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September, 1977

Jim Alinder

Editor

Society for Photographic Education

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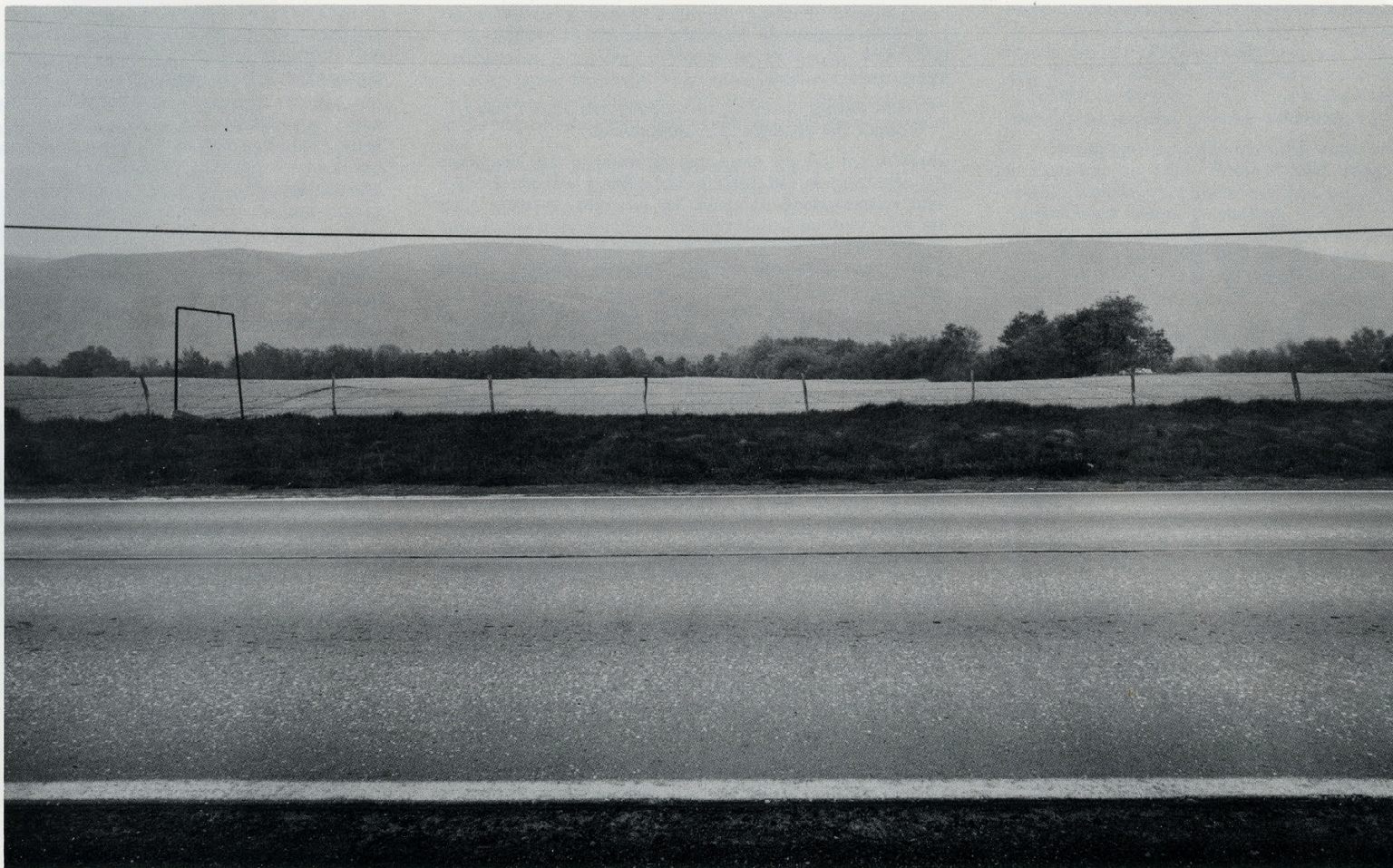
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ON THE COVER

Cover photograph: Robert F. Heinecken, "Documentary Photogram, Breakfast #3", 1971, (Made by placing the egg and strips of bacon on the paper and exposing to sunlight and fixing. The paper is Kodak Studio Proof, colors are chalk added and sprayed with pastel fixative). Back cover: anonymous from "Evidence" an exhibition and book by Larry Sultan and Mike Mandel and courtesy Center for Creative Photography, Tucson where the exhibition is on display during October and is available for rental beginning January, 1978.



Photograph by Lawrence McFarland

Syl Labrot

1929–1977

by Arnold Gassan

A week ago, in a local bookstore, I picked up a collection of poetry by George Crabbe; it opened directly to these lines:

*"Like leaves in spring, the young are blown away,
Without the sorrows of a slow decay."*

Heartsick, I left the store, but returned to buy the book.

He went to the hospital last March, was diagnosed, and surgery done. It would be all right. In early June he was returned to the hospital with a confirmed cancer of the liver. After ten days of chemotherapy he was no better, but was discharged. Tonight, Barbara Labrot called me to tell me Syl died that day.

It is more and more evident that exhibitions are of most interest to the photographer himself and to collectors and amateurs who love the print for itself. The photographic book has definitely supplanted the original print for the majority of photographers, students and historians. This is perhaps inevitable in the vastly increasing complexity and busyness of our lives and time. Gene Meatyard in fact argued before his death that the logical place for the contemporary photograph was in a book. By and large his prints themselves reveal this late lack of concern for the print as a terminal object. The book permits the photographer to be studied almost anywhere, at the reader's convenience, for a short or a long time and then returned to the shelf.

However, it invalidates any sensory intentions the photographer may have had since it arbitrarily and mechanically regulates the tonal scale, brilliance, color and tactility of the photographer's vision, producing an object that often has as little resemblance to the original print as a dried flower has to the wind tossed original bloom seen in a meadow.

For a photographic artist who is by taste and training primarily a maker of beautiful prints rather than a creator of a rebus, a set of verbalizations caught in a mesh of cameramade pictures, the book is just this kind of pressed flower, heartless at best and a distortion always. One of the few contemporary photographers to avoid this problem by making himself the master of the bookprinting process was Syl Labrot, whose summary work *Pleasure Beach*¹ now must stand for his work to all those unable to study those few prints of his in semi-public collections—at the Museum of Modern Art, the Chicago Exchange Bank, at Eastman House, the National Museum of Canada and the Visual Studies Workshop.

Syl and I became friends when he was living in

Boulder and I in Denver. We met in 1956. Syl was making calendar photographs occasionally, but was working mostly on assignment from magazines and from the Shostal Agency in New York. We met when I became interested in learning color printing; Syl had a local reputation of being a master printmaker with the dye transfer process. His reputation was deserved; he had started with the barest fundamentals learned from a commercial photographer in Colorado Springs. An hour or two of lecture was enough; he began making his own separations, matrices and prints. A brilliant but unassuming personality concealed itself and the witty solutions to problems that would have stumped many others. After a hard day's work, he'd relax with friends and listen to new jazz; later to new serious music, then the next day, burdened perhaps by a little hangover, return to his primitive darkroom walled off from the family washroom in the basement, and start again.

Within a few months he was making 20x24 dye transfer prints from 5x7 transparencies, prints that luxuriated in close, dense tone, had vigorous articulation of shape, great physical beauty, and were significantly different from the commercially available color prints. The colors were harmonized, were produced in such a way that they related one to the next even when the colors themselves should have been dissonant, like music's diminished thirds. As we worked together the mechanical processes became clear and the way his colors were achieved understood.

He would study transparencies against the clear north skylight of the window beside his desk. One day he was looking excitedly at a large transparency when I came in. "See, here, and here!" he said, pointing at colors I should see. I saw only blues and greys. Later, after he had made the print I saw the full rich colors he had spoken about. Then I understood: he had photographed, he told me, most often when the sun had just set. The skylight was omnidirectional, a difficult kind of light to obtain in Colorado where the sun burns intensely, is a point source delineating each shadow with an acid edge. This directionless light permitted him to make the planar pictures he wanted, but the skylight was rich in blue, casting a deep pall over the entire film. He had taken these "ruined" transparencies and in the making of separations and matrices filtered out the excess blue, raising the levels of the other colors. As we were both to learn to understand later, through painting, this also harmonized all the colors, linking them with residual chroma that rationalized the picture.

The dye transfer process proved inadequate. He taught himself Carbro printing, worrying about the cost of the long distance calls to the McGraw Colorgraph plant in California when he had to ask them questions. These prints were richer, they had a tactility the dye transfer lacked, a richness denied the dyed print by comparative pigment density deficiencies in the dyes, and also because of the mechanical glow created by the "G" surface Kodak paper. When he had produced about ten Carbro prints he took them to New York. They were prominent in the 1958 "Abstraction in Photography" exhibit at the Museum.

In 1957 Syl moved to Easton, Connecticut, where he built a house. It burned a year later when neighborhood children played with matches under a porch. He wrote me that almost all his prints were destroyed, excepting those he had on loan. Two years later the replacement house burned when a grease fire spread from the kitchen, and more prints were lost. When I visited him in 1964, he was not photographing at all, but was painting. He had turned to painting after his father had died, five years earlier. It had been a complicated relationship, he told me, affected by the business ethic that had always led his father to ask him if his photography was paying for itself. "Within a month after he died, I began painting," he wrote. After three years, the first paintings that were successes were produced. They were extensions of the photographic work, illusionistic reproductions, photographic, delicate and difficult problems—a piece of canvas, moving in a slight breeze, seen through panes of fractured glass, with tiny differences of color and sharpness and the canvas textures revealed as modified by the presence or absence of the greenish glass.

By 1964 the painting had progressed far enough that he felt ready to exhibit. He rented an apartment in Manhattan in which to store the paintings, having found that dealers would not go out of the city, and prepared to sally forth in the gallery jungle. One night on the town we ate and drank too much and he told me wildly funny and quite probably true stories about his "adventures in the skin trade"—referring to the picaresque novel by Dylan Thomas we had read together—stories relating to the generally venal, insensitive and unconcerned commercial dealers he had met. Later, he wrote that the exhibit had "Cost about \$2,000; I'm not sure it's worth it." I watched for reviews in *Arts* and other magazines. The show was mentioned, but the time wasn't right, the reviewer didn't really understand, and illusionistic painting was not yet viable. Abstract Expressionism had just been dethroned and Pop Art just begun. The New York school of painters were desperate to catch the next wave of the avant-garde, not knowing from which quarter it would rise.

He continued painting. He grew more interested in problems of color and geometry, the energies of cer-

tain colors and color relationships, the way they modulated his attention, his emotions. He never really stopped painting after he once began. The camera now became a companionable tool for a printmaker/painter.

Syl had married in his first year at college. That marriage broke apart. As a prudent man he had removed most of his money from taxable areas through trust funds for the children. Suddenly, he found himself poor, he wrote. He told me that Nathan had come along and helped him a lot just then, made him go to Rochester and do some teaching. The money came in handy, and the work at Visual Studies also drew him firmly into photographic printmaking and eventually into book production.

Working with the students and staff at Visual Studies he quickly mastered the random halftone process that Carl Sesto had been investigating with the assistance of Whitey Roemer, a Kodak engineer. In a conversation with Syl in April, he said that these techniques in turn developed out of a process used by an advertising photographer in New York over twenty years ago. The self-screened halftone using Tri-X film and Fine Line developer permitted Syl to intercut color halftones, in silkscreen or offset printing, without concern for *moiré*, a serious limitation when one works with mechanically regular halftone screen patterns. It also encouraged him to begin investigations of offset printing which culminated in *Pleasure Beach*.

The book wasn't intended as a final statement, but as a summation and a starting place for future work. The 10¾ x 15¾ inch volume has three long chapters of words and pictures. The strong horizontal format encourages the onflowing design suggesting a cinematic vision to interact with the geometric and coloristic concerns that dominated his later paintings. And the large page, seen as a doublesheet, permits division of space into two or three smaller areas when that is desired. Subtitled *a book of photography*, the whole volume is about a personal definition of photography—which is seen as a means to externalize a private vision, and in this case a way to present homage to a specific love.

Syl's first photographic subject had been his daughter, his firstborn child. In his paternal delight at her beauty he had learned basic photography, then documented her charm in many professional photographs which he sold to magazines in the early 1950's. This book becomes a similar documentation of love, dealing luxuriantly with the face, the body and the fantasies about the woman whom he loved and married in his last few years.

The first third of the book is called "The Invention of Color Photography," the second part "Pleasure Beach," and the third "The Archeological Way." "The Invention of Color Photography" is a personal fiction, "a desire to see one's past in the historical mode," as he writes in his own introduction. It is "the selection and

alignment of events in casual relationship which make up history," and these events are partly true and partly mythic. I believe some of this mythic sensibility came about during the cultural isolation he, Walter Chappell, I and the few others concerned with photographic art felt in Colorado in the 1950's—an isolation so severe that when Syl, Walter and Winter Prather left about the same time there were not more than two others I knew of in the state concerned with art and photography—Myron Wood in Colorado Springs and Nile Root in Denver. This lasted until the 1960's when a few new faces appeared, a strange time for photographers, breeding friendships despite massive differences in personality.

"Invention" recapitulates the color prints he made in Colorado. In *Three Photographic Visions*² I said that "visual memory is a notorious liar, but the sense of the remembered images is startling close to the feeling created by (the original) prints." The catalog essay was written last December, before I had seen any of the late large silkscreen prints Syl was producing and before I had a chance to renew our friendship. Because of changes in our lives we had not met in several years. Yet when we met and talked in April, in New York, he concurred, and said that this exact recapitulation of the 1950's was his intentions.

It was his control of the photomechanics of the book that permitted this: he made the halftone negatives himself, controlling both the kind of dot used and the offset reproduction achieved. He worked closely with the printers at Meriden Gravure, stripping the negatives himself, supervising the printing. All of this was financially possible only because they would print for him when they had spare time on the presses, when no other paying customer was at hand. This way, he said, it was possible to afford a luxurious book.

The photographic problems he had dealt with in the 1950's were those of color and shape, sensuous statements by and large. It was a decade when photographers were attempting to provide abstractions of the world in competition with painters. The two-dimensional character of Abstract Expressionism also dominated American art photography from about 1955 through the mid-1960's. This is not to say that Syl was unaware of other trends. He obtained a French copy of Robert Frank's seminal book, *Les Américains* within weeks of its publication, and we studied it at length. We were excited by it, but neither of us wished to emulate it. Frank's concern was for the other edge of the photographic blade, for the intellectual presumptions about the event beyond the camera. The physical surface and the illusion of the sensuous camera-print was primary for Syl, in contrast to the eschatological illusionistic nature of the photograph which was the primary concern for Minor White, by way of contrast. The curiously poetic yet pedestrian political use by Frank of the illusionistic image produced by the small camera didn't

interest Labrot. This was an involuntary and aesthetic decision on his part, one that was to put him outside the mainstream of American photography, a current which has for the past twenty years, since Frank's book appeared in this country, been concerned mostly with ideas and words about the photograph much more than with the sensuous and formal interactions of the print itself.

"Pleasure Beach," the midpart of the book, mingles descriptive words, drawing, assemblage, photointerpretation, montage and color manipulation to create an echo of the personal, emotional, sexual crisis and transformation of his own life. A way of life had failed; a new way to life was sought and found; a new life was created with the help of the person now caught before the camera. The mode is experimental, and the results vary in effectiveness. Sometimes mechanics intrude, the carpentry is seen sticking out of the wings and actors stumble on their lines. Since the subject is survival and rebirth, perhaps that is all right. Sometimes I am moved by this section and sometimes I am a little embarrassed, feel the color is blatant, the contactproof sheets trite. The evocation of a "magic theater" from Hesse's *Steppenwolf* is a bit too evident, the gelded lightpoles too obvious.

But then this is not a staid series of gallery pictures but is of itself a passionate personal adventure. Here again is evidence that Syl withdrew himself from the mainstream of American photography which has hardly ever encouraged this kind of personal statement. It is a little like the "how were we caught?" section of James Agee's text for *Let Us Now Praise Famous Men*³, the text of which embarrassed Walker Evans, for example. It is a kind of poetry, flung into your face, as in these arguments by W. C. Williams:

"Be patient that I address you in a poem,
there is no other
fit medium.
The mind
lives there."⁴

and in this:

"My heart rouses
thinking to bring you news
of something
that concerns you
and concerns many men. Look at
what passes for the new.

You will not find it there but in
despised poems.
It is difficult

to get the news from poems
yet men die miserably every day
for lack

of what is found there.
Hear me out . . ."⁵

In the third section of the book, "The Archeological Way," Labrot creates a statement that grows out of the method of the second part. He assembles bits and pieces of his life and current vision and creates a very delicate, cool and frequently aloof tapestry of images which is both an encounter with an ancient and uncaring world and is also a lovesong. It is a voyage of discovery in which echoes of ancient mazes and patterns in stone are rebuilt into new patterns and mazes of color which evoke his later paintings in their geometry and chromatic concerns. The sensual, erotic female figure is discovered again and again, superimposed and integral with all the substances of this world. It is a direct and simple simile, a risk-taking in our time when the erotic is acceptable if perverse, as with Helmut Newton, or anonymously pornographic, as with Hamilton. It is a great risk for a contemporary photography working in this dry and bloodless age of extended documents.

With great honesty and accuracy he made his own terminal evaluation of this work in a letter written about June 20, 1977:

"And, in truth, *Pleasure Beach*, the last two sections primarily, stand out as being not so typical—a breakthrough perhaps, and a successful recombination of some of the elements from my past work. If I may be permitted the conceit of a musical analogy (a gentle joke: I used this idea in the Trisolini Catalog commentary when describing his work) it was for me very much like *Le Sacre* was for Stravinsky according to his own description. He said something to the effect that *Le Sacre* just came out of him as though it were his master and he just the one who acted as a vehicle to put the notes to paper. The book is the most spontaneous piece of work I have ever done, and it was very much the result of major changes going on in my life . . . *Le Sacre* has always been a puzzle to me in terms of the rest of Stravinsky's work, which you may remember has been a particular passion of mine. It is definitely Stravinsky, but things have somehow run away with themselves in the piece and there is not the control that exists in all the other work. It seems to me rather a case of there being just enough control to keep things from really running amuck." This book stands apart from equally sensuous but more controlled paintings and prints from the same artist.

In our last correspondence the question of color in photography arose. Syl had been a very successful photographer, professionally and aesthetically. He had turned away from photography for almost ten years while he mastered painting. In part, his stance was affected by what he had once called the "conceptual poverty" of most color photography. Not that he avoided black-and-white: one of the most successful pictures he made was a high contrast study of Connecticut woods, exhib-

ited at MOMA, and offered by them as a postcard for some years.

But color had again become an aesthetic possibility in photography, and in fact has in the past season become a fad. "It does hurt to have Eggleston, Shore, Slavin, etc., get so much exposure. Not that I mind their work, it just doesn't seem like much, and if I were just beginning in the field I would wonder where I was going to get the money to pay for having all my 16x20 color prints printed at K+L. It turns color photography into a matter of being rich, or having a foundation grant pay for your color. The cost of *Pleasure Beach* was nothing compared to some of these projects."

The heart of this plaint was, as always, aesthetics. He concluded this part of our dialogue with an affirmation of the print as the principal joy of photography: "As you point out, I am a printmaker, and see photography as a printmaking medium—Edward Weston's prints, Ansel Adams, Walter in his way, Dave Heath, Nathan, Kertesz, Moholy, Strand (a little fakey sometimes). The look of the object is what speaks to me. K+L may turn out excellent print, but it's the standard machinery of Kodak—not the expressive prints of a photographer; and the color photographer who goes that route signs an aesthetic contract: he must play within bounds of the conventional look of a 'color photograph'."

Syl was six months older than me, born in November. When we first met, he offered me many kinds of assistance, teaching me the fundamentals of dye-transfer printing, helping me get started in professional work, counseling me about ways to approach clients, advising me about photographic aesthetics, arguing drunkenly over brandy the night Edward Weston died, listening to my suggestions about new poetry, about new music. We kept in play a conceit in which he called me "son" and I referred to him as "old man" started when he discovered that I was then the only photographer he knew who was younger than he was. The relativity of age is always puzzling. I think of Syl.

Notes:

1. Syl Labrot, *Pleasure Beach*, Eclipse Press, New York, 1976.
2. *Three Photographic Visions*, catalog of exhibit at the Trisolini Gallery, Ohio University, with essays on DeLappa, Baltz and Labrot, distributed by Light Impressions, Rochester, 1977.
3. James Agee and Walker Evans, *Let Us Now Praise Famous Men*, Riverside Press, Cambridge, 1960, pp. 87-91.
4. William Carlos Williams, *Pictures from Brueghel and other poems*, New Direction, New York, 1962, p. 75.
5. ———, *The Desert Music and other poems*, Random House, New York, 1954, p. 58.

