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LIGHT

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One artist shows this fall: Neal Slavin, Paul Strand, Emmet Gowin,
Aaron Siskind and Harry Callahan.

Opening October 5 color photographs by Slavin accompanying
the publication of his book When Two or More Are Gathered
Together and a Fifth Anniversary Show with works by
artists LIGHT represents.

The LIGHT Catalogue will be available by mail for $5.00.

724 Fifth Avenue bet 56/57 New York NY 10022



Courtesy: LIGHT

Photograph by Linda Connor

exposure

14:3 Jim Alinder, Editor

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The deadline for the next issue of ***Exposure*** is October 15, 1976.

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Cover photograph by Stephen Shore, ***Main Street, Gull Lake, Saskatchewan,*** 1974. Courtesy, LIGHT.



Negative Print of a Snake, 1921

F. M. Hall Collection, University of Nebraska Art Galleries

Photograph by Imogen Cunningham



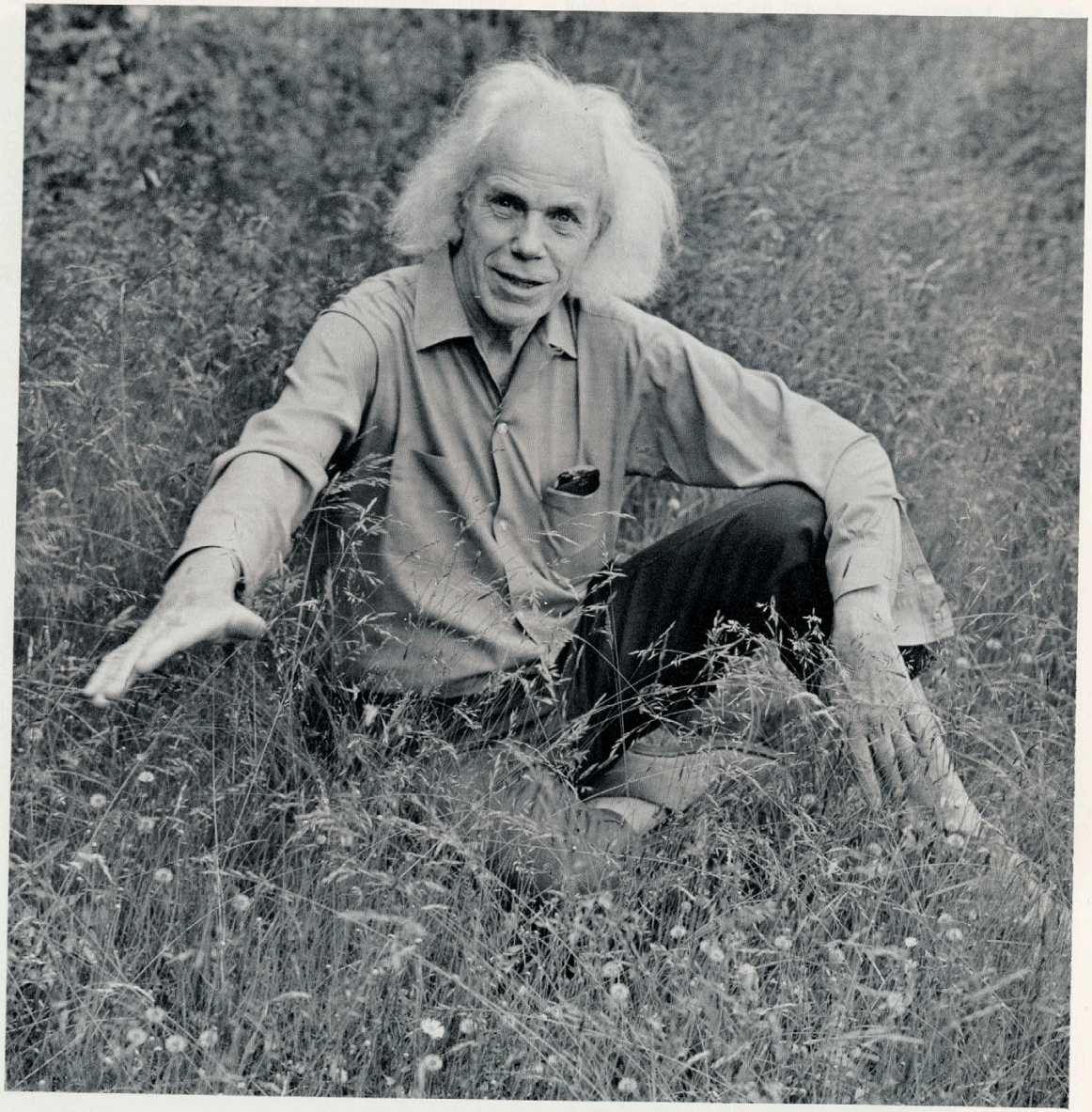
Imogen Cunningham Photograph by Ansel Adams

IMOGEN CUNNINGHAM

April 12, 1883 - June 24, 1976

MINOR WHITE

July 9, 1908 - June 24, 1976



Minor White

Photograph by Robert F. Haiko



Solstice, 1962. Capital Reef, Utah F. M. Hall Collection, University of Nebraska Art Galleries Photograph by Minor White

MINOR WHITE

Minor White was a founding member of the Society for Photographic Education and during its formative years, he contributed meaningfully to its development and direction. This organization owes a great deal to his perspective and continuing encouragement.

Minor was a teacher in the finest sense of the term and through his classes, his writing, his exhibitions, his public presentations and workshops—in short through his example—he was an inspiration and guide to us all, With his death on June 24th the profession lost one of its most distinguished members.

It has been written that "mobile and intangible light has always seemed the natural counterpart of the mind." How well this association of mind with light applies to Minor himself, to his own eager curiosity and to the light-dispensing efficacy of his life as a photographer and teacher. For it was to the illumination of art through the verbal, its intellectual touchstone, that he marshaled his sensitivity, his iconographic formulations, and his deep grasp of the forces which shape human expression. As a tribute to Minor we are pleased to publish four of his essays dating between 1943 and 1961.

Peter C. Bunnell

WHEN IS PHOTOGRAPHY?

1943

There is a temptation to be sarcastic about snapshot albums, to call them little tombs of scintillating hopes that died at birth, and names like that. And if it were not for the disappointments imbedded in them, we probably would. Hopes were never higher than when most of these pictures were taken. That they were not all thrown away at once is in itself a monument to human rationalization. They are indeed such miserable failures at being creative that they have a bearing on creative photography.

We won't ask you to remember "way back when" and take your own snapshots as an example. No, let's remember some fictitious female named Button Bright for a moment. She pots around at Sunday picnics, vacation trips, and weddings and has "ideas" about art. One of her favorite subjects is one Jeremiah, the bewhiskered uncle of the family. His whiskers and wrinkles set Button Bright into ecstasies every time she sees them. They are photographed and photographed. Every picture looks like any old man with a beard, whom you could pass a hundred times and never notice.

Button Bright is disappointed with her pictures, because her hopes had been so high. Uncle Jeremiah is such a good subject, and she does have the bug, so it is in a kind of desperation that she bores you with her album of snapshots, repeating the ancient formula, "This is Uncle at Boulder Beach, and here he is at Goat Gulch." In a few moments her voice grates upon your ears, the pictures become not only dull, but stupid. In short, it is all hopeless.

Button Bright's case is not as rare as we might wish. There are many who differ from her only by a better knowledge of the processes. Their pictures are just as yawn-inspiring as hers in spite of salon mounts and beautiful technique.

The reason is not far to seek. These people do not make their pictures for the sake of the audience. They saw something that ballooned their feelings and they recorded it without once considering the feelings of those who would have to look at it via the print. And, simply enough, that is all the difference there is between the creative photographer and the others. He uses the camera and the print to arouse emotions in other people.

Let us take a concrete example by following a photographer creatively at work. In his going about looking hard at everything he sees, he comes upon a picket fence about a lawn and a house, and behind them the ocean. His seeing will first be of it altogether, then of each part separately, and then of each part related to just one or two others. The order is a personal matter. Looked at as a unit, he understands or imagines a beach home, a vacation place nearer nature than the city, and one extending an invitation to share it. The essence of it is alloofness. The next step will be to decide whether or not this particular arrangement of fence, lawn, house, and ocean will be able to convey the feeling of aloofness to an audience through the medium of a photograph. The photographer leaves off his creative-activity of comprehension and becomes technical. He now looks at the scene with eyes which have been conditioned through practice to see like a lens and a print. He is being selective. He decides that the arrangement of fence, lawn, house, and ocean before him when shown as a photograph, would not convey the feeling of aloofness to anyone. It would just be another house beside a large body of water. Even though the subject as a whole is not photographed, the creative process of understanding has occurred.

Next, the creative attention is centered on the fence alone. It reminds the photographer first of pictures of other white fences; it then suggests the quality of separation; it seems less a thing to isolate and keep out, than something to establish a boundary in a decorative way. Nevertheless, by itself, it would not convey anything new, or even an interesting restatement. It is not selected. It is then considered in relation to the lawn, the ocean, and the sky. Now, the fence with its fresh paint and rather happy appearance seems to have been put up for the purpose of repeating close at hand the color of the breakers and the clouds amid the blues and greens of ocean, lawn, and sky. The essence has crystallized around a happy decoration. The light is such that this essence is brought out fully. It is selected as a subject which will bring to an audience the same feeling of happy decoration. The exposure is made, and the photographer goes on to other subjects near by. He may run on to a pleasant flower, a bunch of broken shells, a drowned bird, a new house—all of which must be considered creatively either alone or as they happen to occur together.

One might say that this definite kind of creativity was a being sensitive to the unique implications of every subject, then selecting to record only those which are at that moment photogenic.

If we continue to follow our photographer in his morning's work, we will find him on the beach after a while, contemplating the water, trying to arrive at a conception of the ocean. He has tackled quite a complex subject, we think; one so changeable that its implications are contradictory. Just now a high sea is running, yet he can remember it as being calm. He can remember its impartiality, its good and its harm; the life that teems in its depths and its shallows, in its pools and its rocks. These things that he remembers and knows about the ocean color his imagination—color his creative work of understanding. It is no simple concept that ensues, and no meagre one. By letting himself be overpowered by the pounding of the surf and the roar, his conception crystallizes around a feeling of surging power, a feeling of recurrent patterns sweeping ever upward in the imagination. Returning to his technical background, the photographer realizes that the water in front of him will not convey that concept to any one. Still, the concept and feeling remain strong in his mind. He wishes he could convey that feeling somehow; how, he does not exactly know. He does know, though, that just because a picture of the water before him will not convey his feelings, it does not follow that all water cannot. He knows that somewhere an arrangement of water exists which will convey his feelings. Here is an important point. He also knows that a picture including water is not absolutely necessary. It is possible to convey his feeling by some other subject entirely. So, along with being sensitive and open-minded to all subjects, he also looks for a subject during the rest of his day of photographing which will be capable of communicating to an audience his concept of recurrent power. In so doing, he is practicing another kind of creativeness.

Let us go along with our photographer for a while longer. He now has an abstract idea or abstract feeling about recurrent power which he wants to convey. He looks at everything to see if it might possibly be capable of becoming the photograph he wants. His whole creative process of understanding each subject for its own sake is colored by also trying to see if its essence is similar enough to his abstract idea to be a possible subject for that idea. Then, of course, his technical eye decides on its photogenic quality; if both conditions are satisfied the exposure is made.

Our photographer comes upon a field of waving grain which suggests wave pattern to him, but no more. He stops to consider a row of folded-up snow fences—and goes on. (We admit he gets around remarkably well.) He discovers a curious stump back in the hills, wind-eroded in marvelous fashion to form recurrent spirals swirling together like whirlpools stilled by a catastrophic hand. This is the significant subject. This is the one which will convey by lens and print the feeling of recurrent power to anyone who looks at it. The design of the subject suggests it easily to the mind in purely visual terms. One can feel the movement over and over again just by looking at it. The exposure is made, and the photographer goes home feeling elated. Tomorrow he may find a better example of his idea in the clouds, or in reeds bending low before the wind, or in a mill, or in a human face. The examples are limited only by the imagination of the photographer.

The second variety of creativeness can be thought of as trying to understand all the possible implications of a subject and then seeing if one implication might be similar enough to the idea retained in his mind to illustrate it and make it visible. If we compare the two ways of being creative, so far discussed, the first is accomplished by **photographing the subject itself in such a way that its character is revealed;** the second is accomplished by **choosing a subject to photograph which will illustrate an idea heretofor existing only in the mind of the photographer.**

So far we have confined our discussion to subjects in nature. The same holds true for subjects which are the things men build or let fall into decay—his houses, his cities, or his ranches. Now we will see how these two varieties of the creative activity work in relation to people.

A photographer's first relation to a person to be photographed is of the first kind of creativeness. The essence of the person must be arrived at somehow—by reason, imagination, intuition, mechanical typing, or even by just asking the person which kind he is. Then that conception must be made as visible as possible with the features available. The creativeness so far is similar to that used in a photographic holiday along the beach. The man, as was each object, is being understood.

If the second kind of creativeness is at work, the man before the camera is there because his face approximates an idea the photographer wishes to make visible. For instance, this time the abstract idea is kindliness. It may have been perceived while photographing another person who was not photogenic, for an idea of kindliness. But the idea once established in the artist's mind requires completing. This man's face has kindliness written all over it. And so it is reasonable to expect that a record of this face will convey a feeling of friendliness to all who see it.

It might be asked whether or not this man must also be a kindly man, if the character and truth of the man is not kindliness. For the purpose of the photographer, the answer is no. But in life, it is rare that a face does not give some indication of the true character.

The creativeness in the first case lies in understanding the person, in the second case it is in recognizing what will convey a meaning. To arrive at a successful picture in either case, when a person is used, a third kind of creativeness must take place. There must be a feeling of confidence, created by the photographer between the two so that the conception either of the man himself, or of an abstract idea of him, can be made to reveal itself on the man's face long enough to be recorded. It must be done so that the camera records a live man, and not one having his picture taken.

The establishment of a mutual feeling, whether it be friendly or antagonistic, is a highly creative task for the photographer. It becomes something like the art of an actor, creating an emotion, or emotions, in the man to be recorded. Ordinarily, the emotion to be created in the sitter is one of a willingness to co-operate. In this condition, suggestions of the photographer are followed freely. For instance, the photographer has followed the first kind of creativeness, and has arrived at a conception of the person. He conceives of him as having a a poetic streak, a very calculating aspect, and a frustrated mind. Now in order to get a picture which will show these three things, he creates the feeling of co-operation—first, by being friendly usually, and then by creating emotions in the subject which will bring out these three phases. Just how he does this will depend on both photographer and person.

In the case of the subject being used to make visible the abstract idea of the photographer, it is essential to use this third kind of creativeness. By no others means is it possible to arrive at the concrete characterization of which the face in repose is but an approximation.

This third variety of creativeness can be thought of as the making of a mood in the second person within which facial design (or expression) can be brought into a series of changes for the purpose of selection.

There will be times when this established state of co-operation will become still more intense. There will arise occasionally a feeling of unity between the two in which the imagination of both parties comes into action. The creative effort itself is now mutual. A creative state exists during which new things will arise spontaneously. These new designs may be highly recordable, and selection becomes a matter of making exposures fast enough. This is a rare condition, and it is questionable if it is necessary in order to get communicable records of emotion or idea. It is impossible to give an example of it because its existence depends upon an experience, of which no telling will give an idea.

A brief summary is in order. Along with creativeness is the technical aspect summed up in the term "selective". This means that the photographer is conditioned by his medium to automatically recognize the moment when a subject is fully revealed or photogenic. Creativeness in photography is found quite exclusively in the perceptive-phase; **i.e.,** the pre-exposure period, rather than the execution-phase of photography. In the perceptive-phase there are three ways of practicing creativeness. These ways overlap, of course. The first way is **understanding the meaning of the subject.** The second way is **understanding all the implications of a subject and using one to illustrate an abstract idea.** The third way is **establishing a mutual understanding between the photographer and sitter,** which can reach the heights of a state of mutual creativeness.

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WHAT IS PHOTOGRAPHY?

1948

It's the most protean of mediums. So allow me the boundaries of its use as a fine art medium only; acknowledging as we go its services to science, journalism, advertising, folk art and gadgetry.

In brief, it's what any artist makes of it.

It serves the objective artist with a classic treatment of appearances by rewarding his faith that surfaces, rendered with love and beauty, reveal meanings. His own personality laid over brilliantly with the meanings of things and relationships.

It serves the analytical artist with a tool to record his visual contemplation of the world, his visual curiosity, his visual understanding. (I wonder what this type of artist did before the camera gave him a medium ready for his temperament.) The probers, the dissectors of truth, have a forceps and a knife.

It serves the subjective artist with self expression as deep and broad as he can stand to uncover himself. How? Simply by dissociating the subject from its connotations. Then through the reading of the design the caprice of the unconscious can be reached as easily as automatic writing. Discarding connotations of subjects leaves them symbols that can be read like dreams. The irrational, the whole self-indulgent world of the unconscious, is turned into the raw material of art. Then too, no matter how much the artist is in love with his pain, complete betrayal of the man is automatically prevented. Aesthetic distance is kept for him because the cobweb tether to appearances is never broken. (Or if it is, the invasion of other mediums is startled and it becomes non-photographic.)

It serves the poetic artist with reality, which, if he can intensify—much as Alice through the Looking Glass—yields him the poetic. But photography will not serve him if he seeks to avoid the literal: its arms are only long enough to reach through, not around reality.

It serves the mystic artist with a naive window giving on the world. With a burning glass as wondrous as a child before his fact and magic have come apart.

In general it may be as above. Now recognizing, drawing closer to parts. The view camera gives the observer in the artist an intelligent, thoughtful, nearly disinterested contemplation of the world. And to the beauty of seeing is added the beauty of the medium. The hand camera allows the observer in the artist to participate in events as fast as they happen. With the view camera he slowly distills; with the hand camera he rapidly acts in action, taking part while probing with it, penetrating with it to whatever truth he can understand.

Nor can we say that documentary truth is the sole gift of the hand camera, or poetic truth the property of the view—such truths are in the person first, the world second, and in cameras not at all.

Photography is not anything but what the artist makes of it.

However, it must be distinguished from other art forms if we would be faithful to the identities of mediums, if we would respect rather than violate them.

The visual characteristic that distinguishes it from other mediums is mainly the subtile gradation of total separation.

Its intellectual characteristic is the high concentration of commonly accepted symbols.

Its emotional distinction comes from the feeling that there is a slice of reality present, a piece cut out of the whole cloth.

Its creative difference—if art is considered a communication of feeling or experience—is non-existent.

Photography is what the artist makes of the photographic body.

Photo Notes Spring, 1948

CALL FOR CRITICS

1960

We have today no criticism in photography comparable to that found in any other creative field. What a photographer has to say about his own work is rarely worth listening to: he is a doer, not a critic, and his pictures make a liar out of him when he talks. If he tries to evaluate the work of others, he will always be thinking in terms of how **he** would have dealt with the same subject. The professional photographer is constantly exercising his individuality—and while this may make saleworthy pictures, it can produce only bad criticism. The better the photographer, the worse critic he is likely to be—for a professional critic must be able to look at pictures as if he had not and could not make them himself.

What is needed is a group of critics who can produce a healthy **body of criticism,** in which a man's pictures are evaluated in terms of photography as a whole, with all its traditions. Photography is like a vine, putting out new leaves constantly. The critic—seeing all the vine—would fearlessly be able to see that the leaves are more alike than different. And, cherishing small differences, he would be able to relate any one man's work to the rest. Above all, he would have to be able to verbalize intelligently about this entire visual field: verbalization about the visual is his tool of criticism, if not his talent.

Such a body of critics would not be confused by semantics. For example, today many photographers (and public alike) are confused by the idea of "art." They feel that photography isn't as good as other forms of creativity, and are hungry for the tribute of 'artist.' They are tempted to equate achievement with "art." The critic would equate purpose with "art" and define photography used as a medium as being different from photography used, for example, as photojournalism. He would establish and maintain this distinction: **documentary photography is concerned with the truth; photography as a medium is concerned with beauty.** Keats' equation of truth and beauty has been misinterpreted and abused to such a point that today there is a certain reluctance to adhere to either standard. The critic would help maintain a distinction. He would also know that over and over again we see pictures that transcend both truth and beauty, that transcend the medium itself. He would maintain the distinction without ruling out the possibility of such transcendance.

I would say that about 98% of photography aims at realism—at making the viewer see what the photographer saw. This I call documentary photography, photojournalism—in the broadest sense of the term. In the remaining 2%, the original subject is unidentifiable, and what you understand from it depends on what you draw out of yourself. If you are "realistically" oriented, you see only the subject; if imaginative or intellectual, you see all the rest: design, sign, symbol, associations, etc.

The reasons for the lack of good criticism today are a complex of factors. One is that photographers don't really want it. They are afraid of it, and feel that it means getting hurt—in the ego, and in the pocketbook. But negative criticism is only one side of the picture, only one half of the function of criticism. A photographer who has been "hurt" will, if he has the courage, come back and do a better job. Another reason is that there is no trained audience big enough to support published criticism. In music, there are few performers and many people who read about them; this doesn't exist in photography—in fact, the situation is almost the reverse. So many people have been trained to look at pictures this way: they identify the subject, and leave it at that . . . like a coke they don't bother to drink.

We hear a great deal of talk about improved equipment which will enable the photographer to **see** more easily. But seeing is not enough. The photographer must have a felt comprehension of the meduim as a whole, to match his "feeling" for the world. Some photographers—those with training in painting—try to use film like canvas. At the other extreme is the fellow who **happens** to catch something interesting with his camera. Rare is the man who has what might be called "camera vision." He looks at a scene and sees a photograph in his mind's eye. This requires training, both of the photographer and of the public; if we had even competent criticism, an awareness of "camera vision" would be widespread. And those of us who teach would have less difficulty training people to see like cameras. We have progressive schools teaching visuals and good training in craftsmanship, we have publications and we have teamwork; a body of knowledgeable criticism would get the car on the road.

We should be able to look to the museums for a comprehension of photography as a medium, for evaluation of photography in terms of all artistic traditions. We do not find it there. The Museum of Modern Art has done nothing of this sort for fifteen years. There was a beginning, with the Paul Strand and Edward Weston catalogs to which Nancy Newhall wrote introductions. But the only criticism of later years to take this long-range approach was to be found in the recent George Eastman House catalog of its Mid-Century show, and in the book **Masters of Photography,** where a number of photographers of the past were presented in essence. The writing is always too brief, and too often limited to mere captions. Yet there are people in and around photography—picture editors and exhibition designers, for instance—who are in a position to fill the gap. The potential talent to write criticism exists; it is just a

problem of getting what they produce published. Only in the give and take of published criticism would these people have a battleground on which to perfect themselves professionally and eventually produce top-flight criticism.

There are two kinds of service to be rendered by such a body of critics. For the photographer, they would provide a vision of photography as a whole and, by relating the individual to the entire tradition, help him to form a philosophy. They would solve the semantic problems I have described, and help the photographer to avoid becoming confused by them. For the public, the critic can explain and trace the growth of the visual ideas of photographers over **long** periods of time. Discovery of new talent is but the least important function of a healthy body of criticism.

The critic must be able to hand out the barbs and take them. He must be tough-skinned, but with a sensitive interior. He cannot expect any photographer to accept anything he says. On the other hand, the critic must recognize that he is not a photographer, He must know all the traditions of photography, be familiar with art history, aesthetics, history, journalism, the world situation. He must have comprehended even the political aspects of past history in terms of its artistic expression. He must, in short, be able to look at contemporary photography in the largest possible perspective. He would not be diverted into finding fault with the media in which photographs appear; he would not blame the magazines, but show where photography itself is lacking. If we can add this missing element of criticism to photography, we will begin to have a total photography. For there is no great art without great criticism.

Infinity, Vol. 9, No. 9, Nov. 1960

THE WORKSHOP IDEA IN PHOTOGRAPHY

1961

Assignments relating to light are perhaps the most important in a group of projects which include such matters as form, essence, personal statement and others. To potential photographers awareness of light is of the utmost importance. First because light is the activator of the medium, second because light and shadow reveal essences of things. Hence assignments are given to bring their attention to what light feels like in the world diffused, direct, reflected, noon, dusk, and so on, and how these affect them when seen in the photograph. Other assignments are given to make them aware that light outlines objects, reveals them, obscures them, releases, hides, plays the infinite to their infinity. It is in these assignments especially that I can demonstrate the relation of technique to outcome. Photography renders lights as no other meidum does. When the photographer knows by experience the qualities of light and the subtilties of his medium, light begins to glow in his photographs.

Neither learning to experience light, however, nor learning to render it photographically can be accomplished in just a few lessons. Both endeavors must become part of one's every waking moment.

Most students do not know their camera. I encourage the group to use and work with the camera often, to become so completely familiar with it that it will help instead of hinder. I stress camera technique only in relation to and as a necessary part of the creative effort. All mechanical procedures must become instinctive. The camera is to be used as an extension of oneself, not as an awkward appendage that has to be consciously thought of before it can be made to function. And I ask them to use the camera to see the **familiar** things. "Stay at home; don't go off to the cemetery."

To be a creative person comes out of the enjoyment and appreciation of life. I tell my students to wake up in the morning with wide open eyes—to learn to see all the time—to be aware and to enjoy life. If, in my six weeks course, they can become more artistically aware and feel inner growth, I feel gratified. Many students come back for more workshops and then we begin to see evidence of their growth.

A summer of anti-classroom workshops is refreshing after a winter of academic teaching. For one reason, ideas that must be developed piecemeal, one or two hours per week, can be seen whole in the span of a few days. I keep a lively interchange between workshops and classes; what is discovered in one is tested in the other. For example sketching responses to visual experiences, in lieu of verbalizing, originated in my photography orientation class for art students. Sketching responses seemed so provocative that the practice was extended to a summer workshop. It worked so well there, that sketching responses is now a permanent part of all my photography classes.

The workshops are a growing segment of my "teaching" career. Several are given now: at Rochester, New York; Idyllwild, California; Denver, Colorado; Portland, Oregon. The Portland Workshop was started three years ago through the efforts of Gerald Robinson, a lawyer in Portland, serving at that time with the Oregon Centennial Commission. A few lively and determined photographers and amateurs have returned each year and have thereby created a demand for a continuing program tailor-made for the progress of each. This nucleus soon found that they lost sight of ideas gained in a ten day "blitz" and forgot the essential feelings from one summer to the next. So they instigated the "Interim Workshop" to carry them over the winter. This is conducted between Rochester, New York, and Portland by an exchange of photographic assignments and tape recorded critiques and encouragement. The value of the voice in maintaining the essence of the workshop is found to surpass all expectations.

In order to tap the vast knowledge of photography held between the members of ths group, the technically professional members are encouraged to help the others. This kind of group activity and cooperation is thought to be just as important, if not more, than the broad line of direction and guidance from myself.

The assigned projects for the Interim Workshops are not exactly elementary. Most of them are as new to the professional photographers in the group as to the rest to whom photography is a demanding avocation. For example several projects dealt with Space, Light and Form as concepts according to Heinrich Wolfflin in his PRINCIPLES OF ART HISTORY. Other projects pertain to the essential and difficult problem of "equivalence." Equivalence is explored and tested first with phototgraphs to visually match the mood-feeling of specific pieces of music, or poems. From the objective exercise of equivalence we move to the subjective and try to make photographs which are equivalent to personal feelings or personal feeling states. In addition "free choice" photographs are sent with each shipment. With these the members give me the task or assignment to respond to their communicattion.

The Rochester Workshop is an altogether different situation. It starts in October and continues daily until the end of January. Four or five persons, after interviews, agree to submit themselves to an intense learning period. The facilities of George Eastman House are made full use of to study the original work of the historically important photographers. Part of their work is in aid of whatever major project I have in progress at the time. Their major effort is to acquire some notion of their relation to themselves, to their camera, to the world of subjects and objects, and maybe to the universe, who knows. All chores, all small efforts as well as large efforts lead towards Camerawork in the service of an intensified consciousness. This last seems to be Beyond Art.

Mutual interchange of experiences is brought about regularly. The first group of four in 1959 renamed the Rochester Workshop the "Mixing Bowl" because on more than one occasion all of us asked in unison, "Who does the stirring?" Camerawork, as we call the use of photography as a medium, is a strange world quite as mysterious as the human mind.

Two text books are required study in the Fall Workshop and recommended in all the others. SIX LESSONS IN ACTING by Richard Boleslavasy and ZEN AND THE ART OF ARCHERY by Eugen Herrigel. At whatever time seems ripe, the workshop is introduced to the ancient Chinese classic, I CHING (Bollingen edition).

SEEING, NOT SEEING, AND CONCENTRATION

If the reader is willing to treat himself as a member of an imaginary workshop for a few paragraphs, we can enlarge on a few of the features.

Early in any workshop you would be told that Not Seeing is actually a way of looking around the world with eyes, in effect, closed. The deep stain on sight of your own thoughts, desires, current problems, especially the trivial problems, distress, elations, etc., in the end add up to nearly total blindness. Not Seeing stands for your ordinary way of getting around the world without falling off curbs or having breakfast without noticing that your spouse has put a dummy in the opposite chair and is really in bed.

"Seeing" would be defined in words first to satisfy our verbalizing minds. You might be told that Seeing pertains to looking at anything with the intention of understanding it fully for its ownsake. Fulfillment of intention is a matter of degree: from the planting of the seed to the eating of the fruit, from awareness to enlightenment, if you wish.

Next Seeing would be demonstrated—demonstrated with that kind of silent, non-verbal "definition" that your body and emotions would understand. This takes longer because we would have to start from your normal condition of Not Seeing. If you could stop the shouting of your own thoughts in your ears, you might be able to hear the small voice of a photograph, a painting or a pine cone in the sun. Therefore, before Seeing can start, some way must be learned to push aside, at least temporarily, your personal and largely irrelevant, if not actually trivial thoughts. The appropriate technique to which you would be shortly introduced is known the world over as concentration.

Ways of learning to concentrate are numerous. In this workshop you would be exposed to a form of it based on tranquility. Tranquilizing pills are not used because they introduce a kind of chemical quiet; we prefer a human stillness at the bone. A technique of concentration is introduced that you can turn on and **off** at your volition. Can you look at some insignificant object, right now, so intently that it seems to come alive? And furthermore make it so alive that after you are through looking you have an urge to stop and thank it, much as you might thank the person whose portrait you have just made? One man last summer was startled when a branch, to which he had bowed his thanks after a period of study, waved back!

Concentration would be demonstrated by being put to work on an object **or** a photograph. The steps you would follow by verbal directions from the coach are approximately as follows:

Concentration leads to a state of mind in which things are felt and seen with greater perception than usual; consequently the coach would return you to your usual condition of perceptiveness or Not Seeing with a few simple directions.

