookline, Mass.; Samuel Fentress, Nashville, Tenn.; Tyrone Georgiou, Buffalo, N.Y.; Conrad Gieber, Chicago, Ill.; Andre Haluska, Roebing, N.J.; Richard Knapp, Albuquerque, N.M.; Karmil Lee, Phoenix, Ariz.; Michael Levine, Los Angeles, Calif.; Joseph Maloney, Paramus, N.J.; Sheila Pinkel, Santa Monica, Calif.; Sue Robinson, Boulder, Colo.; and Samuel Samore, Sari Anselmo, Calif.

Media 3 is a small (eight pages) periodical which has been offered free to SPE members by our colleagues at a state college in Australia. The issue we saw was self-consciously tacky—it was printed in green with hand lettered headlines—and had a heavy emphasis on technical aspects of photography and film. There couldn't be a cheaper way to get clues to what's going on down under. Write Malcolm Bland, c/o Rusden Media, Rusden State College, 662 Blackburn Rd., Clayton 3168, Australia.

The Ryerson Photographic Arts Centre will conduct a **Canadian national conference on photography**, March 1-4, 1979. "Canadian Perspectives" is seen by its organizers as an "important first step"

toward improving communication among the many people across Canada involved in the medium. Speakers will present critical overviews of contemporary Canadian photography, and will analyze the status of photography in the major Canadian public galleries, the state of critical writing in the country, and the condition and quality of photographic periodicals there. The final conference session will attempt to answer the very important question, "Is an annual conference on photography necessary?" Write "Canadian Perspectives" care of Ryerson at 122 Bond St., Toronto, Ontario M5B 1E8, for more information.

A lecture series and a symposium, both titled "Toward the New Histories of Photography," are being presented this winter and spring by the **School of the Art Institute of Chicago**. The lecturers, who will outline a range of approaches to the history of photography, include Carl Chiarenza, Robert Forth, Hollis Frampton, Estelle Jussim, Beaumont Newhall, and William Parker. The symposium, to be held May 31-June 3, is being planned to discuss the ways in which technology, politics, economics, literature and art, and other social forces have affected historiography, research, criticism, and the teaching of the history of photography. For more information contact Alex Sweetman at SAIC, 280 South Columbus Drive, Chicago, Ill. 60603.

A final note on symposia: May 4-5 will see a **Photo Therapy Symposium** to be held on the campus of Northern Illinois University. The aim is to "provide an exchange of information, ideas, and techniques among practitioners in this emerging field." For more information—or if you want to find out what photo therapy is—contact Douglas Stewart at NIU's College of Continuing Education, DeKalb, Ill. 60115.

If you're the kind of guy or gal who makes "images which have strong decorative potential," then Alfa Color Laboratories wants you to enter with them into the exciting **photo decor market**. The company will review color transparencies (35mm to 4x5) and prints (8x10) from March 1 through April 30, and will award royalty contracts based on what they find. Earn extra money! Write Alfa Color Decor, P.O. Box 92924, Los Angeles,



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Beaumont Newhall received an honorary Doctor of Arts degree from his alma mater, Harvard University, last June. The citation: "His life's work, ever in focus, records the striking growth of the youngest of the visual arts."

Portfolio, "a contemporary college photography magazine," has joined the swelling ranks of **student publications** (*Student Forum*, *Lens*). This one is a quarterly, printed by Rapoport, that sells for \$12.00 per year. The address is **Portfolio**, Box 61, Dannemora, N.Y. 12929.

San Francisco Camerawork (70 Twelfth St., San Francisco, Calif. 94103) has announced establishment of an **artists' books archive**, and is seeking contributions of books and periodicals. The non-profit gallery and workshop will store and maintain the materials, and attempt to encourage sales. To participate, send two copies of your publication (one for exhibition, the other for storage), along with two 3x5-inch cards listing your name, address, and the title, price, edition, and distributor of the book, to Wanda Hammerbeck at Camerawork.

National Endowment for the Arts chairman Livingston Biddle recently appointed long-time NEA staff member Gordon Braithwaite **Special Representative for Minority Concerns**. The appointment is part of a step-up in efforts to help ethnic and racial minorities to become eligible for grants.