Arnold Gassan is Chairman of Photography at Ohio University. A new edition of his *Handbook for Contemporary Photography* will soon be available.



Photograph by Bruce Berman



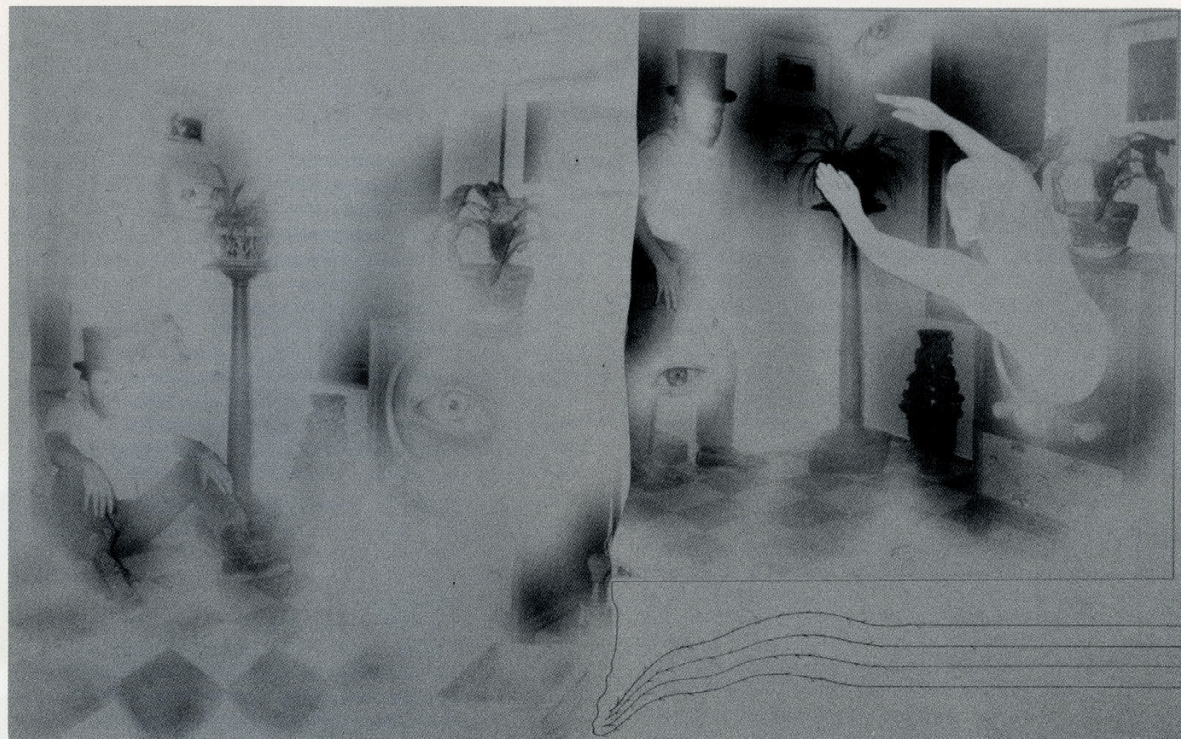
Joan Lyons, from "Artifacts"



Sonia Sheridan, "Study for The People's Fabrics (grass)," 3M Color-in=Color print.

The Medium As Subject

by Charles Desmarais



Keith Smith, a page from *"When I was two" a book in progress.*

A short time ago I wrote a review of Robert Heinecken's work for one of the New York art periodicals. The article emphasized the importance of considering Heinecken as a photographer, and was largely an effort to distinguish his work on that basis from the work of Pop Artists who used similar imagery (Mel Ramos, Richard Hamilton, Allan Jones, Wayne Thiebaud, etc.) or techniques (notably Rauschenberg). The distinction was useful, I felt, because Heinecken's originality lies mainly in his statements about the photographic medium, and his influence has been almost solely on photographers. The social/political content of his work, on the other hand, has never seemed either original or influential.

That article was turned back to me to be rewritten, the journal's editor strongly suggesting that whether we call Heinecken "photographer" or some other name was irrelevant; that the *process* by which the work was produced shouldn't affect the way we understand it. "If the complaint all along has been that photography and painting should be considered on equal terms," came the

question, "then you can't be suggesting that there are separate criteria for judging works in each medium, can you?"

The obvious answer (though I didn't press the point then) is yes. "Yes" with more or less emphasis depending upon the specific picture under discussion, but I would nearly always say that photographs, and/or pictures with a large amount of photographic content, *do* require certain critical assumptions and expectations specific to their genus, and must be discussed in different terms from pictures in other media.

Of course, that's not so shocking an idea, on the face of it. Every medium has its own physical characteristics, for instance, that separate it and give it its own context (one wouldn't ordinarily talk about impasto in discussing a lithograph, say). But beyond the physical, the non-photographic visual arts share their conceptual contexts. A concern, an idea, a movement in painting usually corresponds to one in sculpture and (to a somewhat lesser extent) traditional printmaking. Photography, though, has been a bastard for so long that even that

miniscule number of consciously "artistic" photographs produced in the last century and a half have been far from the mainstream of artistic thought.

"Context," of course, is the key word, especially in talking about the art of our century. A black painting by Ad Reinhardt would be completely meaningless without some knowledge and understanding of the miles of canvas coated by oceans of paint that were consumed before Reinhardt's time. In the same way, "the snapshot aesthetic" wouldn't make much sense as a term or as an idea without snapshots.¹

Though we don't ordinarily spell it out as a condition for photographic criticism, I think all would agree that photographs must be considered within the context of the history of photography (as narrow a context as that might be). At any rate, we operate on that assumption all the time—without editorial suggestions that we do otherwise—in dealing with the kind of picture we all *used* to call a photograph, or at least, a straight photograph. But I think the real problem in my choosing to write about Heinecken for an art magazine was not that his work contains photographic elements and is therefore out of the realm of "art." It was that the work incorporates non-photographic techniques (like hand-coloring, collage and the addition of a third dimension) and materials (like canvas and paints and inks). The assumption on my editor's part was that, because Heinecken's pictures were made of the stuff of traditional painting and sculpture, they need to be considered as part of those traditions.

But "drawing with light" implies more than silver salts embedded in gelatin on a paper support, and the word "photography" has come to denote an attitude and a new system of symbols as much as a technique. Despite our awareness of these facts, we still tend to make generalizations about our medium on the basis of the straight photographic technique.

This is probably to be expected—first, because it is far and away the most commonly used technique, and second, because the unmanipulated camera image embodies and preserves for easy, careful inspection a number of uniquely photographic characteristics. But precisely because those characteristics are immutably recorded in the straight photograph, we have the opportunity to study them—to mentally extract them and apply this new information to an understanding of that bastard child of bastard children, the manipulated photographic image.

Such images have repeatedly been overlooked, misunderstood or maligned because there has been no consistent attempt to view them as fully a part of the context in which they have been made and shown. Audiences, curators, even many of the artists making the pictures have taken only one step, in agreeing that if a picture is made with some photo-sensitive materials, it may on occasion hang with "real" photographs. The logical second step—to ask what the significance of the pictures and their photographic content might be—is too frequently beyond our interests or capabilities.

Not that there haven't been a few serious attempts to examine the manipulated photograph. But these have been based on the same misconceptions that commonly allow such work to be ignored. For instance, John Upton's essay, "The New Vision of the '70s," dwells upon a distinction between the daguerreotype as "a clear window opening on to the subject," and the calotype, whose practitioners, he tells us, were "concerned with the transformation of the photographic image into an art object." "These differences," he says, "indicated two stylistic directions which have persisted to the present day."²

This construct may at times be useful because it defines an important difference in working attitudes among some photographers, but that difference is not as closely related to technique as Upton—throughout his article—suggests. Furthermore, the distinction between the print with a "taint of handwork" as art object, and the window-like photograph as something else, emphasizes an unexamined assumption that such pictures are necessarily at two opposite poles.³ Thus we are led—or at least permitted—to think that to deal with one type of picture is to consciously exclude the other.

It might be more fruitful to consider *all* photographs first as part of the same family, and only with exceptional cause as referents to other media and traditions.⁴ From this point of view—again, considering pictures as

part of the particular contextual framework accepted by the artist—certain work gets a lot more interesting and gains a lot more meaning than it might have as some isolated accident of art.

There are so many cases in point that it's somewhat artificial to select just a few examples. One series of prints by Robert Heinecken is especially reliant upon its relationship to the rest of photography, and also happens to be a particularly apt comment on the whole window vs. art object issue. His *Documentary Photographs* were made by placing different meals (a bacon and egg breakfast, a dinner of pork chops and peas) into direct contact with photographic paper and exposing to light. The resulting prints seemed part "experimental art," in that they were photograms with a look similar to that of some of the work of Moholy-Nagy or Man Ray, and part record—though the term "documentary" seemed more appropriate (especially ten years ago) to records of social conditions than of what some artist had for breakfast.

The series could be (and often is) taken as simply a re-presentation of objects of popular American taste. As such, it doesn't hold up to a lot of earlier work in painting—say, Thiebaud's cakes or Warhol's soup cans. However, just as the work of those painters connoted far more than the junk food they denoted (technical and aesthetic problems of realism, monumentality of scale as it relates to conceptual monuments of culture, a desire for subject content in an art world of non-referential painting, etc.), so Heinecken's pop documents raise questions about the validity of current photo terminology, and about nature of the photographic document.

Other works in Heinecken's oeuvre which rely on photographic elements include his "sculptural" pieces (which play the apparently supple volume of a nude form depicted in photographs against the actual geometric volume of the cubes to which the pictures are attached), the *Multiple Solution Puzzles* (which our minds insist should be reconstructed into recognizable human forms, even while the puzzles themselves frustrate such an attempt) and his well-known *TV/Time* (a television viewed through a transparency of a nude—an instrument for spontaneous collage that recycles the mundane commercial narratives of TV into substantial if temporary combinations of sex, violence and materialism).

Joan Lyons recently showed me some drawings which also relate to this discussion. These she did in 1969, before she began to incorporate photography into her work. For her series, Lyons used a number of technical variations to create subtle, organic forms and fleshy landscapes, often punctuated by tiny bits of geometry—stars, octagons, crosses and the like. To get these shapes and forms, she used a minimum of free-hand sketching, preferring, instead, to trace around templates or to employ plant forms as spray paint stencils. Lyons herself points out that the pieces are,

for the most part, monochromatic, and that they are roughly the size of photographs (about 11x14 or so).

Lyons was a painter and designer before taking up photographic techniques. That knowledge may help to explain her choice of xerography (which, in her hands, produces pictures that resemble charcoal drawings) and photolithography as favored media today. But the correspondence of physical characteristics in her new and old work doesn't help to clarify much else.

The proto-photographic series of drawings from 1969, however, makes a number of things clear. They show that for Lyons the use of a camera is not simply a matter of convenience, or even of "correct rendering." Though she may refer to her xerox copy camera and processor as "just another drawing tool," it is a very special kind of tool—one which traces every outline, every detail; which, more than simply *reproducing* or even *re-creating* a subject, actually preserves a remnant of it, in the same way the spray paint frozen shadows are direct impressions of their plant stencils.

A list of other printmakers who are very clearly making use of their photographic heritage might include Sonia Sheridan, whose 3M prints of plants recall Talbot's photogenic drawings (but add the machine colors of the mid-Twentieth Century) or whose prints of bodies and faces are direct topographic transcriptions; John Wood, who builds little photographic "windows" into his elaborate, flat-surfaced collages; and Scott Hyde, who, in earlier work, devised a way to present several layers of information simultaneously, giving the viewer the option to accept all the layers at once, or follow the color codes to break down the image into its original components.

Of all the photographers who mix media, perhaps the one who achieves the most effective blend is Keith Smith. Smith began making pictures at age two, he says, but didn't become involved in photography until a number of years later when his sister sent him an inexpensive camera.⁵ Later, while a student at the School of the Art Institute of Chicago, Smith took a photography course with Kenneth Josephson. His initial reason for getting heavily into photography was actually a response to photographers' narrow views of what they were doing.

He told me:

It was *such* a *purist* medium. Anything would go in painting, but in photography they were so strict—they wanted everything just so-so . . . I just wanted to do anything they said they wouldn't like—draw on the pictures, bleach them, or whatever . . . There was no group of picture-makers I knew who were more strict than straight photographers, and that was the only thing I knew back then. Even Josephson's work was all straight at that time. So there was an open field—there were so many things you could do.

Smith's earliest photographic works maintained what his teachers called the "integrity" of the photographic image (by leaving it undisturbed) but challenged assumptions about the manner in which it might be presented. Thus, he applied photo emulsions to eggs, shoes, and other supports, and printed on them. Because a photographer Smith respected insisted that photographs should not be hand-colored, he made transparent overlays and colored them.

One of his early unique books is composed of a number of large black and white transparencies which, piled one on another when the book is closed, combine to become completely opaque. Thus toying with our ideas about the nature of photographic information, Smith has produced a book which (like any good book) becomes clearer with every turned page, but he accomplishes this by reducing the amount of information provided. (Of course, as the right hand page becomes simpler, the left gets more complex until the book, once again, is completely black.)

This programmed obliteration of the photograph is part of what Smith is about. One large series of large portraits is so brightly and heavily toned that the people pictured are transformed into thick-lipped green men (or whatever). The exaggerated colors and facial outlines conflict directly with the (black and white) photographic details which still show through, and the dichotomy is confusing and challenging.

In other work, snapshot poses are the norm for figures in both photo-derived images and in Smith's drawings and etchings. Books which don't contain photographs (silver prints or residue from copy machines or found halftones or other photographic material) are constructed and exhibited so that light itself becomes both subject and form. A very recent series of pieces (which Smith plans to publish as a small edition book) contains drawings and photography so convincingly combined that it is extremely difficult to determine where drawing ends and photograph begins.

Perhaps having stated the obvious (that many artists who use photography with other media lean heavily on photographic statements and meanings), we are left with certain questions which critics have hardly considered, much less answered. Why do these and other printmakers choose to use photography? What is the significance of the photographic content in their work? Are there special problems for critics and viewers in dealing with the work of such printmaker/photographers?

Technique itself, of course, often determines content—as in Heineken's television with nude transparency or his shuffled and rebound magazines. And, as Keith Smith's rebellion against the straight aesthetic reminds us, technique can be a statement of philosophy, too. It may also be that the "democratic" nature of the photograph is a political reason for incorporating cam-

era images into one's work. Yet, are there subtler incentives to take up photographic methods?

One of the most alluring aspects of photography to some artists is the nearly absolute technical supremacy of the photographic image. It is, first of all, an easy and potentially accurate means for putting images on paper. But perhaps even more attractive is those images' near indestructibility. Photographic perspective, framing, definition, lines, tones, and symbols for space and time all combine to make the photo image—or portions of a photographic image—recognizable amidst even the most extensive manipulation and/or embellishment. When used most effectively, the quality provides the artist with a universal (and realistic, in a sense) foil for his or her more personal reflections, freer techniques, or wilder dreams.

At the same time as the identifiability of the photographic process keeps it from becoming obscured by handwork or ornament, the photograph remains an apt subject for such manipulations. At least since Impressionism (and probably since well before) the painter has been expected, even when he or she painted what he/she saw, to paint it the way it appeared to that individual. Photography, on the other hand, is still expected to be capable of some sort of objective recording. Thus, the artist who would manipulate a trusted document in order to convince his or her audience of some higher truth—or of the untrustworthiness of documents—has in photography the best (and perhaps the only remaining) tool.⁶

The "objectivity," the realism of those tenacious bits of photograph that show through the painting or the scratches or the collaging is often more than solely a contrapuntal device, however. That illusion of something real and true can also make it easier for us to "suspend our disbelief": to accept the picture in its entirety as something that relates to our own world.

The suspension of disbelief that is required in our transactions with anecdotal works of art (verbal or visual) is frequently only possible if we are willing to foster it in ourselves. Most often, a play, a film, a narrative sculpture will give us many clues to its artificiality which we readily ignore in order to get to the substance of the work.

Ironically, the straight photograph tricks us into believing in it, thereby obviating the need for us to willingly accept a falsehood. (Of course, because we are tricked doesn't make such photographs any less false than any other verbal or visual images.) The manipulated photograph, though, *does* require an initial readiness to look for things or events in a picture which correspond to one's own experience. Perhaps "trained" by straight photos, too many viewers and critics who might otherwise understand certain work as part of the larger medium of light-drawing fail to make the effort. This factor, I think, is one of the roots of the unenthusiastic response mixed-media photography has always faced.

There are inherent obstacles to dissemination which also work against wider appreciation and understanding. Color, surface, subtleties, size, fragility, uniqueness, etc. play a large part in much of this work, making it difficult to reproduce, show or collect. Such obstacles and attitudes have created the current situation, wherein it is nearly impossible to see or hear about the work.⁷

What we need most of all in this important area of our field is information. We need exhibitions and publications. We need reporting on the work and critical explanations of it. We need interviews with the artists, and /or publication of their writings. Without all this, we know only a small part of what is, broadly and completely, the contemporary scene in photography.

NOTES

1. All this is changing very fast, I realize. The freshest of new photographers have entered the "art world" and have quickly brought the medium up as far as minimalism, while former painters are adopting the camera as a narrative tool and are working their way back. If this continues at the present rate, it won't be long till all the visual arts can be thought of as coming from similar backgrounds.
2. Kelly Wise, ed., *The Photographers' Choice* (Danbury, NH: Addison House, 1975), pp. 45-52.
3. Of course, such distinctions themselves are doubtful. Where is the line between the photograph as window and the photograph as art object? Are Gary Hallman's large, high-key pictures objects because they emphasize surface and picture plane, or windows because they still represent a single subject? Does Ralph Gibson's exaggeration of grain and contrast reduce the transparency of his windows to the point where they become pictures? And what of the work of such abstractionists as Moholy-Nagy, Brett Weston, Siskind, or Baltz, who use straight photographic techniques toward their ends?
4. I would also suggest that we consider all pictures which make use of photographic techniques, imagery, or elements as photographs, and thus part of the family. Someone told me that this is tantamount to saying that almost all twentieth-century pictures are, in the broadest sense, photographs. So be it. The way Hilton Kramer comes to his understanding of pictures is to relate them to the terms in which he is trained to think. That makes him a decent critic of painting but a lousy photography critic. Perhaps we can apply the opposite corollary in our attempt to understand photographs. Besides, *aren't* all significant twentieth-century pictures photographs, or responses to photographs?
5. Most of the biographical information and all of the quotations relating to Smith are from an unpublished interview I did with him on Feb. 23, 1977.
6. Keith Smith on this point: "I like combinations. I think one of the things I do best is putting together discordant elements—whether they're peacefulness and unworldliness, or beautiful and ugly; or whether they're thread and cloth and hair and such . . . So if I make something an extremely beautiful color, I put just a little bit of shit in there. Or if it's approaching elegant, I still try and make it look hand made, so that it's not all slick and looking machine made."
7. That many workers are taking up offset photolithography as an original print medium will help to alleviate this somewhat. This, however, is only one, narrow, option.

Charles Desmarais is Director of the Chicago Center for Contemporary Photography, a program at Columbia College, Chicago. The above paper was presented to the Second Conference on Photographic Criticism, held last spring at Visual Studies Workshop, Rochester, N.Y. Some of the other papers presented at the conference appeared in the May/June issue of Afterimage.

The Diane Arbus Bibliography

by Robert B. Stevens

*denotes significant articles

Allen, Jane, *Charade of Losers in the Arbus World*, **Chicago Tribune**, April 8, 1973, pp. 8, 10.

A review of the Arbus show at the Art Institute of Chicago.

*Arbus, Doon, *Diane Arbus: Photographer.* **Ms.**, October 1972, pp. 44-53. Long article about her mother. Doon Arbus talks about how her mother photographed and who she photographed. Also about Diane growing up—what it was like. The beginning when her photography began to change. Mention of trips to Coney Island and a \$99 bus ticket that sent her off across the country. (7 photos)

Arbus, Doon, *Diane Arbus*. **Camera**, November 1972, 22. Reprint of the article in **Ms.**, October, 1972.

*Arbus, Doon and Israel, Marvin, *Diane Arbus*, Aperture Inc., Millerton, New York. 1972.

The monograph of the photographs of Diane Arbus. Long text of comments by Diane Arbus.

Arbus, Doon and Israel, Marvin, *Diane Arbus*. **Modern Photography Annual 1973**, 144. (5 photos)

Short statement to go along with five photographs by Arbus.

Art and Artists, Advertisement March 1974, 12.