You might expect to discuss this first experience of concentrating; and you would be right, but discussion would not be permitted until everyone had taken up sketch pad and pencil and tried to make some kind of a visual mark that grew out of this experience. Sketching responses would help get you in the habit of thinking visually, and to help build the bonds of association of visual-thinking to Seeing.

At first the stages of concentration on object, groundglass or photograph would be guided by voice, with the coach sitting out of sight behind you. As the experience is repeated the lengthy directions would be reduced to single words given at intervals according to the photograph: quiet—engage—scan—savor—listen—disengage,—turn away. Later you would be expected to concentrate by yourself by reciting the abbreviated directions silently and at your own pace. Then as your mind and muscles get the habit, you would be able to concentrate at will. You would get a glimmer at least of the fact that in a state of concentration you could possibly learn to carry on a non-verbal, visual "conversation" with **any** visual experience.

Your experiences would pile up in the early hours of a workshop. Almost everyone would have been deeply involved in two or three photographs, perhaps more deeply than ever before. More important, however, is the fact that no one would have been lost in any of the experiences. Identification would not have been total. Each would have been conscious of the photograph and some aspect of himself **at the same time.**

To get involved with a visual experience by deliberate concentration but without getting lost in it, is a feature of the workshops that we consider highly important.

THE TRANSFORMING POWER OF THE CAMERA

Seeing as a camera is linked to Seeing and Concentration by the practice of Previsualization. "Pre" because it takes place before exposure, and "visualization" meaning the practice of looking at a scene and mentally transforming it into a photograph. For example, colors are seen in the corresponding values of grey as **literally** as possible. Previsualization is used as the basis for tonal manipulation and control of subject contrast. Ansel Adams has codified these inherent controls, indicated their relation to purpose, aesthetic and truth and named it the Zone System of Planned Photography. We do not ask students to invent another. If brevity is necessary the Zone System is introduced with five key words: "Previsualization", "Zone", "Normal", "Place" and "Fall."

To get the **feel** of this medium various tests would be presented which you would perform with maximum intensity. For example the opening mechanical test is one for film speed. For this a target with two middle grey tones is used. The photographs made from this are not accurate reproductions of the original for they show black and a dense deep grey. After what we want to know about film speed is determined, we become conscious that we must treat this photograph as a direct experience or lose the emotional value of our efforts. So we concentrate on the photograph of two tones barely distinguishable from one another until we all feel a sense of creation, not ours but the First Day of the World. In this way we meet that very peculiar quality of the black and blackness of the photographic emulsion. Remembering that light caused this, we see an amazing correspondence to the Yin and Yang principles. Light at its peak gives birth within itself to the seed of darkness.

Such is the beginning stage of a feeling for medium that is slowly developed into a craftsmanship appropriate to camerawork. Much later comes achievement. When camera, subject, and you fuse into one, you will know that your are won.

Let us terminate our imaginary workshop at this point because we have already gone far beyond what can be understood by words and reading without the benefits of doing.

FREEING THE INDIVIDUAL TO SEE

Freeing anyone to See and the therapeutic use of a medium have much in common. Since cameras are universally used some of the persons attracted to photography today are bound to be more or less disturbed. When they wander into workshops they demand without knowing it some degree of therapy. The leaders can deny the need or accommodate it just as they wish. If they choose they can face the problems without fuss or fears because camerawork, exactly as dance, literature, painting or raising children merges without effort into therapy. It is only when we set Art and Photography apart as a kind of "thing" that we raise the barriers to creativity. "Great photography" as a concept is deadly and destructive in the workshop situation.

Camerawork as therapy can do wonders for the borderline cases between the mild neurotics prevalent in today's society and the victims of compulsive behavior; but this takes time and energy, willingness and skill on the part of the coach. If experience has shown the coach that once the therapy is successfully completed the camerawork ceases, he is hesitant to expend the energy. He would like to screen his workshop members to isolate the valid ones, but there is no telling—he has no magic screen with intuitive meshes.

To illustrate this point let me relate a story. During a morning portrait assignment, I came upon an older man in the group sitting in tears. He explained that since an auto accident years before in which his face was badly mangled, he had shouted "No" to any pictures of himself. Yet here he had allowed himself to be persuaded to sit in front of a camera. In a few minutes the dreaded ordeal would take place. He and his partner

had agreed, and I concurred, that these photographs would not be shown to the group unless he put them up himself. I left the pair, and on my way to the next pumped self-assurance back into my veins—or maybe I tried to will success. Two evenings later I saw him putting up his portraits. We left them till last so that all essential discussion of the assignment was over. Someone said, "From this photo, I would like to know this man better." I glanced over, tense, and hoped that I was not showing it. His tears were happy ones.

Who knows who receives the most in a group? That evening each member realized to some extent the untrapped power of the camera to heal.

Therapy, however, is not the only way camerawork surprises. When the time is ripe to learn that the camera can hold up a piece of anyone's psyche for public display, we put the photographer in **front** of the camera. From this fearsome position he is to find within himself a mood or feeling the expression of which he is to bring up into the surface of his face. Looking at the print a few minutes later he may find that what he was feeling inside stayed within. Hence whatever the camera saw is something else, often an unrelated expression. Extending this event to his daily life his grasp of the failure of communication tightens.

Later students are paired off; the most fortunate are the mismatched pairs because a photographer must really come out of himself to give his best to one he does not like. In these exercises we soon document the fact that men and women pile masks on top of masks. Some masks hide, others are put on to play a role. At least once in every workshop an unmasked face will be photographed. No one knows quite how they happen. It is as if in some moment of unknowing by either party a still-point of a person glares at the camera between passing masks. Unnoticed by both persons at the time, they are surprised at the image. Some of these images of self-pity or anger have to be lived down; others have to be lived up to, as an image of compassion. One such photograph appearing before a group will subdue everyone with a feeling that camerawork is really lethal. In the hands of a master craftsman camerawork can be guided as the surgeon does his scalpel.

THE PHOTOGRAPH AS A MIRROR
OF WHOMEVER IS LOOKING AT IT

About the time this long-titled subject enters and takes over a workshop, everyone is aware that more goes on in camerawork than meets the casual eye. By this time any rigid compartmentalization between inner man and outside world has softened a bit, though it rarely has melted. Members have already sensed, if not realized, that the ancient ikon of the mirror in art (and all that it symbolizes to mind and psyche) is no symbol in camerawork but the first impact and total experience of **some** photographs. When you ask some photographs "Who is the fairest of us all?" they array you with beauty, dress you and pamper you and protect you from ugliness and smother you with opiate. Others mirror you naked. The master of camerawork can show you whichever he wishes you to see.

Occasionally some member of an advanced workshop gets a glimpse of his own nakedness and shocked blurts out, "Say, this could be dangerous!!" I answer, "The only danger is to your comfort."

Then, depending on the ten thousand twists of intuition, I might add, "In our atomic age what else is worth the effort, what else can the individual do by himself but balance the bomb on one hand with the evolution of his psyche on the other?"

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ARTS ENDOWMENT CHAIRMAN HAILS POLITICAL PLATFORM SUPPORT

"The two major political parties have articulated their commitment to the arts in the United States by including strongly supportive arts planks in their party platforms," said Nancy Hanks, Chairman of the National Endowment for the Arts.

We are particularly gratified that both parties have endorsed a strong and active role for the federal government in providing programs to encourage the arts and preserve and enrich our cultural heritage, and that they are committed to increased support for the arts in our country through the National Endowment for the Arts," she said.

"In the 11 years since the Arts Endowment was created, we have seen the tremendous growth of strong state arts agencies and community arts councils. At the same time, federal grants to cultural organizations and to talented individuals have attracted increasingly generous support from the private sector. These developments are helping to make the arts available to more people than ever before, producing an unprecedented cultural growth in our country," Miss Hanks said.

Following are the Democratic and Republican Platform statements:

DEMOCRATIC PARTY PLATFORM

THE ARTS AND HUMANITIES

We recognize the essential role played by the arts and humanities in the development of America. Our nation cannot afford to be materially rich and spiritually poor. We endorse a strong role for the federal government in reinforcing the vitality and improving the economic strength of the nation's artists and arts institutions, while recognizing that artists must be absolutely free of any government control. We would support the growth and development of the National Endowments for the Arts and Humanities through adequate funding, the development of special anti-recession employment programs for artists, copyright reforms to protect the rights of authors, artists and performers, and revision of the tax laws that unfairly penalize artists. We further pledge our support for the concept and adequate financing of public broadcasting.

REPUBLICAN PARTY PLATFORM

ARTS AND HUMANITIES

The arts and humanities offer an opportunity for every American to become a participant in activities that add fullness, expression, challenge and joy to our daily lives. We Republicans consider the preservation of the rich cultural heritages of our various ethnic groups as a priority goal.

During our Bicentennial year we have celebrated our anniversary with cultural activities as varied and colorful as our cultural heritage. The Republican Party is proud of its record of support to the arts and humanities during the last eight years. We are committed to steadily increase our support through the National Endowments for the nation's museums, theatre, orchestras, dance, opera and film centers as well as for individual artists and writers.

This upward trend in funding for the National Arts and Humanities Endowments deserves to continue but Washington's presence should never dominate; it must remain limited to supporting and stimulating the artistic and cultural lives of each community. We favor continued federal assistance to public broadcasting which provides us with creative educational and cultural alternatives. We recognize that public broadcasting is supported mainly through private sector contributions and commend this policy as the best insurance against political interference.

In 1976, we have seen vivid evidence that America's history lives throughout the nation. We support the conttinued commemoration throughout the bicentennial era by all Americans of those significant events between 1776 and 1789 which contributed to the creation of this nation. We support efforts of both the public and private sectors, working in partnership, for the historic preservation of unique and irreplaceable historic sites and buildings.

We propose safeguarding the rights of performing artists in the copyright laws, providing tax relief to artists who contribute their own talents and art works for public enjoyment, and encouraging the use of one percent of the cost of government buildings for art works.

Much of the support of the arts and humanities comes from private philanthropy. This generosity should be encouraged by government policies that facilitate charitable donations.

If (the artist) can draw every thing, why draw any thing? and then is my eye opened to the eternal picture which nature paints in the street, with moving men and children, beggars and fine ladies . . . long-haired, grizzled, white-faced, black-faced, wrinkled, giant, dwarf, expanded, elfish,—capped and based by heaven, earth, and sea.

—Ralph Waldo Emerson

The greatest thing a human soul ever does in this world is to see something, and tell what it saw in a plain way. Hundreds of people can talk for one who can think, but thousands can think for one who can see. To see clearly is poetry, prophecy and religion all in one.

—John Ruskin

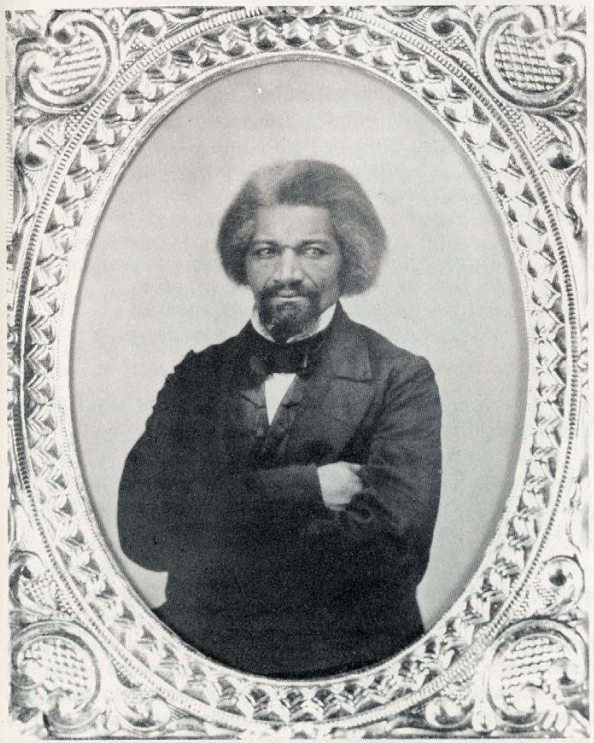
That scrawny cry—it was
A chorister whose c preceeded the choir.
It was part of the colossal sun,

Surrounded by its choral rings,
Still far away. It was like
A new knowledge of reality.

—Wallace Stevens

LIKE A NEW KNOWLEDGE OF REALITY

by Ralph F. Bogardus



Anon. ambrotype of Frederick Douglass, c. 1856

The most powerful characteristic of photography has always been its realism, and this fact was recognized immediately after the medium was introduced to the world. Edgar Allan Poe, writing in an 1840 issue of **Alexander's Weekly Messenger,** found the daguerreotype **"infinitely** more accurate in its representation than any painting . . . (and) the closest scrutiny of the photogenic drawing discloses only a more absolute truth, a more perfect identity with the thhing represented The variations of shade, and the gradations of both linear and aerial perspective are those of truth itself in the supremeness of its perfection."[1] To Poe, such an invention was nothing less than "the most important, and perhaps most extraordinary triumph of modern science."[2] Thoreau similarly greeted the arrival of this instrument of truth, though with more restraint. In a 2 February 1841 journal entry, he wrote: "Nature is readily made to repeat herself in a thousand forms, and in the daguerreotype her own light is amanuensis, and the picture too has more than a surface significance . . .".[3] Later this chorus was joined by the autocrat of the breakfast table. In an 1859 issue of **Atlantic Monthly,** Dr. Holmes called photography "a perfect harmonious affirmation of the realities of Nature. Behold the process!"[4] Even those who were enemies of photography as an art were moved by its realism, as is indicated by the words of an anonymous reviewer of the Photographic Hall at the 1876 Philadelphia Exposition:

> *the real value of photography for likenesses lies in is being the imprint of life; it is not and never can become an art, but, especially under the stereoscope, it gives something of nature and reality which art cannot do. You look into the eyes of a good photograph and the very glance of a friend mysteriously meets your own; there is the pulp of life in the lips and hands; in landscape there is at once some of the actual movement and stillness of nature; a picture may be painted from memory, but a photograph is the stamp of a bodily presence. The invention deserves universal gratitude for this and the numerous facilities which it offers, but it should be kept within its proper limits.*[5]

Indeed, photography seemed a miracle; and if to some people it might not be an art, to most it was nature's pencil and therefore God's handwriting.

It has always been impossible for us to consider photography apart from the world. And though, in Stanley Cavell's words, "a photograph is **of** the world"[6] and not **the actual** world itself, its realist illusion has always been so nearly perfect that people have constantly con-

fused the image with the world. They have always responded as if the photograph **were** the world instead of just a monochromatic, miniaturized copy of reality appearing on a flat surface. Yet, this should not be too surprising, for at the outset people had been prepared by western culture to understand and welcome the invention of photography; and their wholehearted acceptance laid the basis for the easier, more automatic embrace of people living today.

For centuries, black and white representations of the three-dimensional world had been available, first through the invention of woodcut printing, and then engraving, etching, and finally lithography. Engravings and lithographs, in particular, became widely distributed and very popular in Europe and America during the 18th and 19th centuries. These media contributed to a culture that taught its participants to "read" representational art[7] and very likely helped stimulate a widespread desire for the invention of a medium that could be used by anyone to reproduce faithfully what could be seen by the human eye.[8] Clearly, the invention of photography was partly a logical and ultimate development in the evolution of black and white representational art.

But something else had been going on too—something that was influencing the style and content of black and white art as well as other aspects of life. As Hugh Kenner argues in **A Homemade World,** a shift in world view had been taking place during this same period.[9] Newton's universe—"about which there is much to record but really little to say," quips Kenner[10]—had begun to take hold of people's minds. This is indicated by the rise of an objective descriptive tradition found, for example, in the 18th century etchings of Hogarth and in the literary realist tradition that emerged in the 19th century. Prior to this shift in world view, a tradition of visual imagery had existed both in the visual and literary arts, but it was not one that described what the eye saw. Things were usually personalized by artists and not objectified—dawn, in literature, was "rosy-fingered" and not simply firey pink-orange. By the 19th century people had become scientific in outlook, and in Kenner's view, "The task of mediating with a universe now merely visible, now merely **there,** was carried on: not by poets, but by painters and scientists."[11]

And, he might have added, photographers. For it is difficult to consider photography—"the imprint of life"—apart from the rise and development of a scientific world view, in general, and Realism in the arts, in particular. Realism, though variations of it had existed before, arose as a major movement in the visual and literary arts during the 19th century. The invention of photography itself was one important aspect of a movement that included the writing of Balzac and Whitman and the painting of Courbet and the Impressionists. Unlike other art forms, however, photography continued to evolve mainly as a challenging and vital Realist art. And more directly than any other medium, it made evident the meaning and strategy of Realist art.

"Realism," in Linda Nochlin's view, "is a mode of artistic discourse, a style in the largest sense, not, as its enemies would have it, a 'discovery' of preexisting objects out there or a simple 'translation' of ready-made reality into art."[12] Realist artists, of course, have developed whatever style necessary for their purposes, even borrowing and altering styles that are "nonrealist or anti-realist."[13] "Yet on the whole," Nochlin continues,

> *realism implies a system of values involving close investigation of particulars, a taste for ordinary experience in a specific time, place and social context; and an art language that vividly transmits a sense of concreteness. Realism is more than and different from willful virtuosity, or the passive reflexivity of the mirror image, however much these may appear as ingredients in realist works.*
>
> *The dominant imagistic structure of realism is metonymy—association of elements through continuity—as opposed to the domination of metaphor in symbolist or romantic works. Whereas the nonrealist may work through distillation and exclusion, the realist mode implies enrichment and inclusion. Realism has always been criticized by its adversaries for its lack of selectivity, its inability to distill from the random plenitude of experience the generalized harmony of plastic relations, as though this were a flaw rather than the whole point of realist strategy . . . Irrelevance is indeed a prime feature of the intractable thereness of things as they are and as we experience them.*[14]

Realism, then, has always implied an accepting attitude toward the world **as it is.** And for this reason, it has been subversive, outraging critics from its inception to the present. Their anger has laid bare a dominant western aesthetic convention—one that still persists. "One of the worst characteristics of modern fiction." fumed Charles Dudley Warner in the **Atlantic Monthly,** "is its so-called truth to nature. For fiction is an art, as painting is, as sculpture is, as acting is. A photograph of a natural object is not art; nor is the plaster cast of a man's face, nor is the bare setting on the stage of an actual occurence. **Art requires an idealization of nature"** (emphasis added).[15]

It is not by chance that Warner used photography as an antithesis of art; for photography was not widely accepted as an art, and it was a commonplace to dismiss literary realism as photographic and therefore not art. Yet, while photography's incredible realism has often made it artistically suspect, this characteristic paradoxically has given the medium its enormous power as art.

Photography is like poetry—the poetry of Walt Whitman, Wallace Stevens, William Carlos Williams, and Marianne Moore. Poetry, of course, that exhibits the realist strategy. But how like poetry? Alfred Kazin suggests part of the answer: "Poetry . . . somehow represents the aspiration of the human mind to condensation, to contraction under the high inner pressure," and so a poem must necessarily have "close intensity . . . must become the reader's experience of some pressing unity."[16]

Modern American poetry of the "homemade world" sort has usually employed the radical economy of means that Kazin alludes to; but it has also achieved an anti-metaphorical concreteness of language and image that is photographic, revealing an explicit faith on the part of the poet in the poetic capacity of ordinary particulars found in reality. Williams writes, for example, in "Spring and All,"

> *So much depends*
> *upon*
>
> *a red wheel*
> *barrow*
>
> *glazed with rain*
>
> *beside the white*
> *chickens.*[17]

And Stevens writes, in "Evening without Angels,"

> *Why seraphim like lutanists arranged*
> *Above the trees? And why the poet as*
> *Eternal chef d'orchestre?*
>
> *Air is air,*
> *Its vacancy glitters round us everywhere.*
> *Its sounds are not angelic syllables*
> *But our unfashioned spirits realized*
> *More sharply in more furious selves.*[18]

The new American **"poem is the Gestalt of what it can assimilate,"** says Kenner of poems like these.[19] Each of these poems "is," as Bram Dijkstra puts it, "a moment caught at the point of its highest visual significance, in perfectly straightforward, 'realistic,' but highly selective details."[20]

Photographs are visual equivalents of this kind of poetry. We know that what we are seeing in these photographs actually existed somewhere, some time. But the photographers' use of these realities has to do with more than mere appropriation. They have, like poets, selected and transformed the fragments they have taken from the world. And let us recall the strategies they have used to achieve their transformation are implicit in the medium they have used.

Instead of a pen or typewriter, paper, and words, the photographer uses the camera, lens, film, and darkroom enlarger. And these things have characteristics that are peculiar to the photographic medium. Black and white film re-constitutes reality into articulated abstract shapes, enabling us to see the world's underlying forms and the complex web of infinite formal relationships that these exhibit. The world's image is burned onto film according to the intensity of the light that touches the world's fragments. Light—natural or artificial—defines everything that is to appear in the image—what is seen, how seen, or even whether seen at all. Light itself often seems palpably concrete. A world in constant motion is cut into by the tripped shutter which allows the film to catch hold of the lighted reality that passes through the lens. The world's motion is stopped so we can contemplate a moment's appearance at our leisure. Movement may also be made palpable through slow exposure time, while the solid becomes paradoxically dematerialized. Lenticular vision deterines the spatial relationships—and even the shapes—of what appears before the camera eye. Things may be given prominent isolation or bent peripheries, and their distances from each other may be radically expanded or collapsed. The lens also controls whether we see something sharply defined or ambiguously blurred—and so decides how much we are to comprehend about what we see. And the camera determines the point of view from which we see the world, placing it above, below, or at an angle from us—even tilting it or turning it upside down. These are among the ways that photographers direct and control what we see **"of** the world" as well as how we are to see it.

But the most important characteristics of the medium are its realism and the frame through which photographers select and order the reality they wish to use. The frame is the ordering device of the photograph much as the word, line and verse are ordering devices of the poem. Within the frame, a part **"of** the world" is isolated, and whatever appears within that frame—people, things, or places in realist space—is given new presence and a new context through the intense new relationships set up by the frame. And new meaning results —one which we may contemplate.

In these photographic images, an isolated, vernacular, objective reality itself appears, showing us an aspect **"of** the world" that has heretofor been outside our conventional knowledge and perceptions. No words are needed to convey the picture and undercut its immediacy. We are given what Edmund Wilson termed "the shock of recognition." The people, things, or places we see remain autonomous and, in Dijkstra's words, must not "be construed as metaphor."[21] What appears in these photographs actually existed almost exactly as the camera describes them (and we believe this to be a fact). And, as Dijkstra explains, this "constitutes a statement about the objective world. Because the artist has focused upon the object (or person or place) under these particular circumstances, has **seen** the relationship it bears to his own position within the objective world, his statement of fact comes to represent his own feeling as well."[22]

The world viewed by photographers derives in a general sense from the triumph of the Realist vision and its corresponding attitude of an acceptance of the world **as it is.** In a more particular sense, their vision of the world owes much to the photographers of the snapshot approach—especially to Robert Frank, whose anger, hope and despair commingle in his post-World War II American photographs. But the photographers here have brought to their images another ingredient without which their work could not claim our attention. They are sensitive to the concrete particulars of our age that best reveal its new meanings; and they are skillful enough to frame these particulars and allow the light to burn them onto the film at the moment of their "highest visual significance." Photographs compress and capture new realities that intensely mirror the meanings that inhere in those realities. And it is clear that their makers knew that any attempt to idealize falsely or sentimentalize the age they record would be exposed by the directness of the medium's realism.

Again, the poetry of Wallace Stevens suggests their achievements. In "Not Ideas about the Thing but the Thing Itself," he writes,

> *That scrawny cry—it was*
> *A chorister whose c preceeded the choir.*
> *It was part of the colossal sun.*
>
> *Surrounded by its choral rings,*
> *Still far away. It was like*
> *A new knowledge of reality.*[23]
>
> —Wallace Stevens

"It was like/A new knowledge of reality." This has been the essential power and meaning of the most brilliant photography created during the short history of the medium. And that power is amply evidenced in the images that appear in this exhibition. But, in the last analysis, let's let the images speak for themselves.

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Notes

1*Edgar Allan Poe's Contributions to Alexander's Weekly Messenger,* ed. Clarence S. Brigham (Worcester, Mass.: American Antiquarian Society, 1943), p. 21.

2*Poe's Contributions,* pp. 20-21.

3*The Journal of Henry D. Thoreau,* ed. Bradford Torrey, and Francis H. Allen (1906; rpt. New York: Dover, 1962), I, 65.

4Oliver Wendell Holmes, "The Stereoscope and the Stereograph," *Atlantic Monthly,* 39 (June 1959), 741.

5"Characteristics of the International Fair. Closing Days. VI," *Atlantic Monthly,* 39 (January 1877), 94.

6Stanley Cavell, *The World Viewed Reflections on the Ontology of Film* (New York: Viking, 1971), pp. 23-24. It should be noted that my discussion is confined to monochromatic photography, which is one of the peculiar characteristics explored in this exhibition. Color presents very different problems and issues, and it necessitates separate treatment.

7A brilliant discussion of the history of printing and its relation to human perception is found in William M. Ivins, Jr., *Prints and Visual Communication* (1953; rpt. Cambridge, Mass.: M. I. T. Press, 1969). Current research into the psychology of perception indicates that one's perception of depth in a picture, and thus one's recognition that lines, shading, and other perspective devices should be interpreted as representing real objects in real space, is culturally learned and not inherent. (See Jan. B. Deregowski, "Pictorial Perception and Culture," Scientific American, 227 (November 1972), 82-88.)

8Upon witnessing with awe the great falls of the Missouri River in 1805, Meriwether Lewis recorded in his journal how much he longed to "be enabled to give to the enlightened world some just idea of this truely magnifficent (sic) and sublimely grand object, which has from the commencement of time been concealed from the view of civilized man; but this was fruitless and vain. I most sincerely regreted that I had not brought a crimee (camera) obscura with me by the assistance of which even I could have hoped to have done better but alas this was also out of my reach . . ." *(Original Journals of the Lewis and Clark Expedition 1804-1806,* ed. Reuben Gold Thwaites (New York: Dodd, Mead & Co., 1904), II, 149-150.) This desire is also evidenced by the fact that so many persons were working—usually independently—on aspects of the invention of the medium. (See Beaumont Newhall, *The History of Photography from 1839 to the Present Day,* rev. ed. (New York: Museum of Modern Art, 1964), pp. 11-45; and Weston Naef, "Hercules Florence 'Inventor do Photographia,'" *Artforum, 14* (February 1976), 57-59.)

9*A Homemade World: The American Modernist Writers* (New York: Knopf, 1975), pp. 92-96. See also Robert A. Sobieszek, "Photography and the theory of Realism in the Second Empire: A Reexamination of a Relationship," in *One Hundred Years of Photographic History Essays in Honor of Beaumont Newhall,* ed. Van Deren Coke (Albuquerque, N.M.: Univ. of New Mexico Press, 1975), pp. 145-159.

10*A Homemade World,* p. 94.

11Kenner, P. 95.

12"The Realist Criminal and the Abstract Law, I," *Art in America,* 61 (September-October 1973), 54. Realism as a movement in the visual and literary arts is treated brilliantly in this essay and in its concluding part, Linda Nochlin, "The Realist Criminal and the Abstract law, II," *Art in America,* 61 (November-December 1973), 96-103.

13Nochlin, "The Realist Criminal, I," 54.

14Nochlin.

15"Modern Fiction," *Atlantic Monthly,* 51 (April 1883), 464. Idealism has permeated the history of art theory—and still does. As Nochlin puts it, "Ever since antiquity, purified essences have been considered higher than material specifics, the Idea nobler than its concrete manifestations in earthly experience. The Platonic Ideal is beauty freed from its earthly dross" ("The Realist Criminal, I" 57). Photography is so obviously of the earthly that it has never been easily fit into the world of Platonic Idealism.

16"Democracy According to Whitman," *Commentary, 61* (June 1976), 52.

17*The Complete Collected Poems of William Carlos Williams 1906-1938* (Norfolk, Conn.: New Directions, 1938), p. 127.

18*Poems by Wallace Stevens,* ed. Samuel French Morse (1959; rpt. New York: Vintage-Random, 1961), pp. 57-58.

19*A Homemade World,* p. 185.

20*The Hieroglyphics of a New Speech: Cubism, Stieglitz, and the Early Poetry of William Carlos Williams* (Princeton, N. J.: Princeton Univ. Press,1969), p. 168.

21*The Hieroglyphics of a New Speech.*

22Dijkstra.

23*Poems by Wallace Stevens,* p. 166.

PUBLICATIONS

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COMPARATIVE REVIEW OF MONOGRAPHS

PART ONE

INTRODUCTION

This comparative review of monographs will be published in three installments, the first (which follows) deals with the photographers whose names begin with the letters A through H. The remaining two-thirds of the alphabet will be covered in issues 14:4 and 15:1.

The books listed in each review were directly compared. These monographs, although sometimes difficult to obtain, were **generally available** and as such were eligible for this review. While some monographs could not be provided in the form of review copies, thanks are due to the many publishers who did provide backlisted and even out of print publications.

Every book in each photographer's group that was deemed essential to this review, but which could not be obtained as a review copy, was drawn from my personal library, from the library of Haverford College (where I teach photography), or was purchased. Note that the exact sources and prices for every book reviewed is identified at the end of its listing.

While the group of books comparatively reviewed for each photographer was not left to chance, this review was structured in such a way as to have a particular character and purpose. It is not intended as an exhaustive academic bibliography of monographs, but as a thorough **practical** analysis of books **actually on hand** and generally in one way or another **currently publicly available.** It nonetheless happens to be very nearly exhaustive, since the vast majority of monographs ever published have been published recently. Due to space limitations, a few photographers were omitted on the basis that they were only marginally of interest to the readers of **EXPOSURE.**

The primary assumption underlying this comparative review of monographs is that SPE members must often make choices between various monographs on a single photographer, but that as individuals we have neither the time nor the resources to make detailed comparisons of these books. Certainly the abbreviated and necessarily self-serving lists sent out by direct mail sources—which form a major contact with available books for most SPE members—do not provide this information.

For purposes of this review, a monograph is defined as a publication dealing with the work of a single photographer in the form of reproductions of his/her pictures. Any text which may be included, regardless of its length, is considered purely secondary here; text accompanying photographs is often not fundamentally about them in any case. This Comparative Review of Monographs therefore has to do essentially with the pictures they contain.

The criteria used here in evaluating monographs relate primarily to distinguishing "successive" monographs (offering discrete portions of a photographer's work) from redundant monographs. This review is fundamentally descriptive, and generally evaluations offered here are an attempt to specify which books and bodies of work are superior **of their kind**—not to choose for the reader **which** kind is worthy. Of course, the very determination of kind is a creative endeavor which may appear to entail certain value judgments.

The specific qualities looked for in monographs were good reproduction (including good reproduction quality itself, arrangement that does not distort the pictures, and minimal cropping); more rather than fewer reproductions; and selection of work that is representative rather than misleading. It is obvious that certain of these factors mitigate against others; for example, the economics of book publishing are such that as additional photographs are included, compensating savings tend to be achieved by lowering reproduction quality.