An exhibition representing **photographers working in the Southeast** is being prepared by the Museum of Arts and Sciences, Daytona Beach, Fla. The exhibition will run from Nov. 2-26, 1979, and will be curated by Dr. Gary Libby, director of the museum, and regional SPE chairperson Dan Biferle. Those interested and eligible should contact Biferle at Daytona Beach Community College, Box 1111, Daytona Beach, Fla. 32015.

The Eastman House is putting together a **biographical reference file** on 5,000 photographers represented in the museum's collection, under a grant from the National Endowment for the Humanities. Research assistance is needed in gathering data on many nineteenth and early twentieth century regional photographers—a project the organizers suggest as an advanced independent study contract for college students, as well as one that other scholars might help accomplish. Participants will be sent a list of photographers who worked in their region, and detailed instructions. All efforts will be acknowledged in the planned microfiche publication of the results. Contact Susan Dodge Peters, International Museum of Photography at George Eastman House, 900 East Ave., Rochester, N.Y. 14607.

Positions Available

APEIRON WORKSHOPS, INC.—Resident Teaching Staff Member: Photography and teaching experience preferred. Submit slides, resume, description of teaching concerns and attitudes. Include self-addressed, stamped envelope for return of slides.

Artist-in-Residencies: Available to mature, productive imagemakers and writers interested in sharing their work-process with Apeiron community. Room, board, darkroom, materials provided for 3-4 month periods. Submit resume, slides, and description of project/work to be accomplished

during residency. Include self-addressed, stamped envelope for return of slides.

Carpentry/Maintenance Staff: Full-time, residential position. An interest in photography and/or visual arts desirable. Duties include rough and finish carpentry, construction, repair work, general maintenance. Submit description of experience, skills, and work objectives. Kris Suderman, Apeiron Workshops, Box 551, Millerton, N.Y. 12546.

HAMPSHIRE COLLEGE—Filmmaker/photographer. September 1979. Teach both subjects in studio arts area. Send resume and pertinent information. Search Committee for Film/Photography, Humanities and Arts, Hampshire College, Amherst, Mass. 01002.

INTERNATIONAL MUSEUM OF PHOTOGRAPHY—Internships (3). Fall 1979. \$7,200 (part tax-free). Master's in science, fine arts, history, art history, literature, film, or design required. Submit graduate and undergraduate transcripts, two letters of recommendation, resume, and statement of expectations and objectives. Intern Program, International Museum of Photography, 900 East Ave., Rochester, N.Y. 14607. Deadline March 1, 1979.

NORTH CAROLINA ARTS COUNCIL—Artists-in-schools. August 1979. \$1,600 (one month residency). NEA proposal includes ten, four week residencies in elementary and secondary schools for artists who work in areas (including photography) not usually dealt with in the schools. Write for application. Karen Dacons, Coordinator, Arts in Education, Department of Cultural resources, Raleigh, N.C. 27611. Deadline May 1.

RUSDEN STATE COLLEGE—A one year exchange with Australian photographer Paul Hopper is proposed by Hopper and Rusden College. A working, exhibiting photographer is sought (Hopper has a good British and Australian exhibition and publication record), and the proposal is that each photographer would be paid the normal salary by his/her regular employer. Rusden would require a specified number of courses taught, but these could be scheduled according to the needs and wishes of their visitor. Paul Hopper, Rusden State College, 662 Blackburn Rd., Clayton 3168, Australia.

SUN VALLEY CENTER FOR THE ARTS AND HUMANITIES—Intern/community instructor. Six month appointments, March 26-August 31, 1979, and September 1979-March 1980. \$600 per month. Teach basic and advanced classes and workshops, assist with management and maintenance of labs, exhibitions, and special projects. MFA or equivalent. Send slides (with return postage), resume, and statement of interest and goals. Ellen Manchester, Director of Photography, Sun Valley Center, Box 656, Sun Valley, Idaho 83353.

UNIVERSITY OF CONNECTICUT—Photographer. Fall 1979. Asst. Professor, tenure track position. MFA with diversified background in drawing or painting preferred. Teaching experience essential. To teach introductory and advanced photography, occasionally other studio disciplines and help develop photography programs. Send resume for preliminary review, at least thirty slides but no more than forty, and a self-addressed stamped envelope. Richard Thornton, Head, Department of Art, U-99, University of Connecticut, Storrs, Conn. 06268. Deadline March 1, 1979.