Advertisement for a show of Diane Arbus's photographs at the Hayward Gallery, London, England. With excerpt from an article by Robert Hughes in **Time**, 13 November, 1972. (1 photo)

Art Journal, *Art News*, Spring 1973, 336. (1 photo)

Mention that the Minneapolis Institute of Art purchased a portfolio of photos by Arbus: *The institute recently acquired a portfolio of photographs by the late Diane Arbus, whose unique photographic images are fascinating.*

Artforum, June 1971, 9. (1 photo)

Advertisement for the Diane Arbus portfolio: *from a limited edition portfolio of ten photographs by Diane Arbus; printed, signed, numbered, annotated by the photographer, sixteen by twenty inches, in a nearly invisible box, which is also a frame designed by Marvin Israel, available from Diane Arbus, 463 West Street, New York City, for one thousand dollars.*

Berriault, Gina. *The Last of Life . . .* **Esquire**, May 1971, 119.

An article about the elderly with a photograph by Diane Arbus.

Illus.: The King and Queen of a Senior Citizens Dance, N.Y.C., 1970.

The caption for the photograph reads: *Yatta Oranat, 72 and Charles Fahrer, 79, had never met before their names were picked from a hat at a senior citizens*

dance in New York. They reigned for the evening as king and queen of the ball.

Bunnell, Peter, *The Human Environment An Exhibition of 50 Photographs*, For a National Conference on the Arts and the Human Environment at Pennsylvania State University Nov. 22-Dec. 11. Show at the Hammond Gallery 1970.

Introduction for a show of photos by Diane Arbus, Garry Winogrand, Bruce Davidson and Joel Meyerowitz. A general introduction—not specific about Arbus.

*Bunnell, Peter, *Diane Arbus. Print Collectors Newsletter*, January/February 1973, 128-130. (1 photo)

From the article: *The careers of artists do not always end with their lives. The posthumous fate of Diane Arbus exemplifies the way in which posterity can transform the artist's stature and the significance of his work. . . . Diane Arbus was a photographer of great originality and even greater purity who steadfastly refused to make any concessions whatsoever to her public. . . . Diane Arbus and the photographers who constitute that community of serious artists to which she belonged, all affirm Thoreau's declaration, 'Be it life or death, we crave only reality.'*

Bunnell, Peter, *Diane Arbus. Afterimage*, September 1973, 9.

Reprint of the article in *Print Collectors Newsletter*, J/F 1973. Except for the section on print buying. (2 photos)

Bunnell, Peter, *Diane Arbus, Creative Camera*, June 1974, p. 184.

A reprint of the article in *Afterimage*, Sept. 1973.

Bunnell, Peter, *Diane Arbus. Camera Mainichi*, May 1973, 47.

A commentary on Diane Arbus (the one from *Print Collectors Newsletter*,) preceded by 16 of her photographs. (16 photos)

Burgin, Victor, *Photographic Practice and Art Theory. Studio International*, Aug. 1975, Vol. 190, #976, P. 39-51.

A long complex article on photography and art with only three paragraphs about Arbus. They deal basically with the quotes from the back of the paperback version of her monograph. (4 photos)

Burlington Magazine, London, May 1974, 283.

A two paragraph review of a Arbus show at the Hayward Gallery, London. . . . *young couples, doomed in love; the mentally retarded; right-wing patriots, looking about as trustworthy as Anthony Perkins in Psycho* . . .

Bruns, Renee, *Exhibitions: Photokina '72. Popular Photography*, January 1973, 93.

Mention of Arbus photos at Photokina: *How nine fe-*

male photographers interpreted their own sex (Women Photographed by Women: show at Photokina); a rather frightening portrayal: Diane Arbus accentuating freakiness . . .

Burns, Sarah, *Woman In Photography. Creative Camera*, November 1974, 363, 367.

She mentions Arbus in a short introduction to photographs by women: *Since its earliest beginnings (photography), its history has been punctuated by women who stand out as landmarks, such as Julia Margaret Cameron, Dorothea Lange, Marie Cosindas and Diane Arbus, but they are fairly few and far between.* Also there is a photo by Arbus on a page of single photographs by eight women photographers. These eight photographs serve as an introduction to a history of women photographers.

Camera Mainichi, February 1973, 61. (1 photo)

A page of text in Japanese on Diane Arbus.

Camera Mainichi, March 1973, 47-53.

A long article about a roundtable conference relating to the aspect of the entire retrospective exhibition of Arbus's work at The Museum of Modern Art. With a photo of the entrance to the Arbus show at Moma.

*Camera Mainichi, August 1973, 47-62. (22 photos)

A report of the talks by Marvin Israel and Doon Arbus held in connection with the Diane Arbus show in Tokyo. Inserted in the first half of the text are various photographs that Diane Arbus privately collected during her lifetime, together with news paper clippings and posters she collected. Illustrated also with 22 postage size pictures by her.

Camera Mainichi, June 1973, I, 56-70. (7 photos)

Special text on the occasion of an exhibition of Diane Arbus's photographs which started on June 1, 1973 in Tokyo. Comments in English language section by Shoji Yamagishi: *Appearing often in her photographs too are people with sexual hallucinations. It was intended at first to introduce her untitled series of photographs. Regrettably, however, because of the request from the institution which gave her special photographic permission, publication of these pictures in a magazine has not been possible. During the last stage of her creative activities, which extended over about ten years, she directed her camera toward people believed to be suffering from mental derangements. Then she committed suicide without hardly making any prints or leaving any explanations about these photographs, which are revocative of the image of Federico Fellini or the world of Goya, can be seen at the photo exhibition."*

*Camera Mainichi, April 1973.

Hitherto unpublished photographs from the early

stage of Diane Arbus's career, together with her own notes concerning the models.

*Camera Three: CBS, New York, November 12, 1972.

A half hour television program on Diane Arbus. With John Szarkowski, Doon Arbus, Lisette Model, and Marvin Israel. Also Mary Clair Costello reading things said by Arbus.

Capa, Cornell, *The Concerned Photographer.* *Infinity*, July 1970, 11. (1 photo)

Article about The Concerned Photographer with a photo by Arbus in a photo section by many photographers. Nothing in the text about her.

Chapnich, Philip, *Freaks, The Sciences* (Published by the New York Academy of Sciences), Nov. 1972, Vol. 12, #9, p. 14-6. A review of the Arbus show at The Museum of Modern Art (Nov. 1972 to Jan. 1973). The writer asked a psychoanalyst to comment on the photos—*They illustrate the range of human experience or human difference—that are all part of humanness, not humanness and other.* He says her photos expand humanity to include those that fall outside the norm. (2 photos)

Chicago Tribune, *Her Camera Captured Individuality*, March 30, 1973. Sec. II p. 1.

A review of the Arbus show at the Art Institute of Chicago. April 1-May 13, 1973.

Close, Roy M., *Art Review: 'Misfits' vivid in Arbus photos, Minneapolis Star*, January 25, 1974. (1 photo)

A review of the Arbus show at the Walker Art Center, Minneapolis. Close says: *Ms. Arbus is a curious artist with whom it is difficult to come to terms. Most of the photographs in this show are at least superficially unsettling, not because their subjects are misshapen or freakish but because they are so candidly and uncompromisingly revealing. They tell us everything we care to know about the people who inhabit them. There can be little dispute that Ms. Arbus expanded the realm of photographic art of the world of misfits and freaks is vivid, but she advanced the medium neither technically nor artistically, and the photographs on which her reputation appears most likely to rest in many ways the least penetrating ones she took.*

Cockburn, Alexander, *I Spy With My Little Eye. The Village Voice*, December, 7, 1972, 37. (2 photos)

Review of the Arbus retrospective at the Modern. At one point Cockburn makes a comparison of the photos of Donald McCullin and Arbus.

*Coleman, A.D., *Diane Arbus: The Mirror Is Broken. The Village Voice*, August 5, 1971, 9. (1 photo)

An article written a few days after her death (July 28). He tries to speculate about the reasons for her death. Coleman mentions that she studied with Lis-

ette Model and made her living as a commercial photographer. Coleman says: *She called freaks 'the quiet minorities,' and defined her special field of interest in photography as 'a sort of contemporary anthropology,' much reminiscent of August Sander, with whose work her own had considerable affinity.* Coleman mentions the 1967 **Newsweek** interview by Ann Ray Martin and also quotes the Arbus line about being on a gorgeous ocean liner: *Once I dreamed I was on a gorgeous ocean liner, all pale, gilded, cupid-encrusted, rococo as a wedding cake. There was smoke in the air, people were drinking and gambling. I knew the ship was on fire and we were sinking, slowly. They knew it too but they were very gay, dancing and singing and kissing, a little delirious. There was no hope. I was terribly elated. I could photograph anything I wanted to.* Coleman mentions what Richard Avedon said about Arbus's death: *Nothing about her life, her photographs, or her death was accidental or ordinary. They were mysterious and decisive and unimaginable, except to her. Which is the way it is with genius.*

Coleman, A. D., *Diane Arbus: Her Portraits Are Self Portraits*. **New York Times**, November 5, 1972, Section 2, 33.

Coleman talks about Arbus's photography at the time of the show at the Modern. He talks about ethical issues that a photographer is faced with especially when photographing other people. Coleman says Diane gave portraits . . . which demanded her own self-revelation as the price for the self-revelation of her subject. He also talks about what John Szarkowski had to say about Arbus. Coleman says, . . . *Sander concerned himself principally with the roles imposed by class and occupation, Arbus dealt with those imposed by body and gender.*

Davis, Douglas, *Beyond the Fringe*. **Newsweek**, November 13, 1972, 113. (3 photos)

A review of her show at the Modern. *There is an echo of Holden Caulfield in her, and the argot of millions of teen-agers, living between 1955 and 1965.* Davis uses quotes from Diane in the article as well as from her daughter, Doon. Davis says that the show at the Museum of Modern Art, is a record of these adventures. *It is a record of what it is like to hold up a camera in front of two female impersonators, giggling while they donned their costumes backstage; before a teen-age nudist girl standing alone in a woods, exuding an innocently erotic self-satisfaction. 'My favorite thing,' Diane Arbus said, 'is to go where I've never been.' She must have reached a point, at the end, where there was no place left, no place where she had not been.*

Deschin, Jacob, *People Seen As Curiosity*. **The New York Times**, March 5, 1967, Section 2, 21 (1 photo)

A review of the *New Documents* show at the Museum of Modern Art. Deschin says of Arbus: *The attitude (people as curiosity) is especially pronounced in the work of Diane Arbus, whose subjects, relatively static and haunting, seem to occupy an unreal world. Because her work is so individual, Miss Arbus has a room of her own, whereas her colleagues (Winogrand and Friedlander) at the show are paired off in an adjoining gallery. She seems to respond to the grotesque in life. Even her glamour shots—for example, a pretty young nude woman glowing as if self-illuminated—look bizarre. Sometimes, it must be added, the pictures border close to poor taste.*

Dreyfus, Jane, *The Business of Collecting*. **Modern Photography Annual 1971**, 18.

An article about collecting photographs with no mention in the text of Arbus but the photo, Xmas tree in a living room in Levittown, L.I., 1963 with the following caption: *Top photographer Diane Arbus calls this shot Christmas, Levittown, which is exactly what it shows.*

Esping, Gretchen. *The All-American Way With Diane Arbus*. 1973 Masters of Arts Thesis, School of Art, University of Iowa, Iowa City, Iowa.

Esquire, *Diane Arbus*. November 1972, 126. (2 photos)
Statement about her death and the retrospective show at the Modern.

*Evans, Walker, *Diane Arbus. Quality: Its Image In the Arts*, Louis Kronenberger, ed., Atheneum, New York, 1969, 172. (1 photo)

Small statement on Arbus' photography from a large book on the arts. The following is the complete statement: *The subject on the page was discovered in a parade, in 1967, by Diane Arbus. This artist is daring, extremely gifted, and a born huntress. There may be something naive about her work if there is anything naive about the devil.*

Arbus' style is all in her subject matter. Her camera technique simply stops at a kind of automatic, seemingly effortless competence. That doesn't matter: we are satisfied to have her make her own photography speak clearly. Her distinction is in her eye, which is often an eye for the grotesque and gamey; an eye cultivated just for this—to show you fear in a handful of dust.

*This picture is a quick, brilliant comment; aside; in passing. Arbus's work as a whole is not propaganda. There is more of wonder than politico-social conviction in her gaze. In any event, be it said (if in persiflage) that art ought not be propaganda, which is useless; it ought to have purpose and a function. . . . to show you fear in a handful of dust . . . is from **The Wasteland** by T. S. Eliot.*

Fotografie 74, Pohled Diany Arbusoveza Kulisy Zivota.

No. 4(?), Article about Arbus—content not known. (4 photos)

Frampton, Hollis, *Incisions in History/Segments of Eternity*. **Artforum**, October 1974, 50. (2 photos)

Long article on the history of photography. The last section is on Arbus. *Diane Arbus has left us images that affirm, in ways as various as themselves, this doubling, and duality, and duplicity, of our every experience, she made them, as she once found words to say, 'because they will have been so beautiful.'* Frampton ends the whole article with a quote by Jorge Luis Borges, who in an article on Arbus, Alan Levy says she often mentioned:

Time is the substance of which I am made. Time is a river that bears me away, but I am the river; it is a tiger that mangles me, but I am the tiger; it is a fire that consumes me, but I am the fire. The world, alas, is real; I, alas, am Borges.

Fraser, John. **Commentary**, June 1973, 14, 16.

A letter to the editors about an article by Richard Schickel in **Commentary** (March 1973). Fraser says: *I would surmise that part of Arbus's tragedy was that she was not sufficiently interested in social contexts, in the way that those others were, or as Frank was, to be able to bridge the gap between the childhood wonder of the extraordinary and the banality of the everyday and to see the wonderful in the ordinary, except very occasionally. Schickel replies to the letter.*

Gibson, Richard. *Arbus photography shatters 'normalcy'.* **The Minneapolis Star**, January 23, 1973.

Gibson talks about ten Arbus prints on display at the Martin Gallery in Minneapolis. The prints were lent from the Minneapolis Institute of Art. They are the prints from the Arbus Portfolio done by her in 1971. Gibson says: *One cannot study the Arbus portfolio without seeing something of Avedon's portraiture. Consider his Eisenhower, a pathetic haunted old head. We want to accept that, because Avedon's subjects are famous. Their abnormality we admire. . . . There is enough reality in the 10 photographs here through Feb. 7 to mull for months . . .*

Glueck, Grace. *U.S. Photos and Movies for Biennale*. **The New York Times**, April 20, 1972, 51.

Glueck talks about the radical decision to include a photographer and a filmmaker in the U.S. selection for the Venice Biennale. Glueck says: *The photographer is the late Diane Arbus, an important influence on younger artists and photographers who regard the medium as an art form.* In the article, Walter Hopps, the United States contribution organizer stresses the renaissance of still photography in this country. *Our sense of it is only a couple of years old, he said. But Diane Arbus was a central figure in that renaissance, and recent exhibitions of the work*

of other great photographers—Walker Evans and Eugene Smith.

*Goldin, Amy. *Diane Arbus: Playing With Conventions. Art in America*, March/April 1973, 72-75. (3 photos) Arbus's stiff-upper-lip pathos is finally based on the popular naïvete that supposes all 'bare facts' are true and all artifices are lies. With the traditional realism of the Jewish mother, she takes our aspirations to be childish fantasies, and tries to strip us of them for our own good. If we submit, however, it is not reality that overpowers us; it is art.

Goldman, Judith. *Diane Arbus: The Gap Between Intention and Effect. Art Journal*, Fall 1974, 30-35. (3 photos)

The article starts out with what some of the other reviewers have said about Arbus' photography. She then centers first of all on the suicide: *Diane Arbus died heroically in action. And an assumption that where she chose to travel contributed to her death makes viewers look away from the art. If you look hard, you take your life in your hands; isn't that, after all, what Arbus did? What's more, it is in better taste to place laurels at the shrine. But those flowers wilt into literary trivia, and no one is well served. Who after all remembers, or cares, that Sarah Teasdale drowned herself in a bathtub; that is the cult of poetry, not the stuff of it. Sylvia Plath and John Berrymore are not better poets because they took their lives, nor is Arbus a better photographer for that fact. She continues with a comparison of Diane Arbus and August Sander. She concludes: In the end, Arbus seemed to be leaving her own psychological mise-en-scene to go elsewhere.*

Gova. *Revista de Arte, Dos Exposiciones a Destacar*, Jan. 1973, p. 238.

A short review in Spanish of the Arbus show at the Museum of Modern Art (1972).

Greenberg, Jane. *Gallery Snooping: Diane Arbus Was Painfully Perceptive. Modern Photography*, February 1973, 52. (1 photo)

A review of the Diane Arbus retrospective show at The Museum of Modern Art. *Diane Arbus was painfully perceptive seeing people both as they looked to others and as they appeared to themselves.* Greenberg has a section in her article where a student at one of Diane's guest lectures asked Arbus if she felt her pictures were cruel. Diane explains why her pictures are not cruel. Of the house on a hill in Hollywood, Cal., Greenberg says, *Diane Arbus got behind the facades and in doing so gets beneath your skin so that you cannot shake away her images easily.*

Gruen, John. *Danger: Life. Vogue*, November 1, 1972, 142-143, 181. (2 photos)
Diane Arbus was a very gentle woman. Her voice

was gentle. Her eyes were gentle. Her hands, holding the camera, were gentle. There was about her an intrinsic formality—and great breeding. If she insinuated herself upon a subject, it was always as an equal. She was accepting and even admiring of other people's roles, no matter how forbidding or disturbing. That is why her photographs are devoid of any social comment. She was accepting, and she was compassionate. The point is, she understood only too well. As her subject matter grew more and more personal, getting progressively closer to the dark and dim of the mind and soul, Diane Arbus came face to face with the darkest truth of all. Sensing it, seeing it, understanding it, and being, as always, accepting of it, she embraced this truth—probably with courage—but also with something that must have seemed an inevitability. It may have been the only way of probing the ultimate secret—the final image.

Hardiman, Keith. Owens, Arbus and *Wisconsin Death Trip.* *Creative Camera*, Aug. 1975, p. 260-261. (1 photo)

A book review of *Suburbia* by Bill Owens, *Diane Arbus*, Aperture Monograph and *Wisconsin Death Trip* by Michael Lesy, 2 pages. In part—Arbus however, is profoundly wanting. How powerful will her images be after the style and subject have become clichéd? Will they retain their impact or lose it? Is she a great photographer or a great influence?

Harper's Bazaar. *The American Art Scene*. July 1966.

An article about American artists with photographs by Diane Arbus.

Hayes, Harold T. P. *Editor's Notes. Esquire*, November 1971, 8. (1 photo)

Short note about Diane Arbus coming to work for *Esquire*. Also noted is her way of photographing. Also a quote by Norman Mailer about Arbus: *Giving a camera to Diane is like putting a live grenade in the hands of a child.* Also mentioned is the news of Arbus' death.

Hooper, Mary and Georgas, Peter. *Diane Arbus Photography Retrospective Opens at Walker Art Center on January 6. Walker Art Center News Release*, 14 December, 1973.

A press release on the Arbus show at the Walker in January and February of 1974.

Howell, Chauncey. *Women's Wear Daily*, March 2, 1967.

A review of the New Documents show at The Museum of Modern Art. The last two paragraphs of the article which total ten lines are about Arbus. In part: *Arbus is the perfect counterbalance for Uelsmann. Her loneliness is the loneliness of people. His is the loneliness of things.*

Hughes, Robert. *To Hades With Lens. Time*, November 13, 1972, 83. (2 photos)

An article about Diane Arbus at the time of her show at the Modern. Hughes says: *Before her death she was beginning to be recognized in art circles as the photographer who had subjected the hallucinated blankness of urban life, mostly in and around New York where she was born and lived, to a uniquely truthful scrutiny, like Eurydice with a lens in the tunnel to Hades.* Hughes goes on later to say: *Arbus's vision was exactly opposite to the flabby Family of Man attitude that still governs most photographic responses to the human animal. He goes on to talk about the kind of people she photographed plus some quotes from her and a short bio of how she grew up. Hughes ends with this: There had to be a major artist—who also, it seems, had to be a woman—to remind us that the varicose drag queen and the freak's hump also call for something more than inspection, and that in denying them our concern, we deny our community.*

Infinity. *The Robert Leavitt Award*. September 1970, 16. (1 photo)

A statement about Arbus winning the award: *for her revelation of truth in the 'found' individual.* To date, Miss Arbus has been the recipient of two Guggenheim Fellowships. Her photographs are in many public and private collections, including the Museum of Modern Art, The George Eastman House and the Bibliotheque National de France.

Miss Arbus's work has been widely published in major magazines and extensively exhibited. Her latest photographs are currently on view in several exhibitions at EXPO 70.

Of her present work, Diane Arbus has said: *I am still collecting things—the ones I recognize and the ones I can't quite believe. I think when you look at anything squarely in the eye it is different from how you thought it was. Meanwhile I am also printing a portfolio of prints in a limited edition, which will soon be available from me.*

Infinity. (Obituary) September 1971, 22.