It is also obvious that questions as to the distortion of work by certain kinds of layout, cropping, and selection is open to debate. Each specific case of course presents different problems and possibilities. My own overall inclination is to reject cropping and "original" layout unless justified and redeemed in a particular instance. I like to see a picture in the fullest possible frame, by itself, on a page with generous borders—unless the work, or the book as a work (for example, Ed Ruscha's), specifically renders these considerations irrelevant. The question of what constitutes a representative selection of a photographer's work is the most problemmatic of all. These reviews assume comprehensiveness is a virtue (all else being equal) and also acknowledge the legitimate role of books that deal with just one period or aspect of a body of work.

Also, note that this is indeed a Comparative Review of Monographs, and those photographers for whom only one relevant book has been published or is generally publically available were not included. Many reviews of single monographs have however been prepared for inclusion in the Publications section in future issues.

Finally: the book of reproductions of photographs is something of a special phenomenon. A reproduction of a photograph is generically closer to its original than (for example) a reproduction of a painting, and this has two results. First, the viewer is less likely to allow for the gap between the reproduction and the original in the case of a photograph. But second, by the same token, this gap is itself considerably less in several ways. Additionally, the binding of reproductions in books is more akin to portfolios of original photographs than it is to collections of paintings. Moreover, while it may be disputed whether most of what people "know" of visable reality, they know in the form of photographs, it would seem indisputable that the vast majority of photographs are known by most people (including photographers) in the form of photographic reproductions. In other words, in a sense what we mean by photography is photography-in-books. This is a harsh fact; a practical necessity;—and something of a miraculous opportunity for breadth of experience, made possible by photography itself. It's no coincidence that many photographers prefer to spend time preparing books than shows.

NOTE: A complete, updated list of direct mail sources of photography books concludes the Publications section. The current direct mail source(s) of each monograph reviewed here is indicated by an abbreviation at the end of its listing under the name of the photographer to whom it pertains. Following each book's source abbreviation, any applicable "special" price (available with the appropriate membership, subscription, or occupation—see sources listing for details—or simply an individual source price deviation) is given in parentheses. In comparing prices for a given book, be sure to take into account the different charges which different sources levy for shipping (some charge nothing), and the 5-10% local tax charge that will be added only by a source located in the same state as the order's destination. Complete catalogs of available titles for each source can be obtained by writing to it; catalogs are believed to be free unless otherwise indicated.

REVIEWS

ADAMS, ANSEL

THE AMERICAN WEST: THE NATIONAL PARKS/Palo Alto/American West Publishing/1969 (actually the September, 1969 issue of "American West" magazine)/72 pages/42 reproductions (25 by Adams)/ Available: PCB (SB: 1.00, originally 1.95).

AN INTRODUCTION TO HAWAII/Redwood City/Five Associates (distributed by Scrimshaw) / 1964 / 98 pages/69 reproductions/6.95 SB, 9.50 HB/Available: FG.

ANSEL ADAMS/Forward: Minor White/Hastings-on-Hudson/Morgan and Morgan/1972/160 pages/117 reproductions/14.00 HB/Available: DE, FG, LA, LI (12.00), IMP (12.00), MM (11.20), VSW (12.50), WB, WK.

ANSEL ADAMS: IMAGES 1923-1974/Boston/New York Graphic Society/1974/128 pages/112 reproductions /14x17 in slipcase/75.00 HB/Available: CAA (56.25), DE, FG, LA, LI (63.75), SP, VSW (65.00), WB, WK.

ANSEL ADAMS: PHOTOGRAPHS 1923-1963 / Essay: "The Eloquent Light" by Nancy Newhall/San Francisco/De Young Museum/1963/16 pages/10 reproductions.

ANSEL ADAMS: RECOLLECTED MOMENTS/San Francisco/S. F. Museum of Art/1973/28 pages/14 reproductions/3.50 SB/Available: FG, WK.

ANSEL ADAMS: SINGULAR IMAGES / Dobbs Ferry / Morgan and Morgan/1974/80 pages/53 reproductions/7.95 SB/Available: DE, FG, LA, LI (6.75), IMP (6.75), MM (6.36), VSW (6.75), WB, WK.

A YOSEMITE ALBUM/Redwood City/Five Associates (distributed by Scrimshaw)/1974/32 pages/16 reproductions/3.95 SB/Available: DE, FG, LA, WB, WK.

DEATH VALLEY/Text: Nancy Newhall/Redwood City/Five Associates (distributed by Scrimshaw) / 1970 (4th Ed.; orig. pub. 1954)/63 pages/33 reproductions /5.95 SB/Available: FG (also HB: 9.95), LA, SP.

DEATH VALLEY AND THE CREEK CALLED FURNACE /Text: Edwin Corle/Los Angeles/Ward Ritchie/1973 (orig. pub. 1962; text orig. pub. 1941)/94 pages/32 reproductions/3.95 SB/Available: FG, LA. 1962 Edition available: OG (47.50), WK (35.00).

THE TETONS AND THE YELLOWSTONE/Redwood City /Five Associates (distributed by Scrimshaw)/1970/ 95 pages/40 reproductions/6.95 SB/Available: FG, LA, WK (HB: 10.95).

THIS IS THE AMERICAN EARTH/Text: Nancy Newhall /San Francisco/Sierra Club/1960 (Ballantine-Sierra SB Edition: 1968)/111 pages/83 reproductions (31 by Adams)/3.95 SB, 15.00 HB/Available: FG (SB & HB), LI (HB at unspecified discount), OG (20.00), PB (25.00), WK (20.00 autographed).

YOSEMITE VALLEY/Text: Nancy Newhall / Redwood City/Five Associates/1959/64 pages/45 reproductions.

The thirteen Adams books listed above are remarkable both for their number and for the consistently distinct picture selections they offer—a laudable combination. In fact, of the six keyed to one or another specific locale, two deal in the same locale as two others, but not even these significantly overlap in pictures included, The seven remaining books, offering locationally varied subject matter, are comparably disjunct in individual picture selection. Three of the thirteen books listed are out of print; and one other is actually not an Adams monograph (it includes two thirds as many pictures by others as by Adams). But the nine others as a group constitute a solid, exceptionally well reproduced library of Adams pictures, with virtually no duplication.

All thirteen books are considered individually below:

DEATH VALLEY (published by Five Associates, all distributed by Scrimshaw Press) is somewhat old fashioned in design but with excellent reproduction quality, deals in the same subject as Ward Ritchie's DEATH VALLEY AND THE CREEK CALLED FURNACE. The Ward Ritchie book claims to draw its pictures from the earlier edition of the Five Associates' publication, but in fact the two books share only half their pictures. Both contain texts which are concerned fundamentally with Death Valley, not with the pictures. The Five Associates book is better laid out than the Ward Ritchie (fewer distracting co-gutter prints, etc.), larger in format, and contains ten color prints of which six are identical frames, and one a slightly different frame, of the all black and white pictures in the Ward Ritchie. The major value of these color pictures is not that color is dealt with remarkably, but that they offer dramatic evidence of the different way color sees than black and white. Thus, in enabling this color-to-black and white comparison and in providing many pictures not included in the Five Associates book, the Ward Ritchie's excellently reproduced portfolio is quite worthwhile. Incidentally, the Five Associates book and the lavish New York Graphic Society Adams monograph were printed by the same firm. Finally, only two photographs from the Death Valley group—which as a whole is by no means uncharacteristic or weak—are included in the two major retrospective Adams monographs. It is true that many of the Death Valley pictures are not grossly different from one another, but they afford a good demonstration of the general truth that Adams' solid grasp of his methods and goals allows for many slightly but definitively different, and equally competent, treatments of virtually identical subject matter.

Five Associates' now out of print YOSEMITE VALLEY was a relatively large format book (9x12), approximately the size of their new editions of other Adams publications (DEATH VALLEY, THE TETONS AND THE YELLOWSTONE, and AN INTRODUCTION TO HAWAII). To my knowledge there is not a current edition of YOSEMITE VALLEY and this first edition is saddled with quite flat and washed out, generally bleed printed, reproductions (Five Associates current editions of DEATH VALLEY and THE TETONS AND THE YELLOWSTONE are beautifully printed). Therefore, investing in a copy of this first edition is not recommended, even though virtually none of its pictures have appeared elsewhere —and they are among Adams' most characteristically dramatic landscapes.

Five Associates **has** published a new small format book of Adams Yosemite pictures, A YOSEMITE ALBUM, but only three of its sixteen pictures are also in the earlier book (six more are alternative frames of the identical subjects—**slightly** different position, but seemingly same day, same time, and same scale). A YOSEMITE ALBUM is beautifully reproduced, with the photographs printed one to a sheet inside wide white borders, but its distinctive feature is its really diminutive size, The reproductions (picture, if you will, a pocket size "Moon and Half Dome") have a science fiction-like effect, of which I'm sure Walter Benjamin (not a big fan of unique art objects) would heartily approve.

Five Associates' AN INTRODUCTION TO HAWAII is not as well reproduced as their other large format Adams books (a different printer is used). Seventeen of the pictures are in color (which could charitably be described as jarring); the remaining black and white reproductions are generally rather dark and blocked up. Only two of the pictures in this book seem to have been published elsewhere (in the NYGS monograph), and while several well known prints are included, generally the Hawaii group is not among his strongest.

Five Associates' THE TETONS AND THE YELLOWSTONE is characteristically well reproduced. Only two or three of its pictures also appear in either of the two major retrospective monographs. This group contains

the justly famous "Teton Range and Snake River, Thunderstorm", as well as several great geysers, but overall is comparable to the Hawaii group is being one of Adams' weager collections.

The above constitute the Adams books concentrating on a discrete locale. Each of the following books offer pictures that are more varied in terms of subject matter.

The De Young Museum catalog is now classified as a "rare book". It contains Nancy Newhall's essay on Adams, "The Eloquent Light", and sixteen exquisite high gloss reproductions. However, all but one of these also appear in the New York Graphic Society's retrospective monograph, which would be a better way to dissipate a bankroll.

THE AMERICAN WEST: THE NATIONAL PARKS and THIS IS THE AMERICAN EARTH (originally published by the Sierra Club in a large format edition of which a few hardbound copies are still on the market, and now generally available in a softbound reduced format Ballantine-Sierra edition) both include Adams photographs, but are not Adams monographs properly speaking. THE AMERICAN WEST: THE NATIONAL PARKS is poorly laid out and very poorly reproduced; THIS IS THE AMERICAN EARTH is nicely laid out and very nicely reproduced. Both have quite a few genuinely striking Adams pictures not printed elsewhere, except that a few of the best from the magazine publication appear also in the two major retrospective Adams monographs.

Morgan and Morgan's SINGULAR IMAGES is a relatively small format (8x10) book derived from Adams' 1974 Metropolitan Museum of Art exhibit largely of Polaroid work (hence the book's name). Adams began to use Polaroid in the 1950's, and pictures included in SINGULAR IMAGES span the 1930's to the 1970's. The selection is therefore varied, except that no pictures from the earlier locale books, very few vast landscapes, and many almost precious and studious pictures are included—which is perhaps to be expected. This slant is exaggerated by the small format of the book, many pictures appearing wallet-size. They are nontheless beautifully printed, and this publication certainly does not duplicate the other Adams retrospective books: two of these pictures appear also in Morgan and Morgan's ANSEL ADAMS, four in the NYGS monograph (plus two which are slightly alternate frames; note espscially the grand 12x15 "Mission San Xavier del Bac" which turns up, 4x5, in SINGULAR IMAGES with identical cast shadows but lacking its spectacular passing cloud).

The San Francisco Museum of Art catalog is a handsome (if slightly pretentious) pamphlet which offers a few very small reproduced and worthy Adams picture. Virtually all appear also in one or both of the two major Adams retrospective monographs.

Finally, the two most important Adams books: Morgan and Morgan's standard format ANSEL ADAMS, and the New York Graphic Society's mammoth 14x17 ANSEL ADAMS: IMAGES 1923-1974.

Each contains about 115 Adams pictures, two to three times the selection of any other Adams publication. As is also characteristic of the other books, these two share very few (only 26) pictures. The quality of the reproductions both books is of course excellent, but according to two different visions of excellence. Morgan and Morgan's (by Rapaport) are warmish, soft but rich and dark, and in general slightly superior to the New York Graphic Society's (by Waters), which are relatively cool, contrasty and dramatic but a trifle flat. I assume the slight haze (and it is only slight) is related to their monumental size and is therefore a factor built in to the achievement of large scale reproduction. The Morgan and Morgan book, on the other hand, of course presents Adams' work on a scale that is normal, but not really in certain terms appropriate. The differences just described are, incidentally, eminently well illustrated by the jacket front reproduction of each book; comparison of the two covers would give a quite accurate ready measure of the character and quality of the reproductions they contain.

The covers also happen to quite accurately convey the difference in picture selection between the two books. As noted, only 26 pictures appear in both (and, at that, the difference in scale virtually transforms them). None of the pictures in either book are without value (at least toward the determination of the nature of Adams' work). But a fair generalization about the difference would be that the New York Graphic Society selection tends to be sober, the Morgan and Morgan tends to be iconoclastic. The vast majority of pictures in the New York Graphic Society book alone are grand natural scenes; the vast majority of pictures in the Morgan and Morgan book alone are casual portraits, and abstract or simply curious compositions. Those portraits included in the New York Graphic Society book tend to be classical, and the close range pictures tend to be sensible. It seems that Morgan and Morgan has been concerned to fairly indicate Adams' range, while the New York Graphic Society has been concerned not to omit any of his best known or most characteristic pictures. Thus, Morgan and Morgan includes the rather wonderful "Political Sign and Circus Posters, San Francisco, 1931", but is content to leave "Moon and Half Dome" to the New York Graphic Society.

The prime question posed by these two books is of course how large Adams' pictures have to be reproduced in order to be adequately seen. The obvious answer—**quite** large—has to be weighed by each viewer against the cost and unwieldiness of the New York Graphic Society book; it is very nearly a portfolio, with some of the attendant inconveniences and delights.

Note that, given a certain commitment to Adams, having both books would be legitimate. Both books together would indeed provide about twice as many worthy and beautifully printed Adams' photographs as either one alone.

ABBOTT, BERENICE

BERENICE ABBOTT PHOTOGRAPHS/New York/Horizon/1974 (first printing: 1970)/175 pages/159 reproductions/7.95 SB/Available: FG, LA, VSW (6.75), WB, WK (also HB: 30.00 autographed). 1970 Edition available: PB (SB: 15.00, HB: 35.00).

NEW YORK IN THE THIRTIES/New York/Dover/1973 (orig. pub. 1939 as CHANGING NEW YORK)/107 pages / 97 reproductions / 3.50 SB / Available: DE, FG, LA, LI, PCB, VSW, WB.

The Horizon monograph (now actually out of print but rumored to be under consideration for re-issue) is divided into three sections: "Faces of the Twenties" (portraits), "New York", and "Science" (close ups and studies of physical phenomena). It would seem that Abbott's pictures of New York are her strongest by far, and it is natural to compare this 65-print section in the Horizon monograph to the 97 reproductions in NEW YORK IN THE THIRTIES. Only 14 pictures appear in both; and the Dover book contains many that are far less successful than the vast majority of those in the Horizon (a notable exception: Dover's mesmerizing " 'El' Station Interior"). Abbott of course took many additional pictures of New York after 1939 (when CHANGING NEW YORK of which this is a facsimile, appeared), so this is not a criticism of the selection in that book per se; but it does seem clear that the virtues of the Dover book are primarily historical, vis-a-vis Abbott and vis-a-vis New York. With regard to this, I mentioned, in discussing NEW YORK IN THE THIRTIES in the Review of Reprint/Facsimile Editions (**EXPOSURE** 13:4), that I found Elizabeth McCausland's captions to the pictures "gratuitous". Because photographs are assumed to be "historical" by nature (a mistaken assumption, I believe), it is generally considered heretical to reject the supplying of academic descriptions of their subject matter. By "academic descriptions" I mean those not couched specifically in terms of the subject matter **in the form** of the picture; the latter is aesthetics, not history. Imagine, for example, the absurdity of cataloging the names, ages, and bra brands of the women represented in Heinecken's work. The detailed descriptive titles of Baltz's Industrial Parks photographs are the seeming exception that proves this rule.

Incidentally, although the reproductions in the Dover reprint are, characteristically, rather flat, the tremendously inconsistent reproductions in the Horizon monograph are not preferable. Most are either blocked up, or muddy and washed out. Hopefully this would be corrected in a re-issue, and one might even hold out for the elimination of bleed and gutter printing.

Other available Abbott books are A PORTRAIT OF

MAINE (New York, 1968/Available PB: HB 15.00); CHANGING NEW YORK (New York, Dutton, 1939/1st Ed. of book reviewed above/Available WK: 90.00); and GREENWICH VILLAGE, TODAY AND YESTERDAY (New York, Harper, 1949/Available WK: 25.00).

ADAMS, ROBERT

THE ARCHITECTURE AND ART OF EARLY HISPANIC COLORADO / Boulder / Colorado Assoc. U. Press/1974/237 pages/85 reproductions/10.00 HB /Available: WB.

THE NEW WEST: LANDSCAPES ALONG THE COLORADO FRON RANGE/Boulder/Colorado Assoc. U. Press/1974/133 pages/55 reproductions/15.00 HB /Available: LI (12.50), VSW (12.75), FG, IMP (12.75), WK, WB, LA.

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

The first most people heard of Robert Adams was the publication of THE NEW WEST in 1974, which has for some of us come to represent a kind of esoteric modernism. If, however, there is a tradition within which it falls, Adams' other work suggests it is a much more venerable and down to earth one. In addition the THE NEW WEST, the Colorado Associated University Press has recently published two books of his, WHITE CHURCHES OF THE PLAINS and ARCHITECTURE AND ART OF EARLY HISPANIC COLORADO.

The pictures in WHITE CHURCHES are simple, but solid and elegant. Comparable one are to be found, by coincidence, in Harold Allen's admirable FATHER RAVALLI'S MISSIONS (Chicago, Good Lion, 1972). Adams' composition is traditional in this mode, with many precise straight on portraits of buildings and well balanced close up studies with diagonals. The book design of WHITE CHURCHES is a little old fashioned, with an unnecessary variety of picture format and arrangement, but this is not excessive, and the reproduction quality is excellent.

ARCHITECTURE AND ART is perhaps too handsomely designed, as in decorative. The one-to-a-page photographs are lent a seemingly needless precious quality by warm tone ink, and thin brown outline frames within very broad white borders. This tasty presentation is distracting, so it is hard to tell whether it counteracts or in fact contributes to the quality of the pictures themselves. The pictures are object-oriented, as distinguished from the discrete-structure-orientation(!) of WHITE CHURCHES, but they are certainly competent. The demands of the book's topic cannot be disregarded. Some of the reproductions look a little off register.

THE NEW WEST is an eloquent and consummately unpretentious lesson in the difference between straight and expressive photography. The picture organization apparent in WHITE CHURCHES proves equal here to vast expanse and cumulative detail. The square and near-square format of the pictures is handled with reserve; it recalls but (with one or two exceptions) solves the over-stability of the pictures in ARCHITECTURE AND ART. The reproductions are superlative, and the extreme lightness of some seems to be a direct result of the fact that some pictures are of scenes bleached by sun. Obligatory (and quite welcome) wide white margins.

There is no overlap in picture selection between these three books, and no reason to choose between them unless Adams is not to be covered in depth.

ATGET, JEAN EUGENE AUGUSTE

THE WORLD OF ATGET/Editor: Berenice Abbott/New York/Horizon/1975 (reissue of 1964 Ed.)/266 pages /179 reproductions/25.00 HB/Available: LI (21.50), SP, FG, WB, LA.

THE WORLD OF ATGET, now available again in a reprint of the original 1964 edition by the same publisher, is the only substantial source of Atget photographs in print.

If you are an Atget book searcher, Macmillan printed a most significant selection in 1963 titled A VISION OF PARIS. The words of Marcel Proust accompany the photographs which were edited by Arthur D. Trottenberg.

Even more difficult to find, much less afford, is the 1930 Weyhe publication PHOTOGRAPHE DE PARIS by Atget. It was listed by WK at $200 several years ago. Small selections of Atget's work are included in virtually every history of photography book and survey, but the only significant groups are in Kahmen's ART HISTORY OF PHOTOGRAPHY (with 13 rather poorly reproduced prints, most of which appear also in THE WORLD OF ATGET), and in CREATIVE CAMERA INTERNATIONAL YEAR BOOK 1975 (with sepia-toned prints of 33 stunning Atget pictures, most of which I had never seen before.)

Reproduction quality in THE WORLD OF ATGET is only adequate to decent, but why quibble. This is an essential book, you can't do without it.

BECHER, BERND AND HILLA

ANONYME SKULPTUREN: A TYPOLOGY OF TECHNICAL CONSTRUCTIONS / Dusseldorf/Art Press / 1970/218 pages/194 reproductions/20.00 HB/Available: WB, WK (15.00).

BERND UND HILLA BECHER: FOTOGRAFIEN 1957 BIS 1975/Bonn/Rheinisches Landesmuseum/1975/ 167 pages/132 reproductions/Available: WB, 11.00 SB.

The photographs that constitute the Bechers long-term survey of technical buildings are normally presented grouped according to subject matter categories of functional structures. It is part of the Bechers' ideology that the function of each kind of structure is visibly apparant. Actually, it is unlikely that the function of each category would be clear to the lay viewer without the explanatory text, but it **is** clear from the pictures that the structures are functional, and, generally, that the function differs from group to group.

All of the Bonn catalog's 132 reproductions are of the Bechers' winding-towers photographs (one of their sixteen-plus categories), taken from 1957 to 1971. Reproduction quality is adequate. The text is in German.

The Art Press book reproduces 197 photographs in 7 category-groups of about 20 to 30 prints each—although winding-towers are represented by 50 prints, the largest number. The photographs included were taken from 1961 to 1970. Again, reproduction quality is merely adequate. The text is in English.

Neither of these books offers a selection of the astonishing half-timbered houses, one semi non-technical Becher category. For a glimpse of these, see Volker Kahmen's ART HISTORY OF PHOTOGRAPHY, pages 226-227.

An additional Becher book, a catalog published in 1974 by the La Jolla Museum of Art—not available for review—is listed by WW at 6.25.

BUECHEL, EUGENE, S. J.

EUGENE BUECHEL, S. J.: ROSEBUD AND PINE RIDGE PHOTOGRAPHERS, 1922-1942 / El Cajon / Grossmont College/1974/56 pages/41 reproductions/5.00 SB/Available: WK, WB, LI (4.25).

CRYING FOR A VISION, A ROSEBUD SIOUX TRILOGY 1886-1976/Editors: Don Doll, S. J. & Jim Alinder/ New York/Morgan & Morgan/1976/160 pages/120 reproductions/10.95 SB.

The Grossmont College book is actually a catalog, beautifully prepared, of an exhibition of photographs taken by Buechel on the South Dakota Indian reservations where he was a missionary. The exhibit was organized by the members of a summer workshop directed by David Wing, who likens Buechel's work to that of August Sander, in being "the purest of photographs: self-effacing, intuitive, direct."

This seems to be the substance of Buechel's pictures: that they are plain, innocent and unflinching. People are not caused to smile, landscapes are not composed, feet are sheared off, and horizons seem to end up low and tilted. But it seems to me that these are not, for all their candor, pictures that approximate the stupendous richness and surgical precision of Sander's portraits. And the difference seems essential. Let's not say these two photographers "share a Teutonic vision"; let's just say neither of them were sentimental.

The Morgan & Morgan publication is actually a trigraph displaying John Anderson's turn of the century Rosebud photographs, Buechel's work in the 1920's-40's and a portfolio of photographs taken recently by Don Doll. Beautifully printed in Morgan's Quadradot lithog-

raphy, CRYING FOR A VISION will be reviewed in an upcoming issue.

BISCHOF, WERNER

WERNER BISCHOF / Editor: Niklaus Flueler / Garden City/Amphoto/1976 (orig. pub. by Bucher, 1973)/ 92 pages/85 reproductions/5.95 SB/Available: FG, AM, LA.

WERNER BISCHOF: 1916-1954/New York/Grossman/ 1974/96 pages/57 reproductions/5.95 SB, 10.00 HB/Available: LA, FG, VSW (HB: 8.00, SB: 5.00), WK, WB, LI (HB: 8.50, SB: 5.00).

Fans of the Bullock phenomenon (see Letter to the Book Review Editor, below) will find addittional sustenance in the Grossman Bischof book's "erroneous" printing of "Herd of Reindeer", the abundant rewards of which are dramatically revealed by comparing it to Amphoto/Bucher's "correct" reproduction of the same photograph.

What happened is this: both books run the picture through the gutter, but in the Grossman version its left and right halves are switched, so that the left and right edges meet in the gutter while the center of the picture is split and ends up as the new right and left edge. Yet, curiously, the classy white border Grossman includes around the picture (lending an ironic air of authority and unity, as contrasted with Amphoto/Bucher's four-sided-bleed version) is undisturbed.

The unity of the picture is further enhanced by Grossman's cropping of the very top, a vapid strip of pale sky. The original photograph as reproduced by Amphoto/Bucher portrays a densely packed, slightly blurry herd of reindeer moving through dust or mist over antler-esque tangled brush; in their midst, to the left, is a herder. In the Grossman switch, the herder moves to a compositionally sensible position in the upper right, capping an integrated continuum of tangled antlers, blur, mist, and antler-like shrubs. The rearrangement of reindeer bodies via the switch results in a much more stable left edge, providing a foundation for the picture lacking in the "correct" version, and the fact that reindeer have been separated thereby from their rear ends actually tends to go unnoticed!

Indeed the most surprising fact of the Grossman version is that the joining of what were the right and left sides at the center does not in fact look disjunct. This is partly due to the darkness and bluriness of the photograph, but the main factor contributing to the normal appearance of the Grossman version is, ironically, that the picture is run through the gutter—and the eye is trained to gloss over discontinuity there!

In the case of the Bullock double print, as debated by Heinecken in his letter below, it seemed to me unnecessary to preemptorily decide between the "erroneous" version and the separate original versions—to rush to condemn the synthesis; why not contemplate all three? But in the case of "Herd of Reindeer", the erroneous version is not merely one legitimate alternative; it is clearly an infinitely better picture **in the very terms** established by the picture as taken, **even though** these terms concerned description of an action which the switch has utterly asunder. Far fucking out.

As a whole, the Grossman and Amphoto/Bucher books are quite different. Grossman contains only about half as many pictures, and only about 25% of these also show up in the Amphoto/Bucher. The selections are therefore radically different, and in general the disposition of the Grossman book is to include many "compositionally strong" Bischof pictures—generally the artistic spectrum. The Amphoto/Bucher includes a vast array of "socially conscious" shots—while, inexplicably, omitting Bischof's most famous picture, now virtually a modern icon, "Famine" (woman with child, outstretched hand, shot from below).

The reproduction quality of both books is excellent, but highly individual in character: Grossman's reproduc- are warmish (as is characteristic of the small monograph series printed by Rapaport, to which this book belongs), while Amphoto/Bucher's reproductions are coolish (as is characteristic of the "Photography: Men and Movements" series printed by Bucher—formerly under the aegis of Collier-Macmillan, now apparently transferred to Amphoto—to which this book belongs).

The Grossman book has quite a few gutter prints, but no bleeds, and much fuller framing than the Amphoto/Bucher. The Amphoto/Bucher book has gutters; bleeds are the rule; and there is consistent gratuitous cropping, as well as some grossly ignorant cases.

The selections in these two books are sufficiently different that each gives the impression the other's is not representative. It would therefore be advisable to refer to both; and their high reproduction quality and low price may indeed make this a feasible solution.

BOURKE-WHITE, MARGARET

THE PHOTOGRAPHS OF MARGARET BOURKE-WHITE /Editor: Sean Callahan/New York/New York Graphic Society/1972 (SB Edition: Bonanza 1975)/208 pages/238 reproductions/7.50 SB, 17.50 HB/Available SP (HB: 9.95), PB (12.50), LI (SB: 6.50, HB: 9.98), WB (9.95), PCB (9.98), WK (HB: 15.00), FG (HB & SB), NYGS (15.00), LA (SB: 7.95, HB: 9.95).

YOU HAVE SEEN THEIR FACES/Text: Erskine Caldwell/New York/Arno with Derbibooks/1975 (orig. pub. 1937)/190 pages/75 reproductions/6.95 SB/ Available: FG, LI.

YOU HAVE SEEN THEIR FACES, referred to here in reprint, was originally published in 1937. It was one of the earlier of Bourke-White's more than ten books of photographs published over a 25-year period that began 45 years ago. This book would seem to contain Bourke-White's most authentic photographs. Nontheless, it is hard to shake the sense that the work is somewhat derivative and calculated—almost slick.

This sense tends to be confirmed and extended by looking at the wider selection of her work provided by THE PHOTOGRAPHS OF MARGARET BOURKE-WHITE. The layout of this book, lauded by Gene Thornton as "artful", keeps the reader moving through an array of picture sizes and arrangements, bleed and gutter printing, and counterpointed text. Judging from comparison of the section here of 18 pictures from YOU HAVE SEEN THEIR FACES, to the reproductions in that reprint, slight and gratuitous cropping has been the rule in THE PHOTOGRAPHS OF MARGARET BOURKE-WHITE. Thus the not inconsiderable value of the reprint is in the evidence it gives of the original frame, selection and context of this particular group of Bourke-White pictures. But the reproduction quality in THE PHOTOGRAPHS OF MARGARET BOURKE-WHITE is far superior to that in the YOU HAVE SEEN THEIR FACES reprint (where the reproductions are so tonally remote from standard reproductions that they almost take on an archaeological aura). Incidentally, while the reproduction quality in the hardbound PHOTOGRAPHS OF MARGARET BOURKE-WHITE is not (surprisingly) noticeably superior to that in the Bonanza softbound edition, the Bonanza does entail still further cropping of the pictures.

Bourke-White's own many books are out of print and quite costly at rare book dealers; straight reprints of them cannot do justice to the pictures. The tendentiousness of the New York Graphic Society monograph's editing tends to confirm, in its own glib way, the suspicion that Bourke-White's work is glib. Whether or not this is a fair impression, a monograph that allows us a free and unencumbered, unprejudiced look at the pictures themselves is called for.