UNIVERSITY OF TEXAS AT AUSTIN—Photographer. Fall 1979. To teach two classes plus graduate students. MFA or equivalent, teaching experience, good exhibition record required. Submit resume, twenty slides, and a self-addressed stamped envelope. David L. Demming, Academic Program Director, Art Department, University of Texas, Austin, Tex. 78712. Deadline March 1.

WRIGHT STATE UNIVERSITY—Photographer/teacher. September 1979. \$12,000-13,000, instructor or Asst. Professor. Black and white expertise required, with additional qualifications in one or more areas of specialization. To teach all levels of photography and participate in the foundations program. 15-17 contact hours per term and committee responsibilities. MFA or equivalent and teaching experience preferred. Send resume, names of references, statement of teaching philosophy, twenty slides, self-addressed stamped envelope. Katherine Fishman, Chairperson, Photographer Search Committee, Wright State University, Colonel Glenn Highway, Dayton, Ohio 45435. Deadline March 9, 1979.

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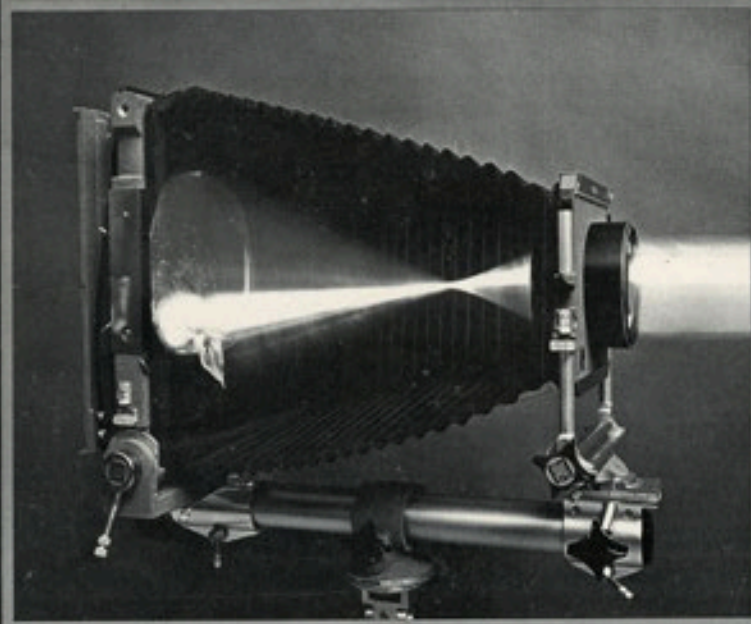
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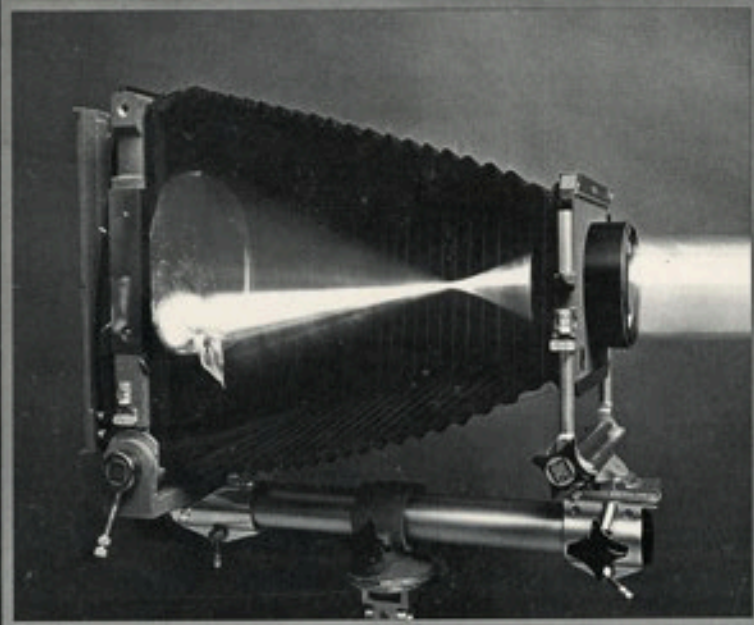


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