DIANE ARBUS, an outstanding figure in photography and a friend of many members of ASMP, died in New York City on July 26th. She was 48 years old.

*Israel, Marvin. *Diane Arbus. Infinity*. November, 1972, 4. (8 photos)

Israel talks about his memories of Diane Arbus. He says, *There was a blackboard that hung over her bed. It was huge and looked as if it had been stolen from a public school and there were endless columns of names, places, and events to come, things she wanted to photograph. They made a weird kind of poetry. She rarely talked much about what she was working on. But if you kept a keen eye on the blackboard you could get a clue to what was about to take place. It was like a movie marquee. She kept adding names and scratching others off. She*

loved making lists. Diane and I talked a lot about our childhoods and they were a lot alike. She once told me how she stood on the window ledge of her family's Central Park West apartment. I asked her why. She said she wanted to see if she could do it. These two quotes are just a small part of the article which is followed by photos by Arbus.

Israel, Marvin. *Diane Arbus*. **Creative Camera**, May 1974, 164-173. (10 photos)

A reprint of the article in **Infinity**. November 1972. Also there is a short introduction to Diane Arbus in the "commentary" section of the magazine. It is written by one of the editors. It says: *The late Diane Arbus finished her life, if not tearing herself apart, disintegrating under unbearable pressures. This is not written from a lack of charity for her, but perhaps she was too sensitive and shared too much in the emotional ebb and flow of her subjects. When we first published her work we got a number of subscription cancellations from people who could not take this confrontation with life as she really saw it. It is this quality of confrontation which makes Diane Arbus' pictures exceptional. At times this confrontation is so direct as to seem hostile. Sometimes, and perhaps this is more noticeable on exposure to a quantity of her work as in the Aperture Monograph, there is sympathy or even an pity in this confrontation, although she herself would not have seen it that way. Perhaps we are no more than making her the romantic heroine of contemporary photography. Perhaps one can say she suffered with her subject matter, and it killed her. Whatever happens, she is one of the great photographers of today and photography will never be the same.*

Jeffrey, Ian. *Diane Arbus and American Freaks*. **Studio: International Journal of Art**, March 1974. Review 5-6. (2 photos)

A review of the photography of Diane Arbus at the time of the show at the Hayward Gallery, London 27 (March-2 June 1974). A line from the article: *There is something of George Grosz in her occasional savagery, but where he revealed the lusts and brutalities of a rampant middle class she attends to anyone who has been to the trouble to prepare a face or posture for the world.*

Kahmen, Volker. **Art History of Photography**, Viking Press, New York, 1973, 26. (6 photos)

A survey on the history first published in Germany. Kahmen says of Arbus: *The pictorial world of Diane Arbus, which is reminiscent of Sander, is more concerned with the anecdotal, with man on the sidelines or as an outsider, whether as a twin—compare Sander's peasant girls—or in a nudist camp or on Fifth Avenue. Diane Arbus found her true milieu in what August Sander described as 'The outsider'. A*

sense of anxiety is evident in much of her work, and and this may be intensified by a bluntly descriptive titled: 'A young family in Brooklyn going for a Sunday outing. Their baby is named Dawn. Their son is retarded', or 'This is Eddie Carmel, a Jewish giant, with his parents in the living-room of their home in the Bronx, New York, 1970'. In Diane Arbus's work the apparently unassailable family union is undermined by the disquieting intrusion of the unexpected. Yet because they are exceptional her subjects, though shocking, remain part of a fairy-tale, unreal world. The observer mentally pushes what he sees back towards the sidelines of his existence, where Diane Arbus originally found it.—This is the full text of what Kahmen says about Arbus.

Kent, Leticia. *Lily Tomlin: No Skits That Demean Women*. **New York Times**, March 11, 1973. Section II, 17. In an interview with Lily Tomlin, Lily mentions Diane Arbus: The interviewer says the following and Lily answers: *But isn't it humiliating for a woman to mug? Silence. 'You shouldn't have asked that question like that,' she says, looking hurt. 'I'm a comedienne. I have a certain artistry—but I'm not just a mug-artist any more than Diane Arbus was. All those people in Arbus's photographs, those so-called freaks, they could be my kinfolk in Paducah, Kentucky. I think they're beautiful.'*

Kernan, Margot. *Writing With Light*. **The Washington Post**, Book World Section, Dec. 3, 1972, p. 6.

A review of the Diane Arbus monograph by Aperture.

Kosloff, Max. *Some Contemporary American Photography*. **The Nation**, May 1, 1967, 571-573.

A review of the **New Documents** show at the Modern: Gary Winogrand, Lee Friedlander, and Diane Arbus. He says, in part, this about Arbus: *Not only has the maimed or aberrated subject consented to be observed but in effect he seems to have gained a curious aplomb through being observed. Arbus' refusal to be compassionate, her revulsion against moral judgment, lends her work an extraordinary ethical conviction.*

Kosloff, Max. *Some Contemporary American Photography. Renderings: Critical Essays On a Century of Modern Art*, Simon and Schuster, New York, 1969, 293-298.

A reprint of the above article from **The Nation**.

*Kosloff, Max. *The Uncanny Portrait: Sander, Arbus, Samaras*. **Artforum**, June 1973, 58-66. (3 photos)

A comparison of the work of the above three photographers. The emphasis is on the photographers' portraits. Kosloff says: *To look at people's faces in still photography is, then, to look at analogues of our own—with a curiosity that must be lessened when switched to any other subject. They probe in*

common the psychology that exists behind the playing of roles, and that would, if possible, convert role into true identity. With their every shot, the subject, for our eyes, is on the verge of losing face, or has lost it. He says of Arbus: Arbus suggests that American society is not to be analyzed in such outdated terms as class structure, but as a field populated by discards whose protective coloring, whether voluntary or not, is grotesque in her eyes.

Kozloff, Max. *Photos Within Photographs*. **Artforum**, Feb. 1976, Vol. XIV #6, p. 34-9. (1 photo)

In an article about photographers who include photos in their photographs there is one paragraph about Arbus. It deals with the photograph: A lobby in a building, N.Y.C., 1966.

Kramer, Hilton. *Arbus Photos, at Venice, Show Power*. **The New York Times**, June 17, 1972, p. 25.

A review of ten Arbus photos at the Venice Biennale. The last paragraph of the article: *The show at the Venice Biennale is small, but it is enough to make us eager to see the full range of this amazing camera artist.*

Kramer, Hilton. *The Latest Thing at the Biennale Is That It's Still Alive*. **New York Times**, June 18, 1972, Section 2, 23. (1 photo)

Article about the Venice Biennale with this section on Diane Arbus: *Of the six Americans Mr. Hopps has selected, it is the late Diane Arbus, a photographer, who has made the strongest impact. Her extraordinary pictures of human oddities, in their unexpected combination of frankness, precision and sympathy, are at once both highly dramatic and deeply affecting, and nothing else in the American show can compete with them.*

Kramer, Hilton. *Venice Biennale Is Optimistic in Spirit*. **New York Times**, June 12, 1972, 45.

Two paragraphs about Diane Arbus' photography at the Venice Biennale: *By far the most audacious thing about Mr. Hopps's selection is the inclusion of Diane Arbus, who, as far as anyone can remember, is the first photographer to be exhibited at the biennale.*

Her 10 photographs, which concentrate on extreme oddities of personality and physique, have a power that nothing else in the American show—and very little else in the biennale as a whole—can match.

Kramer, Hilton. *Diane Arbus: From Fashion to Freaks*. **New York Times Magazine**, November 5, 1972, 38. (10 photos)

Long article about Diane Arbus. Here are some of the things he says: *For what Diane Arbus brought to photography was an ambition to deal with the kind of experience that had long been the province of the fictional arts—the novel, painting, poetry and films—but had traditionally been 'off limits' to the*

nonfictional documentary art of the still camera. Part of the shock of Arbus's photographs is to be found, I think, in the fact that, in her work, there is no 'out there.' She takes us 'inside' in a way that photography had rarely attempted in the past.

Kramer, Hilton. 125 Photos By Arbus On Display, **The New York Times**, Nov. 8, 1972, p. 52.

A review of the Arbus show at the Museum of Modern Art. Few photographers of the past decade have had so powerful an impact on the practice of their own medium as that of Diane Arbus . . .

*Levy, Alan. *Working With Diane Arbus: A Many Splendored Experience*. **Art News**, Summer 1973, 80-81.

Levy talks about working on a story about TV commercials for **Show Magazine** with Arbus. Also he mentions the photo essay, *The Full Circle*, that Arbus first had published in **Harper's Bazaar**. Also Levy says Diane opened quoted Rilke, Kafka, and Borges. He talks about a trip to Coney Island with Diane. Going to see *Jules and Jim* by Truffaut with Arbus of which she says, *Truth has just been revealed*. Also Arbus' reaction to two plays by Harold Pinter, *The Dumb Waiter* and *The Collection*. Comments on her death, book and show at Modern. Also the poem by her brother, Howard Nemerov.

Life Library of Photography: Ten Personal Styles. The Camera, New York, 1970, 222. (2 photos)

Statement about Arbus's photography. Here is the whole statement:

*Like Lee Friedlander, Diane Arbus regarded the social landscape as endlessly fertile ground. An accomplished fashion photographer who turned to photojournalism, she spent much of her spare time seeking off-beat themes and picturing them in an arresting and often enigmatic way. Different people looking at the same Arbus photograph can come away calling her cruel—or tender. That in itself is a measure of her uncompromising eye. Arbus' portraits are direct. Her people usually look at the camera. Irrelevant details are absent. The picture at right, which she called 'Exasperated Boy with Toy Hand Grenade,' is a clear example of her complex, ironic insight: At the time I was thinking of doing a story on rich children. I was a rich child myself, more or less. I was just walking in the park and saw this boy, wearing clothes from one of those archaic shops for the rich, with his governess behind him. He tried playing with some tough kids in the park; whom he clearly felt had something he didn't. He was irritated here because I was taking his picture. A very different attitude toward the world appears in *Teenage Couple* (On Hudson Street)—a boy and girl cast in roles beyond their years.*

Life Library of Photography: Photographing Children, New York, 1971, 176. (1 photo)

Photograph of Diane Arbus' daughter Amy with a statement about the picture: *The photographer took this picture of her daughter just before the child was to take an afternoon nap. The storm tossed clouds and the wind-tossed hair are symbols appropriate to the child, who appears to have all the charged emotion of a 19th century romantic. Her straight back, her firm jaw and the purposeful stride with which she seems to move forward out of the picture suggest that, nap time notwithstanding, Amy has determined her own course for the afternoon.*

Life Library of Photography: The Art of Photography, New York, 1971, 218, 110. (1 photo)

A photograph by Arbus with a short statement about it: *The woman midget at center rests her hand on the man's shoulder, leaning confidently toward him, while the woman at the right inclines toward them. By this artful arrangement of forms, the photographer clearly established her response to the subjects. The viewer senses at once that there is a relationship between the people (and they are, indeed, good friends—all belonging to a troupe of midgets who first came to America in 1923 with a circus). The sense of warmth indicated by the pose overrides any inference of freakishness; these are human beings who happen to be small.*

Life Library of Photography: Documentary Photography, Critics of Complacency: Diane Arbus. New York, 1972, 202-210. (7 photos)

A statement about the photography of Diane Arbus with emphasis on her Guggenheim fellowships.

Lobron, Barbara. *MOMA in Labor*. **Camera 35**, April 1973, 39.

A long article about the Diane Arbus retrospective show at the Museum of Modern Art. Lobron talks about what people at the show were saying and some observations while walking around the show. She says: *Long before the Arbus Event closed in late January, the three month wake already constituted a milestone in the short history of photography—not as a quality exhibit, but as the Museum of Modern Art's candidate for the GREATEST SHOW ON EARTH.*

Lyons, Nathan, ed., **Photography in the 20th Century**, Horizon Press, Rochester, New York, 1967, 132. (1 photo)

Magid, Marion, *Diane Arbus in 'New Documents'*. **Arts Magazine**, April 1, 1967, 54. (1 photo)

Review of the Arbus photos at the Modern's New Documents show. She says: *One begins by simply craving to look at the forbidden things one has been told all one's life not to stare at. One peeks guiltily at the titles of the magazines on a transvestite's coffee-table; one tries to make out the family photos*

(also naked, as it turns out) on top of a nudist's television set.

McKay, Michael. *Diane Arbus Pictures*. **The Guardian**, April 13, 1974, p. 19.

A review of the Arbus show at the Hayward Gallery in London. Five paragraphs long. The review in part: *Horror and pity yes: catharsis no. At any rate, for Diane Arbus the only catharsis came in death. The show later traveled to the the Ikon Gallery in Birmingham (June 17-July 13, 1974) and the Scottish Arts Council Gallery, Edinburgh (July 20-Aug. 11).*

Mann, Margery. *View from the Bay: Arbus—does she cater to the peeping Tom within us?* **Popular Photography**, December 1969, 25. (1 photo)

A review of Diane Arbus' photos at the New Documents show in San Francisco. Her photos were in a separate room from Friedlander and Winogrand. She says of the show: *The older people—particularly the well-dressed ladies who make up so much of the museum audience—averted their eyes and frequently said 'Disgusting!' Diane Arbus prepares and garnishes her world elaborately, and her photographs command our attention because she quite deliberately caters to the universal peeping Tom that we all cover up with a thin veneer.*

Mann, Margery. **Women of Photography: An Historical Survey**, San Francisco Museum of Art, 1975. (1 photo)

An introduction to this catalogue of a womens show at the museum. Mann says about Arbus: *Lisette Model photographed the least beautiful men and women she could find to create a world populated with grotesques. Model seems to have captured her people where she found them, but Diane Arbus, who studied with Model, deliberately sought out people who by accident of birth or by choice had found ways of life that were at odds with traditional middle-class American society, and subjected them to clinical scrutiny.*

Earlier photographers had recorded homosexuals and transvestites and dwarfs, but only incidentally. Arbus photographed them all: burlesque queens and drag queens; dwarfs and giants; crying children and neuritic women; nudists and people in erotic costumes; and produced a body of photographs that still, four years after her suicide, arouses violent feelings and controversy. Arbus' work opened the door to a horde of photographers who began to examine the tringes of straight society, particularly the homosexual way of life, and imitations of her subject matter, though hardly of her spirit have become commonplace.

Martin, Ann Ray. *Telling It As It Is*. **Newsweek**, March 20, 1967, 110. (1 photo)

A review of the New Documents show at the Modern. I not really sure she wrote the article but she

is quoted as having interviewed Arbus. In the article Richard Avedon says; *She has taken photography away from the sneaks, the braggers, the generation created by Life, Look and Popular Photography and returned it to the artist.* The article mentions how Arbus was delighted by a couple who came to see the show: *The husband kept saying, 'This is great. I feel I know these people and these situations.' His wife looked at him oddly and said, 'You do?'*

Martin, D. R. *Diane Arbus. The Minnesota Daily*, January 18, 1974, 15.

A review of the Diane Arbus show at the Walker Art Center. The *Daily* is the newspaper of the University of Minnesota.

Marvel, Bill. *Unsung in Life, Lionized in Death, The National Observer*, Feb. 10, 1973, p. 1, 8.

Mayer, David R., *The Blazing Sun and the Relentless Shutter*, The Kindred Arts of Flannery O'Connor and Diane Arbus. *Christian Century*, April 30, 1975, p. 435-440. (3 photos)

Five page article comparing O'Connor and Arbus. Part of the final paragraph: . . . O'Connor's stories provide more indications of our human destiny because she adds the dimension of faith. It is this faith finally that separates the work of O'Connor and Arbus. He says the photos by Arbus are devoid of the divine mystery. They merely record our incompleteness, he says. *Whereas both artists shake us by their portrayal of human lack, only Flannery O'Connor shows us the moments of grace, those tremendous possibilities for inner change.*

Minneapolis Art Institute Bulletin, 1971-1973, 102. (1 photo)

Statement about the Institute purchasing a portfolio by Diane Arbus.

Museum of Modern Art, The. Press release, October 12, 1972.

Mention of the opening date of the Diane Arbus retrospective also the tour schedule and the director of the show. Also a statement by Szarkowski: *From about 1963 until her death in July 1971, Diane Arbus produced a body of photographic portraits of generally uncelebrated people whom she found to be of exceptional interest. These pictures challenged the basic assumptions on which most of documentary photography of the period had been predicated. Her work was concerned primarily with psychological rather than visual coherence, with private rather than social realities, with the prototypical and the mythic rather than the topical and temporal. Her true subject was no less than the interior life of those she photographed.*

Murray, Joan. *Shows Seen—Diane Arbus Photographs*,

Popular Photography, May 1975, p. 122, 126. (1 photo)

A review of the Arbus show (MOMA) at University Art Museum, Berkeley, Ca. (Nov. 19-Dec. 30, 1974) *She lived as long as she could stand her inner pain, and she documented a world of people with whom she felt she shared being different.*

*Nemerov, Howard. *To D. . . . , Dead By Her Own Hand. Poetry*, July 1972, 219. A poem by Diane Arbus' brother which is about her:

My dear, I wonder if before the end
You ever thought about a children's game—
I'm sure you must have played it too—in which
You ran along a narrow garden wall
Pretending it to be a mountain ledge
So steep a snowy darkness fell away
On either side to deeps invisible;
And when you felt your balance being lost
You jumped because you feared to fall, and
thought
For only an instant: that was when I died.
That was a life ago. And now you've gone,
Who would no longer play the grown-ups' game
Where, balanced on the ledge above the dark,
You go on running and you don't look down,
Nor ever jump because you fear to fall.

Nemerov, Howard. *To D. . . . , Dead By Her Own Hand. Saturday Review of the Arts*, November 4, 1972, 42.
A reprint of the poem in *Poetry*, July 1972.

Negative and Its Use, The, *Who Was Diane Arbus? The Self-Portrait of a Nihilist*, Author unknown, Issue 1, Feb. 1967, p. 5-14. (28 photos)

A very long strange article on Arbus with 28 photographs by her and two lithographs by Edvard Munch. Also on the back page of the publication is the photo of Arbus by Stephen Frank from the monograph. Added is a caption coming out of her mouth: *Go and see for yourself if you are loath to believe me . . .*

New York Times, November 19, 1972, Section 2, 16.

A correction of the A. D. Coleman story in *The New York Times* of November 5, 1972. The correction reads: *In A. D. Coleman's column of Nov. 5 on Diane Arbus, one sentence read, 'Like the German photographer August Sander—to whom her work is linked but beholden—Arbus explored her subjects' roles.' It should have read . . . 'but not beholden . . .'*

Newsweek. *Transition* August 16, 1971, 74.

Notice of the death of Diane Arbus: *Death disclosed: DIANE ARBUS, 48, highly-praised photographer, found dead in her apartment in New York City, July 28, after slashing her wrists. 'Shoot what I'm curious about,' said Arbus, whose pictures appeared in many museums. She turned art compelling studies*

of unusual subjects—such as circus freaks, nudists, twins, and triplets, a faded burlesque queen.

O'Brien, Dennis. *The Camera As the Eye of God. Commonweal*, September 7, 1973, 480-483.

An article by the Dean of Middlebury College in Vermont. At one point he describes the difference of Christ on the cross and some of the Arbus photos. Also he talks about the accident in Cartier-Bresson photos and the lack of accident in Diane Arbus's photographs. O'Brien says: *It is just as well that we have our conventional crucifix with the graceful Jesus rather than an Arbus photograph to ponder during Mass. Perhaps God could bear to take the photographer's eye to so much suffering; I can't doubt that Diane Arbus could. And finally, of course, in the Christian tale God is not a camera desecrating all with equanimity; he becomes a partisan, fellow-sufferer and redeemer.*

Oille, Jennifer. *Reviews Art and Artists*, April 1974, 38.

An article that tries to review the work of Edvard Munch, Diane Arbus, and Don Judd (sculptor), at the same time. She says: *Munch made his experience into a sort of metaphysics. Arbus co-opted the experience of others to illustrate an idea about herself and others. Judd alludes to nothing outside the immediacy of his sculptures. Done at time of Arbus show at Hayward Gallery, London.*

Oille, Jennifer and Renzio, Tony del. *London. Art and Artist*, June 1974, 38.

A one paragraph review of the Diane Arbus retrospective show at the Hayward Gallery, London. Here is what they say: *In spite of some pompous pronouncements in the Sunday supplements by photographers and critics, Diane Arbus made no comment upon society. She tells us nothing about her subjects, and reveals herself to be a case ripe for study. She compels us to speculate about it was in her New York, Jewish, Middle class, rag trade background drove her to this pathetic externalisation of her own neurosis. She converted a gimmick into a style, but then that is what magazine photography so often is.*

Palazzoli, Daniela and Carluccio, Luigi. *Combattimento Per Un'immagine: Fotografi e Pittori*, published by Associazione Amici Torinesi Dell'arte Contemporanea, 1973. (3 photos)

A short biography and other comments in an introductory section in this history of photography.