Other Bourke-White books (but available at rare book prices) long out of print are A REPORT ON THE AMERICAN JESUITS (New York, Farrar, Strauss & Cudahy, 1956/Available WK: 20.00, PB: 17.50); EYES ON RUSSIA (New York, 1931/Available PB: 30.00); DEAR FATHERLAND, REST QUIETLY (New York, Simon and Schuster, 1946/Available WK: 25.00, PB: 15.00, BT: 15.00, OG: 25.00); HALFWAY TO FREEDOM: A REPORT ON THE NEW INDIA (New York, Simon and Schuster, 1949/Available WK: 20.00, OG: 17.50); NORTH OF THE DANUBE (New York, Viking, 1939/Available WK: 25.00); ONE THING LEADS TO ANOTHER: THE GROWTH OF AN INDUSTRY (New York, Houghton Mifflin, 1936/Available WK: 17.50); PORTRAIT OF MYSELF (New York, Simon and Schuster, 1963/Available WK: 12.50, PB: 10.00-12.50, OG: 12.50); SAY, IS THIS THE USA? (New York, Duell, Sloan and Pearce, 1941/ Available WK: 25.00, PB: 25.00, OG: 30.00); SHOOTING THE RUSSIAN WAR (New York, Simon and Schuster, 1942/Available WK: 12.00-15.00); THEY CALLED IT PURPLE HEART VALLEY (New York, Simon and Schus-

ter, 1944/Available WK: 15.00, PB: 10.00, OG: 20.00); YOU HAVE SEEN THEIR FACES (New York, Viking, 1937—original edition of book considered here in facsimile/Available WK: 75.00, OG: 27.50).

BRADY, MATHEW B.

MATHEW B. BRADY, CIVIL WAR PHOTOGRAPHER/ New York/GAF/1971/22 pages/11 reproductions/ 2.00 SB/Available: DE.

MATHEW BRADY: HISTORIAN WITH A CAMERA/Text: J. D. Horan/New York/Bonanza-Crown/1955/244 pages/440 reproductions/Available: PB (HB: 10.00), DE (5.00), FG (4.95), VSW (SB: 6.00, HB: 10.50), WB (4.95), PCB (5.98), SP (2.98), LA (4.98).

MR. LINCOLN'S CAMERA MAN: MATHEW B. BRADY /New York/Dover/1974 (Rev. Ed. of pub. 1946)/ 386 pages/350 reproductions/6.95 SB, 12.50 HB/ Available: WB (SB & HB), LA (SB), PCB (SB & HB), LI (SB), WK (SB), FG (SB & HB), LI (SB: 6.00, HB: 10.50).

The Dover reprint was reviewed in detail in ***EXPOSURE*** 13:4 in terms of comparison to the original edition. In sum, it was found to be deviant from the original, with poor reproduction quality.

The Bonanza publication also suffers from generally flat, blocked up, cropped prints. But it is somewhat better laid out and offers a broader range of Brady's work, including many early and studio photographs. A nod to Dover, however, for a page of Brady Carte des Visites of parakeets in a rocking chair and manning a cannon; an elk horn chair; and a cat on brocade in front of a brick wall.

Both the Dover and Bonanza books are largely text, and concern themselves with the Brady enterprise—which involved the work of many other gifted photographers. Most of the photographs reproduced are vaguely attributed; many are simply assigned outright to Gardner, O'Sullivan, and others, who worked for Brady. In fact, these two books are a vivid demonstration that the premier "Brady" Civil War pictures were not taken by Brady.

For example, of the nine photographs related to Brady in THE PHOTOGRAPHER'S EYE, all are carefully attributed to "Mathew B. Brady or staff". Lest this be interpreted as a mere curatorial nicety, it should be pointed out that at least two of the nine—the luminous "Conspirator Payne" and "Dead Confederate Soldier with Gun"—have been firmly attributed elsewhere to Gardner and Roche respectively.

Brady's own work seems largely to have been confined to granite-like studio portraits of successful men of the time. There has in fact been a book published (not available for review) titled MR. LINCOLN'S CONTEMPORARIES: AN ALBUM OF PORTRAITS BY MATHEW B. BRADY (New York, Scribner's, 1951/Available WK: 35.00, PB: 21.00 & 25.00, OG: 37.50).

GAF's MATHEW B. BRADY, CIVIL WAR PHOTOGRAPHER is a short pamphlet. It has only a few cropped and bleed printed pictures, not all by Brady, and a brief superficial text.

BULLOCK, WYNN

BULLOCK: TWENTY COLOR PHOTOGRAPHS—LIGHT ABSTRACTIONS/Santa Clara/U. of Santa Clara De Saisset Art Gallery/1972/16 pages/7 reproductions /Available: WK (3.00).

WYNN BULLOCK: PHOTOGRAPHER / Text: Barbara Bullock/San Francisco/Scrimshaw/1971/149 pages /66 reproductions/25.00 HB/Available: LA, VSW 21.25), FG, WB, WK, LI (21.25).

WYNN BULLOCK: PHOTOGRAPHY, A WAY OF LIFE/ Text: Barbara Bullock-Wilson/Dobbs Ferry/Morgan and Morgan/1937/160 pages / 88 reproductions / 14.00 HB/Available: MM (11.20), LA, VSW (12.50), LI (12.00), IMP (12.00), FG, WB.

This phenomenon—two virtually interchangeable monographs being published in a two-year period—seems a little surreal. The Bullocks (father and daughter) were apparently quite intimately involved in the production of the first book (belying the possible explanation they thought the job had not been done right the first time around); and the first book was in any case a very finely made one. Barbara Bullock(-Wilson) wrote the texts for both. The one for the first book, supplemented by brief quotes from Wynn intersperced with the pictures, is shorter and a little breathless and eliptical. The one for the second book is longer, more down to earth, factual and descriptive. The tone of both verges on a strange mix of clannishness and formality. I could find no acknowledgment of the previous enterprise in the text to the second book; perhaps it is felt that the east and west coasts are for all practical purposes incommunicado, each property having its own Bullock publisher.

Both books are well reproduced, with roughly the same number and selection of prints, although the Morgan and Morgan has 20 more than the Scrimshaw. Neither book seems to omit any of what would be considered Bullock's central pictures, although Morgan and Morgan includes many that might be considered redundant (of course all photographs are different, but let's face it, some are more different than others). Morgan and Morgan does omit the picture of the nude child face down in a forest of ivy (?), which has stunned successive generations of readers of THE FAMILY OF MAN. And while the Scrimshaw pictures are presented in rather strict chronology according to three decade-groups (suggesting the work evolved toward abstraction, and concentrating the better known work at the beginning), the Morgan and Morgan reproductions are chronologically scattered, going early and heavy on the "abstracts".

The Scrimshaw book employs some bleeds and co-gutters, although many pages, thoughtfully, have prints on only one side of the paper; labeling or listing of prints is omitted, which definitely makes up in inconvenience what it lacks in ideological confusion. Morgan and Morgan provides borders, prints reproductions back to back, and (with the appropriate disclaimer pointing out that Bullock does not use titles as such) includes a "descriptive" list of prints.

One other curious difference: Scrimshaw refers to "the 50's", "the 60's" and "the 70's" as divisions in Bullock's work; in Morgan and Morgan's text these have been a little pedantically transformed into "1948-57", "1957-68" and "1968 —".

As if all this were not enough, Aperture will publish a Wynn Bullock monograph this year. It will be reviewed in ***EXPOSURE***, and this evaluation of Bullock publications will be returned to at that time.

Finally, seven of Bullock's "color light abstractions", which, according to Barbara he stopped doing in 1963, are reproduced in the University of Santa Clara exhibit catalog BULLOCK: TWENTY COLOR PHOTOGRAPHS—LIGHT ABSTRACTIONS, available from WK (SB: 3.00).

CALLAHAN, HARRY

HARRY CALLAHAN/New York/MOMA/1967/84 pages / 61 reproductions / Available: NYGS (6.95), WK (5.95), FG (6.95), LA (6.95).

PHOTOGRAPHS HARRY CALLAHAN/Santa Barbara/ El Mouchuelo Gallery / 1964 / 126 reproductions / Available: autographed copies, Light Gallery/$200.

Currently there are two Callahan monographs available, each at an extreme of monograph prices. At the upper limits, a cache of a dozen signed copies of the sumptuous El Mouchuelo book are available from Light. 724 Fifth Avenue, New York City 10022.

Aperture will publish a new Callahan monograph later this year and the three books will be evaluated comparatively at that time.

Note that a very beautiful portfolio of six of Callahan's 1972 beach pictures appears in THE PHOTOGRAPHERS' CHOICE (Danbury, Addison House, 1975).

CAMERON, JULIA MARGARET

A VICTORIAN ALBUM: JULIA MARGARET CAMERON AND HER CIRCLE/Editor: Graham Ovendon/New York/Da Capo/1975/252 pages/119 reproductions/ 60.00 HB/Available: WB, CAA (45.00), LA, IMP (51.00), LI (51.00), FG; and remaindered at Strand Bookstore, 828 Broadway, New York City 10003 (30.00 plus shipping).

THE CAMERON COLLECTION: AN ALBUM OF PHOTOGRAPHS BY JULIA MARGARET CAMERON PRESENTED TO SIR JOHN HERSCHEL/Editor: Colin Ford/New York/Van Nostrand Reinhold/1975/144

pages/118 reproductions / 30.00 HB / Available: LI (25.50), FG.

JULIA MARGARET CAMERON: AN ALBUM/Washington/Lunn Gallery/1975/61 pages/57 reproductions /4.00 SB (order from Lunn Gallery, 3243 P St. N.W., Washington, DC 20007).

JULIA MARGARET CAMERON AND TENNYSON'S IDYLLS OF THE KING/Cambridge/Harvard Library Bulletin / April, 1973 (Vol. XXI No. 2 offprint) / 23 pages/7 reproductions/Available: DE (4.50), WK (2.00).

JULIA MARGARET CAMERON: A VICTORIAN FAMILY PORTRAIT/Text: Brian Hill/New York/St. Martin's/ 1973/219 pages/13 reproductions/8.95 HB/Available: FG, WT, DE (10.00!).

JULIA MARGARET CAMERON: HER LIFE AND PHOTOGRAPHIC WORK/Text: Helmut Gernsheim/Millerton/Aperture/1975 (orig. pub. 1948)/200 pages/ 99 reproductions/12.50 SB, 20.00 HB/Available: DE (HB only), LI (SB: 10.50, HB: unspecified discount), WB, A (SB: 11.25, HB: 18.00), FG, LA.

MRS. CAMERON'S PHOTOGRAPHS FROM THE LIFE /Text: Antia Ventura Mozley / Stanford / Stanford University Press/1974/61 pages of text/6 loose reproductions/6.00 SB/Available: WB, DE (5.00), WW (6.95), WK (10.00).

VICTORIAN PHOTOGRAPHS OF FAMOUS MEN AND FAIR WOMEN BY JULIA MARGARET CAMERON/ Text: Tristram Powell, Virginia Woolf, Roger Fry/ Boston/Godine/1973 (Rev. Ed. of 1926 pub.)/123 pages/144 reproductions/20.00 HB/Available: DE, FG (22.50), VSW (17.00), IMP (19.50), WB, LI (19.00), LA (22.50). Note that the list price rose to 22.50 with the second printing of the HB edition; and note the SB edition, below.

VICTORIAN PHOTOGRAPHS OF FAMOUS MEN AND FAIR WOMEN BY JULIA MARGARET CAMERON/ Text: Tristram Powell, Virginia Woolf, Roger Fry/ New York/A & W/1975 (reprint of 1973 Gdine rev. ed. of 1926 pub.)/123 pages/44 reproductions/6.95 SB/Available: FG, LI (6.75).

The work of Julia Margaret Cameron has been the subject of more that are nearly duplicate monographs than that of any other photographer. All nine of the books listed above (referred to in the following discussion by publisher) have appeared in the last three years. This stampede clearly grows out of the art market's pressing of photography to its bosom, with the consequent overemphasis on safe bets. Each of these publications does occupy a different and legitimate niche vis-a-vis historical studies per se, but only four contain a sufficient number of pictures to be worthwhile sources of Cameron photographs themselves, and among these many individual photographs are duplicated.

The A & W publication is merely a reprint of the Godine, with slightly smaller format (margins are reduced), more markedly off-white and less glossy paper, and the usual reduction in reproduction quality. Those whose choice would be the Godine (see discussion below) might find this an acceptable economy version.

The Harvard, St. Martin's and Stanford publications are primaritly text, with few reproductions. Each does however have something significant to offer.. Harvard considers one class of Cameron's allegorical photographs, rarely treated elsewhere with more than passing derision. St. Martin's is the only extended biographical alternative to Aperture's Gernsheim text. And Stanford—largely a chronology and annotated listing of the 50 prints in the exhibit of which it is the catalog—claims the six Cameron photographs it provides in loose sheets are unavailable elsewhere in published form. One of these does however appear amid Aperture's Gernsheim text, and the quality of Stanford's reproductions is quite poor.

The Lunn publication is a catalog reproducing all 55 Cameron photographs contained in the so-called "Henry Clay Cameron Album", one of eight photo albums containing reduced-size copy prints made be Cameron of her photographs and presented by her to members of her family. Many of Cameron's best-known portraits were not included in this group, and the reproduction quality of the Lunn catalog is of course rather poor (as dictated by its refreshingly low price), but this dimunittive volume might be a worthwhile supplement to one of the significant Cameron picture books discussed below.

Parenthetically, it should be noted that much of Cameron's work is known in the form of gift albums—books of mounted photographs—which contained different but overlapping selections, and each of which is known by the name of the person to whom Cameron presented it. Thus, besides the eight small albums that went to family members, there are the "Overstone", "Lindsay", "Mia", and "Herschel" albums. One additional group of 24 prints, published in reproduction in 1926 as VICTORIAN PHOTOGRAPHS OF FAMOUS MEN AND FAIR WOMEN by Virginia Woolf (Cameron's great-niece), is known as the "Virginia Woolf Collection". The "Mia Album", incidentally, contains 61 photographs by contemporaries of Cameron along with the 58 of her own, and is renowned for having brought a record price when sold at auction in 1974. And the "Herschel Album" is renowned for the 1975 fund-raising campaign conducted by the National Portrait Gallery in London to enable its ownership to remain in English hands.

The significant Cameron picture books are those published by Da Capo, Van Nostrand Reinhold, Aperture, and Godine. All contain worthwhile critical essays and are printed by duotone. Only the Aperture and Van Nostrand Reinhold contain significant numbers of Cameron's allegorical photographs, as well as some representatives of those made in Ceylon.

The Da Capo publication reproduces the 119 photographs that make up the "Mia Album", of which 58 are by Cameron herself, 61 by contemporaries of hers (hence a considerable general history, quasi-antiquarian audience for the book). The warm, nearly peach-toned reproductions are printed on complementary off-white paper, and the level of reproduction quality is near the middle of the four large books under consideration.

The Van Nostrand Reinhold publication reproduces the 92 Cameron photographs that make up the "Herschel Album" (informally known also as the "Cameron Collection", hence the book's title), with 27 additional supplementary illustrations. It is the largest format of the four picture books; the reproductions are warm-tone but more sallow than Da Capo's; and the quality of reproduction is roughly equivalent to Da Capo's. Many reproductions are printed bleed, and margin proportions vary greatly.

The Aperture publication reproduces over 70 Cameron photographs selected by Helmut Gernsheim, and contains an essay by Gernsheim, revised and expanded from its form in the original 1948 edition of this book. The rich and relatively cool-tone reproductions are the finest of those in the four large picture books, and the Cameron photographs selected are the most solidly representative in any of the four—which is natural considering that only the Aperture book is not bound to reflect a specific historical album, and which, on a slightly different level, is inevitable considering that Gernsheim's earlier work was a major factor in establishing modern conceptualization of what constitutes Cameron's photography. Gernsheim's text is the standard one on Cameron, originating for our time the general judgment that her allegorical work is inferior to the rest, and runs counter to the nature of the medium. Nontheless, many of her allegorical pictures are included here.

The Godine publication is a revised new edition of Woolf's 1926 book, with a new preface, notes, and 23 photographs added to 20 of the 24 included from the first edition. This total of 43 Cameron photographs is a very elegant and well-judged selection, printed in a tone somewhat ruddier and flatter than the Aperture.

Approximattion of historical albums aside (and Gernsheim's apparent bias accounted for), the Aperture seems the Cameron monograph of choice, on grounds of selection, quality of reproduction, reference value of supplemental text, and price.

A copy of the original 1948 Edition of Gernsheim's monograph on Cameron is available from WK (60.00).

CAPA, ROBERT

IMAGES OF WAR/New York / Grossman / 1964 / 175 pages/99 reproductions/Available: FG (SB: 3.50), PB (HB: 22.50).

ROBERT CAPA/New York/Grossman/1969/108 pages /75 reproductions/Available: PB (SB: 5.00).

ROBERT CAPA/New York/Grossman/1974/127 pages 108 reproductions / 6.95 SB, 12.50 HB / Available: LA (5.95); LI (SB: 6.00, HB: 10.50), FG, VSW (SB: 6.00, HB: 10.50), WK, WB.

Grossman seems to publish a book on Robert Capa every five years need it or not—although admittedly each of the three books listed above has been needed.

IMAGES OF WAR is an imposing book (about 10x13), containing most (99) of Capa's finest war photographs. Reproduction quality is good, although the style at the time of its publicattion favored extreme enlargement and bleed and gutter printing. It has long been out of print.

The 1969 edition of ROBERT CAPA contains an only slightly smaller selection of virtually the same group of photographs. Reproduction quality is slightly inferior to the earlier book, and the format is drastically reduced, to about six inches square. Bleed and gutter printing are still used. This book too is now out of print.

The 1974 edition of ROBERT CAPA, again with virtually the same group of pictures, slightly augmented, is also smallish in format (about 7x9). Reproduction quality is much better, really superb, and while some reproductions are run through the gutter, the times now dictate the finesse of borders.

Each of these books has represented some improvements (although the small size is regrettable) and each has been necessitated by the previous edition's going out of print (although they were allowed to go out of print by the same publisher!). In any case, the latest reincarnation is quite an acceptable economy price Capa monograph, and perhaps the 1980 edition will have evolved to the point where even gutters are eliminated.

Other out of print Capa books, available from rare book dealers, are A RUSSIAN JOURNAL (New York, Viking, 1948/Available WK: 25.00, OG: 25.00); THE BATTLE OF WATERLOO ROAD (New York, Random, 1941/ Available WK: 20.00, OG: 27.50); and REPORT ON ISRAEL (New York, 1950/Available PB: 7.50 SB & 12.50 HB); SLIGHTLY OUT OF FOCUS (New York, Holt, 1947 /Available WK: 15.00, PB: 10.00, OG: 22.50).

CAPONIGRO, PAUL

LANDSCAPE/New York/McGraw-Hill/1975 / 91 pages /74 reproductions/7.95 SB/Available: LI (unspecified discount), IMP (6.75), FG.

PAUL CAPONIGRO/Millerton/Aperture/1972 (2nd Ed.; orig. pub. 1967 as magazine issue 13:1)/68 pages /60 reproductions/Available: WK (SB: 5.95, HB: 8.50), A (SB: 5.25, HB: 9.00), LI (SB: 6.00, HB: 8.50), SP (6.95), LA (SB: 5.95, HB: 8.50).

SUNFLOWER/New York/Filmhaus/1974/64 pages/55 reproductions/8.50 SB, 12.50 HB/Available: LI (SB: 7.50, HB: unspecified discount), VSW (SB: 7.00, HB: 11.00), WK, FG.

Caponigro's two most recent monographs, each concentratitng on the subject matter indicated by its title, contain two entirely different sets of pictures. And only SUNFLOWER has any pictures in common with the 1972 Aperture monograph (an enlarged edition of the 1967 original), one of which appears in the Aperture only on the dust jacket cover. None of Caponigro's photographs of rocks appear in any of these three books.

Reproduction and layout in all three is impeccable, and while the older monograph more nearly indicates Caponigro's range, all three are necessary to a study of his work. These are pictures saturated with the organizing sensibility of the photographer. Study of them reveals the problems incurred in the normal sloppy, partisan use of the term "straight photography". "Straight photographs" such as Caponigro's are often taken to—or evoked to—show that **all** photographs are "subjective" and "interpretive". Actually, however, they show that "objectivity" flows from lack of manipulation only (as Szarkowski puts it) "the photographer willing".

CARROLL, LEWIS

LEWIS CARROLL AT CHRIST CHURCH/London/National Portrait Gallery/1974/32 pages/28 reproductions/Available: WK (3.50), WB (2.50), DE (3.50), WW (2.95).

LEWIS CARROLL: PHOTOGRAPHER / Text: Helmut Gernsheim/New York/Dover/1969 (rev. ed.; orig. pub. London, 1949)/192 pages/64 reproductions/ 3.00 SB/Available: LA (2.50), DE, FG, VSW, LI, IMP (2.55), WB (2.50).

LEWIS CARROLL: PHOTOGRAPHS AND LETTERS TO HIS CHILD FRIENDS/Sditor: Guido Almansi/ Parma/Franco Mario Ricci/1975/100.00 HB/Available: LA.

The venerable Dover publication is the only source in print of a sizeable group of Carroll's photographs, other than his early portraits of Victorian Oxford dignitaries. These early portraits are in turn reproduced only in the National Portrait Gallery catalog listed above. Reproduction quality in the Dover book is acceptable to quite good; in the National Portrait Gallery book (printed on cream colored stock) it is passable.

The pictures in these two extremely economical books are complementary. Both books are recommended.

The exorbitant Ricci publication was scathingly reviewed by John Russell in the July 18 NEW YORK TIMES BOOK REVIEW. Russell conceded the photographs were "very well reproduced", but utterly condemned the snickering text. He was wrong about the reproductions.

The 1949 original edition of the Gernsheim monograph is available from PB (40.00) and OG (37.50). A biography, THE LIFE AND LETTERS OF LEWIS CARROLL by Collingwood (London, Unwin, 1898) is available from WK (35.00) and OG (37.50).

CARTIER-BRESSON, HENRI

ABOUT RUSSIA/New York/Viking/1974 (Eng. Ed. of A PROPOS DE L'USSR, 1973)/168 pages/141 reproductions/18.95 HB/Available: WB, FG, LA.

CAMERA (July 1976 Issue)/Lucerne/Bucher/1976/46 pages/45 reproductions/3.00 single copy US/Available: WK.

CARTIER-BRESSON'S FRANCE/New York / Viking / 1970/287 pages/223 reproductions/Available: LB (14.25), WK (18.95), PB (20.00).

THE DECISIVE MOMENT / New York / Simon and Schuster/1952/135 pages/126 reproductions/Available: WK (175.00).

THE FACE OF ASIA/New York/Viking/1972/208 pages /120 reproductions/Available: PB (15.00 & 17.50), LA (8.95).

MAN AND MACHINE/New York / Viking / 1972 / 116 pages/95 reproductions/Available: WB (12.95).

THE WORLD OF HENRI CARTIER-BRESSON / New York/Viking/1968 / 214 pages / 210 reproductions/ Available: WB (14.00).

The seven publications listed constitute the Cartier-Bresson monographs currently available (although THE DECISIVE MOMENT and THE WORLD OF HENRI CARTIER-BRESSON are rare indeed). As the titles of four suggest, many of his books have had specialized subject matter; one other, the current issue of CAMERA magazine, contains Cartier-Bresson photographs taken in North America.

Aperture will publish a new Cartier-Bresson monograph later this year, which may then constitute the only in print selection of a range of his pictures. This book will be reviewed in **EXPOSURE,** and comparative evaluation of Cartier-Bresson's books will be returned to at that time.

CUNNINGHAM, IMOGEN

IMOGEN CUNNINGHAM PHOTOGRAPHS 1910-1973/ Seattle/University of Washington/1970/128 pages/ 95 reproductions/7.95 SB, 15.00 HB/Available: LI (SB: 6.95, HB: 12.50), VSW (HB: 11.00), FG, CAA (SB: 5.95, HB: 11.25). WK (HB only).

IMOGEN! PHOTOGRAPHS 1901-1973/Seattle/University of Washington/1974/112 pages / 79 reproductions/7.95 SB, 15.00 HB/Available: LI (SB only: 6.75), FG (SB only), CAA (SB: 5.95, HB: 11.25), WB, A (SB: 7.15, HB: 13.50), VSW (SB: 6.75, HB: 12.75), WK, LA, WW (SB only: 8.95).

These two books by the University of Washington Press represent the selected best of a near lifetime's prints (the 1970 publication); and additional old prints

subsequently reconsidered, new prints from reconsidered old negatives, and a few prints from new negatives (the 1974 publication). The two books are virtually identical in format, and completely distinct in contents. Reproduction quality is excellent in both. The **character** of the work in both differs little, the second book apparently bringing to light several pictures easily comparable to the best in the first book—for example the portrait of her mother and father with cow (1921-36 period)) and the three close range plant studies from 1923-46.

These two books actually constitute a single 2-volume survey of Cunningham's work and should be consulted in tandem.

CURTIS, EDWARD SHERRIFF

CURTIS' WESTERN INDIANS: LIFE AND WORKS OF EDWARD CURTIS/Text: Ralph W. Andrews/New York/Bonanza/n.d. (orig. pub. by Superior, 1962?) / 176 pages / 197 reproductions / Available: PB (12.50), PCB: 4.98, WK (12.00).

IN A SACRED MANNER WE LIVE/Barre, Mass./Barre/1972/152 pages/118 reproductions/5.95 SB, 15.00 HB/Available: SP (HB: 6.76), LA (SB only), VSW (SB only: 5.90), WK, PCB (HB only: 6.98).

THE NORTH AMERICAN INDIANS/Millerton/Aperture/1972 (issue 16:4 of the magazine)/95 pages/73 reproductions/Available: LA (SB: 6.95, HB: 10.00), VSW (SB: 6.00, HB: 8.50), A (SB: 6.25, HB: 9.00), SP (HB only: 7.95), DE (SB: 5.95, HB: 10.00), FG (SB: 6.95, HB: 10.00), LI (SB: discount unspecified, HB: 8.50).

PORTRAITS FROM NORTH AMERICAN INDIAN LIFE/New York/Promontory/1973 (reprint of 1972 Outerbridge and Lazard Ed.)/176 pages/87 reproductions/oversize: 15x17/Available: WK (1972 Edition: 30.00, 1973 Edition: 15.95), LA (1972 Edition?: 19.98).

THE SIOUX AND THE APASAROKE / Editor: Stuart Zoll/New York/Harper and Row/1975/105 pages/42 reproductions/4.95 SB/Available: LI (discount unspecified).

TOUCH THE EARTH: A SELF-PORTRAIT OF INDIAN EXISTENCE/Text: T. C. McLuhan/Outerbridge and Lazard/1971 (HB Ed.; SB Ed., New York, Simon & Schuster 1972)/185 pages/53 reproductions / 2.95 SB, 6.95 HB/Available: WK, PB (HB:6.50), LA (HB: 2.98?).

With the exception of the first book listed, all these Curtis publications appeared at about the time of the major Curtis show at the Philadelphia Museum of Art in 1972, or the show the previous year at the Pierpont Morgan Library (the custodian of Curtis' work) which is credited with reintroducing Curtis to the public after a 40-year period of obscurity.

Each book has its charms, but unfortunately the inadequacies are just as noticeable. All but the earliest book make an attempt to approximate the sepia tone of the approximately 2500 photogravures published in and with Curtis' 20-volume THE NORTH AMERICAN INDIAN (published 1907-1930). But no two books present the same version of the original tone, and none achieves really adequate reproduction quality in terms of contrast and detail.

The Aperture reproductions are of course the richest (duotone) and the most subtle (really just warm ink, with a touch of maroon), but so dark that a multitude of detail is lost and poetic license must be suspected. The selection is also quite urbane, but many of the best known Curtis pictures are omitted, and in any case the total number of pictures is relatively small. The text consists of a short essay by John Epes Brown and excerpts from Indian writings.

Next best are the Barre reproductions, in reddish brown ink on slightly off-white paper. A substantial number of pictures are included, in a selection that is both representative and fairly attentive to Curtis' best work. The pictures are given decent white borders, and the over all design of the book (by David Godine, Esquire) is quite handsome. About one-fifth of the pictures are said to be reproduced from prints made from the original negatives, the rest are said to be by Meridian Gravure from the original photogravures (the prints, not the plates). The text consists of an Introduction and commentary by Don Fowler.

The Promontory Press reprint of the Outerbridge and Lazard publication is oversize (about 15x17), providing reproductions that are selected from, and approximate in scale, the larger photogravures appended in a separate folio to each of the 20 volumes totaling, in Curtis' publication, about 1,000 of the 2,500 pictures). The pictures in this Promontory publication are printed in brown ink on light peach paper, they are distinctly washed out, but the scale is engaging. The selection is smaller than the Barre, but very similar in character. The text consists of an Introduction to the pictures by A. D. Coleman and a biography of Curtis by T. C. McLuhan.

The Harper and Row publication essays only to excerpt pictures and text from volumes three and four of Curtis' work. The selection is therefore not very strong, nor representative of Curtis' work as a whole, and relatively few pictures are included. The reproductions are in warmish black ink on dark ivory paper, printed pleasantly dark but rather blocked up. The text consists of a forward by A. D. Coleman and excerpts from Curtis' text.

The Simon and Schuster reprint of Outerbridge and Lazard's TOUCH THE EARTH has, like the Harper and Row publication, a relatively small number of prints, although the very best known do seem to be included. Reproductions are in yellowish-brown ink on light ivory paper, generally quite flat but decently dark. The book is edited by T. C. McLuhan, but the text consists of Curtis excerpts.

The Bonanza reprint of the Superior Publishing Company book, predictably very poorly reproduced, offers the largest selection of pictures in any of the books listed. The layout employs many bleeds, gutter printing, and cropping, often with many smallish pictures sharing a page with text. It is in fact largely a biography, credited in the Barre bibliography as being "the primary biographical source on Curtis". This would appear to be largely by default, since the text is relatively short, informal, and heavy on extended quotation.

DOISNEAU, ROBERT

LA BANLIEUE DE PARIS/Paris/Seghers / 1966 / 144 pages/24 reproductions/Available: WK (SB: 12.50).

LE PARIS DE ROBERT DOISNEAU ET MAX-POL FOUCHET/Paris/Les Editeurs Francais Reunis/1974/192 pages/176 reproductions/Available: WK (SB: 28.00), WB (25.00).

MY PARIS/New York/Macmillan/1972/154 pages/86 reproductions/Available: PB (15.00), FG (12.95).

The three books reviewed here underscore the fact that Doisneau's work, as published, has been misrepresented.

BANLIEUE actually is three-quarters text, in French, by Blaise Cendrars. That only 24 Doisneau pictures are included implies the group is very select, but in fact only three or four do justice to him. The reproduction quality is just adequate.

MY PARIS is built around a text by Maurice Chevalier, and includes essentially **pro forma** color shots, rmore than a few of which feature the visage of—Maurice Chevalier. Of the upwards of 80 black and white photographs, again, no more than a couple are representative of Doisneau's oeuvre. Moreover, the pictures in this book are at the mercy of a designer's layout—sliced and shoved around with bleed-printing the norm. The reproductions quality itself is very good.