*Parker, William. *Positive Images. Art and Artist*, April 1974, 14. (4 photos)

Parker looks at the work of Diane Arbus. In one instant he says the following about the show that was at the Hayward Gallery till June 2 of 1974: *The bleakness of Mrs. Arbus' vision might make her*

tragic death comprehensible, but its intensity and integrity rather than her death make it important. Later in the article Parker says: *Here is the attitude of the artist, using rather than being dominated by technique, examining rather than interpreting her view of the world. The photographs which result from this clear eyed and unflinching honest introspection are frequently beautiful, and always impressive. They may be bleak and pessimistic a presentation of the more dreadful aspects of the human condition, the dark side of the moon, but they are undidactic, free of moralising and propaganda.*

Perrault, John. *Art. The Village Voice*, November 23, 1972, 40.

The *Voice* art critic talks about the Diane Arbus retrospective at the Modern. He talks about what a great photographer Diane Arbus was: *Diane Arbus was such a great photographer that her works breaks out of all categories. He goes on to say, that Arbus's photographs move me in a way nothing else does. Her works are disquieting to say the least.*

Peterson, Patricia. *Looking To Summer. The New York Times Magazine*, Part 2. March 15, 1970.

An article about children's summer fashions with all photographs by Diane Arbus. Color and black and white photographs—about 25.

Peterson, Patricia. *Ready For Action. The New York Times Magazine*, Part 2. March 16, 1969.

An article about children's summer fashions with all photographs by Diane Arbus. About 20-25 photographs.

Playboy, April 1973, 22.

A very short review of the Arbus retrospective at the Museum of Modern Art. The article talks about the children she photographed: *Even the children she photographed, shocking in their distance from the sentimental tradition of child photography, reveal the shape of the adults they will be as they stare at her camera with weariness and hostility.*

Popular Photography. Shows We've Seen: *Diane Arbus Photographs*. March 1973, 50. (1 photo)

Article about the show at the Modern. The reviewer centers on a what it is like to walk through the show. He or she ends the article with this: *The Arbus retrospective is truly one of the finest and most important photographic exhibitions ever to have been presented in New York. It makes obvious the fact that the repercussions of her work are only beginning to be felt.*

Porter, Allan. *The John Simon Guggenheim Memorial Foundation: Fellows in Photography 1937-1965. Camera*, April 1966, 4.

Porter lists the photographers over the years that have received Guggenheim Fellowships. He says of Arbus: *Appointed for photographic studies of Ameri-*

can rites, manners and customs. Born March 14, 1923, N.Y.C. Studied photography with Lisette Model, 1955-57. Photographs published in Esquire, Show, Harper's Bazaar, Infinity and elsewhere. 1963.

*Porter, Allan. *Diane Arbus. Camera*, November 1972, 4-21. (16 photos)

An article by Porter about a visit to see Arbus in New York City.

Porter, Allan. *Photography: An Iconographic Chronological History. Camera*, December 1972, 95, 110. (1 photo)

A photo by Diane Arbus in an issue of photographs by photographers from the history of photography. Also Arbus's name is mentioned in a list of photographers from 1940-1950.

Porter, Allan. *Diane Arbus. Italia Vogue*, March 1973.

A reprint of the story by Porter of a visit to see Diane Arbus in New York City.

Porter, John Paul, ed., *The Life Work of Diane Arbus. Time-Life Photography Year 1973*, 1973, 34-45. (10 photos)

An article about the photography of Diane Arbus. Part of the article says: *The young may have been the first to appreciate Arbus because they felt in her a rapport with their own defiance of what is established as the normal order of things. But there is more to her art than just mere rebelliousness. Her photographs provoke contradictory readings, and her own titles are no clue to her intent—they state the obvious so flatly that they suggest a deeper, hidden meaning. Arbus' photographs have been called . . . bizarre if they depict ordinary people and ordinary when they depict the bizarre. It is this susceptibility to contrapuntal interpretations that gives them breadth—and that makes them appeal to differing tastes, interests, even prejudices.*

Prete, Pier Paolo. *New Photography U.S.A. Fotografia Italiana*, January 1972, 10. (1 photo)

An article in Italian on the photography of Diane Arbus.

Reichardt, Jasja. *Diane Arbus, Architectural Design*, June 1974, Vol. XLIV p. 387. (2 photos)

A review of the Arbus show at the Hayward Gallery in London.

Revue Fotografie 1976, 1. (5 photos)

Polish or Czech article on Arbus. 3 pages long.

*Rose, Barbara. *Diane Arbus: The Art of Extreme Situations. New York*, November 27, 1972, 71-72. (1 photo)

An article about the work of Diane Arbus at the time of the show at the Modern. Rose says: *. . . Arbus identified so closely with her subjects that ultimately she merged with them, feeling their experience and*

their pain . . . Rose also talks about how Arbus fits in with Eva Hesse, Sylvia Plath, and Marilyn Monroe. Also there is a comparison to Tod Brownings movie *Freaks*. Rose says that Arbus took more risks and had more guts than any photographer of her generation that Rose could think of. Long section of the article deals with woman heroes.

Rossell, Deac. *The Mind's Eye of Diane Arbus. The Boston Sunday Globe*, July 1, 1973.

A review of Arbus' photography at the Worcester Art Museum. Russell talks about how eyes work in Arbus photos: *The foundation of Arbus' work is always the eyes. With groups of people it is the eyes that make the image read. In single portraits, tension arises because eyes are often at radical variance with the expectations aroused by the rest of the image.* Later Rossell talks about the implications of the photo of the false front house on the hill in Hollywood: *The false front of a hilltop house in Hollywood, towering over snowy brush under a luminous mackerel sky symbolizes the darkly mysterious world in which Diane Arbus worked, and the unreachable pure light which she decided to deny.*

San Francisco Museum of Art. Women of Photography: An Historical Survey, 1975. (1 photo)

A catalogue of a show with the same name. A statement appears on the page with an Arbus photo: *When the Museum of Modern Art in New York exhibited Diane Arbus' prints with prints of two other photographers in 1967, the other two photographers might just as well left their prints at home. Arbus' work attracted crowds. Elbow to elbow, silent and wide-eyed, people shuffled past her prints. Previous photographers had made a few images showing freaks and nudists and transvestites, but Arbus concentrated on photographing the people that, by accident of birth or by choice, had made their way outside the established channels of society.*

Her work has aroused controversy, and it has essentially divided viewers into two diametrically opposed camps, on the one hand, the viewers who find her work unhealthy, shocking, mocking, the sick products of a sick mind. On the other hand, there are viewers who see Arbus as looking sympathetically at society's misfits, and asking the normal middle-class man to look closely at people he has not looked at before or has looked at as curiosities, and to look then with in himself to try to figure out why he considers himself so superior to the rest of humanity.

Arbus' suicide in 1971 made her work more controversial than before. People re-examined the photographs to see if they explained the tragic end of the photographer.

Scarborough, John. *Freak Life Photography With a*

Flair, **Houston Chronicle**, Sunday, Jan. 28, 1973, p. 16. A short review of the Arbus show at the Museum of Modern Art.

Scarborough, John. *Arbus Photographs Richer, Less Shocking With Age*, **Houston Chronicle**, Feb. 5, 1975. A short review of the Arbus show at the Museum of Fine Arts in Houston. (1 photo)

Schickel, Richard. *The Art of Diane Arbus*. **Commentary**, March 1973, 73-75.

An article on her photography and her retrospective show at the Modern. He talks about her technique as being her real contribution: . . . it seems to me that most of the talk about her has centered around her gothic subject matter and around the mysteries of her personality, while ignoring the question of technique, which is to me the realm where she made her most exciting (and, I would guess, her most lasting) contribution. A fairly long article talking about her subject matter, the way she chose to look on things, her lack of pretentiousness that made her photos more pure and the impact on other photographers who may try to enter her realm.

Schwartz, Sanford. **New York Times Book Review**, December 3, 1972, 16. (1 photo)
A review of her monograph.

Schwartz, Sanford. **Reviews. Art International**, February 1973, 61.

A review of the Arbus retrospective show at the Modern. Schwartz starts his article by saying: *The Diane Arbus Retrospective was certainly one of the most bewildering and, on first viewing, one of the most frightening exhibitions ever put on at the Museum of Modern Art.* Later he talks about how the words of Arbus in the monograph reminded him of some characters from literature: . . . her voice reminded me of a number of characters in recent fiction, particularly Holden Caulfield, the teenage hero of J. D. Salinger's *The Catcher in the Rye*, and many of the youthful narrators in Grace Paley's stories about bruised people who still have time for jokes . . . Like Holden Caulfield, she continually appears to be seeing the world of awful, embarrassing, or merely just 'adult' things for the first time; the threatening, but not, in the deepest sense, dangerous possibilities of every stranger are the qualities that are searched out.

Scully, Julia. *Seeing Pictures*. **Modern Photography**, June 1973, 52, 54.

A comparison of the photos of Diane Arbus and Les Krims. She introduces the article by saying: *Can photographs of the ugly, shocking and bizarre serve positive functions for photographic audiences?*

Seldis, Henry J. *Photographer—Diane Arbus—Enlight-*

en and Reveal, **The Los Angeles Times**, Dec. 31, 1972. Calendar Section, p. 42.
Content not known.

Seldis, Henry J. *U.S. Pavilion Highlights the Venice Biennale*, **The Los Angeles Times**, Calendar Section, June 18, 1972, p. 1, 58.
Content not known.

*Sontag, Susan. *Freak Show*. **The New York Review of Books**, November 15, 1973, 13.

A review of the Walker Evans book by the Museum of Modern Art and the Diane Arbus monograph. She starts out with reference to Walt Whitman's *Leaves of Grass* of which she says that, *Whitman's program of populist transcendence, of beauty and ugliness, importance and triviality. Far from having been themselves demystified by reality, the American arts—notable—photography—now aspired to do the demystifying.* She spends about a page on Evans then spends the last five on Diane Arbus. With quotes from Arbus, how she grew up, and Tod Brownings movie *Freaks*. There is also mention of the New Documents show at the Modern in 1967. A very long article with some interesting ideas.

Starr, Nina Howell. Letters to the Editors, **The New York Times**, January 14, 1973, Section II, 23-24.

A letter to the editor in reaction to the stories by A. D. Coleman and Hilton Kramer about Diane Arbus (November 5, 1972). Starr says that both Coleman and Kramer miss a recognition of a basic duality in the photography of Diane Arbus. She says that they impose limitations of simplicity on her photography that is not there. They make the mistake of, . . . accepting all her subjects with the same grace as those she distinguished as having been 'born with a trauma.'

Steele, Mike. *Visions of a Crazy World*. **The Minneapolis Tribune Picture Magazine**, January 6, 1974, 20-23. (10 photos)

Mike Steele talks about the Arbus show at The Walker Art Center, Minneapolis. He says in part: . . . the subjects of *Diane Arbus' photographs are the extremes of America, the extremes of humanity, the extreme activities of 'average' Americans, the extreme in every one of us.* She saw the banality of normality and knew that normal people all had their aberrant sides.

Stettner, Lou. *Speaking Out: Politics of Depair*, **Camera 35**, March 1973, 9. (1 photo)

A negative review of the photography of Diane Arbus. He mentions Frank and Model. He says in part, *Rarely have I read as much nonsense as the aura of almost patronizing worship covering the work of Diane Arbus . . .* He also uses the photography of

Ruth Orkin to show a more positive outlook on people.

Szarkowski, John. *New Documents Wall Label*, Museum of Modern Art, Feb. 18-May 7, 1967.
One paragraph on Arbus. 32 photos by Arbus in show.

Szarkowski, John. *Diane Arbus Wall Label*. Museum of Modern Art. Oct. 31, 1972.

Szarkowski, John. *Diane Arbus. Looking At Photographs*, Museum of Modern Art, New York, 1973, 206. (1 photo)

A short statement about Diane Arbus to go along with a photo by her. The last paragraph of the article says: *The powerful individual presences that exist in her pictures transcend the abstractions of role; indeed, the categorical badges that her subjects wear often seem disguises, costumes to conceal from the casual viewer a more intimate truth.*

Thornton, Gene. *The Subject Was Freaks*. **The New York Times**, August 22, 1971, Section II, 12. 1 (photo)
Thornton talks about how Arbus looked—how people described her. How she photographed. Also a section on how she started in photography and where she went with it. He then goes into a section comparing Arbus's photographs to a new generation of TV people and their concepts of freaks. The article is fairly long and coming shortly after she died.

Thornton, Gene. *Children's Games*. **Saturday Review of the Arts**, November 4, 1972, 41. (1 photo)

A review of her photography at the time of her retrospective at the Modern. He says, *Perhaps her greatest gift was a childlike ability to look at both odd and ordinary people in exactly the same way. She gets very close to all of them.* Also Howard Nemerov's poem about his sister is reproduced. Also there is a section detailing the tour schedule of Arbus' prints.

Times (London) Sunday Magazine. *Flaw Show*, March 17, 1974, p. 68-75.
Content not known.

Tucker, Anne. *Photographs By Women*. **Camera**, February 1972, 7, 25, 31. (2 photos)
A small biography on page 31. With photos on pages 7 and 25.

*Tucker, Anne. *Diane Arbus 1923-1971. The Women's Eye*, Alfred A. Knopf (New York) 1973, 109-123. (10 photos)

An article about Arbus followed by some of her photographs. Tucker opens the article by saying: *Diane Arbus was a huntress stalking photographs. To dare gave her great delight, and subjects thought impossible to capture were all the more appealing to her.* Later in the article: *Arbus began to question why*

ugliness, deviations, and flaws should be unacceptable. What we make of something is not what it physically is, she depicted her subjects with a stark directness beyond value judgments. Arbus was very proud of what she did. In less than ten productive years as a photographer, she changed the way we see the world.

Tumin, Melvin M. *The Arts In a Technological Environment. Arts in Society*, Summer/Fall 1971, 491. (1 photo)

Vestal, David. *New Documents. Infinity*, April 1967, 16, 26. (1 photo)

A review of the photography of Diane Arbus, Lee Friedlander and Garry Winogrand.

Walker Art Center Bulletin, *Diane Arbus Exhibition*. January 1974.

Statement about the Arbus retrospective show at the Walker Art Center.

Weiss, Margaret. *Reviews. Art News*, December 1972, 75.

Weiss talks about Arbus after the Venice Biennale, at the time of the show at the Modern. She says: *She did not encounter her subjects; she confronted them. Therein lies the thrust of her pictures. Even when the viewer's initial response is one of recoil, it is difficult to erase the impression made by an Arbus print.*

Yamagishi, Shoji. **Camera Mainichi**, May 1973, I. Comments on Diane Arbus in the English language section of the magazine. This is the same issue with the Bunnell story which was first in **Print Collectors Newsletter**, Jan. 1973.

Yamagishi, Shoji. **Camera Mainichi**, June 1973, I, 56-70, 71-77.

A special text on the occasion of an exhibition of Diane Arbus's photographs which started on June 1, 1973 in Tokyo. The special text is not by Yamagishi. (7 photos)

Yamagishi, Shoji. The English language introduction section of the magazine. July 1973, II.

He mentions that the Diane Arbus Photo Exhibition was held at the Seibu Department Store in Ikebukuro, Tokyo, from June 1 to 13. Marvin Israel and Doon Arbus came to Japan as guests of Asahi Kogaku Kogyo. They helped with the organization of the show and were part of a panel discussion about Diane Arbus. Also in this introduction there is mention of Diane Arbus' technique. Such as types of camera, films, processing, etc.

*Yamagishi, Shoji. English language introduction section to the issue. December 1972, I. **Camera Mainichi**, P. 27-42. (15 photos)

Yamagishi introduces the eighth in a series called

Contemporary American Photographers, this on on Diane Arbus—the article is in Japanese. He says in the introduction that Diane Arbus' photographs have a frightening intensity that rather than being born out of technique are born out of the direct way in which people encounter other people. The article in this issue contains parts of Ikko's tapes of Arbus' classes, the writings of Marvin Israel, as well as by her eldest daughter, Doon Arbus and also writings by Akira Kokubo who had an apartment in the same building as Diane Arbus. There are also about 15 or 16 pictures by Diane Arbus in the issue: 27-42.

Terkel, Studs. An interview with Diane Arbus. date—? An interview done for a radio program on WFMT, Chicago.

Who's Who In America, 1970-1971.

Arbus, Diane, photographer; born N.Y.C., March 14, 1923; parents: David Irwin and Gertrude (Russek) Nemerov; graduate from high school; married Allan Arbus, April 10, 1941; children—Doon, Amy. Exhibited in group shows at the Museum of Modern Art Group Show, 1965, Guggenheim Group Show, Phila. College of Art, 1966. Modern New Documents, 1967, Fogg Museum, 1967; represented in the permanent collections at MOMA, George Eastman House, Rochester, N.Y. Teacher at Parsons School of Design, 1965-1966. Guggenheim fellowship, 1963, 1966. Contributes articles to magazines, newspapers. Home: 120 East Tenth, N.Y.C., 10003.

Who's Who In America, 1972-1973.

Arbus, Diane, photographer; born in N.Y.C., March 14, 1923; Parents Irwin and Gertrude (Russek) Nemerov; graduated from high school; married to Allan Arbus, April 10, 1941; children—Doon, Amy. Exhibited in group shows at MOMA, 1965, Guggenheim Group Show at Phila. College of Art, 1966, MOMA New Documents Show, 1967, Fogg Museum, 1967; represented in permanent collections at MOMA, George Eastman House; teacher at Parsons School of Design, 1965-1966, Cooper Union, 1968-1969. Guggenheim Fellowships, 1963, 1966. Contributed articles to magazines and newspapers. Home: 463 West Street, N.Y.C., 10014.

ARTICLES AND PHOTOGRAPHS PUBLISHED BY DIANE ARBUS

Arbus, Diane. *Tokyo Rose Is Home. Esquire*, May 1969, 168-169.

Arbus, Diane. *The Full Circle. Infinity*, February 1962, 4. A story by Diane Arbus about eccentrics as nature's aristocrat with six photographs by Diane Arbus.

Illus.: Jack Dracula, The Marked Man. His Serene Highness, Prince Robert de Rohan Courtenay. Max

Maxwell Landar, Uncle Sam. Miss Storme de Larverie. The Lady Who Appears To Be a Gentleman. Miss Cora Pratt, The Counterfeit Lady. William Mack, Sage of the Wilderness.

Arbus, Diane. *The Vertical Journey: Six Movements of a Moment Within the Heart of the City. Esquire*, July, 1960.

Six photographs and captions by Diane Arbus. Related to life at night in New York City.

The Captions: Hezekiah Trambles, *The Jungle Creep*, performs five times a day at Hubert's Museum, 42nd & Broadway, Times Square. Mrs. Dagmar Patino, photographed at the Grand Ball benefiting Boystown of Italy, Sheraton-East Hotel. Flora Knapp Dickinson, Honorary Regent of the Washington Heights Chapter of the Daughters of the American Revolution. Andrew Ratoucheff, actor, 56, in his Manhattan rooming house following a late show performance of his specialty: imitations of Marilyn Monroe, and Maurice Chevalier singing *Valentina*. Walter L. Gregory, also known as The Mad Man from Massachusetts, photographed in the city room of *The Bowery News*. Person Unknown, City Morgue, Bellevue Hospital.

Arbus, Diane. **Creative Camera**, May 1969, 174-175.

Two photographs of superstar Viva by Diane Arbus.

Diane Arbus also did some of the preliminary research for the book **From The Picture Press**, Museum of Modern Art, 1973. The book is a book of photographs from newspapers and was also a show at the Modern. In the New York Times on Feb. 11, 1973 A. D. Coleman says the following about Diane Arbus's contribution to the show, **From The Picture Press: If this show is a tribute to any critical sensibility in specific, it is so to that of the late Diane Arbus, who was responsible for most of the preliminary selecting and whose vision can be detected most particularly in those very selections which give the show its muscle. These are the seg called 'Losers' and Disasters . . .**

These are not images in the Arbus style (visual or psychological); what they have in common with her work is an intensity which transcends the limitations and deceits inherent in the medium, which transports us somehow to the inside of these events without in any way explaining them.

These listings about articles and photographs published by Diane Arbus are by no means complete. She did several other things for **Esquire**, **Show**, and **Glamour**, and **Harper's Bazaar**.

Special thanks to Doon Arbus, Cynthia Zoe Smith and Anne Tucker for help in putting this bibliography together.

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PLAINS FANTASY: Solomon D. Butcher and the Altered Image

by John E. Carter

The magic of the photograph lies in its ability to record in minute detail all that is laid before the camera. This ability to record, however, becomes a liability when the photographer wishes to make an image of what he thinks should be rather than what really exists. To free oneself of this bothersome restriction has been a motivating force for many photographers. In the nineteenth century masters like O. G. Rejlander and H. P. Robinson developed the techniques of combination printing and photo montage for this purpose, thus attaining the expressive license of the painter while retaining the mirror image quality of the photograph.

In the late nineteenth and early twentieth centuries a photographer from central Nebraska, Solomon Devore Butcher, arrived at his own solution to the problem. Rather than dealing with the painstaking processes required for either combination printing or photo montage, he chose to adjust his negatives to suit his desire.¹

Butcher worked almost exclusively with full plate glass negatives, and would effect his alterations either by incising directly into the emulsion with a sharp stylus or by penning the desired form onto the emulsion in red or black ink. Thus he could obtain effects in either black or white when the images were printed.

Butcher put his negative alteration technique to work for three rather singular purposes. If he had a negative that was damaged, he would often repair it by transforming the disfigurement into some recognizable form. In cases where the image he took failed to portray what he wished, for whatever reason, he would simply add the missing element. Finally, he would alter a negative either to enhance or create a humorous situation.

The greatest number of altered images that he produced were designed to illuminate reality or re-create history. In 1886 Butcher began a fifteen year effort to produce a photographic history of Custer County, Nebraska.² Obviously he would not be able to photograph events which had already taken place, so for the purpose of his historical work, he simply recreated them.

The photograph of the cowboy giving the traditional dancing lesson was used by Butcher to illustrate the exploits of the legendary Nebraska outlaw, Doc Middleton.³ Middleton, a horse thief and bandit, was the subject of a great number of stories, generally in the Rob-in Hood cycle, which attested to the inner goodness of this hardened outlaw. Here Middleton administers a dose

justice to a bully who had been harassing the elderly gentleman, seen reclining at the far right.

It is obvious here that the photographer's intention was more theatrical than documentary. By the choice of character, setting and event his photograph assumes the role of a morality play. He illustrates the fabled sense of honor that, according to popular belief, filled the cowboy. He, like Rejlander, chose to portray what he wished to exist rather than what was.

The photograph of the tree covered hill further illustrates the photographer's use of this technique to recall and interpret history. The hill pictured was known as Lookout Point and is located in Cherry County, Nebraska. The hill, the highest promontory in the area, was once covered by cedar trees. Over the years these trees were cleared by ranchers, leaving the knoll bare. Butcher, again desiring to represent what was rather than what later existed, returned the hill to its original state by replacing the lost trees.

Butcher was constantly troubled by the lack of sensitivity of his emulsions, and his images could be distractingly blurred by the slightest inopportune motion. He would retrieve this lost detail simply by drawing in what his camera was incapable of recording.

This problem plagued him when he made his image of the duck hunter. In an article appearing in *U.S. Camera Annual*, 1971, Butcher's son, Lynn, explained to David Vestal the difficulties involved. "Of course the camera of those days couldn't work fast enough to show them (the ducks). The ducks were there in the hundreds, so my father, to complete the picture, had to make them . . ."⁴

Solomon Butcher was blessed with a keen sense of humor. Moreover, his humor strongly reflects the dry, pithy and incisive humor predominant on the plains. One has to appreciate the delicate irony that the photographer sensed when he made his image of Mattie Lucas. Here was a fair young lady, finely clad, set against a background of unsettled prairie. Obviously the oxymoronic flavor of the image was more than the photographer could abide. He softened the contradiction by adding lilies to the scene. One does not have to employ too much imagination to see that the photographer also implied a comment about the suitability of this lady for the rigors of plains life.

Perhaps the finest example of Butcher's tongue-in-cheek humor is the photograph of "Grover," a thoroughbred Poland China hog, with his owner. Little comment is necessary upon the exotic posturing of his subject,

and one can only speculate on what the small creature in the foreground was before the photographer turned it into a cat. But the greatest curiosity about the photograph is the name picked for the hog.

In 1884 S. Grover Cleveland was elected the twenty second President of the United States. It is quite possible that Butcher intended a comment; either upon Cleveland's corpulence, or the photographer's feelings regarding Cleveland's politics, or both. While there is always the chance that Butcher intended no more than to identify the pig, it seems unlikely that a man active in the Populist movement in Custer County⁷ would have unwittingly made so obvious a parallel.

While Butcher's efforts at retouching are naive and heavy handed, they represent a refreshing deviation in the history of photography. He could not have known of the tempest aroused by Peter Henry Emerson and the others in the naturalistic school of photography, nor would he have particularly cared. Butcher was not a man tethered by convention or concerned with philosophy. Like many unschooled artists, innocence and honesty preclude the arbitrary distinctions that dictate what are proper and improper methods.

Butcher made no effort to deceive with his doctored images. His goal was to enhance reality or illuminate fantasy. His style is eccentric and unusual, but no more so than the man himself or the time and place that produced him.

NOTES

1. In all probability, Butcher was unaware of more sophisticated work such as that of Robinson and Rejlander. It is interesting to note, however, that after the turn of the century, he adopted the technique of photo montage to produce tall tale post cards.
2. Solomon D. Butcher, *Pioneer History of Custer County*, with which is combined *Sod Houses of the Great American Plains* (Denver: Sage Press, 1965). This is a re-print of Butcher's original 1891 volume, and contains an introduction by Harry Chrisman.
3. In his *Pioneer History of Custer County*, Butcher assigns the outlaw the alias of "Dick Milton."
4. David Vestal, "S. D. Butcher of Nebraska," *U.S. Camera Annual*, 1971, New York, 1971, page 59.
5. During the winter of 1916, Solomon D. Butcher worked for the Nebraska State Historical Society cataloging and annotating his collection. This story was included in that annotation.
6. *Ibid.*
7. W. L. Gaston and A. R. Humphrey, *History of Custer County, Nebraska*, (Lincoln, Nebraska: Western Publishing and Engraving Company, 1919), Page 967.

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Duck Shooting on Marsh Lake, 1908

All photographs by Solomon D. Butcher courtesy Nebraska State Historical Society.



Mattie Lucas, 1886



Cowboys on Swain Finch ranch, 1889



Grover



Lookout Point

College Art Association Sets Standards for the MFA degree

Adopted unanimously by CAA Board of Directors, April 16, 1977

In 1970, after a thorough study of graduate education in the visual arts and recommendation by the Midwest College Art Conference, the College Art Association of America declared its official recognition of the Master of Fine Arts as the terminal degree in studio art. Now that this recognition has been accepted throughout the nation, it is the responsibility of the Association to reinforce the validity of its declaration by publishing the following standards for the degree. The various requirements and guidelines cited represent a logical minimum to insure quality in MFA programs, which should, where possible, be surpassed, in order to advance the standards of the profession.

DEFINITION AND PURPOSE

The MFA, unlike most masters degrees, is used as a guarantee of a high level of professional competence in the visual arts. It is also accepted as an indication that the recipient has reached the end of the *formal* aspects of his/her education in the making of art, that is to say, it is a terminal degree.

First, and foremost, the profession demands from the recipient of the MFA a certifiable level of technical proficiency and the ability to make art. Having earned the degree does not necessarily, however, guarantee an ability to teach this proficiency to others. If work toward the MFA has been concentrated in a particular medium, there should be complete professional mastery of that medium. The generalist, whose preparation has been broader and less specialized, must still meet the critical demands of the profession by demonstrating convincingly his/her expertise and knowledge in a number of areas. The need for thorough training of the mind, the eye and the hand is self-evident. The remainder of this document outlines specific standards and requirements for the MFA which are approved and endorsed by the CAA Board.

DEGREE REQUIREMENTS

Definition of Credit

Because credits are a unit of measure, reflecting amounts of work over certain periods of time, a precise definition is needed, in order to reconcile the variety of academic record-keeping arrangements that exist

throughout the nation. The Association recognizes a standard in which one semester credit represents three hours of work per week over a semester of at least 15 weeks (one quarter credit is the equivalent of 66% of a semester credit.) Work toward credit may take place in formal classes, critiques, technical workshops or in independent studio activity. While the distribution of time spent between formal and independent options is a decision that must be made by the faculty, who determine specific educational patterns within a given institution and a given discipline, the ratio of three hours of work per credit must be met.

Credit Requirements

The minimum requirement for the MFA is 60 semester credits of course work at the graduate level (or 90 quarter credits), including courses in art history and cognate areas of study. These required credits may not include any study that is required as make-up for undergraduate deficiencies.

Undergraduate degrees (BA, BFA, BS, BEd) differ in disciplinary credit distribution and educational emphasis. In order to compensate for these differences in the studies (undergraduate and graduate) leading ultimately to the MFA degree, the following combined (undergraduate *plus* graduate) semester credit totals in areas, listed here, are recommended: Art Studio 100 semester credits; History of Art 24 semester credits. These recommendations are not absolute minimum requirements, but do provide reasonable guidelines for faculties concerned with maintaining the standards of the profession.

As a terminal degree, the MFA, in addition to the required number of credits, which are essential, demands a level of maturity that can develop only from study over an extended period of time. It is recommended that two years be considered an absolute minimum, with three years preferable and advisable.

Studio Curriculum

It is not the intention of CAA to provide curriculum outlines and thus undermine the valid principle of diversity in higher education. Credit distribution must be left to individual programs in the belief they will capitalize on their strengths and minimize their weaknesses

in order to provide the soundest education possible. At the same time, there are certain requirements and standards which should be considered in every program of study.

Graduate faculties have the responsibility of structuring courses and course sequences in studio disciplines to lead to the achievement of professional competence. This goal may be met through concentration in any one specific discipline (painting, sculpture, ceramics, graphic design, etc.) and/or by intelligently designed interdisciplinary programs of study. For the latter, it should be stressed that the range of diversity must, of necessity, be limited in order to guarantee the depth of involvement demanded by graduate standards in each discipline. Each student deserves from the staff careful consideration of individual needs and conscientious direction in planning an appropriate course of study.

Requirements in Art History, Art Criticism and Other Cognate Areas

Much of a practicing artist's knowledge of his/her cultural heritage is gained through studying art history. Accordingly, formal courses in art history are considered to be an essential part of the MFA program (The CAA recommends a minimum combined undergraduate and graduate total of 24 semester credits). For MFA candidates, advanced courses on various historical periods, styles and themes are strongly recommended. Seminars are favored only in the areas of connoisseurship, where these students should have much to contribute and learn. Art criticism, which develops from and in some respects cannot be separated from art history, is another crucial part of the informed artist's education ("informed" is the key word; the educational establishment cannot claim to produce, consistently, artists who are superior in regard to "talent" or "insight," but it should be able to produce artists who are educated.) Self-criticism and external comparison are means by which artists evaluate and develop their ideas and the objects they make; these skills cannot be left entirely to intuition or casually grasped assumptions. A large part of criticism of self and others is verbal (also, a major component of a work of art can often be verbal); therefore, verbal skills must not be ignored. The need for continual writing, criticism, and self-explication in the careers of most artists is self-evident.

Other disciplines of educational value to the student should be considered and encouraged, where relevant. In addition to helping students to design their programs of study, the faculty must consider all of their individual needs and counsel MFA candidates to take full advantage of all appropriate resources in areas both in and outside the visual arts which are available in the institution, guiding them to learning in such cognate areas as will flesh out the total educational experience.

Thesis and Comprehensive Examinations

A written thesis on art history or theory should not necessarily be required; however, a critical statement, in writing, on the student's work and development and its cultural and historical references should be insisted on as a logical alternative.

Comprehensive, out-of-class art history examinations, whether oral or written, should not be required. High-quality performance in course work itself can be counted on as assurance of the student's having a good working knowledge of his/her heritage.

Graduate Exhibition

As a final step prior to receiving the degree, each MFA candidate should be required to mount a substantial exhibition of his/her work. Some schools face a difficult problem of providing satisfactory spaces for individual exhibitions, which should be solved by finding large facilities for group shows, either on- or off-campus. Since the profession demands from MFA degree recipients an ability "to make art," a faculty, institutional and public review of the final product is absolutely necessary.

Slide Portfolio and Retention of Student Work

A slide portfolio of the MFA exhibit should be required and kept for the record. In addition, institutional resources should, if possible, be used to purchase one or more examples of work for the school's permanent collection. The CAA, in its resolution of April 29, 1972, has discouraged the all-too-prevalent past practice of institutions' *demanding*, without compensation, examples of student work.

ADMISSIONS

Quality of Pre-Admission Preparation and Means of Dealing with Deficiencies

Admission to MFA programs should be based on the nature, extent and quality of undergraduate preparation, including courses in studio, art history and other academic subjects. Quality of studio preparation can best be judged on the basis of careful evaluation of work done at the undergraduate level; therefore, a portfolio review is regarded as an absolute necessity in the admissions process.

While many institutions consider the BFA to be the standard qualifying degree, the fact that the applicant has attended a BA- or BS- granting institution does not

necessarily rule out acceptance in most MFA programs. Whatever the undergraduate degree, most entering graduate students tend not to be completely prepared in one or more areas cited above and will require remedial make-up work.

Prior to the admission of a successful applicant, the graduate faculty should determine the individual's deficiencies in studio, art history and general studies and inform him/her of its findings. The prospective student should also be given a clear indication of the prerequisite make-up the institution will require and emphasize that no studies to compensate for gaps in undergraduate preparation can be counted as contributing to the minimum number of credits required for the MFA degree.

Advising on Degree Requirements

Admission committees are also urged to inform each potential student clearly of the institution's MFA requirements and other relevant matters concerning the specific makeup of the degree program, pointing out the various guidelines previously outlined in this document, including the minimum of 60 graduate credits, and other curricular requirements.

The MA as a Qualifying Prerequisite

Some institutions use the MA degree (30 credits) as a qualifying prerequisite for final acceptance into MFA candidacy, allowing the student to apply the earned credits toward the higher degree. This practice is legitimate only if the quality of work toward the MFA is acceptable within the terminal degree standards and total degree requirements are ultimately met.

GRADUATE FACULTY

It is axiomatic that MFA programs should have excellent and well-qualified teachers. While quality of teaching is of primary importance, professional recognition of individual faculty members is also most desirable. Not every good teacher needs to be a recognized star, but the CAA is concerned that all graduate faculty members be fully competent professionally. This standard does not necessarily imply the imposition of age and experience standards. Some very young artist/teachers are as well-qualified as many faculty members who have taught for a number of years. Each individual must be judged on his own strengths and weaknesses.

A faculty needs to be large enough so that each student can receive the amount of instruction he/she deserves, and diverse enough in its areas of expertise to cover thoroughly all fields offered. It is not necessary for every institution to offer everything; however, the disciplines which it does and does not offer should be made clear to all applicants. It is of critical importance, to guarantee graduate programs of quality, that schools or university departments offer fields of study only when

excellent instructional resources are available in a specific discipline or within an interdisciplinary range.

Visiting artists and visiting lecturers can provide inspiration and broadened horizons for any student body (and faculty), multiplying diversity of points of view, from which all can benefit. Full value from such outside authorities, however, usually demands more extended contact than that afforded by a one-hour lecture, which can leave students with only fragmentary, superficial impressions of what they have heard and seen. Visits of several days' duration are recommended.

FACILITIES

MFA programs should be offered only in those areas that are fully and adequately equipped with a reasonably full range of available technology and satisfactory working spaces for the students. While facilities can never take the place of gifted teachers, the better they are, the more those using them will benefit. Specialized equipment is absolutely necessary in some areas, and students should not only become technically competent in its use, but should also understand fully safe shop and studio practices and procedures.

Private studios for graduate students are a near-necessity, though they should not be so private—so segregated—that they prevent healthy contact and interchange. Independent studios should be supplemented by readily available access to all shops, labs and general studios.

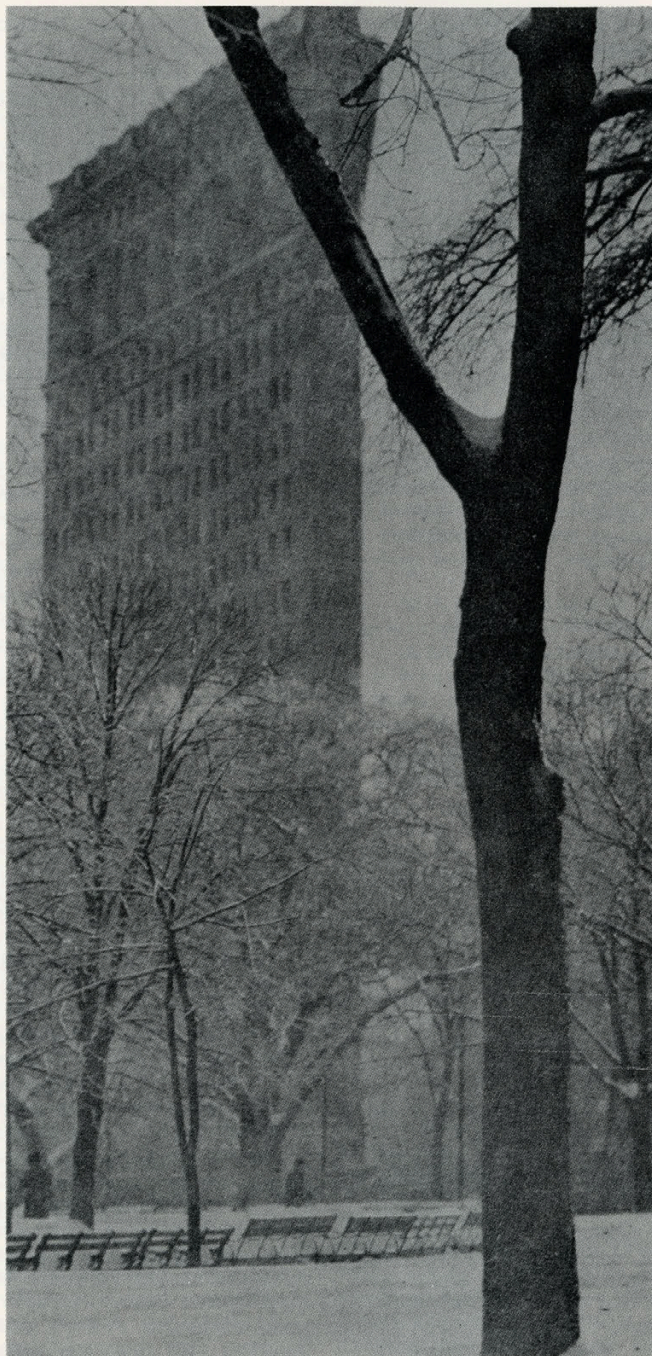
No MFA program can exist without adequate library, museum and exhibition resources. In the case of the library, the need for access at all hours, within reason, is clear. MFA students must have reasonable access to master works of the past and have continuous contact with the art of the present.

FINANCIAL SUPPORT FOR MFA CANDIDATES

It is not appropriate, within the limits of this document, to deal at length with the important subject of graduate assistantships and other forms of financial assistance. At the same time, CAA wishes to enunciate two principles that have direct bearing on the question of standards in MFA programs:

1. No graduate academic credit should be given for teaching or other assistantship work for which pay is received.

2. The foregoing requirements and guidelines define clearly the amount of time and commitment necessary to justify the granting of the MFA. As graduate faculties distribute assistantship assignments, they must consider with care the hours of the week needed by their students to complete the academic obligations expected of them. Undue interference with the right of students to apply themselves to their primary mission in graduate school is both unfair and unwise.



Alfred Stieglitz's The Flat Iron Building

by Saran Greenough

This photograph is a fine example of Steiglitz's early work of New York City, and because its subject, the Flat Iron Building, was a favorite one for American artists and writers of the time, it provides an excellent opportunity to compare Stieglitz's rendition of it to those of his contemporaries.¹

Unlike the major cities of Europe, New York had not traditionally inspired artists to depict its buildings, streets, parks, or waterways. Lamenting its lack of charm, American artists fled either to the countryside or to Europe in search of more picturesque subjects. Yet within the space of one generation, at the end of the nineteenth and beginning of the twentieth century, the appearance of New York was altered so radically that it would have been almost unrecognizable to the previous generation. The numerous skyscrapers and bridges that were constructed during this time were unlike anything being built in Europe and came to be seen by many as "as symbolic of our national character as anything that a poet's imagination could have devised."² It was the appreciation of this unique American phenomenon which motivated Joseph Pennell, John Sloan, Childe Hassam, Max Weber, Abraham Walkowitz, and John Marin, among others, to depict the "almost savage, unregulated strength" of these iron and steel constructions.³ Indeed, views of the skyscrapers and bridges of New York became so popular and numerous that by 1913 Duncan Phillips was able to write:

More in America than perhaps in any other country the townscape has become a very formidable rival of the landscape in painting and in other pictorial arts.⁴

It was within this context that paintings, photographs, and etchings of the Flat Iron Building were made.