LE PARIS DE ROBERT DOISNEAU is the best of the three books under review. Much of this book, like the others, is text, but pictures and text are organized into alternating sections, and the reproductions number a healthy 176. Perhaps three times as many really excellent Doisneau pictures are included here as in the other two books, and the reproduction quality is as good as or better than that in MY PARIS. Nontheless, this book too suffers from subjugation to "design"—to the extent that objects from some Doisneau photographs have been cut out and are reproduced silhouetted in the white spaces!

The dimensions of the inadequacy of these books can be extrapolated from the fact that not one frame from Doisneau's group of pictures of people looking in a gallery window at a painting of a nude (the premier one among which shows a couple at cross purposes)

appears in any of them.

It is conceivable that a fourth book, ROBERT DOISNEAU'S PARIS (New York, 1956)—no copy of which was located for review—corrects this situation. But it seems to be the case that an adequate book of Doisneau photographs has yet to be published.

DORR, NELL

MOTHER AND CHILD/San Francisco/Scrimshaw/1972 (2nd Ed.; orig. pub. 1954)/104 pages/92 reproductions/8.95 HB/Available: FG, SP.

OF NIGHT AND DAY/San Francisco/Scrimshaw (formerly a NYGS publication)/1968/97 pages/55 reproductions/Available: FG (HB: 10.00), PB (6.50), SP (10.00).

Nell Dorr's pictures are soft focus renderings of conventionally reassuring subject matter: mothers and children in gestures of fealty, off-guard portraits, oblique natural scenes, fluid abstractions, and the like. They seem sentimental to me but I may simply be "unavailable to their gifts". In any case, they seem to have more substance than most of their kind, and they deserve less eccentric presentation than they receive in these two books.

MOTHER AND CHILD is a continuous string of double bleeds (the pictures are each printed out past the page edges and up against the facing picture at the gutter). Each spread is seemingly to be regarded as two pictures, not one (with three exceptions, where one picture is printed straight across the gutter). The effect of these intimate juxtapositions is sometimes merely vacuous; but quite often the effect is of a slightly perverse and ludicrous narrative. Compositional and subject matter elements so often line up across the gutter that the cause seems to be a willful ignorance of the fact that composition and subject matter are integral to pictures. It is as if you could wear a clown's outfit to a funeral and expect not to insult everybody.

OF NIGHT AND DAY reproduces pictures bleed, but while some are double bleed, most face a page of quotation, generally from poetry. Fully half of the photographs reproduced are soft, abstract patterns. The reproduction quality itself is good, as in MOTHER AND CHILD.

Dorr's other books, not available for review, are IN A BLUE MOON (1939) and THE BARE FEET (Greenwich, New York Graphic Society, 1962/Available WK: 17.50 HB).

EMERSON, PETER HENRY

P. H. EMERSON: PHOTOGRAPHER OF NORFOLK/Text: Peter Turner and Richard Wood/Boston/Godine/1974/112 pages/72 reproductions/19.95 HB/Available: IMP (16.95), FG, VSW (16.95), WK, WB, LI (16.95), DE, LA.

P. H. EMERSON: THE FIGHT FOR PHOTOGRAPHY AS A FINE ART/Text: Nancy Newhall/Millerton/Aperture/1975 (issue 19:2-3 of the magazine) / 266 pages/80 reproductions/12.95 SB, 22.50 HB/Available: LI (SB: 11.00, HB: 19.00), A (SB: 11.25, HB: 20.25), WB, IMP (HB only: 19.15), FG, LA (SB: 12.95, HB: 20.00), DE.

The gross difference between these two monographs is the double bulk of the Aperture, which is accounted for by Nancy Newhall's text (about 140 pages, versus Turner and Wood's approximate 20 page text)—the most extensive and reputable treatment of Emerson in print.

The number and selection of reproductions in the two is, however, exceptionally close. Aperture's slightly greater number seems mostly to involve additional marine-subject photographs. Of the ten personal favorite Emerson photographs I chose for close reproduction quality comparison, 8 appeared in both books (Godine omits the lean and luminous "Norfolk Cottages", Aperture omits the tart "Poling the Marsh").

On the fine points of reproduction the two books differ, but they differ with consistency and conviction. What is involved here, apparently is an intelligent difference of opinion as to what constitutes the best solution to the classic practical problems encountered in trying to reproduce fine photographs.

Godine's warm-tone prints on glossy white paper are soft and relatively light, with rich, fine shadow detail, but without real darks or graphic impact. Aperture's relatively cool-tone prints on dull off-white paper are rough, beautifully dark, strong and contrasty, but they lack detail and finesse.

Although the inclusion of Newhall's essay may tip the balance for some, the choice between these two fine books must rest on personal preference for one or the other solution to reproducing Emerson's prints. My taste led me to the Godine interpretation.

ERWITT, ELLIOTT

PHOTOGRAPHS AND ANTI-PHOTOGRAPHS / Greenwich/New York Graphic Society/1972/128 pages/112 reproductions/15.00 HB/Available: VSW (12.75), FG, WK, PCB (5.95).

THE PRIVATE EXPERIENCE: ELLIOTT ERWITT/New York/Crowell/1974/96 pages / 134 reproductions / 4.95 SB, 8.95 HB/Available: FG, WK, WB, LI (SB: 4.25, HB: 7.50).

SON OF BITCH / New York / Grossman / 1974 / 128 pages/99 reproductions/5.95 SB, 15.00 HB/Available: LA, FG, VSW (SB: 5.00, HB: 12.50), WK, WB, LI (SB: 5.00, HB: 12.50).

SON OF BITCH and PHOTOGRAPHS AND ANTI-PHOTOGRAPHS reproduce Erwitt's best pictures. They have only 22 photographs in common (those of dogs included in PHOTOGRAPHS AND ANTI-PHOTOGRAPHS). Although the subject matter of SON OF BITCH is specialized, it is not really less representative of Erwitt than the other book, and ideally a study collection would contain both.

THE PRIVATE EXPERIENCE is structured around a text that describes Erwitt's personal history and stresses the distinction between his commercial and private work while asserting he is comfortable with this dualism. Less than one in six of the pictures from the previous two monographs appear in this book, the majority of photographs reproduced here being advertising work. Some of these latter appear spontaneous and are reminiscent of the urbane but offhand humor of Erwitt's personal work, but are actually posed. A chilling anthology.

EVANS, FREDERICK H.

FREDERICK H. EVANS/Text: Beaumont Newhall/Millerton/Aperture/1974 (issue 18:1 of the magazine)/120 pages/73 reproductions/7.50 SB, 12.00 HB/Available: A (SB: 6.75, HB: 10.80), LI (SB: 6.50, HB: 10.50), IMP (SB only: 6.35), DE (SB: 5.95, HB: 10.00), LA.

FREDERICK H. EVANS/Text: Beaumont Newhall / Rochester / George Eastman House / 1964 (IMAGE Monograph No. 1) / 46 pages / 19 reproductions / Available: PB (15.00).

THE ROMANTIC CHATEAU: ARCHITECTURAL PHOTOGRAPHS OF FREDERICK H. EVANS/Lawrence/University of Kansas Museum of Art Register/Summer 1972 (Vol. IV No. 8)/Essays: Jim Enyeart & James Connelley/44 pages/36 reproductions/Available: WK (7.50).

The University of Kansas publication, as the title indicates, considers Evans' pictures of chateaus, and contains 36 beautiful but extremely small (2 to 3 inches on a side) reproductions, along with discussions of the work by Jim Enyeart and others, and six pictures of Evans' harmonograph drawings. Few of these photographs are reproduced elsewhere (four are in **EXPOSURE** 13:4), and the book therefore would be a sensible supplement to a comprehensive Evans monograph.

About half of the Evans pictures reproduced in the Eastman House monograph do not appear in the Aperture. This is curious, since Beaumont Newhall is the author of both; the Eastman House publication was presumably highly selective, and in any case it had long been out of print when the Aperture publication appeared. The reproductions in the Aperture book are much warmer and lighter than in the Eastman House, and Aperture presents some pictures cropped. For example, the famed "A Sea of Steps" has been trimmed at the top, and "Kelmscott Manor, 1896" (the open window) has been relieved of the window frame on the left.

The Aperture is, however, clearly the preferable publication, as well as being the first serious and comprehensive book on Evans.

EVANS, WALKER

AMERICAN PHOTOGRAPHS / New York / East River Press/1975/ (reprint of 1938 pub.)/192 pages/87 reproductions/7.50 SB/Available: LI (6.50), WK.

THE CRIME OF CUBA/Text: Carleton Beals/New York /Arno/1970 (orig. pub. 1933)/498 pages/31 reproductions (28 by Evans)/20.00 HB.

LET US NOW PRAISE FAMOUS MEN / Text: James Agee/New York/Ballantine/1966 (another Ed., Boston, Houghton Mifflin, 1969, HB)/492 pages/62 reproductions/1.65 SB, also HB/Available: WK (HB: 10.00), PB (HB: 15.00).

MANY ARE CALLED/Boston/Houghton Mifflin/1966/ 178 pages/89 reproductions/10.00 HB.

MESSAGE FROM THE INTERIOR/New York/Eakins Press/1966/32 pages/12 reproductions/17.50 SB, 25.00 HB/Available: WB (HB only), WK, FG (SB only).

WALKER EVANS: PHOTOGRAPHER/Editor: John Szarkowski/New York/MOMA/1971/192 pages/106 reproductions/13.95 HB/Available: LA, LI (11.85), CAA (10.45), FG, WB (12.50), NYGS (12.50).

WALKER EVANS: PHOTOGRAPHS FOR THE F.S.A. 1935-38/Introduction: Jerald C. Maddox/New York/ Da Capo/1973 (HB Ed.; SB Ed. 1975)/249 pages/ 488 reproductions / 8.95 SB, 25.00 HB / Available: DE, SP (SB: 8.76, HB: 24.76), IMP (HB only: 21.50), CAA (HB only: 18.75), WB (HB only), AM, WK, LI (SB: 7.50, HB: 21.50), FG, LA.

Remarkably, the many books on Walker Evans have very few photographs in common—with the exception of the massive catalog-style Da Capo F.S.A. survey, among whose 488 mostly diminutive reproductions are most of the pictures in LET US PRAISE FAMOUS MEN, and many of those in the MOMA monograph. And these latter two books themselves overlap substantially, since the vast majority of pictures in the MOMA monograph were made in the 1930's and all of those in LET US PRAISE FAMOUS MEN were made in Summer, 1936.

In terms of pictures the MOMA monograph might be considered to supercede LET US PRAISE FAMOUS MEN, especially since the latter is now generally available only in reprint editions with very poor reproduction quality. Certainly the MOMA and the Da Capo in tandem obviate this reprint, which is virtually the only book listed that can be ruled out as superfluous.

The Da Capo monograph does not obviate the MOMA, due primarily to the quality of selection and reproduction the MOMA offers. And the Da Capo catalog in turn is indispensable on its own terms—which are that it affords an unprecedentedly thorough view of the work of what is considered Evans' most fertile period (1935-38). One mark of the strength of the MOMA monograph, incidentally, is that the portrait of Bud Fields it reproduces is a different and far superior frame to the portrait of him that appears in the Da Capo and in LET US NOW PRAISE FAMOUS MEN.

Virtually all of the photographs in each of the four other Evans' books listed are not to be found in any other published source. Two of these books—THE CRIME OF CUBA and MANY ARE CALLED—concern a specific subject and a specific period of work respectively, and might be considered necessary supplemental publications on this basis.

CRIME offers 28 of the photographs Evans took in Cuba in 1932, and of these only one appears elsewhere ("Women and Children", also in the MOMA monograph). But these 28 photographs are not among Evans' best, and other photographs made in Cuba in 1932 that are superior to these 28 appear in the MOMA monograph and in AMERICAN PHOTOGRAPHS. Moreover, the quality of reproduction in this Arno reprint is mediocre.

MANY ARE CALLED collects 89 Evans pictures taken in New York City in the late 1930's and early 1940's. Taken surreptitiously of subway riders at relatively close range, they differ radically from his other work, but are rarely compared favorably to it; only four are reproduced elsewhere, in the MOMA monograph. Reproduction quality appears quite good, assuming the original prints were vary contrasty.

The two remaining books each contains a range of Evans photographs, including some of his best known, made over an extended period and of a variety of subjects.

The generous format (about 9x11 image size and up) sheet fed gravures in MESSAGE FROM THE INTERIOR reproduce 12 excellent Evans pictures taken from 1931 to 1962. Only four also appear elsewhere, in the MOMA monograph (one very differently cropped).

Finally, East River Press' recent reprint of AMERICAN PHOTOGRAPHS is a book compiled by Evans himself, drawing work from the period 1929-1937. It contains some of his most famous work, in a sequence of his own devising. Some of these pictures also appear in the Da Capo F.S.A. catalog, but its picture selection is phenomenally autonomous from the MOMA monograph (which cannot be considered inadvertent!)—and the latter is generally regarded as the definitive selection of his work. For example, AMERICAN PHOTOGRAPHS is the source for "Penny Picture Display", "Sidewalk and Shopfront" (barber stripes), "Torn Movie Poster", "Alabama Cotton Tenant Farmer's Wife" (horizontal clapboards), "Interior Detail" (graduation and Santa Claus posters by bentwood chair), "Roadside Stand" (F. M. Pointer the Old Reliable House Mover), "Houses and Billboards" (Love Before Breakfast), and many more. The reproduction quality in this reprint leaves something to be desired, but it is an essential Evans book, one for which no other publication is a reasonable substitute, even purely in terms of individual pictures.

The following original editions of the Evans books reviewed here in reprint are available from rare book dealers: AMERICAN PHOTOGRAPHS (New York, MOMA, 1938/Available WK: 50.00, PB 50.00—a "1962 reissue"?); THE CRIME OF CUBA (Philadelphia, Lippincott, 1933/Available WK: 40.00); and LET US NOW PRAISE FAMOUS MEN (Boston, Houghton Mifflin, 1960/5th prtg. /Available WK: 20.00).

FEININGER, ANDREAS

ANDREAS FEININGER: A MONOGRAPH/Text: Ralph Hattersley/Dobbs Ferry/Morgan and Morgan/1973/ 160 pages/121 reproductions/14.00 HB/Available: SP (7.98), LA, LI (12.00), MM (11.20), WK, PCB (7.98), FG, (12.50).

ROOTS OF ART / New York/Viking/1975/18.95 HB / 176 pages/176 reproductions/18.95 HB/Available: FG, LA.

Feininger has published, in addition to his instructional books, about ten books of his photographs. Of these, ROOTS OF ART was available for review.

The premise of ROOTS OF ART is that "everything made by human hands and most things conceived by the human mind have their prototype in nature." This is demonstrated by photographs of natural objects and structures, and man-made "art" objects, which are sequenced to display formal similarities. In this book, Feininger's photographs themselves play a purely illustrational role, suggesting he is oblivious to somewhat more complex related issues, such as the nature of the relationship of the photograph itself to that piece of the world it "displays". The book is laid out according to standard design cropping and size variation, with plenty of bleeds. Reproduction quality is adequate to good.

Editing of the Morgan and Morgan monograph is such as to confirm, over a wider subject matter and time range, that Feininger's work is essentially illustration, design-oriented, with nothing in common with, for example, the transcendentally "simple" frontal plant studies of Blossfeldt. The monograph is divided into ten categories—nature (where nearly half of the pictures are ones also included in ROOTS OF ART), shells, trees, bones, people, sculpture, cities, industry, motion, and masks. Some of these categories reflect prior divisions of his work into well-known books; but essentially it is not a systematic division, which belies the explanation that Feininger's goals are somehow scientific.

Generally, the pictures included here either portray a single object before a neutralized background, or render multiple objects and detail as pattern. Two notably successful photographs in this mode are the ubiquitous "The Photojournalist" (self-portrait with camera as eyes) and "Helicopter Take-Off at Night", both included here. But, for example, the famous "Midtown Manhattan Seen From Weehawken, N.J.", which is outside the illustrational mode, is omitted, and this suggests the Morgan and Morgan monograph may present an overly simpli-

fied view of Feininger's work as a whole. It is nonetheless the only reasonably priced in print source of a range of his pictures. As in ROOTS OF ART, layout is done according to design standards, with a variety of placement, cropping, bleeds, etc. Reproduction quality is very good.

Other Feininger picture books, nearly all out of print, are CHANGING AMERICA (New York, 1955/Available PB: 15.00, OG: 32.50); THE COMPLETE PHOTOGRAPHER (Englewood Cliffs, Prentice Hall, 1965/Available PB: 7.50, FG: 9.95); THE CREATIVE PHOTOGRAPHER (Englewood Cliffs, 1955 / Available PB: 10.00); THE FACE OF NEW YORK (New York, 1964/Available PB: 15.00); FENINGER ON PHOTOGRAPHY (Chicago, 1949/Available PB: 30.00, OG: 45.00); FORMS OF NATURE AND LIFE (New York, Viking, 1966); MAN AND STONE: A JOURNEY INTO THE PAST (New York, 1961 /Available PB: 20.00); NEW YORK (New York, 1970/ Available PB: 30.00, WK: 25.00); NEW PATHS IN PHOTOGRAPHY (London, 1939/Available PB: 40.00); PHOTOGRAPHIC SEEING (Englewood Cliffs, Prentice Hall, 1973/Available FG: 8.95); SHELLS (New York, Viking, 1972/Available AM: 27.50); TOTAL PICTURE CONTROL (Garden City, Amphoto, 1971 / Available FG: 14.95); TREES (New York, Viking, 1968); and THE WORLD THROUGH MY EYES: 30 YEARS OF PHOTOGRAPHY (New York, 1963?/Available PB: 25.00).

FENTON, ROGER

ROGER FENTON OF CRIMBLE HALL / Text: John Hannavy/Boston/Godine/1976/184 pages / 145 reproductions/27.50 HB/Available: DE, FG, LA, LI (unspecified discount).

ROGER FENTON, PHOTOGRAPHER OF THE CRIMEAN WAR: HIS PHOTOGRAPHS AND HIS LETTERS FROM THE CRIMEA/Text: Helmut and Alison Gernsheim/New York/Arno/1973 (orig. pub. 1954)/106 pages/84 reproductions/13.00 HB/Available: LI (at unspecified discount).

In two words, no contest. Until the appearance this year of the Godine monograph, the Arno reprint of the Gernsheims' 1954 book constituted the only substantial source of Fenton's work in print, and the only substantive discussion of it. But the (understandably) inadequate reproduction quality of the Arno publication, the (comparatively) limited selection of work it offers, and its (necessarily) dated essay cannot compete with the really thorough, beautiful Godine book. In fairness, the Arno reprint retains its own historical value, in addition to providing Fenton's letters from the Crimea. The Godine prints of Fenton pictures tend—as in the Emerson and other monographs in their series—to be warm, soft and rather light. But this is well within the realm of a certain notion of high reproduction quality. In any case, besides the Godine monograph there seems to be, for example, only one other acceptable published reproduction of Fenton's masterpiece "The Valley of the Shadow of Death, Crimea"—and that in the now out-of-print PHOTOGRAPHER'S EYE. Godine's selection includes a full complement of Crimean war pictures, as well as Fenton's postoral, portrait, and still life work. A terrific book.

FRANK, ROBERT

THE AMERICANS/New York/Viking/1969 (Rev. Ed.; orig. pub. 1959)/186 pages/83 reproductions.

THE LINES OF MY HAND/New York/Lustrum/1972 (orig. pub. Japan in radically different form)/114 pages/160 reproductions/7.95 SB/Available: VSW (6.75), WK.

THE AMERICANS and THE LINES OF MY HAND are the only two Frank monographs, although it appears his pictures were also published in ZERO MOSTEL READS A BOOK (New York, New York Times, 1963/ Available WK: 25.00)! And there was in fact an "original" Japanese edition of THE LINES OF MY HAND that was so radically different from the Lustrum softbound edition that it virtually constitutes a fourth publication.

All of these books are now out of print, and since Aperture will publish a new Frank monograph later this year, consideration of them will be postponed until this book is available for review in **EXPOSURE.** The Japanese version of THE LINES OF MY HAND will also be considered—even though, incredibly, it lacks among its publishing credit lines Lustrum's infamous injuction to "Remember the Alamo".

FREEDMAN, JILL

CIRCUS DAYS/New York/Harmony/1975/128 pages/ 123 reproductions/6.95 SB, 12.95 HB/Available: WB, PCB (SB only), LI (SB: 6.00, HB: 11.00), PB (SB only: 7.50), FG, LA.

OLD NEWS: RESURRECTION CITY/New York/Grossman/1970/138 pages/199 reproductions/Available: LA (SB: 4.95).

OLD NEWS, Freedman's first book, contained many competent photographs which seemed to have been overshadowed by right-thinking political partisanship and an equally pre-emptive acceptance of the stylistic continuity conferred by a wide angle lens. But in one of these pictures (of a black woman with umbrella on the Capitol steps) the role played by social reality and stylistic gesture was that of raw material, brought into a strong relationship in the form of the picture.

CIRCUS DAYS again conveys Freedman's good intentions and her well-developed sense of the picturesque, but these pictures are compositionally tighter, more discriminating and more cohesive, in visual terms, as a group. Most of them are superior to the one really successful photograph in OLD NEWS. Concentration on what is genuinely visual and precisely characteristic establishes a workable support for what is actually a more intrusive use of the wide angle lens. Conceding much to design, and drawing heavily on sentiment, these pictures still touch the pulse of accuracy and reserve that is the mainstay of straight photography.

FRIEDLANDER, LEE

SELF PORTRAIT/New City/Haywire/1970/86 pages/ 42 reproductions/7.50 SB/Available: LI (6.50), WK (also: HB with print, 150.00), VSW (6.50), IMP (6.40), FG, LI (at unspecified discount).

WORK FROM THE SAME HOUSE/LEE FRIEDLANDER AND JIM DINE: PHOTOGRAPHS AND ETCHINGS/ London/Trigram/1969/38 pages/16 reproductions/ Available: WK (15.00 SB).

Friedlander's SELF PORTRAIT contains 42 pictures in which the presence of the photographer at the scene is made known indirectly (his shadow appears, etc.). WORK FROM THE SAME HOUSE, which pairs Friedlander photographs with Jim Dine etchings, is toothsome. But a real mouthful of Friedlander's work has yet to appear in book form. Three major groups have been seen in exhibition and slide shows—pictures taken at parties, pictures of flowers, and pictures of monuments —but only the latter is yet even scheduled for publication by Eakins Press.

A reasonable selection of Friedlander pictures could at present only be managed by combining the two books listed with his 11-print portfolio in the now out of print CONTEMPORARY PHOTOGRAPHERS: TOWARD A SOCIAL LANDSCAPE (New York, Horizon, 1966).

GIBSON, RALPH

DAYS AT SEA/New York/Lustrum/1974/68 pages/ 34 reproductions/9.95.

DEJA-VU/New York/Lustrum/1973/42 reproductions/ 6.95.

Ralph Gibson began a visual trilogy with the publication of THE SOMNAMBULIST, continued with DEJA-VU and has completed it with DAYS AT SEA.

Along with being one of the most interesting of contemporary photographers, Gibson is a master of visual sequencing. An absolute minimum of words—author and title and colophon–characterize these truly photographic books. The reproductions are Rapoport's usual high quality.

Strictly speaking the three Gibson books should not be reviewed comparatively since they are presented as a trilogy—a serial extension of Gibson's visual dreams. They do in fact function completely as individual volumes. While all three are recommended, at least one is essential.

An innovator in contemporary book publishing, Gibson began Lustrum Press and THE SOMNAMBULIST

was its first book. Along with Gibson books, Lustrum has published other significant volumes including Larry Clark's TULSA.

Gibson review by J. Alinder

GLEASON, HERBERT W.

THE ILLUSTRATED WALDEN/Text: Henry David Thoreau/Princeton/Princeton University Press/1973/352 pages/66 reproductions/3.95 SB.

THOREAU COUNTRY/Editor: Mark Silber/Text: Henry David Thoreau and Herbert Gleason/San Francisco /Sierra Club/1975/144 pages/127 reproductions/ 9.95 SB, 32.50 HB/Available: FG, LA.

Princeton's THE ILLUSTRATED WALDEN makes a refreshingly candid admission that "The Gleason glass negatives (5x7 in.) have been adapted as necessary for use in this book. Some illustrations represent cropped versions of the prints; others are enlarged details." This considerable limitation aside, Gleason's work is presented in a reasonable and decent fashion; reproductions are printed on sections of glossy paper inserted between the soft dull text pages, and are well printed for standard halftone. An essay by Roland Wells Robbins, owner of the 6,000 Gleason negatives, is included. Robbins points out that Gleason also worked in the West (some 4,800 negatives) and that only a few more than 100 of Gleason's 1,200 Thoreau country negatives (he followed Thoreau's footsteps through Massachusetts and Maine, as described in his books) were published in the 20-volume WRITING OF HENRY DAVID THOREAU (1906) and Gleason's subsequent THROUGH THE YEAR WITH THOREAU (1917). The pictures in THE ILLUSTRATED WALDEN are said to be drawn from the more than 1,000 Thoreau negatives not used in these two books.

Sierra Club's THOREAU COUNTRY reproduces about twice as many Thoreau country photographs as the Princeton book, in what appears to be full frame. The reproductions are excellent, generally printed one to a page with white borders (although there are a few

Both are elegant, straightforward books that give disconcerting instances of very pale skies printed bleed). attention to Thoreau as well as Gleason, but the Sierra Club publication is of course the Gleason monograph of choice. Its primary orientation is toward the pictures (of which special prints were made by Silber for this edition).

Other recently published books that include Gleason photographs are THE ILLUSTRATED MAINE WOODS (Princeton, Princeton University Press), THOREAU'S CAPE COD (Barre, Mass., Barre, 1971), and THE WESTERN WILDERNESS OF NORTH AMERICA (Barre, 1972). The latter is available from PCB, reduced from 14.95 to 4.98.

A copy of the original 1911 edition of MY FIRST SUMMER IN THE SIERRA, which contains 12 Gleason photographs, is available from WK at 50.00.

HAAS, ERNST

THE CREATION/New York/Viking/1971/159 pages/ 106 reproductions / 35.00 HB / Available: FG, LI (29.75), SP, LA.

IN AMERICA/New York/Viking/1975/144 pages/105 reproductions/42.50 HB/Available: WB (35.00?), LI (36.00), SP (37.76), FG, LA.

As the brochure from a recent New York City show of old Ernst Haas black and white photographs points out, he started his career in 1945 at the Vienna Suedbahnhof Railway Station with his pictures of returning Austrian prisoners of war—pictures which are light years removed from the quasi-abstract, lush and elegant, if slightly compositionally pat, work in THE CREATION, and the occasionally graphically striking, frequently slick, and more often simply prosaic work in IN AMERICA.

THE CREATION is a relatively substantial book of its kind, but IN AMERICA is for coffee tables only. Haas' rather pretentious introduction to the latter traces its origins to his introduction to GI's back in Vienna in the 40's, but nothing in this book—nor in THE CREATION, of course—survives from his early work.

A new Haas book is reportedly soon to be published and will be reviewed in an update of this discussion. It is to be hoped that it will offer a view of Haas' work that is representative, and encouraging.

HILL, DAVID OCTAVIUS AND ROBERT ADAMSON

DAVID OCTAVIUS HILL, 1802-1870, AND ROBERT ADAMSON, 1821-1848/Editor: Katherine Michaelson /Edinburgh/Scottish Arts Council Gallery/1970/86 pages/29 reproductions/Available: PB (SB: 7.50), DE (6.00), WK (7.50).

THE HILL / ADAMSON ALBUMS: A SELECTION OF VICTORIAN PRINTS/London / Times Newspapers / 1973 / 80 pages / 64 reproductions / Available: DE (5.00).

HILL AND ADAMSON PHOTOGRAPH/Editor: Graham Ovenden/New York/St. Martin's/1973/95 pages/87 reproductions/10.00 HB/Available: VSW (8.50), FG, LI (8.50), PCB (1.98!), LA.

SUN PICTURES: THE HILL-ADAMSON CALOTYPES/ Text: David Bruce/Greenwich/New York Graphic Society/1973 (US ed.; orig. pub. London, Studio Vista, 1973)/247 pages/129 reproductions/8.95 SB, 19.95 HB/Available: LA, LI (SB: 7.50, HB: 16.95), FG, CAA (HB: 13.10), WB, NYGS, VSW (SB: 7.60, HB: 16.95).

All of these monographs reproduce the Hill and Adamson calotypes on soft-surface off-white paper in ruddy, contrasty tones—although the St. Martin's book has the distinction of dark cream color borders, and the Scottish Arts Council catalog reproductions are closer to red than ruddy.

The Scottish catalog, in fact, omits the marvelous "Linton, His Boats, and His Bairns" and "Redding the Line", and in general the selection it offers is really too small to put it in competition with the other three books.

The Times' book has the best reproduction quality, but is quite small in format (although it is close in size to the original plates) and omits the vast majority of the nearly 200 "Disruption" portraits of Scottish ministers—to be used in a composite painting of them—for which Hill and Adamson are perhaps best known.

The St. Martin's reproductions are the closest in size to the original prints and the selection is, to my taste, more visually acute than that of the New York Graphic Society (NYGS) book. But "Redding the Line", to name one, is reproduced reversed by St. Martin's, and the total number of reproductions is fully a third less than in the NYGS book. The fact that the NYGS book is the largest format of the four books considered, however, seems insignificant, since the original prints are generally much smaller. Finally, the NYGS book is available in softbound; but it costs virtually the same as the St. Martin's hardbound—and much more if you are able to take advantage of PCB's special price.

These various counterbalancing factors preclude an obvious choice among the three serious contenders. It happens that Knopf will soon publish (at $35.00) AN EARLY VICTORIAN ALBUM: THE PHOTOGRAPHIC MASTERPIECES (1843-1847) OF DAVID OCTAVIUS HILL AND ROBERT ADAMSON. This is presumably an American edition of the 1974 English monograph available from DE (20.00). It will contain 258 reproductions, nearly twice the number of the New York Graphic Society book (at nearly twice the price). This book will be reviewed in **EXPOSURE** and at that time consideration will return to a choice among the available books on Hill and Adamson.

HINE, LEWIS W.

HINE PHOTO COMPANY/Rochester/George Eastman House / 1970/Editor: Thomas Barrow / 4 pages of text/12 loose reproductions / 6.95 folio / Available: IMP (5.50), WK.

LEWIS W. HINE AND THE AMERICAN SOCIAL CONSCIENCE/Text: Judith Mara Gutman / New York/ Walker/1967/156 pages/103 reproductions/Available: WK (25.00 HB), PB (35.00).

LEWIS W. HINE, 1874-1940/Text: Judith Mara Gutman /New York/Grossman/1974/84 pages/50 reproductions/5.98 SB, 10.00 HB/Available: LA (SB only), FG, VSW (SB: 5.00, HB: 8.50), WK, WB, LI (SB: 5.00, HB: 8.50).