Designed by Daniel Burnham and built between 1901 and 1902, the Flat Iron Building elicited both praise and scorn because of its prominent location and peculiar shape. Resting on a triangular lot formed by the intersection of Fifth Avenue, Broadway, and 23rd Street, the Flat Iron Building is itself triangular. Despite the fact it was not the tallest of the newly constructed skyscrapers (and indeed was very quickly dwarfed by the Metropolitan Life Building) nor the first or only steel framed building in New York, the Flat Iron Building had a unique appeal. As Sidney Allan noted:

True enough, there are skyscrapers which are still higher, and can boast of five or six tiers more, but never in the history of mankind has a little triangular piece of real estate been utilized in such a

raffin manner as in this instance. It is typically American in conception as well as execution.⁵

The Flat Iron Building was most often depicted from the North, the view which emphasized the building's triangularity and gave rise to the description of it being like "the prow of a giant man-of-war."⁶ Stieglitz himself said, "it appeared to be moving toward me like the bow of a monster ocean steamer."⁷ Yet Stieglitz's photograph, while noting this wedge-shaped form capable of moving through space, also presents the Flat Iron Building as a twentieth century monolith. At its base, two figures scurry about their business, apparently unaware of the massive structure looming above them. They are, as the photographer Alvin Langdon Coburn described the relationship of man to this new city environment, "grey creatures that crawl about like ants, at the bottom of its gloomy caverns."⁸

Another common element in many of the pictures of the Flat Iron Building, shared in this photograph by Stieglitz, was the inclusion of the weather. Birge Harrison's painting of it displays the Flat Iron Building in the midst of a Spring shower and Edward Steichen's two photographs of it were taken shortly after such a storm.⁹ While the addition of weather in these three works can simply be seen as a heightening of the scenes' picturesque qualities, John Sloan's *Dust Storm, Fifth Avenue* presents the very real effects this building had on its surroundings. Shortly after its completion there was a great deal of comment, and most of it unfavorable, on the violent gusts of wind caused by the Flat Iron.¹⁰ Sloan viewed this wind both as the perpetrator of dust storms and more amusing situations. He wrote in his diary:

A high wind this morning and the pranks of the gusts about the Flatiron Building at Fifth Avenue and 23rd Street was interesting to watch. Women's skirts flapped over their heads and ankles were to be seen. And a funny thing, a policeman to keep men from loitering about the corner. His position is much sought, I suppose. . . .¹¹

Adverse conditions of weather, especially snow, were a central element in many of Stieglitz's early photographs of New York City: *Winter, Fifth Avenue Icy Night, The Street—Design for a Poster, The Terminal, From My Window*, and numerous other photographs in addition to *The Flat-iron Building*, displayed New York either during or after a snow storm. The snow was as important to Stieglitz as the object being photographed, for, as he told Dorothy Norman:

Whenever there was a snow storm I would rush out into the street and somehow find time to make some photographs, hand-camera shots that I had in mind for some years.¹²

Strongly indicating his ambivalence about New York, the snow obviously added a picturesque element Stieglitz found otherwise lacking in this city. It is significant

to note that he rarely included snow or rain in his photographs made in Europe during this same time, for the charm of these subjects was readily apparent and did not need to be intensified. (Indeed, he once wrote of his despair when, upon taking a short vacation to Italy, one of his photographing days was ruined by rain.¹³)

In *The Flat-iron Building* the snow serves both to quiet the scene and more closely relate the man-made structure with nature. For while the building soars into the sky, Stieglitz presents it neatly framed and contained by the trees. Furthermore, the nominal object of our attention vies for prominence with the slender tree in the foreground. While this is a photograph both of the beauty of the trees and the snow and of the Flat Iron, it is also indicative of an ominous competition between the frailty of nature and the monolithic structures of the new city.

Throughout the 1910s, Stieglitz continued to juxtapose elements of nature against the buildings of New York. It was not until the 1920s that he separated the two themes, resulting in two of his most famous series, the *Equivalents* and the *New York* series. In these later photographs of New York he excluded all references to nature, even to the ground, and instead concentrated on the almost abstract geometric qualities of the skyscrapers of New York as seen from his apartment or gallery.

While numerous skyscrapers were constructed between 1900 and 1920, the Flat Iron Building came to be a symbol for them all. This prow on which "would break the waves of the ocean" grew, in the minds of many, to be symbolic of the beginning of a new era.¹⁴ Writers considered that the Flat Iron Building would one day reveal as much about the culture that produced it as the Sphinx does of the Egyptian dynasties.¹⁵ It signalled not only a new architectural style, but the glory of a new American art and society as well. Temple Scott, in an autobiographical short story, implored Max Weber to give up his dreams of finding Paris in New York, and said:

Look at that Flatiron building! There it is, stuck in the common rock. But, see it mounts into heaven itself, a thing of beauty its sordid builders never dreamed of realizing. The sky has taken it unto itself as a part of its pageantry. Let it be the symbol of your life.¹⁶

And in the same issue of *Camera Work* that published Stieglitz's *The Flat-iron*, Sadakichi Hartmann wrote:

Iron structure of the time
Rich, in showing no pretence,
Fair, in frugalness sublime,
Emblem staunch of common sense,
Well may you smile over Gotham's vast domain
As dawn greets your pillars with roseate flame,
For future ages will proclaim
Your beauty
Boldly, without shame.¹⁷

Stieglitz, who at one point wanted his ashes to be flung from the Flat Iron Building, was one of the few artists to explicitly comment on its symbolism.¹⁸ He said of this photograph, it is "a picture of new America still in the making."¹⁹ By photographing it rising from the confines of the park, Stieglitz has stressed this feeling of transition—from the nineteenth to the twentieth century—from an old order of society to a new order of society.

"Its front is lifted to the future. On the past its back is turned."²⁰

NOTES

1. Through a generous gift from Ferdinand Hinrichs *The Flat-iron Building*, by Alfred Stieglitz, has recently been acquired by the Art Museum, University of New Mexico. It is a significant addition to the collection for several reasons, not the least of which being that it is one of the few silver prints of this photograph known to exist. The exact date of this photograph is somewhat uncertain. Dorothy Norman in her book *Alfred Stieglitz: An American Seer*, (New York: Random House, 1973), p. 55, dates it as 1903. Yet in "Alfred Stieglitz: Six Happenings," *Twice A Year*, 14-15 (1946-47), p. 188, it is dated 1902-1903. When exhibited at the Albright Art Gallery in 1910 Stieglitz dated it 1902. As his memory was most likely more accurate in 1910 than in the 1920s and 1930s, it is probable that the photograph was made in 1902. But, as no conclusive evidence exists for either date, it has been given as the winter of 1902-1903.
2. Duncan Phillips, Jr., "The Field of Art," *Scribner's Magazine*, 53 (February 1913), p. 268.
3. As quoted by Montgomery Schuyler in "Some Recent Skyscrapers," *Architectural Record*, 22 (September 1907), p. 161.
4. Phillips, "The Field of Art," p. 265.
5. Sidney Allan, pseud. Sadakichi Hartmann, "The 'Flat-iron' Building—An Esthetical Dissertation," *Camera Work*, 4 (October 1903), p. 36.
6. *Ibid.*
7. As quoted by Norman, *Alfred Stieglitz: An American Seer*, p. 45.
8. A. L. Coburn, "The Relation of Time to Art," *Camera Work*, 36 (October 1911), p. 73.
9. For illustrations of Birge Harrison's paintings see "The Picturesqueness of New York Streets: Illustrated in the Paintings of Birge Harrison," *The Craftsman*, 13 (January 1908), pp. 397-99.
10. On March 13, 1903, the *New York Times*, p. 16, reported that a shop owner was suing the Flat Iron building for damages to his store caused by winds deflected from that building.
11. *John Sloan's New York Scene*, edited by Bruce St. John, (New York: Harper and Row, 1965), pp. 122-23.
12. "Alfred Stieglitz: Six Happenings," p. 188.
13. Stieglitz, "Cortina and Sterzing," published in *Sun Pictures From Many Lands*, (London: Amateur Photographer, 1892), pp. 60-61.
14. Sidney Allan, "The 'Flat-iron' Building—An Esthetical Dissertation," p. 36.
15. Edgar Saltus, "New York from the Flatiron," *Munsey's Magazine*, 33 (July 1905), p. 387.
16. Temple Scott, "Fifth Avenue and the Boulevard Saint-Michel," *The Forum*, 44 (December 1910), p. 684.
17. Sadakichi Hartmann, "To the 'Flat-iron,'" *Camera Work*, 4 (October 1903), p. 40.
18. As quoted by Herbert Seligmann, *Alfred Stieglitz Talking*, (New Haven: Yale University Press, 1966), p. 128.
19. As quoted by Norman, *Alfred Stieglitz: An American Seer*, p. 45.
20. Saltus, "New York from the Flatiron," p. 390.

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Book Reviews

Syl Labrot

Pleasure Beach

(Eclipse Press, available from the Visual Studies Workshop \$37.50)

The Object

Pleasure Beach is a book containing prose and color or photographs published by Syl Labrot in 1976. It is a remarkable volume in size (16½ by 11 inches), hard-cover, and contains 80 unnumbered pages of images (86 counting title page, table of contents and end papers). The work consists of an extensive prose component (sometimes expository, sometimes narrative, sometimes argument) and a variety of photographs, all but one of which are in color. The photographs exemplify different formats and different photographic derivation, montage and combination techniques. The book is printed on a number of beautiful papers possessing a variety of surface qualities, colors and textures. The printing is accomplished using a wide variety of graphic techniques, some not frequently encountered, such as printing type with more than one color of ink on top of another, slightly out of register. The layout and design of the book are also exotic, both varying with the change in idea and image. The book was printed by Meriden Printers, Meriden, Connecticut, and is currently distributed by Light Impressions and the Visual Studies Workshop. Twelve thousand copies were printed, and the book is still in print. According to Labrot, the book "is not the product of a rich aunt"; it will more than return its initial costs of \$14,000.

The book is divided into three parts, each separate but intended to contribute to a climactic, dramatic and speculative development of the whole. They are: 1. The Invention of Color Photography, 2. *Pleasure Beach*, and 3. The Archeological Way. Part 1 begins with a forward expressing, among other things, a view of history. "The idea of absolute 'truth' or accuracy is not the point of it . . . it is more the selection and alignment of events . . . done from a point of view of the needs of the present. The needs shift and history shifts with them . . . In personal history it is the same." (my ellipses)

From remarks of this type we learn that the work will deal with a recounting of Labrot's experience and what it has taught. The book may be considered an odyssey, a record of action, change and growth. Labrot does not hide the fact that he "uses pictures for ends other than purely esthetic contemplation."

"The Invention of Color Photography" begins with Labrot's fantasy of being a contributor to the "invention of color photography." "I have laboriously gone through a great deal of technology and retraced many paths covered by others . . . I have tried almost everything." His goal has finally become "the tactile physico-realization of the reality that photography provides." "I had very little interest in finding red and green and blue objects in happy combinations with each other." "It was more a matter of color as an exact recreation of the sensations of realism." To reach this goal, Labrot avoided use of the dot-screened image commonly used in the graphic arts industry and instead worked to perfect a personal approach to separation negatives employing "the fine line approach." It is important to note that Labrot worked from the idea that the book is the ultimate art object, not the gallery print rendered in type C or dye transfer. Labrot's aim was to control the graphic techniques in negative making and in printing and thereby create book pages capable of stimulating highly tactile and richly chromatic responses. The book would become the photographic work of art.

The second part of the work, "*Pleasure Beach*," consists of an extended reminiscence of the photographer's recent and remote past, which is as much fantasy as it is memory. The reminiscence is stimulated by Labrot's practice of contemplating and re-ordering old photographs. This part takes the form of a recollection, somewhere between Proust, Keats and Joyce. It also possesses some of Hawthorne's fascination with the metaphysics and morality of photography.

The images of this section are of a place the photographer haunted in past years. As "memory and fantasy mix, the images begin to have a life and force of their own, influencing reality." "I sink into the pleasure of my reverie . . . it is so easy to lapse into the artificial life." Throughout this section there are images depicting walkways of *Pleasure Beach* and details one sees from them. A major portion of the images reproduce "in fantasy form" an erotic photographic shooting session. Both sets of images bear little visual or emotional resemblance to the "report photographs" of the first part. The fantasy photographs are gaudy derivations, color manipulations, insertions and overprintings. The writing in this part also differs, accompanying the images, whose narrative would be incomprehensible without help. At one point the story flashes back to a reminiscence of childhood to an experience of stealing, (real or fantasized?). Then another flashback to the model in the room. Though there is some obscurity, the images clearly exist in a sequential, dramatic context. When the section ends, Labrot concludes, "I have left *Pleasure Beach* now . . . the Park is gone and the fantasies have worn thin. Other modes of life have replaced this; yet I have the pictures and keep going over them, sorting them into groups, making new combinations."

The third part, "The Archeological Way," takes up

further the "theme of photography and the reality of endless rolls of film . . ." It involves travel to distant places and photographs of monuments of distant times. The prose is a travel narrative recounting places seen and adventure undergone. The images are landscapes, details of walls, gardens, ruins; a few of them include the girl of part two. The layouts involve much overprinting and joining of imagery in geometric motifs. The design of the section is very "worked;" it contrasts strongly with the simple presentation of pictures in part one and the passionate arrangements of part two. Suddenly, the narrative and the images stop. The book ends as abruptly as a dream.

By the time the reader finishes, he is aware that *Pleasure Beach* is no ordinary photobook. Unlike most, which merely reprint photographs intended for separate viewing in galleries, this book, in its totality of prose, images, organization and layout is the work of art. The book is also unique in the way it presents through its story and images an examination of art and life. This intent, and the characteristics of the book that flow from it must be the deciding factors that determine the criticism the work should receive. I shall take pains in my later remarks to respect this necessity.

The Man

Before we examine the work in greater detail, a brief recounting of biographical data is in order, since Syl Labrot is not well known personally by the photographic community.

Labrot was born in 1929 in New Orleans, apparently of a family of some means. In his own words he "grew up all over," attending private schools and eventually beginning college at Yale. He married at that time (at 19)) and began working to support himself while yet a student. He left Yale when his wife became pregnant. Later he attended the University of Colorado, majoring in Political Science, and as he puts it, he "exhibited leftist leanings." He worked for the election of Harry Wallace.

It was during this time that Labrot learned photography, "not from school, which I never liked, but from a druggist in Boulder." He left Colorado, without degree, and later took a course in photography from the New York Institute. Shortly thereafter, he began work as a freelance photographer, accepting a wide range of commercial assignments. By 1951 he was taking commissions for covers, etc. from *Life*, *Saturday Evening Post*, *Ladies Home Journal* and other publications. He also did cards and calendars for a number of firms, usually in color.

In 1957 he became interested in creative work and ceased taking stock commissions. Shortly thereafter, in 1958, he had his first show at Eastman House, and shows at the Art Institute of Chicago and the Museum of Modern Art soon followed. In 1960, *Under the Sun*, a book of photographs with Nathan Lyons and Walter

Chappell was published. About this time Labrot taught himself painting, with some success. His work has been shown in New England and has won two awards. On occasion Labrot has done some writing, in *Aperture* (Introduction to Scott Hyde), in the *Encyclopedia of Photography* (On the Creative Image) and, at different times, in the photographic section of the *New York Times*. His most recent work was in a new photographic book, "Sporting Life" which was to be about race horses and racing.

Labrot has taught graphics and photography at the Visual Studies Workshop in the early 70's and has been a visiting artist there on several occasions since.

He formerly lived in Connecticut, but has resided in New York City for the last five years. He had three children by his first wife and was remarried. He was ill with cancer for a number of years and died, July, 1977 while this article was being written.

Visual Response and Color Technique

The viewer quickly concludes this is no ordinary book of color photographs. The prints seem rich, different from either reality, which the early prints mirror, or the results of conventional color process. Specification of the cause of the difference becomes important. When asked, Labrot explained the richness results from personal control of the entire process of printing, but especially from personally making the separation negatives, using the fine line process instead of the half-tone dot and using a controlled final over-printing of black. This latter enhances the color intensity much as the black outlines do in the work of Rouault. Labrot credits the color printing skills of the Meriden Press "for putting it all together." The fine line process of making separation negatives is one that avoids the regular screened image by "working from the random grain of black and white film, in this case, Tri X film developed in Acufine." It is notable that the photographs printed in the book do not have a slick, shiny, starched appearance, as do the pages of *Aperture* or *National Geographic*. This is because Labrot limits the final varnish coat to a very thin one (5%) which permits the printed color to appear brilliant while retaining a matte surface. This reinforces the effect of the black printer which goes on top of the color. The net effect of the graphic technique is a singularly forceful image quality, at once realistic and more than real.

It is worth while to distinguish, as Labrot does, between the chromatic and tactile qualities of the images. The viewer experiences the surface of the images as richly textured; they appear almost more abrasive than the surfaces of the objects pictured. This may be an effect of the line process or it may be due to a slight lack of registration in the printing of the various color plates. There is a slight *bas relief* effect. I found myself examining the printed pages first with a 3x jeweler's loupe, then with a 15x graphic arts magnifier. I felt im-

pelled to see, for the first time, the physical structure of the image as closely as possible. I wanted to feel the tactile quality of the image with my eyeball.

The reproduction of saturated "chroma" is the other aim of the color technique. Labrot seeks a recreation of the color of objects that is more intense, more pure, and more visually stimulating than any yet achieved. He says he is not primarily interested in color schemes, such as "the colors one finds in Mexico." What he is after is a chromatic mainliner, an insistent, powerful direct stimulus to the apprehension of color—one that may even surpass the capability of real surfaces to stimulate. His aim in color is to match the way the black and white print extracts a heightened response from the reality it images. At times Labrot's images involve colors bright and brassy against a background of more somber low-key near blacks. At other times the colors are gentle tints, as muted as the chords of Debussy's music played on the harp. Always the colors are well modulated, disciplined. Interestingly, no small part of the esthetic sensation comes from the realization that the colors are more real than reality. They are evidently false as were those made with the "old" kodachrome, which they resemble. The viewer readily senses that there has been a graphic enrichment of reality that leads to intense sensation.

My conclusion is that the images are artful, which is to say the photographs are invention of a sort, a willed re-making of reality in a direction suitable to an ideal and a taste (Labrot's.) The relationship between picture and reality is, more than usually in color photography, one of recreation or reconstruction than representation. Even the "straight" pictures of part one are strikingly esthetic because they are more than life, more than the medium has been teased, heretofore, to provide. I wound up envying Labrot his near Mephistophelean control over human sensation and graphic technology.

The Organization and Presentation of the Images

It is worthwhile to note, in addition to the tactile and chromatic quality of the printed images, their content, presentation, and organization.

The image content of part one is not revolutionary and the layout is nothing more than one would expect from a competent book designer. Picture follows picture in typical photobook fashion, some larger, some smaller, for emphasis of one quality or another. The subject matter of the images is almost traditional—rotting fabric, aging wood, broken glass—surfaces figured by time. There are some images that treat space ironically, flattening three dimensional reality into compressed geometric arrangements. But they are departures from a concern that is primarily tactical and chromatic and which evidently chooses subject matter for these qualities.

The first part achieves what it sets out to do, but we must remember that this is only the beginning of the work. The images there do "become more real than the objects." Color photography, at least one version of it, does get "invented." That is to say, color photography is extended, refined, advanced.

The second part, "Pleasure Beach", is more complex and expressive than the first in image, graphic presentation, and organization. This is indicated by the title page of part two, which is printed on transparent vellum, allowing the viewer to see at once the female drawing printed on the vellum and the image of the amusement park printed on the next page underneath. The narrative connection of the female with the park is elaborated in the succeeding pages. Labrot tells us the images in this section are not ordered in the fashion of the conventional photobook, as in part one. Rather, part two is organized in the manner of a narrative film. The images characterize, explain, portend; they add up to a meaningful experience.

It is notable that while some of the tactile and chromatic quality of the images in part one continues in part two, a radical shift takes place in the subject matter and the graphic style of presentation. Most readily noticed, new graphic devices appear which go beyond the aim of intense re-presentation. For example, the third page of part two inserts an image of a poster into the center of a broad view of the park. The inserted image is one of a cowboy looking straight ahead while a small man and woman stand on his shoulder. A second difference in part two is that many of the images of this section are derivations, variations from straight color process, images which depart widely from the way things look. A third difference involves the presentation of the images. Section two employs complicated layouts of more than one photograph on the page. To make these differences clear will require a somewhat extensive review of the images of part two.

Part two begins with the photographer's lapse into a Keatsian dream, in response to the rich sensuality of Pleasure Beach. He reminisces. The first images we see are "innocent" enough—views, posters, walkways. Then appears a nightmarish derivation in which a view of Pleasure Beach, previously seen, reappears in distorted, "false" color. Joined to the bottom of a landscape is a negative image of a reclining figure. On the facing page we see what appears to be a negative figurative image, which on close inspection is not black and white at all, but a barely iridescent color. Joined to the figure on the right is a rainbow on which the narrative continues, printed with warm and cool colored inks on top of each other.