Of the twelve separate card-weight reproductions of Hine prints accompanying Barrow's brief text in the George Eastman House folio, six also appear in the

Grossman monograph, where they are much better reproduced. The Eastman House selection has been criticized as "aesthetic" and not representative of Hine's goals—a charge Barrow's essay serves partly to answer. In any case, the group lacks many stronger Hine photographs; and it is so much smaller than the other two publications that it cannot be considered comparable to them.

The Walker monograph is preferable to the Grossman, principally in that it includes twice as many of Hine's pictures (albeit more poorly reproduced). The Gutman essay in the Walker book is not a plus since an updated and revised version of it appears in the Grossman. The Walker book reproduces many early and late Hine pictures which the Grossman omits, although it is admittedly less decisive in selection and, inexcusably, does not include "Woman Delivering Clothes" or "Breaker Boys" (the sea of faces in pit-like darkness).

The Grossman monograph, on the other hand, runs these two pictures through the gutter along with 18 others—totalling nearly half the pictures in the book. It also itself omits "Girl in Doorway" (the face of a small child peering through a glass door). Nontheless, the Walker is long out of print and, as mentioned, its reproduction quality cannot compare with the Grossman, which also generally reproduces the photographs fuller frame (for example, Walker straightens out the top of "Little Negro Orphan" by slicing it off, and about half of "Danny Mercurio" is missing).

The Grossman publication is the only choice.

A Hine book published in his lifetime, MEN AT WORK (New York, Macmillan, 1932), is now extremely rare.

MAIL SOURCES UPDATE

This listing is updated and expanded from partial lists published in **EXPOSURE** 12:4 and succeeding issues.

AMPHOTO (AM)
750 Zeckendorf Blvd., Garden City, NY 11530
516-248-2233
More than 700 titles
Publisher, and distributor of own and others' books; primarily technical titles
No shipping charge

APERTURE. INC (A)
Elm St., Millerton, NY 12546
914-789-4491
About 30 titles
Distributor of their own publications to individuals (trade distribution is now through Farrar, Straus & Giroux)
20% off for subscribers to APERTURE magazine (17.50/4 issues; individual issues 4.95)
40c per book shipping charge

BIBLO AND TANNEN (BT)
63 Fourth Ave., NYC 10003
212-GR 5-1257
About 1,000 titles, of which about 100 photo-related
Dealer in new and used, rare, and out of print books. Photography books few and marginal, but some finds. Prices fair.
50c shipping charge per order

COLLEGE ART ASSOCIATION BOOK SERVICE (CAA)
16 E. 52nd St., NYC 10022
212-755-3532
Distributor at discount for over 30 art and general publishers
25% off for CAA members (membership: students, 17.50; regular, 30.00-40.00 depending on income)
50c per book shipping charge

DAGUERREIAN ERA (DE)
Pawlet, VT 05761
802-325-3360
More than 500 photography titles
Dealer in rare and out of print as well as in print photography books. Many titles in original English editions (of books later issued by US publishers). Also photographic "antiques". Extremely fair and reliable prices. Friendly and personal, not overly efficient operation.
Shipping: 5% of total under 50.00; 3% of total over 50.00
Twice-yearly catalog is 2.50/issue, 4.00/2 consecutive issues, 7.50/4 consecutive issues.

FOCUS GALLERY BOOKSHOP (FG)
2146 Union St., San Francisco, CA 94123
415-921-1565
About 750 titles, supplemented with author index
Many nature, "subject-matter" and how-to books, as well as broad and current art selection
No shipping charges
Yearly catalog costs 1.00

INTERNATIONAL MUSEUM OF PHOTOGRAPHY AT GEORGE EASTMAN HOUSE BOOK SERVICE (IMP)
Book Service Director; Lee Swift
900 East Ave., Rochester, NY 14607
716-271-3361
About 125 titles
Good source for somewhat obscure publications; emphasis on titles with academic or historical relevance
"Special prices", averaging 10-20% off, for members (membership: 16.00, includes subscription to IMAGE)
75c per order shipping charge on totals under 10.00

LAUREL PHOTOGRAPHIC BOOKS, INC. (LA)
P.O. Box 956, Melville, NY 11746
212-586-7667
About 1,000 titles, supplemented with title index
Many technical and "amateur" titles, but about one-third are what are classed as "aesthetic images". Good source for current reduced price remaindered titles
50c shipping for first book, 25c for each additional book; but no charge on orders over 25.00
Catalog costs 1.00

LEISURE BOOKS, INC. (LE)
299 Murray Hill Pkwy., East Rutherford, NJ 07073
14 photography titles
Periodically offers small groups of photography books 33% off
75c shipping charge per order

LIGHT IMPRESSIONS CORP. (LI)
Box 3012, Rochester, NY 14614
716-271-8960
About 500 titles, supplemented with title index
Most comprehensive source for most current non-technical titles; emphasis on avowed art photography
Discount prices, averaging 10-15% for libraries and instructors (use special price list, and order by mail only on letterhead stationery)
85c per order shipping charge
5.00 one-time fee provides continuous supply of catalogs and advertisements

MORGAN AND MORGAN, INC, (MM)
145 Palisade St., Dobbs Ferry, NY 10522
914-693-9303
About 150 titles
Publisher of technical, facsimile, and monograph titles; distributor of own and selected other publishers
20% discount for instructors (identify position and school, AND ADDRESS ORDER SPECIFICALLY TO LILIANE DE COCK-MORGAN), except no discount on Life Library publications
10% shipping charge

NEW YORK GRAPHIC SOCIETY (NYGS)
11 Beacon St., Boston, MA 02108
617-227-9045
About 350 titles, of which about 5% are photo-related
Publisher of art books; some photography, some MOMA reprints. And distributor of own and others' publications
Note that a 20% discount on NYGS publications is available through the CAA Book Service
No shipping charge indicated

OLANA GALLERY BOOKSHOP (OG)
2390 Palisades Ave., Bronx, NY 10463
212-796-9822

About 100 photography titles
Dealer in new, out of print, and rare books. Eccentric and exorbitant prices—some two or three times higher than other sources.
No shipping charge
Photography catalog costs 2.00

THE PHOTOGRAPHER'S BOOKSHELF (FB)
65 W. 90th St., NYC 10024 (visit by appointment)
212-799-5654
Arnold Sadow, Prop.
About 300 titles
New, used, rare, and out of print photography book dealer. Primarily non-technical. Many hard to find titles at very fair prices. Expert advice.
No shipping charge

PUBLISHERS CENTRAL BUREAU (PCB)
1 Champion Ave., Avenel, NJ 07131
Frequent, free catalogs with overlapping offerings; average 1,000 titles, of which about 3% photo-related
Distributor of reduced-price books. Good source of recently remaindered photography books.
1.50 shipping charge per order

SPIRATONE, INC. (SP)
135-06 Northern Blvd., Flushing, NY 11354
About 100 non-technical titles (most are technical)
Tacky dealer in photography supplies and books. Book offerings are said to be taken from LA catalog, but some items and prices differ; notably a few extra reduced-price books are included.
50c shipping charge for first book, 25c each additional book

VISUAL STUDIES WORKSHOP (VSW)
4 Elton St., Rochester, NY 14607
716-442-8676
About 300 titles
Distributor of their own publications (mostly small and unconventional), and of rather comprehensive selection of current non-technical titles.
10% discount for members (membership: 12.00/year, 22.00/2 years, 32.00/3 years; includes subscription to AFTERIMAGE)
1.00 per order shipping charge

THE WITKIN GALLERY, INC. (WK)
41 E. 57th St., NYC 10022
212-355-1461
About 1,000 titles
Dealer in current, out of print and rare photography books (as adjunct to Gallery). Very comprehensive, and especially good source of show catalogs (but see also WW). Rare book prices often 10-20% higher than DE or PB.
Shipping charge, but no set amount
Yearly catalog (published Fall) costs 7.50 plus 1.25 postage

WITTENBORN ART BOOKS, INC. (WB)
1018 Madison Ave., NYC 10021
212-288-1558
About 120 photography titles
Dealer in current, used, out of print and rare art books. Many foreign titles. Prices tend to be 5-15% higher than WK.
60c for first book, 40c for each additional book shipping charge
Lists of available books, issued frequently, are drawn up according to category, of which "photography" is one

WORLDWIDE ART CATALOG BULLETIN (WW)
37-39 Antwerp St., Boston, MA 02135
About 200 titles per quarterly catalog, of which about 10% are photo-related.
Distributor of catalogs published for art exhibits. Issues quarterly offerings catalog that lists and reviews show catalogs, and which is indexed by title, artist, and category (e.g., "Photography"). Price average 20% above other sources, when there are such.
1.00 shipping charge on orders of fewer than five titles; no shipping charge on five or more titles
Offerings catalog subscription: 22.50/4 issues (a year), single catalog, 6.00.

LETTERS

TO THE BOOK REVIEW EDITOR:

Only my 3rd letter to an editor:

Dear Dru (and a copy to Alinder editor),

In the recent EXPOSURE (14:2 pg. 30) there is a notation concerning the catalog of the UCLA photographic collection. I am of course pleased that it is mentioned in that context, but am particularly interested in your inclusion which I quote: "Note: Features the Wynn Bullock Bargain of the Year, 'Pilings' printed on top of 'Navigation without Numbers'!"

In that I am a little loose at this moment with nothing particular to do, I offer these questions about your observations and about observations/assumptions in general. Perhaps my writing will turn into being about something else entirely. Perhaps a test for S.P.E. teachers, a metaphor for confronting an unfamiliar image, maybe by a student, maybe by oneself.

Multiple Choice Test

Instruction to the Testee (no pun intended)

☐ Imagine these circumstances about yourself to be true: You are an educated, mature, responsible individual, trained in critical thinking and writing and very conscious of your potential intellectual contribution to the medium—(which by choice seems often to be found in a caustic soup).

☐ You observe a catalog reproduction of an alledged Wynn Bullock photographic print which combines two of his well known separate images in superimposition. What do you assume?

☐ Indicate your responses by filling in those boxes (again no pun intended) below which come closest to an appropriate answer.

☐ You assume that this reproduction is some kind of purposeful expressive visual joke by Heinecken who has a personal history in this kind of act.

☐ You assume that the designer of the catalog had difficulty choosing between using "Pilings" or "Navigation w/o Numbers" as a representative Bullock picture, so took the easy way out & used both.

☐ You assume that the printer/pressman is a creative individual and decided to improve this reproduction by synthesis. (Perhaps he is a former student of Scott Hyde or Fichter).

☐ You assume that this printer had private access to a "Navigation" print because you note that it is not included in the UCLA collection.

☐ You assume that Wynn Bullock is not really dead (or is still functioning spiritually) and somehow caused this particular catalog combination to occur, as a residual symbol of his esthetic sensibilities.

☐ You assume that the entire catalog is a bit sloppy and you examine it closely for that verification and identify other production errors (i.e., Baltz, Henkel/Fichter).

☐ You assume that you may not quite know what is going on in this pacture and you make inquiries (quiet or anonymous ones if necessary) of someone who does.

☐ You assume that the reproduction is in fact a gross error because portions of the right hand edge seem to be out of register (indicating two images) but you wonder why the other 3 sides are not.

☐ You assume that this apparent error must be brought to light, but you use language which fails to clarify that decision.

☐ You assume that Bullock made the picture the way it is reproduced, but that he was not in his right mind, perhaps near death, but the early date (1958) confuses you in this regard.

☐ You make no real assumption other than that it is strangely interesting to you to use the phrase "Bargain of the Year" in the public milieu of his death. An ingredient of that soup I mentioned. You lapse into being an artist rather that a reviewer.

☐ You assume that the reproduction is accurate and you marvel again at Bullock's insight into combinational ideation and imagery.

☐ All of the above
☐ None of the above
☐ Some of the above, sometimes

End of test. Do not double check your answer. In-

tuition reigns—especially under the pressure of time and deadlines.

Even as I write this to you I hesitate to forward it as I respect your intelligence, but am not sure about your sense of humor, much less understand the white streak.

All of this proves two very positive things

1. Someone is looking at the UCLA catalog. (you)
2. Someone is reading EXPOSURE. (me) and reveals one possibly negative thing (both of us like to "come on" a bit too much.)

Heinecken
May 1976
Los Angeles, California

Dear Robert,

Thanks for the wonderful letter. You so elevated my spirits that in combination with the spectacular Bicentennial inanities out here, I've been in a state of suspended amazement, just blinking and clicking away, for a month. Now that I've gotten back down to work, here's my answer:

The UCLA catalog stuff was sort of a disarming occurence and I gather both of us are of several minds about it. The "Bullock" picture appears to be the product of the most gruesome and mundane error, but somehow all explanations of this "error"—whose labyrinthian and succulent ambiguities your options so well express —seem to rebound to the glory of the picture, which we end by savoring more than ever as a remarkable phenomenon! I did indeed note that "Navigation" is not listed as part of the UCLA collection; this I found inspera-tional, and it may have been a subliminal factor in my describing the reproduction as "The Wynn Bullock Bargain of the Year"—a sort of spiritually based curatorial coup. What your explanations demonstrate in their perverse contradictory elegance is that we have here a marvel worthy of our attention. And my comment was supposed to do just that: to call attention to it. It's right that my comment did not parse a proper academic objection, in that its purpose was not to lodge an academic objection.

All us professor/guerillas may suffer a little ambivalence about seeming to treat things too lightly. But I believe we **should** strive to act on what appears, as you put it, "Strangely interesting". If we try to aim for the heart of the matter, stating with cavalier rigor (!) what can be said about what can be seen, what we say may be interpreted as sarcastic or naive. But this is just one hazard to be faced if, as we so often claim, what we want is for artists to do the writing about art.

You propose I may have "lapsed into being an artist rather than a reviewer", and of course the same could, thankfully, be said of your letter. The question is, what are we to make of the generally presumed division between artists and analysis of art? I think the notion that artists are by nature stupid is stupid. And the other side of the assumption—that when artists do write, what they write should either be intellectually inaccessible, or should ape art history or academic criticism— is equally dumb. The writings of a reviewer of photographs who is first and foremost a photographer, should entail following the evidence of her eyes and asking first questions. Writing like this may be unconventional, difficult and "simple minded". But it's the kind I'm interested in trying to write.

As for my streak, **I** don't understand it either; that's just the way my hair grows!

Write me another letter just as soon as you can. I need it out here. Meantime, for a little more excitement, look over the review of the Bischof books above.

Shipman
July, 1976

Editor,
EXPOSURE
Dear Sir:

I find it interesting that in her review of the **EXTENDED REALISM** catalogue from UMBC (issue 14:2) Dru Shipman devotes precisely six words of response to the work of the seven photographers involved, entirely avoids the articulate credo on which the exhibit is based, and spends the bulk of her review misstating my positions on this and other matters. A bit obsessive, if I do say so myself. Whether or not she has done justice to the work involved I will leave for others to determine. For the record, however, I feel obliged to enter two corrections.

First, at no point did I state that this exhibit should be considered a "model" for photographic educators; the manipulative implications of that word are all Ms. Shipman's. What I said was that these seven sequences "illustrate the outcome of a student-teacher relationship, and so merit the attention of photographic educators concerned with the problem of transmitting concepts as well as craft."

Ms. Shipman then goes on to state, "This stance seems contradictory in light of his (i.e., my) passionate condemnation of what he regards as Minor White's powerful influence on his students." Perhaps the contradiction would resolve itself for Ms. Shipman if she were informed that I never condemned Minor's powerful influence, but rather his abuse of it, which was quite a different matter indeed.

Best wishes,
A. D. Coleman
July 1976

Dear A. D.

I'm content to leave it to others to decide whether six words do justice to the UMBC work. As for the "articulateness" of its underlying credo, rather than restate my analysis (which has already been published enough) I would still have the reader get it in Kirstel's own words (in the June and July 1975 **CAMERA 35,** as I mentioned in the review).

"Model" seems a fair term for what you would have us derive from an occurrence you said "resonates with overtones of the historic", involving work which "embodies" a common philosophy you said Kirstel has "enunciated with precision, succinctness, and eloquence". You considered the seven sequences in positive terms, calling Kirstel's "virtuosic and seminal."

So, where have I misunderstood you? Your distinction about Minor **abusing** his powerful influence, either amounts to saying his students' work was derivative, but **that** wasn't what bothered you, or it wasn't derivative, but that fact is insignificant. Either way, your concerns don't lie with the pictures. Which was exactly my point. The difference for you between White and Kirstel hasn't got to do with whether they ran their students' lives, but how they ran them. Adherence to the Kirstelian version of photography-as-a-language seems to justify for you the plainest and (I think) most disastrous evidence of influence—student work that it blatently derivative of the teacher's. In fact it seems to me that there's a natural connection between mechanical "philosophies" of photography (like, it seems to me, Kirstel's) and eminently transferable ways of making pictures.

It's one thing to write a lot about photography. I do it myself, even though my training and commitment is in making pictures. I do it primarily to beat word people who misunderstand photography (and whose misunderstanding has some public effect) at their own game. But it's another thing to touch on photography in terms of cultural commentary (notice I didn't say **political** commentary, and indeed I don't think you would **claim** to be doing social science.) As I've said before, I think you're more interested in ideas than in pictures.

In sum, I don't think I misunderstand you at all, Allan. We really understand each other very well, it's just that we have diametrically different opinions of reality and photography. If we're going to go on debating in public, and this does seem possible, I think the only thing for us to do is not to try to prevail over one another, but just state our difference as plainly as we can, letting whatever innocent bystanders may choose to listen in, decide between the two—or set us both straight! One would never guess from the tone of our published "correspondence" that we've actually broken bread together in spots as unnerving as the McDonald's in St. David's, PA, with nary a harsh word spoken! Utter disagreement (of, as I think you said, "an exquisite symmetry"), yes; theatrics and venom, no. Please.

To your health,
Dru
August 1976

SHOWCASE

William Jenkins
Assistant Curator,
20th Century Photography

International Museum of Photography
at George Eastman House
900 East Avenue
Rochester, New York 14607

DAVID FREUND



David Freund was an actor before he was a photographer. This fact in itself would not be particularly remarkable were it not for the fact that actors are so well attuned to the world's peculiarities. Subtleties that go unnoticed by most of us are an actor's stock in trade. The slight quiver in a voice or discontinuity in a gesture that produces in most people a feeling of the extraordinary does so without being entirely understood. The communication is direct and emotional; it occurs without screening from our consciousness. Actors must acquire a Holmesian ability to observe and consciously absorb this subtle communicative data.

Much later, when the lines of a play are recited on stage and the absorbed information is reproduced in imitation of the original, the actor is said to be "acting," much as the photographer is said to be "working" when he is in the darkroom. But it is really that first observation that is important—at least insofar as Freund's pictures are concerned. He seems to be saying, "THIS phone booth is not like the others you have seen. It is different. It is remarkable." Or possibly, "Have you noticed that if you stand right here that building does not appear to be the right size?"

To be sure, these are not earth-shaking observations. Freund treats his subjects with extraordinary gentleness and care. He is not poking fun at their oddity, but marvelling at their uniqueness and their beauty. He is commemorating some of the truly special things in a seemingly ordinary world.

Following his acting career David Freund attended the Visual Studies Workshop and received his Master of Fine Arts degree from the Workshop in 1971. Since then he has shown widely including the Center of the Eye Gallery in Aspen, Colorado, Light in New York, and Pratt Institute. Freund is currently teaching photography at Pratt and at Ramapo College in New Jersey.







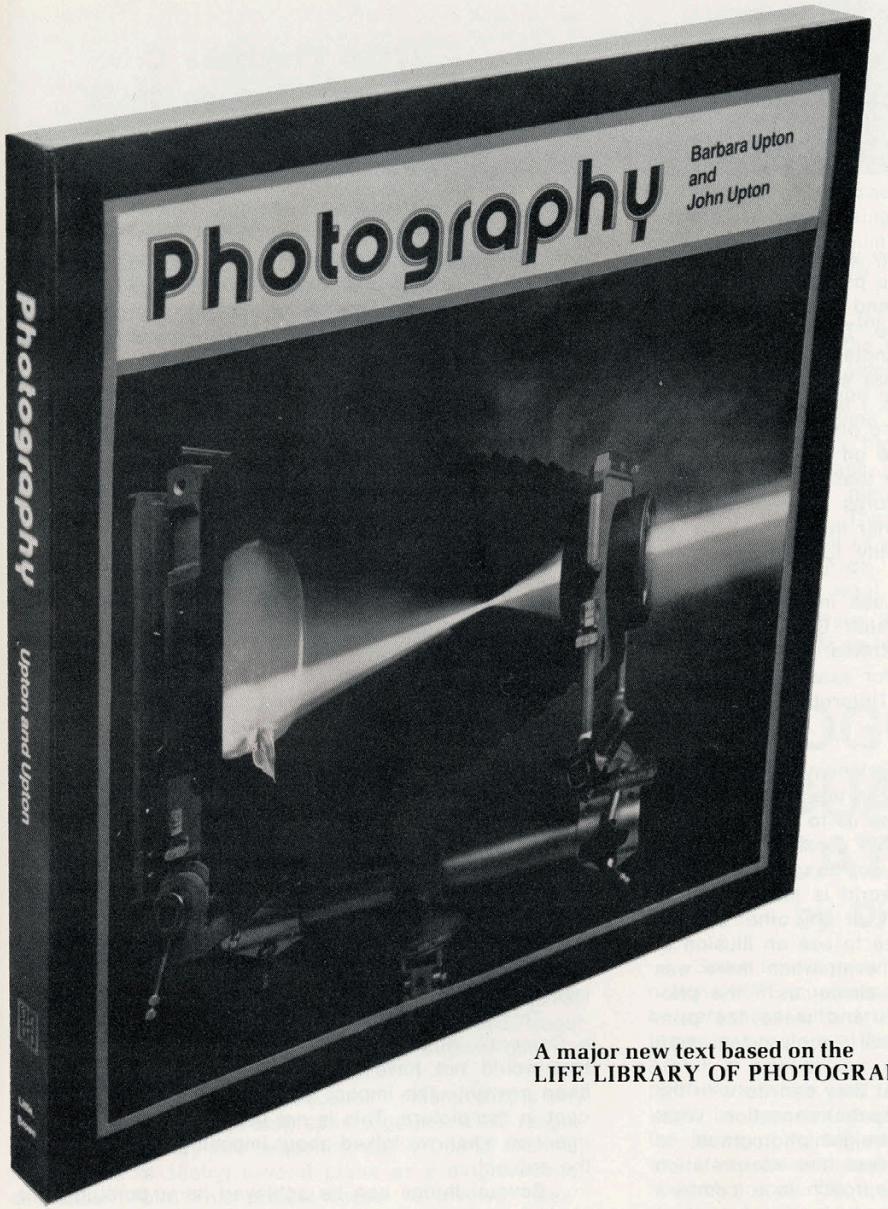
What every student of photography needs to know

Photography
By Barbara Upton and John Upton

Based on the 17-volume LIFE Library of Photography, this major new text for the introductory photography course offers the outstanding selection of photographs, the unmatched quality of reproduction, and the clear, step-by-step instructions that made the LIFE series famous. It also offers a streamlined, pedagogically-sound format that was designed to meet the needs of beginners in the introductory course.

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A major new text based on the LIFE LIBRARY OF PHOTOGRAPHY

PHOTOGRAPHY covers all aspects of the art and science of photography: types of cameras, film, developing, printing, lighting, etc. Basic procedures are demonstrated step-by-step with sequential photos and captions. The clear, readable text is broken into easily-assimilated units, and "how-to" sections are integrated with reference and theoretical material, so that skills and principles can be learned together.

As you might expect in a text based on the LIFE Library, PHOTOGRAPHY is spectacularly illustrated. There are 48 pages of full-color photography, over 650 black-and-white photographs (printed in duotone for richer reproductive quality) and 190 line drawings. 130 photographs by some of the world's foremost photographers are interspersed throughout the text, and there's a stunning, 14-page gallery of contemporary masterpieces in the final chapter.

The Authors
Barbara Upton is an instructor of photography and the producer of numerous educational filmstrips. John Upton is Chairman of the Photography Department at Orange Coast College in California. He is also a member of the Board of Trustees of the Society for Photographic Education. Both Barbara Upton and John Upton have contributed reviews and articles for various photographic publications.

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INSTRUCTION

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Education Editor

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NOTES ON METHODS

by Dave Read

In the interest of encouraging an ongoing dialogue on problems of teaching, I'd like to offer some assignments I find effective in my beginning photography classes. I'm very much interested in reading things of this nature from others and of course I'm interested in response and reaction to my ideas. If any of them appeal to you I hope you'll use them.

My general approach has to do with recognizing and isolating some unique aspects of the photographic experience. What sort of abstraction is the photograph? How can this altered experience of the world be utilized to deal with art problems? I try to pick out single aspects of this photographic translation and make each of these into a project. It's sort of like going through **The Photographer's Eye** and making an assignment out of each chapter.

Each of the following projects deals with a type of decision the photographer might make, and addresses itself to how those decisions can be made to read as something specific. The photograph, because of its machine-made and apparently anonymous surface, isn't automatically regarded as a personal statement. For example, it lacks the obvious "touch-of-the-hand" kind of signature inherent in a drawing. There are decisions, however, and our concern is to explore ways to make the viewer conscious of them, and therefore conscious of an intelligence behind the picture.

So the following are a few of "my" assignments. They're usually presented with slide discussion and I'll mention some of the examples I use. It works two ways: these examples help the assignments and the assignments give me a reason to discuss at least some of the people and ideas I think are important.

Emphasize the Frame:

This one is good near the beginning of the semester because it drives home the idea of some very obvious camera "controls" to **make** an image. The problem for the student is to find as many ways he can to emphasize the frame, or edge, of the picture. This involves cutting things off with the edge and experimenting with placement in relation to the edge. The issue, as in all these assignments, is to try to handle the element under discussion (in this case the frame) so that in the print it will read as a specific decision. I try to instill an attitude of self-conscious control—the photographer should feel as if he's imposing the frame on the subject as he shoots, and the prints should look that way. At this point I encourage "forced" looking pictures. I tell the students to overdo it if they can. The further this can be carried the greater will be the opportunity for learning about the impact of the frame.

Some obvious examples to use in discussing this might include: Strand, Frank, Ralph Gibson (he talks about "truncation") and Mark Cohen. Or, how about Degas, Manet (Portrait of Nana, for example), Japanese Prints and the speaker figure in Tintoretto?

Ambiguous Space:

Our entire attitude about experiencing space in pictures must have changed radically in the past 150 years. Familiarity with the camera enables us to take for granted something that was sought with a great deal of struggle in Renaissance times. This is not to say that a fixed viewpoint representation of the world is more accurate than Cezanne's multiple viewpoint, or any other system. But we have conditioned ourselves to see an illusion of space in almost any photograph, even when there was virtually none in the subject. It's almost as if the photographer can start from scratch and make the print suggest any kind of space. So I tell the class lets work from that point.

I ask my students to see what they can do with the camera to create an ambigious spatial sensation. What can you do, in an absolutely straight photograph, to make an image that allows more than one interpretation of space? This is a deliberate approach to a complex problem and it seems to put people in direct contact with the possibilities inherent in the transformation of space that occurs in every photograph. The camera manipulates space; it doesn't simply record it.

Examples for discussion might include: Kertesz (the one of the water running beside a curb), Siskind, Friedlander, Meatyard (picture of a man in a tee-shirt bending over be side a boat in the grass). Emphasis here is on what is created rather than what is described and the assumption is that the opportunity for a poetic experience (the opportunity—not necessarily the poetry) occurs when you can place your viewer in a situation that isn't totally explained.

Confrontation:

Students usually have some interest in photographing people and the most frequent problem seems to be how to relate to those people through the camera. Since most students think it's desirable to make pictures in which the subject is unaware of the camera, I talk some about the history of making "candid" photographs. Detective cameras and mirror devices make interesting stories. I also discuss a number of street photographers' tricks to be less conspicuous with the camera (I'm pretty good at those). But I suggest they start with something more direct.

In contrast to all that energy spent trying to make camera and photographer invisible, or at least ignored, who was it that discovered the impact possible in the utilization of the selfconscious intensity that can happen when a person knows he's being photographed? That self-consciousness is an important part of August Sander's portraits, for example, whether it's something he did by choice or because of the limitations of his equipment. Bruce Davidson recognized it as maybe more "true" than any picture that pretends the camera wasn't there. He sought it deliberately when he chose to use a 4 x 5 rather than his Leica. And of course it's a vital issue in much of Diane Arbus' work.

This assignment is called "Disturb Somebody With a Camera". Again, the intention is to make something that would not have been seen if the camera hadn't been present—the impact of the camera should be evident in the picture. This is not unrelated in spirit to our intention when we talked about imposing the frame upon the subject.

Several things can be achieved here: pursuing this kind of confrontation at the beginning should help overcome any fear or shyness later. It's actually surprising for many people when they realize how difficult it is to disturb somebody when you want to—that is, when you don't have fear of doing it. Also, the people in the picture, in their self-consciousness, prompt an awareness of the photographer (remember, that's what we're trying to do) and, maybe most important, we're dealing on a

very direct level with one of the basic strengths of the medium—its believability or sense of reality.

Moment in Time:

In keeping with the idea of isolating the decisions involved in the photographic act, consider the actual moment of taking the picture. **When** you choose to push that button is one of your most obvious choices. How can that choice of moment be made to read as something "decisive"? This is a good project near the middle of the semester because it encourages speed and confidence in using the camera and in reading the subject.

Some moments are more photogenic than others and it takes some experience to learn to recognize when a gesture will read as something specific in a picture. Cartier-Bresson, for example, uses gesture to suggest a spontaneous, immediate picture-making activity and, at the same time, that gesture becomes part of the overall structural activity of the picture itself. Are we talking about the gesture of the person in the picture or are we talking about Cartier-Bresson's gesture in making the picture? The point is, both events become important as parts of one statement.

Ralph Gibson frequently uses a consciousness of time to cause a surrealistic kind of tension. He photographs what seems to be the "indecisive moment". It's almost as if something either just happened or is just about to happen, or both, and he leaves us caught in the middle trying to go both ways.

Anyway, the problem is to try to photograph in such a way that time is pinpointed as an issue (not a picture of a clock face) in the total experience of the picture.

Some others to include in this discussion might be: Frank, Kertesz and Winogrand. How about Caravaggio or Bernini? For the sake of comparison it might be good to include some of the more-or-less timeless photographs of Walker Evans and Paul Strand.

Sequence:

On the surface this one doesn't fit in neatly with the other projects. Maybe that's why I give it. It requires a significant change in attitude—established ideas about picture making frequently have to be thrown out. It's good near the end of the semester.

For this assignment "sequence" means simply any use of two or more photographs together. This ranges from a literal story-line sequence, as in Duane Michals, to the idea of seeing several prints as a single image, as in Carl Toth. This project seems to involve "idea" more than the others. It's especially helpful to have a plan of some sort and the relationship between idea and presentation assumes greater importance. Photographs in a sequence are both made and seen in a different spirit. They have a past and a future, which are felt with much greater intensity, and this whole experience seems to open up a great deal of speculation about photographs and how they can function as art.

Examples are rather obvious. In addition to the above I include Minor White, Thomas Barrow, William Larson, William Wegman, Robert Cumming, Jan Groover and Ray Metzker, to mention a few.

So that's the way I do it. These aren't the only assignments I give—others constantly suggest themselves in the process of working with a group—but they do form a core that keeps our attention directed toward essential picture-making issues. And in most cases the assignments are cumulative. Successful solutions to each new problem probably include something from the previous problems.

A distortion of the purpose of these projects can occur, however, if the students are allowed to think of them as definitive categories. Once they start thinking that every photograph should fit one of these types, the next step is to assume that any photograph which neatly fits the category has achieved some kind of "success". I try to make them understand that these are only assignments, intended simply to give them some **tools** to work with. The real goal, for example, is not to make a photograph of a moment but to **use** the moment to make a photograph. Once they realize that, they can do whatever they want.

Dave Read
Miami-Dade Community College, South

DIALOGUE ON GRADUATE EDUCATION

by Dick Stevens

Some time ago, when trying to find speakers for a national SPE conference program, I had some phone conversations with Arthur Siegel, who directs the photography program at the Institute of Design in Chicago. Arthur is one of our most experienced and articulate photo educators and he has been pursued over the years by program chairmen. In the process of playing the game of hunter and hunted via the telephone, he and I had an exchange of ideas on graduate education in photography. On the surface we were exploring possibilities for a program talk, but as the conversation developed, it turned into something else. This reconstruction is not verbatim but, accurate and fair with respect to the issues that developed.

It began when I called Arthur to be on a panel discussing graduate education in photography. He responded (by way of escaping, I supposed) that he wasn't interested because there was little to say about graduate education, that it was, really, little more than a continuation of undergraduate education. I was rather surprised and responded *But Arthur,* undergraduate education in photography these days is little more than an exercise in self awareness accompanied by an introduction to a process. Most undergraduate education in photography emphasizes the development of a point of view and a photographic approach to communicating it. I said that the trend of undergraduate photo education of the 60's and early 70's had been decidedly, if not excessively, liberal—in this person oriented sense—and there is little justification for continuing either the method or the goal of such education at the graduate level. I ended by questioning whether such self oriented education can be considered liberal education at all.

Arthur's response was to ask for my definition of liberal education. (I had the distinct feeling of being given all the rope I cared to take.) I responded with an off the cuff summary of Plato. I stammered that traditional liberal education was the education of the philosopher king, who must be liberated from ignorance and "the wrong kind of knowledge" by the acquisition of ideas of the true ideal. I said that liberal education in Plato's scheme leaves the practical and professional domain (carpentry, business, law) to lesser mortals and reserves the highest education, the liberal education, for those leaders whose concern is to bring the real world closer to the ideal.

I went on, contemporary colleges of "liberal arts" pay lip service to Plato's ideas, but in fact produce neither professional competence nor insight into the "universal idea." Whatever they aim at, generally some variant of "the whole man," they offer an education that begins with a broad exposure to courses in required areas of learning in the arts and sciences (Math, English, History, Language, Natural Science, Social Science, etc.) and end with a concentration in one area or major, selected by the student. Generally, the major concentration involves an exposure to courses that sample one discipline in greater depth. But a student can still acquire little more than bits and pieces (a course in the American novel followed by a course in Old English poetry) although the level of expected performance (the ability to remember, to understand, to respond, etc.) is higher. This growth in discipline can be observed in most areas of undergraduate liberal education (philosophy, literature, economics, foreign language, sociology, etc.) by an examination of the tests given and the papers assigned. Finally, I said, though liberal education has been a highly controversial matter for generations, most educators see in it the attempt to resolve two somewhat conflicting needs—that of the individual to discover himself (to find out what he thinks, believes, wants) and the need to acquire some disciplined knowledge and abilities. Some educators who value most the person emphasize goals and methods

consistent with personal discovery and self discipline. Others, who value most professional achievement emphasize the need for competence.

Photographic education in liberal arts colleges has a similar twofold movement—on paper. Within the broad liberal framework, the student is first exposed to introductory courses that communicate essentials of the medium. Later he may take an advanced course or two. Most of the major, however, is spent taking courses labelled "independent study" in which learning is organized around student interests. In this regard photographic education is typical of that given in other art media. In the arts, generally, there is rarely an objectively defined curriculum or organization of courses for the major. Nor is there a clearly stated goal.

I knew I appeared to be disgressing from Arthur's concern with graduate education, so I told him I would soon come to the point. Our current approach to undergraduate photographic education comes dangerously close to a perversion of Plato's quest for the universal ideal into a mere quest of the self. Losing all sense of restraint, I charged that the goal of the entire undergraduate education in photography was seriously in danger of the idealization of self. Depending on how the system is implimented, the student becomes the end, the means, and the standard by which the process is evaluated. I concluded, at long last, that whether or not this is an adequate characterization of undergraduate education in photography, graduate education should not retain such a subjective emphasis and structure. To use Whitehead's terms, it must progress in emphasis from adventure and romance to professional discipline and competence.

Arthur was kind enough to listen to all this without too much qualification. He conceded that, yes, undergraduate education in photography tends to be a liberal exposure, and that, yes, the baccalaureate degree is not, and probably should not be origanized to create professionals, but no, he insisted, this did not render the liberal approach an undesirable one for **graduate** education. He then gave his argument. The photographer he was concerned with is basically an artist. An artist is one who makes an incisive, personal response to the world on the basis of personal experience, and his education should be organized to facilitate this. If he is given an education determined by the theoretical orientation of some particular discipline, his awareness will have that determination. If he is given a professional or vocational education, he may experience only what he has been trained to see and do. The artist, Arthur said, must be educated liberally, so that he can see (and image) what there is. Only when the artist is left free of "realtiy" can he rise above it to make an authentic, critical human response to it in a work of art. If this is true, he argued, the artist is best not educated into the vision-curtailing demands of a specific discipline, lest he be blinded by traditional concepts, coralled by current practice, or corrupted points of view that inhibit and distort vision. Therefore, Arthur concluded, the personal approach is the best for the undergraduate photographer, and for the same reasons, it is best for the graduate. It keeps him free and it doesn't mislead him with false direction. The liberally educated artist must graduate without being mired in any habit, system, or time.

But Arthur, I shouted over the telephone, other departments in the university regard the graduate degree as a professional degree. They see it as an education which imparts to the student the knowledge and the skill necessary to practice a profession. They view professions as anchored in science, on the one hand and the ability to perform skillful acts on the other. They see the professional as one certified to be informed and capable. They view the graduate education as a process which produces persons certifiable for their knowledge and competence in resolving the social needs that ultimately define the profession and support it. So, unless the profession of photography is unique among professions in its continuing preoccupation with subjective awareness, I argued, the advanced degree in photography ought to concentrate less on "getting one's act together," and more on the acquisition of the professional discipline of photography.

Arthur moved in quickly. What profession! What discipline! **What** are you preparing the photographer for? It was clear the burden of explication had fallen on me. I responded there are three professions currently practiced by photographers. Most graduate schools of photography happily admit to providing preparation for two of them. Most shun the third. The former two are the profession of photographer-artist and the profession of photographic teacher. The one that is avoided like the plague is the profession of photographer for commerce and industry. In my view, I went on, the graduate degree for each of these ought to emphasize a disciplined knowledge and control of what is needed for each of these professions.

Arthur requested that I discuss each, and I agreed, but I warned him to expect only a general statement. Proceed, he said, and with intrepidation, I did.

To take them in order, the professional artist ought to be educated so that he is ready to practice his profession of art out of awareness, not ignorance; out of mastery, not accident; out of a rich repertoire of possibility, not original and sustained limitation. I granted that much of what the artist must know is himself, that much of his discipline is self-discipline. But, I insisted, the artist should know his medium as well as himself. He should know far more about it than just what it takes to do his thing.

Arthur asked, with evident sarcasm, if I had in mind teaching the graduate artist every thing about the medium that he would ever need to know. I replied it would be foolish to cram the young artist with all the information he might need in a lifetime. It would be better to prepare the student to teach himself as his interests and needs require. How do you do that he asked. I answered him, you know, and I know that it involves giving the student much experience in learning to solve his own problems and answer his own questions.

But granting this principle of education and this means of achieving it, I went on, I still insist that graduate education in photography for the artist, ought to contribute a greater competence than at present. The student should be taught more and he should learn more. Specifically, the graduate school ought to impart a disciplined sense of history and criticism of the medium of photography, a detailed understanding of the medium (as opposed to mere familiarity), and a high degree of technical control of the medium. The graduate photographer, like master artists in past periods, should command his medium. The graduate schools should be responsible for teaching the knowledges and skills in process that lead to mastery. If education in photography at the graduate level is going to mean anything to fellow professionals within the university and without, it ought to mean more than "just hanging around until you get your act together."

Arthur properly demurred at this rhetorical display and said that he also was in favor of true photographic education, and that he was against just hanging around. He then gave his argument in favor of the "liberal" personal approach. The practice of art is like the practice of inquiry, he began—one must ask and answer the questions for himself. The peculiar activity of the artist involves a personal response to experience and a personal use of the medium. Both of these the young person must discover for himself. This discovery requires an educational method which puts the person-artist at the center. One does not teach an artist methods and then wait for him to create . . .

. . . Any more than you can teach him to create and expect him later to develop methods, I interrupted. Shut up, Arthur said, and went on. He invited me to consider the marvelous output of great photographs of recent graduate (and undergraduate) photographers who are products of "liberal programs".

Apparently assured his point was made, he ended by asking me what was the professional discipline the graduate school would communicate to **teachers.**

Here was more favorable ground from my point of view, I thought. I responded that in my view the photographic educator ought to be both very broadly and very specifically informed in all the spheres of knowledge photography depends on. I said he should also be in command of the wide range of skills, processes, and techniques variously used in tne medium of photography. I construed this to mean much more than the mere knowledge and ability to "do one's own thing," although that had real value. Graduate programs for

teachers of photography should create knowledgeable and masterful professionals because the teacher of photography is a communicator of knowledge and process to others. If a teacher knows only his way, (his vision and his process) how will he avoid teaching his students to become mere copies of himself. Without naming names, I said, there has been enough of that in recent years.

But more positively, I went on, the teacher of photography should know enough about chemistry, physics, optics, etc., to teach how the medium works to intelligent, curious learners. He should be able to teach the intellect as well as the eye and hand. He should know various kinds of materials, their characteristics, how they can be modified and controlled in use to derive results that have aesthetic or practical value or both. He should be able to communicate the function and the control of the various types of photographic instruments from the view camera to the densitometer. He should be aware of the wide range of photographic processes from old to new, from black and white to color, and he should have sufficient experience with them to teach them when the situation demands. (I conceded to Arthur that I could not detail here every specific knowledge or process the prospective photographic educator should receive in graduate school. My purpose here I explained, is merely to suggest the breadth of coverage and the level of mastery appropriate to a graduate degree for teachers.

I went on to say that other learnings should be required of the disciplined professional who would teach photography: psychology, literature, the history of art, the history of photography, and the course of civilization in present and past cultures. As I rattled to a close, I was aware that the program I was describing would probably create teachers who were demons of knowledge and process, throwbacks to turn of the century germanic pedants. But, I thought, at least students of such teachers would have the opportunity to become informed, capable, and free, whereas many of ours have been trained to do only their own little dance.

At this point Arthur came in for the kill: what's all that got to do with art? Who needs all that stuff? Besides, any one who is well educated can get all of that when he needs it as his career proceeds. Why burden a young artist or teacher with all that crap!

Your word, Arthur, and perhaps a good one, I thought. But how many of our graduates are destined to become artists? Let's face it, our graduates will make their livings in photography as teachers, if they make a living in photography at all. So why not have a graduate education that will favor them as teachers, that will prepare them to teach. I'm aware that no educational program will produce great teachers. But I'm also aware that at present no liberal photo program is producing photo-artists who can live off the income from their prints. Let us, then, prepare them to do what it is their destiny to do.

We had been talking for about an hour when my wife insisted she needed the phone. Alas, I thought, we shall not be able to discuss the education of the professional photographer for industry and commerce.

That call lasted an hour and Arthur, surprisingly, never sent a bill. As it turned out, he also managed not to speak at the conference. In retrospect, as I try to draw some conclusion from the whole discussion, it appears Arthur wanted graduate photo education to produce a free person, responsible to himself for his own development, prepared to go where his personal needs directed, and mature enough to do the bidding of what is, in the final analysis, a discipline of the self. He wanted an undergraduate education that produced such a person and saw no reason why the personally oriented methods suitable to undergraduate education should not be continued at the graduate level. I wanted a more objectively disciplined product of the graduate school, a graduate more in line with the knowledge and expertise of other graduate degrees. I wanted the education of the graduate determined less by the accidents of chance need and personal motivation and more by the discipline of photography and the eventual occupational contribution of the graduate, teaching.

If I thought either of us was right I wouldn't be writing this in the form of a dialogue. From the vantage point of the present, I believe progress in photo education can be made by concerted attempts of experienced educators to resolve these conflicting points of view, both of which have merit. The liberal idea of photographic education approaches the problem of curriculum construction on the basis of the needs and motivation felt by the student at any one time. The professional idea approaches from the other end—the needs of the society and the needs of the student for developed knowledge and skills. As I see it, the educational approach that remains excessively "liberal", or narrowly person-oriented, produces at worst an adolescent graduate, an individual excessively preoccupied with personal needs and personal satisfaction. Such an education produces persons with little sense of the needs of the society, of the profession, and often, even of themselves at a later time. It produces graduates inclined to mimic the performance and manner of their teachers. It produces students who pay tuition, while asking their teachers to leave them alone. As President Hesburgh of Notre Dame has said, such students will pay the highest price for an education, and then beg to receive as little for their money as possible.

Of course there is also a narrow "professional" attitude toward graduate photographic education. Surely the concept that photographic education is an acquisition of knowledges, processes, and skills acquired without regard for the development of a responsive, expressive person is a sorry one on which to build a photographic curriculum for artists or teachers. Certainly students learn more easily and well when they are led by their needs and concerns. Forcing teachers or artists to learn a curriculum of knowledges defined only by professional need, besides being inefficient would likely produce learners who are confused, ignorant of themselves, and hostile. The graduate photographic curriculum organized too narrowly along subject matter lines is likely, in the end, to sacrifice the very desiderata it most seeks to attain. In the final analysis our graduate curricula must achieve both self knowledge and science, both self control of the medium, both achievement of one's image and competence.

It is the business of the profession of photographic educators to resolve these conflicts in the choice of high aims for its graduate endeavors, in the design of curriculums, and in the makeup of individual courses. The profession must find a balanced education that will create the artists and the teachers who are capable of adequately responding to the needs of the present and the future. There are many signs that the future of photographic education will change from what it was in the 60's and the early 70's. As always, a new time is being born with new requirements. Our profession will grow in relation to the aptness of our response. Our destiny rides on the capacity of our graduates. Our destiny rides on the quality of the professional and personal education they receive at our hands. Our destiny rides on ourselves.

INDERDISCIPLINARY FILM STUDIES GRANT ANNOUNCED

The University of Rochester has been awarded a $179,769 grant from the National Endowment for the Humanities over a three-year period (Sept. 1, 1976 to Aug. 31, 1979) to develop and strengthen an interdisciplinary film studies program. The grant will enrich an interdepartmental liberal arts major in film studies and enable faculty and students at the University to make full academic use of the world-famous curatorial and archival resources of the nearby International Museum of Photography at George Eastman House.

During the 1975-76 academic year a faculty Film Studies Committee, has directed an experimental program of film courses taught at UR and IMP by members of the University faculty and the Eastman House staff.

The National Endowment grant will help improve existing film studies courses and train faculty to create and teach others, fully using the resources of the International Museum of Photography, one of the largest film archives in the U.S.



The Heritage of Motherhood c. 1900.

Gum Print by Gertrude Kasebier

I have longed unceasingly to make pictures of people . . . to make likenesses that are biographies, to bring out in each photograph the essential personality that is variously called temperament, soul, humanity.

GERTRUDE KÄSEBIER

by Peter C. Bunnell

Gertrude Käsebier was a remarkable and talented woman, one of the leading members of the pictorial photographic movement in the United States. Widely respected and admired in her lifetime, she was an artist who saw here challenge to the conventional aesthetics of photographic portraiture become imitated in her own lifetime. Not forgotten in the various modern studies of the history of photography, she has in recent years become the focus of considerable interest as part of the movement to look again at the woman artist.[1]

Pictorial photography was a term used to identify an approach to photography which was originated in England in the 1890s and continued in this country for twenty years or more by Käsebier and such figures as Alfred Stieglitz, Edward Steichen, and Clarence H. White. Characterized by a general over-all softness of tone and detail, the organization of forms in pictorial photographs was accomplished through the massing of light and shade rather than in building up detail, which is inherently the more photographic compositional device. Considerable emphasis was also placed on the physical articulation of the surface of the print itself, and such printing techniques as gum-bichromate, platinum, and multiple gum platinum were extremely popular. In addition to these strongly Whistlerian qualities, pictorial photographs were also characterized by their fundamental narrative content. The essential belief held by the photographers working in this period was that photographers were capable of embodying emotion and thought. The guiding tenet was that the medium should be used for the expression of ideas and not simply to document the world of visual sensation. These photographers were less interested in facts than in sentiment. Strongly influenced by the realization brought to painting by the Impressionists that subjects suitable for the world of art could not be dictated by academic structure, the photographer of this period sought to find in the commonness of everyday experience the expression of greater values and truths.

Gertrude Stanton was born of Quaker parents in Des Moines, Iowa in 1852. As a small child she crossed the plains in a covered wagon to Leadville, Colorado where her father was to be engaged in silver mining. Gertrude was raised there, but as a teenager, after her father's death, she went to live with her maternal grandmother in the east. Later she moved to her mother's boarding house in New York. Here she met Edward Käsebier, an importer of shellac, from Wiesbaden, Germany and they were married in 1873. They had three children: a son, Frederick, and two daughters, Gertrude Elizabeth and Hermine Mathilde. Early in her marriage she applied to the Cooper Union, then the most noted art school in New York, only to be turned down. After devoting fourteen years to raising her family, she entered Pratt Institute in 1888 to study painting, particularly portraiture. Just before she entered Pratt she had been given a camera, but because of her professors' disdain of photography she did not seriously explore the medium. In the next five years, she devoted most of her time and energy to painting.

In 1893, Käesbier went to Europe for further study. Leaving her son with her husband and taking her daughters with her, she took the camera along, apparently more as an afterthought than through any real interest in it. One rainy day in France, when it was not possible to paint out-of-doors, she made several indoor portraits with her camera. Pleased with the results, she realized that she had found the better medium with which to express herself and she abandoned her original interest in painting. For the next several years she sought to master the medium. She would leave her husband and son in New York, and with her daughters she would tour France for several months at a time. When in Germany on visits to her relatives she sought formal instruction in the technical aspects of the medium.

About 1897 she became determined to utilize the camera for professional portraiture, but being without experience she apprenticed in a Brooklyn photographic studio for some months. After overcoming her husband's understandable reluctance, she established her first studio at a fashionable location on Fifth Avenue near Thirty-second Street, and soon became one of the foremost portrait photographers in New York.

In 1907 she explained her passion to be a portraitist: "I am now a mother and a grandmother, and I do not recall that I have ever ignored the claims of the nomadic button and the ceaseless call for sympathy, and the greatest demand on time and patience. My children and their children have been my closest thought but from the first days of dawning individuality. I have longed unceasingly to make pictures of people . . . to make likenesses that are biographies, to bring out in each photograph the essential personality that is variously called temperament, soul, humanity."[2] She had entered the field of portrait photography at a time when commercial portraiture was dominated by theatrical settings with high Victorian furniture, painted backgrounds and dull, flat lighting. She set out to change these customs by using more sculptural lighting—including natural light—and settings of a more neutral yet subtle elegance.

Of medium size and rather inclined to fullness of figure, she favored eccentric colorful costumes like capes, Chinese blouses, and large plumed hats. Invariably she had hands stained with chemicals as she insisted on doing all her own photographic processing. She was completely feminine and noted for her warm, sympathetic spirit, good humor, and for her quickness and skill at repartee. Her enthusiasm as one of the few professional women artists of her day was easily contagious to the young women who came to know her and seek her advice concerning careers in photography.

These were the years when the iconoclast Alfred Stieglitz was struggling for the recognition of photography in terms related to the traditional arts. The camera was recognized as a tool for the creative artist, and Kasebier herself said of the medium, "that to accomplish artistic work, of any individual worth, nature must be seen through the medium of the artist's intellectual emotions . . ."[3] Beginning with exhibitions at the Camera Club of New York and later with publication in the first issue of Stieglitz's sumptuous *Camera Work* magazine, Gertrude Käsebier became a significant force in the pictorial photographic movement. She was a founder and a Fellow of the Photo-Secession, an organization established by Stieglitz in 1902, and she was also a member of the English Linked Ring group. She won numerous medals and citations in international exhibitions.

In her professional capacity she photographed many of the notable creative personalities of the day, including members of The Eight, John Murray Anderson, Mark Twain, Gelette Burgess, Jacob Riis, Jan Kubelik, Charles Dana Gibson, Solon Borglum, Booker T. Washington, Stanford White, and her photographic associates, F. H. Evans, Stieglitz, and Clarence H. White. She was commissioned to illustrate works of popular fiction, and her photographs were widely reproduced in such magazines as *McClure's, Muncy's, Scribners, World's Work,* and the photographic publications such as *Camera Notes, The Craftsman, Photo-Era, Photographic Art,* and *Photographic Times.*

She had a fascination and devotion for the American Indian and she made portraits of the members of Buffalo Bill's Wild West troupe. The series, begun in her New York studio and continued in the north central plains, is notable for her insight into the personalities of these Americans and for the absence of apocryphal cliches. The collection of these photographs is now in the Anthropology Archives of the Smithsonian.



Above, Harriet Daily, c. 1915; below, Untitled, n.d. Kasebier photographs courtesy the Virginia Museum Collection.



In 1907 she executed a series on the French sculptor Rodin that is of considerable historical importance as an interpretative study of the artist and a documentation of his art and studio. Further, she produced over several years a cycle dedicated to the aspects of motherhood, which included photographs of mother and child, young children growing up, and enduring incidents of family life. Most notable of this group were the widely reproduced *Blessed Art Thou Among Women* and *The Manger*. This series, her most romantic, most intuitively may be considered a contribution to the history of art comparable to that of Mary Cassatt's treatment of similar themes.

The key exhibition of Käsebier's work was at the Little Galleries of the Photo-Secession in New York in February, 1906. Charles Caffin, writing for *Camera Work,* praised her work by saying: "I know of no photographer at home or abroad, who dispalys so much charm of invention. There is always in her work the delight of surprise; no ordinariness, not even a tolerable repetition of motive; but, throughout a perpetual freshness of conception, as extraordinary as it is fascinating."[4]

Stieglitz's interest in the kind of photography Kasebier and others practiced ceased in large measure about 1915, and thereafter she allied herself with a group of more reactionary photographers not dedicated to the modern aspirations in photographic imagery and creation. These new concepts had to with the clarity of sharpness, as compared to earlier soft focus effects, and to subject motifs derived from the new literature and painting as, for instance, that exhibited at the Armory Show in 1913. With Clarence H. White and Alvin Langdon Coburn, Käsebier was instrumental in organizing a rival group to Stieglitz's called the Pictorial Photographers of America. This group, which continued its existence for many years, was in large measure responsible for the continuance of an insipid pictorial photography which, although once considered advanced was, by 1930 in a much-changed world, out of favor as a generally ill-conceived expression. Käsebier maintained her studio until 1929 and she died five years later.

In addition to professional portraits of men and women, Käsebier made genre pictures which show the most subtle and imaginative qualities of her work. One of these qualities was her ability to combine in a single image a complex pictorial composition with an expression of the individuality of the subject or sitter. This may be seen in the photograph of Käsebier's friend and professional colleague, Frances Benjamin Johnston. With men, she frequently used the neutral background to stress the face or, to stress the overall compositional presence of the individual.

The majority of her photographs are representative of the use of unmanipulated techniques, being prints in a rich, warm-toned platinum. Luminous, yet without the overbearing encumbrance of detail, this quality of controlled light and shade is beautifully realized.

A most notable photograph is that entitled *The Heritage of Motherhood*. The print displays all of the manipulative techniques of printmaking along with that of titling, which Käsebier used in producing an image of great power. She frequently titled her works with highly charged sentiments rather than merely identifications of place, and this is a notable example. Anne Tucker, writing in her book *The Woman's Eye,* has commented that, *"The Heritage of Motherhood* is a title capable of evoking various responses. Without the photograph, these responses would probably center on the more traditional relationships of a mother's nourishing and protective role toward her children. But the photograph does not portray this image. In it, a large woman sits, cape or shawl loosely about her shoulders, in a barren rocky landscape, the whole picture very dark. When the title is applied, suddenly her solitude becomes evident. How can motherhood be implied without the presence of a child? Why is the woman alone in such an environment? It then becomes a personal, atypical approach to motherhood, one born from experience."[5] One contemporary reviewer described this picture as being from the wastes of desolation and suggested that Ibsen might have found inspiration in it. Through such a photograph we can see that Gertrude Kasebier was not unfamiliar with, or afraid of, the realities of the emotions from which she derived her expressive values.

Mrs. Käsebier's position in the history of photography remains firm. It is not simply a matter that within the medium there has been a paucity of women and that she was one of the first to gain international recognition both as an artist and a professional. Her portraiture, throughout her career, was of the first rank, well in advance of many of her colleagues, and together with the photographs by White, Steichen, and others, her pictorial work will remain among the masterpieces from the years 1898 to after the First World War.

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

NOTES

1. Ann Tucker, *The Woman's Eye* (New York: Alfred A. Knopf, 1973); Jane Cleland O'Mara. "Gertrude Käsebier: The First Professional Woman Photographer 1952-1934." *Feminist Art Journal,* Winter, 1973-74. pp. 18-20, 23. *Women of Photography: An Historical Survey* (San Francisco Museum of Art, 1975). Barbara L. Michaels, "Rediscovering Gertrude Käsebier," *Image,* June, 1976, pp. 20-32.
2. Giles Edgerton, "Photography as an Emotional Art," *Craftsman,* April, 1907, p. 88.
3. Joseph Keiley, "Gertrude Käsebier," *Photography,* March 19, 1904, p. 225.
4. Charles Caffin, "Mrs. Käsebier's Work: An Appreciation," *Camera Work,* November 1, 1903, p. 18.
5. Tucker, *Woman's Eye,* pp. 15-16.

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from "Saguaro Suite"

Photograph by Richard Misrach

The University Art Museum

TWO ARTICLES: COMMUNICATION, ACQUISITIONS AND INSURANCE

by Peter Hunt Thompson

The unique quality of a museum which distinguishes it from all other communications systems is the fact that it deals with **objects** as its primary means of communication. All other modes of communication which lack object-concreteness are ancillary to that fact and should be used only to qualify, amplify or to place into context the objects themselves.

The museum's language is a visual language, non-verbal, non-linear. It addresses itself to what is acknowledged to be the fundamental nature of the human mind: feeling, the sense of space (objects-as-articulated space) and kinetics (relationships between objects). A viable museum, therefore, must understand its own language in terms of artifact, kinetifact and mentifact.

The abstract elements of the language require concretions for effectiveness as a communications system. They require the artist, the object, and the visual reader facilitated by the museum middleman. The classic example of the middleman is the cartographer who maps the journeys of the explorer-artist and makes those guides available to those who might wish to follow. The museum middleman has the responsibility to understand the journey of the explorer-artist and to accurately map his journey by means of the artifact and kinetifact. These concretions carry the artist's non-verbal message as modified by the middleman's interpretattion of that message.

The message, however, is sometimes cryptic and requires glossing by means of the ancillary media: printed words, aural explanations whether verbal or environmental and supplementary objects. Again, ancillary media are used only to qualify, amplify or to place into context the primary objects themselves.

IMPLICATIONS FOR THE EFFECTIVE UTILIZATION OF THE COMMUNICATIONS SYSTEM

To act effectively, the museum must first understand its uniqueness as a communications system, and second, actively explcit it. Third, the environment of the physical site must be established and maintained as a meditative center, the traditional environmental attribute of a museum. Unlike cinema, which can give the same message to a number of viewers simultaneously, and books, which may be replicated to give the same experience to many readers simultaneously, the nature of the object is such that it requires a visual dialogue between itself and a contemplator. Groups surrounding objects create numbness and militate against visual dialogues and private reactions.

THE FUNCTION OF A UNIVERSITY MUSEUM

There are two basic functions of a university art museum. The most important is that its exhibitions augment the academic courses taught at the institution in the same field and that those exhibitions be presented in such a way that the non-specialist, the general student-and-academic body, can appreciate. The other function of the university museum is specialized. It is to facilitate research by faculty and advanced students for their mutual instruction. It is the artistic analogue to a scientific laboratory. Both functions, teaching and research, must be as equally balanced in the museum as they are in the university proper. Both institutions suffer by a preponderence of one direction over the other. The two functions are made possible by the conservation of the objects by a professional staff which also plays a deciding role in making the teaching and research possible.

COLLECTION POLICY OF A UNIVERSITY MUSEUM

The effective use of the university art museum is contingent upon the objects which comprise its collections. Funds for the acquisition of individual collections are generally difficult to obtain. It seems wise, therefore, to simultaneously narrow the focus of collecting (in order to have a meaningful collection in one area rather than a wide-foucs acquisition policy allowing little depth to or relation between the collections) while widening the base appeal and access to the collection.

It is reasonable, therefore, that an art medium should be chosen whose manner of acquisition, tempered by the reality of monetary frugality, would not seriously hamper its pretentions to a serious and inclusive collection of wide general interest. Given the extant situation at many universities and the development of the premises discussed thus far, it seems logical for photography to be a medium upon which to concentrate.

ACQUISITIONS POLICY

THE NEED FOR A COLLECTING POLICY

A truism so obvious that it is often overlooked is that collections are defined not only by stated policy but by the physical realities of storage, space, staff and money. A gift to a collection represents no immediate cash transaction, but very definitely represents cash outlays in terms of storage and staff for which additional space, on a continuing basis, must be made in a (usually cramped) budget. At the same time, the policy of geographical location. A collection which can sink its roots into its own geography and derive nourishment from it is in a good position. In other words, there is no sense in one's major presentation being someone else's duplication.

acquisitions must deal in highly-focused **values.** It should enhance optimum decision-making in terms of aesthetic values working in harmony with the purely practical realities of storage, staff and money. Without such a collecting policy, institutions degenerate into bone custodians, or all-devouring mouths which bite off more than they or the public they service can either chew or assimilate.

PURPOSIVE COLLECTING

Too many museums are all-acquisitive. The usual result is collection-by-accident. Rarely does such accidental collecting enhance reputations. A museum collection would be better served if it were acquired and presented like a Japanese meal as opposed to a squirrel horde. I have briefly defined, above, the function of a university museum. It follows that collecting, the basic cornerstone of a museum, must also be defined so that both may intelligently and effectively function together.

The foundation of defining a collection policy is to define clientele and geography and to provide the means to review and modify that policy according to changing needs. This would provide a way to set priorities in terms of what to collect, how to apportion storage space, etc., and would avoid the situation where a meaningful acquisition is avoided because there are less important acquisitions already occupying the needed storage space.

The area of collecting might be defined as follows: **all works which utilize a light-sensitive emulsion or which utilize the photographic image as their base or inspiration.** The last complete phrase allows for the fact that the barriers between the arts have broken down. Thus, for example, both the collages of Robert Rauschenberg and Photo-Realist paintings are contained within the definition and are deemed collectable.

UNIVERSITY COLLECTION AND FUNCTIONS

A university collection might be composed of three distinct parts: Archive, Study and Pre-archive, each with its own values and acquisition policies. As a general statement, it is fair to say that the main Acquisitions Policy in a university is defined by what is taught at the university. The question of focus, therefore, is crucial. It would, for example, seem generally ill-advised to attempt to build an important historical collection, since the works of historically important photographers are rare, extremely expensive and are extraordinarily well represented in other institutions such as Princeton University and the International Museum of Photography at George Eastman House. Another aspect of focus is

ARCHIVE COLLECTION

For the images in the Archive Collection, the following definition might be a useful Criterion for Acquisition: **that the images created or recognized by persons be done by those with a meaningful and unique vision of the world actualized through the medium of photography by means of a technique appropriate to that vision.**

A specific example: a major part of the photographic Archive Collection of the University of California at Santa Cruz is the only extant set of 832 Edward Weston prints chosen by him as the best of the work of a lifetime and 50 Wynn Bullock prints along with the latter's aesthetic journals. The configuration of these two major gifts suggests two things: 1) that the cornerstone of the collection is firmly established in the realm of photography as visual literature, i.e., that which has excellence of form and expression, and expresses ideas of permanent or universal interest; 2) that a part of future acquisitions policy will concentrate on a limited number of artists and will seek maximum representation of the chosen artist's works. This includes prints, negatives, philosophic and personal journals, personal libraries, correspondence, oral interviews with the artists and with those who knew them, films—in short, everything obtainable that possibly could be deemed important to future researchers.

In terms of the student population which the collection serves, it would seem intelligent to tie an important part of the collection to working photographers who could provide (by examples of their work and, perhaps, as artists-in-residence) stimulating new avenues and approaches. Artists tend to develop a loyalty to a collection of their work which is well-handled, fits into an academic context and evidences a desire to be complete. Accordingly, they may regularly donate new works. In accordance with the function of a university, the collection should be a working collection, not in its promiscuous availability to students and researchers, but rather in effectively relating the material collected to the life and aesthetic thought of the photographer. Once the material is collected, this function is primarily one to be carried cut via photographic education.

STUDY COLLECTION

A small Study Collection, comprised of examples from the technical and conceptual history of photography might be instituted as a necessary aid to teaching.

Most students deal with photographs primarily in the context of exhibitions and samples. In terms of students on the graduate level, Peter Bunnell (Princeton University) would rather spend $1,000 to send a graduate student to Scotland to study the entire Hill and Adamson collection in its native context than to spend that money to buy one such print when to the majority of undergraduate students a group of slides would suffice. The world is part of any institution's collection, and should be dealt with when planning policy.

It must be emphasized that the Study Collection has secondary importance in terms of field work and budget. In fact, in some cases duplicate prints obtained at a nominal fee from the Library of Congress will suffice at teaching aids.

PRE-ARCHIVE COLLECTION

In addition to the Archive and Study collections, another distinct collection, a Pre-Archive collection, might be needed as a response to two pressures: the desire to have a permanent record of the best of student work and to have it available for study; and a desire to represent new artists who seem promising not because their work is similar to that of a known photographer, but precisely because it is dis-similar. Periodically, the Pre-archive collection should be juried to simultaneously de-accession parts of the collection and to promote other works to the Archive Collection.

INSURING PHOTOGRAPHIC COLLECTIONS

TYPES OF COVERAGE

The following are guidelines for the underwriting of photographs. They should be matched, **before** occasion dictates, against current insurance coverage.

Photographs are fiendishly fragile and insurance for them functions primarily as a deterrent to improper handling. Money is a poor substitute for a unique object; but a paid claim can aid in buying another object(s) which might come close to the original. There are too many things which can go wrong for which insurance monies can buy restoration time or a re-order of the print (in the case of a contemporary photographer).

There are several kinds of coverage for specific needs. A museum might want to insure everything it has in one "all risk" policy, or it might think that security and storage risks are sufficiently minimal to allow for a "named peril" policy. In other words, a photograph can be completely or partially insured while at the insured's physical site, while in transit, while at another physical site, or a combination of the above.

If you opt to insure photographs only within the security of home base you can engage a special in-transit policy with an insurance agency or with the shipping agency when you wish to ship a photograph. Broader coverage may be obtained by "floating" a "wall-to-wall" insurance policy. Insurance coverage can be made to "float" with the photograph wherever it is: cn the owner's wall, while being packed, shipped, in transit, on the borrower's wall, in storage, in transit back to the owner, etc. In short, the object is covered from "wall-to-wall". A floater policy must have additional provisions written in to cover a photograph leaving the confines of continental United States and Canada. Also, a floater will not normally cover a photograph hung at a fair (at which I could not see any of a University collection ever hanging except for the fact that a fair can be defined in different ways, some of which might be labeled "student activities"). In any case, the full specifics re object movement must be supplied the insurance agent at the time of purchasing a floating policy.

TYPES OF POLICIES

There are two general types of policies which can be purchased. The first is the one based on a stated amount of coverage. The second policy type is based on the individual objects' worth.

Detailed accounts must be maintained with the latter policy. Each item must be monetarily evaluated and entered into the records of the collection. It must be periodically evaluated and updated to reflect current market worth and the new valuations given to the insurance company. This kind of policy is labeled "scheduled insurance" because of the individual listings.

Most policies have deductibles written into them. A deductible is a specified amount of the total loss which the insurance company will not cover. If you should ever decide to stage your own traveling exhibitions, you should specify to the borrower that there will be a $200 (or other reasonable amount) deductible **per occurrence.** If an accident should occur, the borrower must pay that amount (which usually covers the entire cost of the photograph) out of his policy before your policy is called upon to make good any additional loss.

Another kind of clause frequently encountered is the "franchise". A franchise is a specific dollar level which the damage must attain before the insurance policy enters into effect. Once the franchise threshold is reached the company pays the entire claim.

Certain things are never covered by insurance. Unfortunately, they include most of the daily hazards such as interent vice, i.e., properties inherent in the medium which cause its eventual deterioration: wear, improper restoration, parasites, saphrophytes. Slightly less **"usual"** cccurences (riots and nuclear holocaust, etc.) are not covered.

It is most important that the policy specifically state that loss will be made to the **current market value** of the photograph. All other wording should be as general as possible and to the advantage of the University. By "general", I mean, for example: specific reporting times in terms of hours-after-accident should be softened to read that loss will be reported when discovered and when practible; the transportation of photographs tto an on-campus exhibition will not always be conducted by professional art movers. Therefore, any clause specifically requesting that they be professional should be struck and softened to read that all due precautions

during handling of any sort will be exercised to the fullest extent.

REPORTING

Some policies combine building and contents insurance which generally require one reporting at the time of inception and one annually thereafter.

Any reason to increase the insurance can be calculated and reported to the insurance broker by registered letter. If a shipment is hand-delivered at night, send a telegram requesting coverage and stating the amount of coverage the entire policy must reflect and the commencement time and termination dates of the additional coverage. Quote the policy number and request a Certificate of Insurance to verify receipt of your letter or telegram and compliance with your instructions.

CLAIMS

If a photograph is a candidate for a claim, the following requirements must be passed before it is to be reported.

1) The policy must be up to date at the time of injury.
2) The injury must not have been excluded from coverage by a waiver.
3) The amount of damage must be over the deductible or equal to or over the amount of the franchise.

Never fall into the trap of thinking that the insurance company will pay the claim and then the University will have both the money and the damaged print ("which **might** be able to be restored . . ."). Once the insurance company has paid the claim the destroyed print belongs to them and is considered "salvage". This holds true for a Post Office claim as well.

The claim must be reported in writing, outlining the extent of damage, cause, time, place, and any other pertinent information. This letter puts the insurance company on notice that a claim is pending. It will send (usually) an insurance adjuster (request that he be experienced in museum claims) to inspect the object or circumstances surrounding its loss. If possible, leave the photograph in the manner it was found. If the photograph has arrived battered by mailing, save all wrapping materials for the company's or Post Office's inspection. In the case of the Post Office, the recipient of the goods must initiate the claim by taking the wrapping, etc., back to the branch office at which it arrived. The circumstances can be explained orally and a Postal Claim Form can be filled out. Don't be in a hurry—the Post Office can easily take three months to pay a claim.

Peter Hunt Thompson is a photographer, curator and writer who has edited the last five issues of the ***Untitled*** *Quarterly for the Friends of Photography. The two articles above were extracted from a large work he has written on photographic collections.*

Those photos can cause you trouble!

Photographers, professional and amateur, should know the law. Disputes over the ownership of rights can be costly. Picture taking itself is illegal in certain places. Publication of certain types of pictures *may* be illegal. Photographers can be sued for invasion of privacy. Subjects can claim libel — even after they have signed releases! PHOTOGRAPHY: WHAT'S THE LAW? provides clear, concise information on these and other legal matters. It shows you not only how to *save* money and embarrassment, but how to *make* money — money that's just waiting to be collected by those who know their rights. In short, it's an indispensable book for anyone who takes, buys, sells, publishes or distributes photographs.

PHOTOGRAPHY: WHAT'S THE LAW

By ROBERT M. CAVALLO and STUART KAHAN

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CROWN

potpourri

BAIRD, MILLER TO COORDINATE 1977 SPE NATIONAL CONVENTION IN NEW YORK CITY

The SPE National Conference will be held from Wednesday, March 23 through Saturday, March 26 in New York City. Registration will begin Wednesday afternoon.

Tom Baird will serve as program coordinator and Larry Miller is the site coordinator.

Program ideas should be sent directly to Tom at the Department of Photography, Maryland Institute, 1300 Mount Royal Avenue, Baltimore, MD 21217, or phone 301-669-9200, extension 50.

Hotel reservation forms will be sent to members by the first of the year. The outstanding photography facilities and access in New York and the great energy of the coordinators will bring an exceptional SPE conference.

FOUR NEW PHOTOGRAPHY MAGAZINES ANNOUNCED

Photograph, The Flash, Combinations and *History of Photography* are four diverse new magazines in photography.

Photograph to be published ten times a year is tabloid sized and will feature serious, critical writing for the creative photographic community. Reporting on photographic collecting, education and events as well as reviews of exhibits and books are *Photograph's* direction. Subscriptions are $7.50. Information contact Cortia Worth, *Photograph,* 210 Fifth Ave., New York, N.Y. 10010.

The Flash is an occasional tabloid dedicated to high seeing with subscriptions by contribution. Information contact: Charles Gatewood, Editor, 50 West 22nd St., New York, N.Y. 10010.

Combinations is planning its first issue for this Winter and is to be a quarterly journal of photography and things photographic, including essays, interviews, fiction, poetry, graphics, etc. Information and submissions to: Mary Ann B. Lynch, Editor, Greenfield Center, New York 12833.

History of Photography in international quarterly journal planning its first issue for January 1977 will be edited by Heinz K. Henisch in the U.S. and printed in England. The new journal will be devoted mainly to the publication of original findings. Articles in English, German or French are being accepted: History of Photography, 249 Materials Research Lab, University Park, PA 16802.

SPE BOARD SLATE UPCOMING

The national SPE Nominating Committee for the Board of Directors has received nominations from the membership at large. Chairperson Anne Tucker is now polling the committee which will use the nominations to propose a slate of 8-10 persons to fill the four expiring terms on the Board.

The list of nominees will be sent to members in October as a tentative slate. Members will then have the opportunity to suggest additional names to the committee for inclusion on the ballot. Significant expression of support for an individual must be received by the nominating committee for a name to be added. Brief biographical sketches will accompany the notice of the nominations. The formal election ballots will be sent around the first of the year. Statements of intent by each of the nominees will be sent with the ballot.

LOUISVILLE HOSTS MIDWESTERN

The fall conference dates of the SPE midwestern regional meeting are October 15-17. Advance registration is required, contact: C. J. Pressma, Center for Photographic Studies, 722 West Main St., Louisville, KY 40202.

ENYEART APPOINTED EXECUTIVE DIRECTOR OF THE FRIENDS

The Friends of Photography have announced the appointment of Professor James L. Enyeart, of the University of Kansas, as the organization's new Executive Director. Professor Enyeart has been Curator of Photography at the University of Kansas Art Museum and Associate Professor of the History of Photography at the University since 1968. He is the author of a forthcoming monograph on Francis Bruguiere, to be published next Fall by Knopf.

Professor Enyeart is a member of SPE and the National Humanities Faculty. Among his awards and honors are a National Endowment for the Arts Fellowship and an Honorary Research Fellowship at the University of Exeter.

The Friends of Photography is a non-profit organization which was founded in 1967 and is headquartered in Carmel, California. The Friends sponsor a broad variety of lectures, workshops and other programs, and publish the photographic periodical **Untitled.** The Board of Trustees includes many of America's most distinguished photographers and photographic historians including Ansel Adams, Beaumont Newhall, Peter C. Bunnell, Robert F. Heinecken.

Professor Enyeart assumed his duties as Executive Director of the Friends on August 1st and resides in Carmel.

COLUMBIA COLLEGE 1976 FALL LECTURE SERIES

Oct. 8—Barbara Morgan "Dynamics & Semantics of Photography"

Oct. 15—Hilton Kramer "Photography on Parnassus"

Oct. 29—Ezra Stoller "The Art of Work"

Nov. 12—Lucas Samaras "Untitled"

Dec. 3—Ann Tucker "The Photo League 1936-1951"

Jan. 7—Bill Owens "The Myth of Suburbia"

For course credit or subscription tickets contact: Columbia College, Photography Department, 540 North Lake Shore Dr., Chicago, Illinois 60611, (312) 467-0300.

NEW MEXICO SYMPOSIUM

A symposium on 20th Century Photography will be held at the University of New Mexico, Albuquerque, Friday and Saturday, October 22-23, 1976. All students and faculty members interested in the subject are invited. There are no registration fees.

Thomas Barrow University of New Mexico	*"Robert Fichter, Puns and Anagrams"*
Carl Chiarenza Boston University	*"Aaron Siskind"*
Charles Harrison University of New Mexico	*"George Platt Lynes"*
Bill Jay Arizona State University	*"O. E. Hoppe"*
Gary Metz University of Colorado	*"Representation"*
Beaumont Newhall University of New Mexico	*"Photo Eye of the 20's"*
William Peterson University of New Mexico	*"Lewis Baltz"*
Hans Georg Puttnies Art Critic for *Frankfurter Allgemeinen*	*"German Photography Between the Wars"* *"A New Look at the History of Photography"*
Meridel Rubenstein University of New Mexico	*"O'Keeffe and Stieglitz"*
John Upton Orange Coast College	*"The Influence of Minor White's Philosophy on His Teaching and Photography"*

KEEP COUNTING, JOHN

"The world now contains more photographs than bricks . . ."—John Szarkowski.

PHOTOHISTORY III SYMPOSIUM

A dozen speakers from Europe, Asia, and North America will discuss the history of both photographic images and equipment at **PhotoHistory III,** to be held at IMP/GEH October 9-10. The symposium, co-sponsored by The Photographic Historical Society, includes presentations on early photography in Japan; a century of color photography; preserving photographic heritage; a Brazilian discoverer of photography; research on miniature plastic ("Union") cases; the evolution of photography in Eastern Europe; Hippolyte Bayard; the Fox Talbot Museum at Lacock Abbey (presented by the Curator, Robert Lassam); the evolution of the Japanese 35 mm SLR; California pictorialists from 1900-1930; and the work and milieu of an immigrant photographer in New York City in the 1920s. All lectures will be in the Dryden Theater, IMP. A rare Hill and Adamson album will be displayed during the symposium. Registration: Send your name and address, together with a check for the symposium ($20), banquet ($12), and trade fair table ($10), to **PhotoHistory III,** The Photographic Historical Society, P.O. Box 9563, Rochester, NY 14604.

ICP FALL SCHEDULE

Thursday evening sessions—THE PHOTOGRAPHERS.

Contemporary photographers present their latest work and discuss their ideas and areas of concern with the audience.

Oct. 7—Yousuf Karsh, Portraits of Greatness

Oct. 14—Horst P. Horst & Deborah Turbeville, Turns of Fashion

Oct. 21—Robert Azzi & Micha Bar-Am, Mideast Report

Oct. 28—Marie Cosindas, Retrospective

Nov. 4—Arthur Tress, Theatre of the Mind

Nov. 11—Eddie Adams, News is My Life

Nov. 18—William Eggleston, William Eggleston's Guide

Dec. 2—Jay Maisel, Color

Dec. 9—Jodi Cobb & Susan Meiselas, Worlds Apart

Dec. 16—George Silk, Three Loves: Sports, Adventure and the Sea

Sunday Evening sessions—INTERCHANGE

Oct. 31—The potential of photography in psychotherapy

Nov. 7—Busing: Tale of Two Cities

Nov. 14—A Tribute to Paul Strand (Martinez)

Nov. 21—Aesthetics of Color (Eggleston, Haas, Maisel & Shore)

Nov. 28—Presidents Observed (Kennerly, Atkins, Okamoto, Tertick)

Dec. 5—Remembering Casals

Dec. 12—Shooting Stars (Liebovitz, Seeff, Gahr)

For registration information and complete program write:
International Center of Photography
Education Department
1130 Fifth Ave. (94th St.)
New York, N.Y. 10028
or call: 212-860-1776

ARTS TAX CHECK OFF PROPOSED

A bill is being placed before Congress which would allow voluntary contributions to the National Endowment for the Arts and/or the Humanities through a check-off box on the Federal Income Tax form. Letters providing support or requesting information can be sent to the sponsor of HR 8274, Representative Fred Richmond, 1533 Longworth House Office Bldg., Washington, D.C. 20515.

FRENCH GOVERNMENT BEGINS NATIONAL PHOTO FOUNDATION

For the first time in the world, the French government has decided to set up a photographic policy and a specialized agency to carry it out. Michel Guy, the French Cultural Affairs Minister, has appointed Pierre de Fenoyl to hand the new **National Foundation of Photography** which will be headquartered in Lyons, France. The NFP's function will be to promote photography in France through exhibitions, workshops, educational programs, grants, publications and fellowships, and to facilitate exchanges in the photography field between France and other countries, including the United States.

ORAL HISTORY PROJECT AT IMP

The International Museum of Photography at George Eastman House has received a $20,000 grant from the National Endowment for the Humanitites to fund a pilot program in oral history. The Oral History Project will be staffed by James McQuaid. Steven Lewis, and David Tait. The Project will conduct extensive biographical interviews with four major figures in photography. The interviews will also deal with photography as a broad cultural phenomena and as a fine art. Each tape will be completely transcribed and the resulting documents, which will probably run to 500 pages each, will be made available to scholars, photographers, and interested persons through the Archives at the museum.

The Oral History Project is seeking to establish an archive of interviews and other tape materials created by private individuals. The project hopes to serve as an outlet for these existing materials by solving the problems of access, transcription, and cost which an individual would find too tedious to solve. In addition to possible tax deductions for the tapes, donors, who may choose to retain literary rights, will know that the material will become useful to the entire photographic community instead of remaining in the donors' closet. Anyone wishing to explore the possibility of donating tapes should contact James McQuaid at the IMP/GEH.

PHOTOGRAPHY STAMPS PROPOSED

Two proposals have been submitted to the U.S. Post Office for commemorative stamps concerning photography. One is an Alfred Stieglitz comemorative and the other generally about photography and bearing the message, UNDERSTANDING THROUGH PHOTOGRAPHY, THE UNIVERSAL LANGUAGE. Letters supporting either or both stamps are requested by the groups initiating the proposals. Write: Postmaster General Baylor, U.S. Postal Service, 475 L'Enfant Plaza, Washington, D.C. 20260.

THE PHOTOGRAPHY CATALOG

Hopefully available before the end of the year, **The Photography Catalog** is to be a "selective source book. All the entries will be carefully evaluated. We are trying to cut through all the unorganized information and put some order in it. This will not be another yellow pages," according to Norman Snyder the book's producer. The catalog will contain an education section among its listings.

Harper and Row is the distributor at $7.95.

NEW PHOTOGRAPHICS SCHEDULED

NEW PHOTOGRAPHICS/77 is scheduled for April-May, 1977. Selections are made on the basis of 35mm slides. Entrants should send 5-10 slides anytime after January 1, 1977. Selections will be made in early March, 1977. Slides will be returned immediately after viewing. Include stamped, self-addressed envelope for return. Send slides to NEW PHOTOGRAPHICS/77, Department of Art, Central Washington State College, Ellensburg, Washington 98926. No entry forms are necessary.

Slides of NEW PHOTOGRAPHICS/76 are currently available. Write Roslyn Arts, Box 511, Washington 98941.

FERGUSON GRANT TO MISRACH

The Friends of Photography has awarded the Fifth Annual Ferguson Grant to Richard Misrach, of Berkeley, California. The grant totals $1500 and is awarded to a photographer, for work calculated to advance the art of photography.

Portfolios of more than one hundred applicants were examined in making the selection.

Richard Misrach's proposal was for further research and explorations into desert icons, such as cactus, boulders, and palm trees. He has been working for the past year in the deserts of the Western United States and Mexico. In his explorations, he hopes to explore the "empty" or objectless space that so characterizes the desert experience.

POSITIONS WANTED

JAMES H. LEHMAN—MFA—Eight years photographic administrative and teaching experience. Twenty years photographic experience (age 38). Developed college photographic two year degree program. Looking for new challenges. James H. Lehman, 880 SW 2 St., Ontario, OR. 97914.

RALPH A. MERCER—seeking full-time teaching position in photography. B.F.A. 1970, Rhode Island School of Design; M.F.A. 1976, Southeastern Massachusetts University. Graduate teaching assistantship in photography) several years experience instructing photography on college and high school levels. Publications and exhibitions. Resume available. Please write: Ralph Mercer, Fuller Shores, Lakeville, Mass. 02346. (617) 947-6772.

DEBRA P. STRICK—BA in Art, Antioch College, MA from Iowa, seeks a position in photography. Background includes program development and directorship, teaching, numerous one person and group exhibits, museum work. Please write, Debra Strick, 1374 E. 26th St., Brooklyn, N.Y. 11210. Phone (212) 253-4224.

DEL ZOGG—MA, Communications / Photography, Syracuse University; Bachelor's in Photography from R.I.T., seeks full time teaching or curatorial position in Photography. Experienced in all aspects of black and white and color processes, non-silver, the history of photography, exhibition planning and presentation, image conservation and preservation. Teaching experience. Resume and portfolio available. Address: 172 Arborwood Cres., Rochester, New York 14615, (716) 647-9547.

LECTURERS AVAILABLE

JAMES M. SAHLSTRAND—Associate Professor of Art, Central Washington State College, Ellensburg is available for lecture/slide presentations relating to a) his own work, b) the annual exhibit **NEW PHOTOGRAPHICS,** c) what to do and what not to do when sending work to exhibits. Cost: Transportation plus negotiable fee. Write: Roslyn Arts, Box 511, Roslyn, WA 98941.

PHILIP STOKES—lecturer at Exeter, available in U.S.A. late 1976; historical (Cameron, Bullock, Adams, Frank, Brandt) critical, photography as a medium lectures available. Fees negotiable. Write: 7, West Street, Ashburton, Newton Abbot, Devon, England.

A KRIMSIAN CORRECTION

Exposure 14:2 incorrectly indicated the distributor of **Fictcryptokrimsographs.** The book of Les Krims' manipulated SX-70 polaroid color photographs is distributed by the VISUAL STUDIES WORKSHOP.

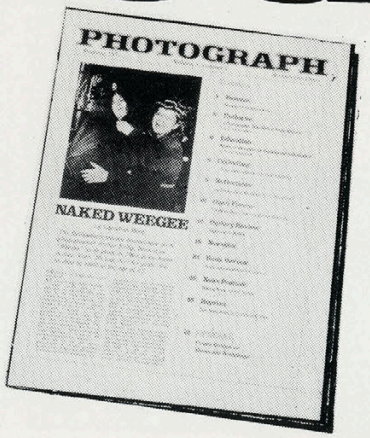
PHOTOGRAPH

This is the new publication that reaches out to the needs and interests of the photographic community. It offers you the sophisticated criticism, insightful commentary, and timely reporting that are not found elsewhere. Among Photograph's regular monthly features, you will find reviews of exhibitions . . .indepth interviews and profiles . . .dialogue and open forum . . .collector information . . .national listings of galleries and workshops . . .directions in education . . .book reviews . . .historical reprints.

The first issue was acclaimed by many participants in today's photographic scene. Photographer/artist Ralph Gibson said, "The paper is suberb. Keep it alive." Gallery executive Lee D. Witkin said, "Congratulations. We need a first-rate, serious, literate, stylish publication to satisfy everyone involved in the new world of photography. Said Ruth Ansel, art director of the N.Y. Times Magazine, "It answers a deep need in the art community to confess the fact of photography as an unmistakeable presence in our time."

PHOTOGRAPH

Photograph is edited as a person-to-person medium that expresses feelings and attitudes about photography. Its aim is to affect your involvement in a world of visual stimuli, meaning, and excitement. Join us now in this exciting new exploration by subscribing now.



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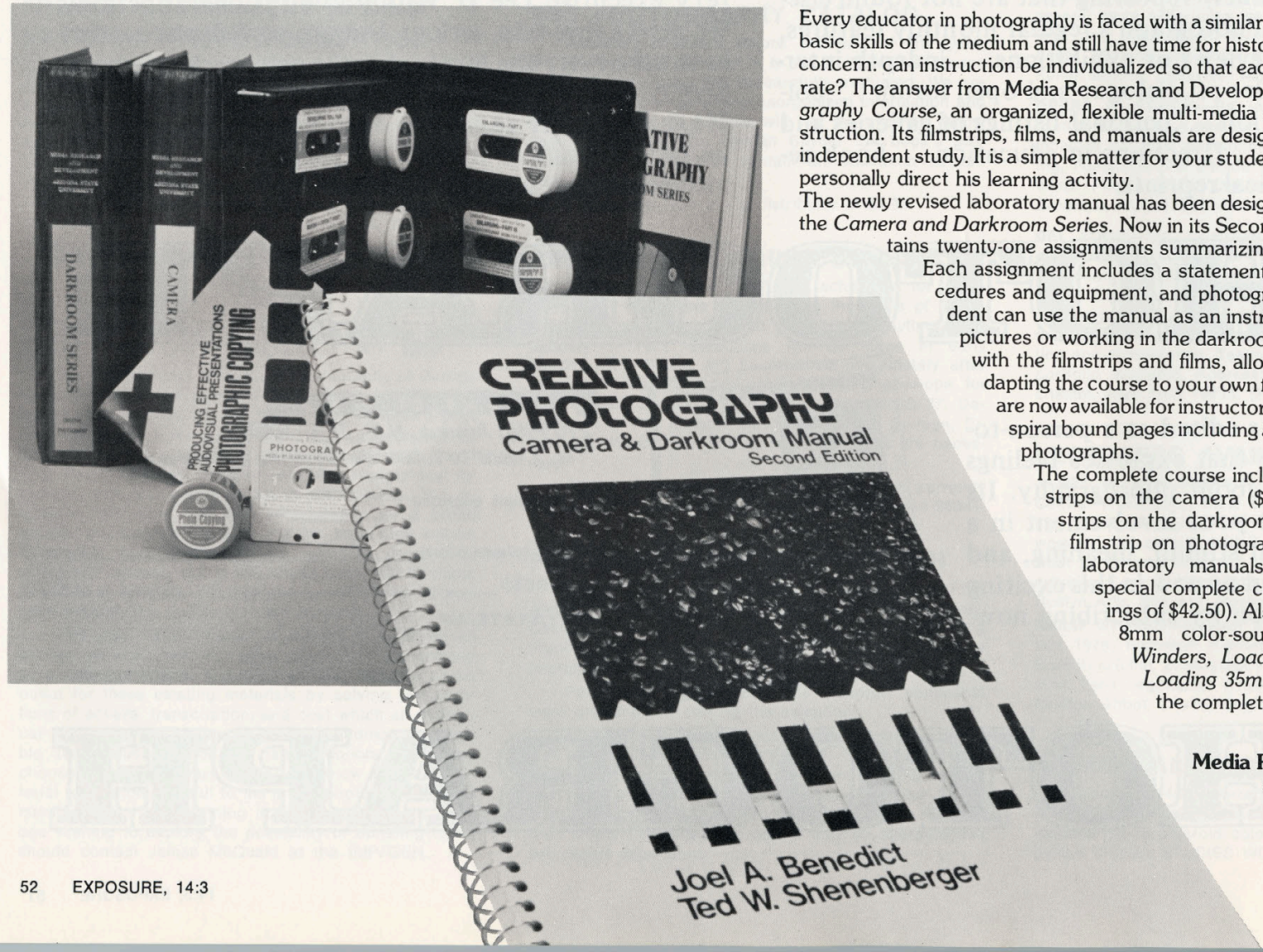
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The newly revised laboratory manual has been designed to be used closely with the *Camera and Darkroom Series.* Now in its Second Edition, the manual contains twenty-one assignments summarizing the filmstrip information. Each assignment includes a statement of objectives, a list of procedures and equipment, and photographic examples. Your student can use the manual as an instructional guide while taking pictures or working in the darkroom. The assignments, along with the filmstrips and films, allow you great flexibility in adapting the course to your own format. Examination copies are now available for instructors. The manual contains 137 spiral bound pages including 54 pages of black-and-white photographs.

The complete course includes: six color-sound filmstrips on the camera ($120), six color-sound filmstrips on the darkroom ($120), one color-sound filmstrip on photographic copying ($22.50), 20 laboratory manuals ($6.95 each/$139). The special complete course price is $359 (a savings of $42.50). Also available are three super 8mm color-sound films: *Loading Film Winders, Loading Stainless Steel Reels, Loading 35mm Magazines,* ($15 each - the complete set $40).

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REVIEWED BY ARTHUR KRAMER
MODERN PHOTOGRAPHY JUNE 75

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