Without warning, the images suddenly shift to a photographic shooting session with a nude model. (The organization of images in part two is the flashback technique of the cinema applied here to the presenta-

tion of "still" photographs.) We do not see the activity, only the photographs of the girl. The first photographs are two straight positive color images of the girl reclining on furniture in the awkward positions of common figure photography. The facing page presents a bizarre negative derivation in which the girl's skin is black and the Persian carpet is cyan. Next follow related derivations of the girl in strong purple, magenta and turquoise. Then a photograph of the girl on a bed pulls out all stops. It is a combination of transparent colored overlays, of inserted positive images and of phallic shaped image material from other photographs—all erotic in character. The colors scream crimson, lemon, lime, magenta, purple. The elements of the image are tense, chaotic—a riot of sensation.

Cut from this striking image to a two page exterior view of *Pleasure Beach* with a child looking through a window inserted in the broader view. We are suddenly in a recollection of boyhood events (the prose tells us). The pictures cool off from the sexual intensity and we get some of the best images in the book—the three horses and the images of the flattened space. Part II then winds through a climactic splurge of images of "the girl in the room" as Labrot presents a crescendo of combination: drawing, positive and negative photo images, floating frame formats, typography, screened areas, etc. The combinations compulsively shape and reshape the event in the room in an attempt, we infer, to understand and position them. Now the room is photographically reconstituted, now the girl. The event is colored warm, then cool, by screens. Still the mysterious compulsion remains. The last images of the section are photographic combinations that show the events have fused together, shaped now by the boy's mind and now by the girl's body. The section ends with the final departure from *Pleasure Beach* and the words: "The park has gone and the fantasies have worn thin . . . Yet I have the pictures and keep going over them." The last image is a negative portrait, this time photographic, again printed on transparent vellum, which permits us to look through to the beginning page of the part three.

As I ended this section I was impressed with Labrot's ability to image the disturbing powers of reminiscence, fantasy and memory.

I shall be brief with the images and organization of the last part of the work, "The Archeological Way." The theme here is yet another way of storing the past. "In the thinness of film can be accumulated almost anything visual—the elements of nature; of culture, of plant and animal life, of journeys and events . . . against the possibility that they will yield 'meaning at some other moment.'" Labrot speculates that "the problems, the contradictions can all be gradually melted away by . . . photography." Labrot will again try to make sense of his life with the aid of his negative file. (Or will he merely turn on with old images?)

This time the prose accompanying the photo-layouts is a travelogue. The subject matter of the photographs is exotic places, foreign scenic views, place shots of elegant homes, elegant people, details of antiquities etc. Images of the girl from *Pleasure Beach* appear, but more seldom now, and generally as transparent overlays on landscapes. Apparently she is simply a part of the continuing experience. The page layouts are more architectural in character. They involve obviously structured picture elements in a rational, geometric order. The colors are cooler, quieter. Pages of combined images follow one another with the travelogue rattling on. The idea begins to come across. The existence of images invites their assemblage and combination into frameworks of meaning (or unmeaning). The photographer, man, is impelled to find shape for events; he will form stories from history. He will mix reminiscence, fantasy, memory and desire. It does not matter to the imagination whether its products are half-remembered, outright fabrications, or hazy re-creations. Reverie and art have their own reality as well as unreality. They form meanings which we cannot live without. We have here the photographic reincarnation of John Keats.

Suddenly the magic carpet ride through distant places stops. The compulsive re-ordering of experience ends. Part three concludes, as it began, with a collection of fragments laying on the sand.

The critical context

I should like to take up now the problem of criticizing the work as a whole, a task which appears to me quite distinct from what we have been doing—understanding the parts, appreciating the story line, and visually examining the images. As I see it, general criticism must deal with the problem of forming an ideal conception of the work against which real accomplishment can be measured. The critic must conceive the work as some kind of whole, as an entity that possesses some kind of unity and purpose. In a word, the critic must achieve a total concept of the work, hopefully one based on all the relevant evidence. Once the critic has reached a decision about what a work is, he can go on to evaluate the peculiar kind of esthetic pleasure it is designed to provide. He may also be in a position to estimate the relative worth of a particular work in comparison with others.

My discussion of *Pleasure Beach* with other readers reveals three broad conceptions of this photographic work. The concepts I found were coupled with a strategy for deriving the pleasure the work should give. In effect, once a viewer determined the category in which the work is to be placed, he then defined the proper esthetic approach to it. There was also some tendency to restrict some pleasures as inappropriate to the work because the concept (not the work) disallowed them. In any case, here are the concepts of *Pleasure Beach* and the suggested pleasurable approaches.

1. The work is a mixed bag, but it shouldn't be. It contains a lot of talk that doesn't belong in a book of photographs. Most of the images in *Pleasure Beach* are unlike those Labrot gave us in *Under the Sun*. Labrot should stop playing around with photographs, cease telling stories with them, and stick to simple, single, "straight" photographs—the mainstream of his and photography's true work. The only way to enjoy this book is to concentrate on the straight photographs and avoid the complications introduced by the photocombination, prose, sequential structure and the confusing layout.

2. This book is a showcase of process photography. To enjoy it viewers should forget that the images and the writing have content, intention and significance. Labrot's images should be seen as examples of the masterful manipulation of the graphic arts. The division into parts; the progressive changes in the sequences of images; and above all, the verbal statements about abstract matters such as history, reality, photographic reality and fantasy—all should be ignored. Look at all the tricks Labrot can pull off with graphics. He's good! What a craftsman!

3. The book is an organic structure which attempts to communicate Labrot's sense of his experience through various forms of writing and image making. Labrot is very interested in understanding his life, his art and what photography can and cannot do. He makes photographs and organizes them into a narrative as a way of sharing his experience with others. The book can best be enjoyed by viewing it as a collection of images, experience and ideas, all of which vitalize and clarify each other and participate in a dramatic form. The images are not designed for the eye alone nor are they bravura performances of the graphic artist. They must be "read by the mind and heart of the viewer intent on taking from them what is signified."

It is obvious that the first and second concepts are variants. The first contents itself with a purely visual response to isolated pictures. This follows from the conception that photography is a visual activity entirely concerned with single image making and responding. The second attitude displays concern only for the generation of visual effects through the technology of the graphic and photographic arts. It also supports an exclusively single image visual esthetic. The third concept is the one I support, and I do so for the reason that it makes accessible the special visual, emotional and intellectual pleasure this complex work has been shaped to provide. In my view, *Pleasure Beach* is a mixed media effort in which narrative, photography, drawing, the graphic arts and design are all orchestrated into a unified communication of worthwhile experience. In my opinion *Pleasure Beach* should not be evaluated in purely visual terms because to do so would be to truncate its accomplishment.

If the work is to be judged as a photographic work of art, then conventional photographic criticism must be

expanded to include discussion of the impact of dramatic form. Further, photographic criticism will have to extend itself to respond to Labrot's concern for examining and criticizing life in the broadest sense. His work is about more than meets the eye, and consequently, it must be criticized in terms which allow for discussion of the artistic, philosophical and moral implications it raises, and especially the dramatic invention with which it so well images such concerns. The last section of this paper will attempt such a consideration of the work.

Before taking up such matters, I should like to append at this juncture a list of judgments that follow from the examination of the work in the first parts of this paper and relate to the final critical evaluation yet to come.

I begin by admitting candidly, that Labrot has not made a work of flawless perfection. Any close inspection will reveal more than a few verbal and visual banalities, ones which I'm sure he has more than occasionally regretted. On the positive side, Labrot has elevated color photography by an exponential factor over the visual delights of Jay Maisel or even the pretty mysticism of Ernst Haas. Unlike them, Labrot involves himself in a more profound visual rhetoric and poetics. In the manner of John Keats, he searches for the fullest, most sensual manner of communicating his fantasy of life to the printed page. He reminds me also of Matthew Arnold in the way he, Labrot, searches in the visual domain for the right architectonic device to shape the presentation of his experience. Labrot creates endless graphic variations and explores ways of making each function within his broad organic design. Like James Joyce he is a stylist, a rhetorician, an assembler of elaborations, an organizer of exquisite and complex variations of visual motifs, a creator of convoluted but meaningful sequences of images. In the end, Labrot represents an aspiration for sophistication and style in photography that reaches beyond the now proverbial "gut level response" to one involving all parts of the person, the cultivated as well as the natural. His accomplishment as an image maker has been to create a more complex and compelling photographic vehicle, one which facilitates communication of more dimensions of human experience than we have heretofore received or imagined.

In the past, Labrot had the reputation of being a fine maker of individual images in color. In *Pleasure Beach* he has extended that accomplishment to include the communication of experience in more dramatic and visual ways. In doing so he has placed color photography in an entirely new aesthetic context.

The critical context: images with words.

In the preceding section I argued that the context in which *Pleasure Beach* must be judged is that of a tale told with images. In the history of photography there have been a small number of photographers who have

been concerned about the photographic narrative, although there have been as yet none who have worked in color. Recently there has been a strong prejudice against photographs with "literary character," which may explain why there have been few workers in this genre. Two notable examples of black and white photographers working in this area are Jeffrey Saltzman (*The Steps of Urizen*) and Duane Michals. Like Labrot's work, theirs communicates a view of life through a narrative sequence of images accompanied by a verbal component. Some of the work of Minor White also belongs in this context, although his work does not usually incorporate narrative or dramatic elements. The production of these artists varies in the elaborateness of the verbal component and in the manner in which the visual image works with the "story." Nevertheless, these men share a predisposition to speak through a visual tale or text. Whether these men are poets, or rhetoricians, or prophets need not be decided here and now. It is enough for my purpose that they communicate through images and words and that they intend their work to generate a response to what is thought as well as to what is seen. They are involved in creating the dramatic visual symbol.

In my view this is an important development which merits further consideration. I shall therefore consider briefly the work of Saltzman and Michals before making a final evaluation of *Pleasure Beach*.

In *The Steps of Urizen*, Saltzman is a most restrained narrator. The verbal component in his narrative is limited to little more than curt captions indicating an upward moral progress. The "story" is almost devoid of particulars, details that describe either incident or character. It is as restrained and "general" as the captions and colors associated with the images of the "Christian Stations of the Cross." The "narrative" is a progression of stills, tableaux in which the main character does not utter his thoughts or feelings. Saltzman presents a formal tale of everyman working toward an abstract moral perfection—a pilgrim's progress. It is a tale told of absolute mind and will seeking a state of perfection that is indifferent to personal response.

The narrator therefore eschews precise visual delineation; she pictures the progress of salvation by suggestion and symbol. As a result the images are visually austere, formal, cold. The creative task of *Urizen* is the creation of images, not about the real world, but about the ideal realm of the spirit. Since such matters are not tangible, the photography is forced to resort to equivalents, visual metaphors, symbols. Sometimes these are achieved by direct images, at other times by manipulation of images. In any case, it is my view that Saltzman has created in *The Steps of Urizen* a brilliant structure of dramatic images and words to communicate his idea of growth toward moral perfection. Although some might find the austerity of his metaphysics and ethics incredibly traditional, I do not find they interfere with the ap-

preciation of the artistic character of the work. In my view the open-minded appreciator can respond to the quality of invention and execution, while suspending judgment about the ultimate ideas of the work.

Duane Michals' sequences also communicate through story and image. To say this another way, they reject photographic reporting for the presentation of a more interior vision. Unlike Saltzman's, Michals' work is fundamentally dramatic, which is to say, his ideas are presented directly through the actions his characters take and the consequences that follow. Compared to Saltzman's, Michals' narrative work may be considered more poetic than didactic, but few would deny that Michals is concerned with the transmission of ideas in his sequences. This is borne out by the titles of his sequences, for example, "The Human Condition" and "The Journey of the Spirit After Death," as well as their content.

Michals' sequences speak primarily through action, plot and title, rather than through extensive verbal narration. His early sequences involve characters acting in ways that are generally good or not good with reference to a standard implicit in the work and generally obvious in its cultural reference. The early sequences, like fables, often picture moral situations and outcomes. Sometimes they are concerned with metaphysical, as opposed to ethical ideas. Not infrequently they illustrate an oriental or idealistic view of existence as opposed to an Aristotelian, realistic one. I would offer as examples of this the lost shoe burning and the person becoming a comet. Frequently, Michals, a person of irrepressible wit, enjoys coloring his dramas with an overlay of heavy irony. This point of view makes interpretation of the sequences problematic, but the difficulty hardly denies the fact he uses dramatic narrative to communicate idea.

Michals' recent published and spoken statements are further proof of his indifference to the photographic report and his identification of photography with representation of the interior world. He has reiterated the idea that photography is about "the world in your head, not the world out there." Photography, he insists "is about mind, not matter." He announces the fact that his work is about his progress from traditional Catholic metaphysical and moral ideas to a more personal view involving oriental philosophy and other contemporary influences.

Recently, Michals' work has veered in an erotic direction, one that some feel still possesses the early visual imagination and dramatic inventiveness, but may lack the intellectual and spiritual depth. Others feel the old wit and irony about what ultimately exists is still present in the work. However one concludes on this issue, it cannot be denied that Duane Michals' work is an eminent example of dramatic photography, of photography that uses a combination of words and images to communicate worthwhile ideas.

To return now to Syl Labrot, it is my contention

that *Pleasure Beach* is properly viewed in the context of such photographic communications as those of Saltzman and Michals. As with them, Labrot's work presents a personal view through images contained within a narrative framework. The verbal context happens to be more complex than either of the others, but this does not alter the case. *Pleasure Beach* does not use words sparingly. It includes an extensive expository component containing reflections about photography, history, fiction, autobiography and archeology. It contains a narrative that does not separate real happenings from those merely fantasied. In consequence of this Labrot's reader-viewer has real difficulty coming to know what is happening and what Labrot thinks. But this is part of Labrot's intent—which is to render awareness of the real problematical and to call into question the veracity of photography as a report medium. Because of this intent, Labrot's narrative and images labor under very real difficulties, since he must invent a visual and verbal structure that communicates his ambivalent view of fact and perception. For this reason I have saved for last the examination of Labrot's use of language, image and dramatic structure, and the ideas that flow from their combination.

The Structure of Word, Image, and Idea in *Pleasure Beach*

The structure of word, image and idea in *Pleasure Beach* is complex but orderly. In each of the three parts of the book we find a different verbal form, a different kind of image, and a somewhat different idea about photography and reality. On close examination, each succeeding part takes off from the idea of the previous part and links photography progressively with the unreal. The three parts add up to three progressive experiences of how experience and photography relate to reality and fantasy.

The verbal component of the first part entirely precedes the images and states Labrot's first concept of photography: it is a representation through photographic skill of the experience of visual reality, i.e., texture and chroma. The images of the first part are really *pictures*, for the most part. They follow the prose statement and are printed separately, generally one to a page, each attempting to be a powerful stimulus to a complete, separate, purely visual response. Part one ends with an early page of photo-theorizing printed backward, with overprinted right-reading phrases. This page appears to express a recantation by Labrot of his earlier point of view. The images of part one are generally object oriented and seem devoid of autobiographical reference beyond the fact that they occasioned photographs of strong color and texture. A few images in this section create ironies of space. In effect they question the latent metaphysics of part one, which is that reality exists materially outside the viewer. The idea of part one seems

to be that things are out there, they can be richly sensed and realistic photographs can (and should) be made to recreate in images the original, separate world. More simply, part one examines realism as a philosophy and as a photographic objective. The conclusion of part one with the reverse printed page suggests Labrot was not able to maintain for long either this idea or the practice of photography it suggested.

The verbal component of the second part is rather complex. It is a mix of straight narration, of reminiscence and of cinematic flashback. It concludes with a personal statement that again more or less rejects the point of view represented by the images of the part.

The prose in part two attempts to communicate a later, more sophisticated attitude toward existence and photography than the naive realism of part one. Labrot rejects the idea of the isolated absolutely sensual photograph and raises a question whether events of one's life can be explored, re-experienced with greater understanding, by creating modifications of and combinations of photographs. This section examines images of Labrot's past—of certain delicate and troubling experiences—in an attempt to relive and perhaps learn from them. Labrot is aware of the ideological assumptions latent in this pursuit. He specifically raises questions about the reality component of individual photographs and whether any truth can be derived from groups of them. He directly suggests the idea that history is a function of the desire of the historian.

As mentioned before, both the images and their organization in this section are highly artificial. The concern in part two moves from a photography concerned with sensation of reality to a photography expressing fantasy, memory and will. In this part Labrot modifies photographs so they will communicate the quality of felt experience. He seems to say, with his manipulations and his elaborately artificial layouts, that the important experiences go beyond what the eye can see (or the camera can find) at any one instant. There appears to be an ideological rejection of the idea that external reality matters. Whether it exists or not, it ceases to concern the man or the photographer. Labrot's former concern for the real retreats and the psyche triumphs over the eye. Aristotle is rejected for Proust.

The third part tries to go further. The verbal component begins with the announcement of yet a third possibility. Why can't the photographer construct a new reality, one that is independent of real time and place, one that operates without limit or restraint? Labrot takes old negatives and tries to invent such a world by creative combination and derivation, a world limited neither by fact nor expression of self. He will join the images in the last section not to mirror, nor to express, but just to see what develops from accidental association and chance combination. The language of the third section turns into a travel adventure. We find ourselves in a

world of existentialism, of phenomenism, in which impression, thing, event and fiction float with equal apparent reality. Experience becomes vegetable soup. Nothing is sorted or sortable. Photographs trigger recollection and recollection stimulates association, which in turn begins further improvisational combination. This part is to photography what jazz is to music. Reality takes a holiday. Improvisation reigns.

Or does it? The final part—the Archeological Way—is in Labrot's own words "the least resolved." It investigates the idea, both philosophical and photographic, that the connection between a filmed image and reality is utterly free and ironic. The point is made that records on film are false or true and we cannot know which. Nor can scholars use photographic records to piece together a real account of past. Labrot's attitude (perhaps a result of his early commercial photographic experience) is that accounts on film are fabrications that report little or nothing of importance about persons or cultures. Both individual photographs and collections of them are of little use in the reconstruction of the experience of either individuals or cultures. Part II is the ultimate subversion of the reality of photography; by creation of a false history it would draw into doubt the possibility of the creation of a true one. This part is the ultimate contradiction of the theory announced in the first part, which stood for photorealism. Now photography is reduced to inventing what either the viewer or the photographer needs to invent, or what is more bizarre, what occurs by chance in the composing room.

There are obvious problems in this part with the images as well as the philosophy. Some of them seem to have no connection or point. They follow randomly, without the significance or appropriateness one expects of a narrative, even narrative that pretends to senselessness. The last image of the book does make sense—it is a collection of fragments of a ruin scattered on the sand.

The ending of the book leaves one wondering about Labrot's later attitude toward photography and reality. The flow of images and reminiscence stops and with it the skeptical argument they were sustaining. There is no denouement and no summing up. Both photography and philosophy cease. In the ending Labrot seems to reject both external reality and the mind as the objective basis of his kodachromes.

After some reflections, I suspect that Labrot's resolution of the problem of what photography is ultimately about lies not in thought or reality but in art. Whether all is real or mental, whether objects exist or are merely fantasies in kodachrome, the photographer is left with his art as the ground of his being. If nothing else, at least this can provide him direction, occupation, distraction. Ultimately Labrot's quest turns to one of making, making again and making more. The artist bears a resemblance to Sisyphus. In myth, Sisyphus must push a

rock up a mountain. Each time he gets it there it rolls back down and he must push it up again. The process of art is laborious and endless, like that. But, though it may have no more meaning than Sisyphus' task, it at least confers identity and character to those so employed. For the artist there is always the hope that each time he labors, regardless how lowly the task, he may do it with more control, a bit more style, some slight satisfaction and, possibly, a modicum of dignity.

It is time for a final conclusion to all this. What has Labrot accomplished in this work? He has extended the color photographic process to perhaps the highest level yet attained in the recording of tactility and chroma and in the stimulation of the retinal response. He has extrapolated from his experience a fascinating theory of photography and reality, and he has dramatically communicated it in words and images. He has created a complex and well ordered work of color photography that is as rich verbally and intellectually as it is stimulating visually. He has found varied and ingenious ways of communicating his complex ideas in compelling words and images. He has told his tale with candor, insight and truthfulness. Though there are times when individual graphic techniques seem overdone, when layouts overwhelm, even when individual images and combinations pall with awkwardness and banality, Labrot has created a photographic work of astonishing originality, power and depth.

Finally, Labrot has presented an interesting and mature, though problematical, view of life and art. Just as he has avoided coating heavy varnish on his pages, he has avoided varnishing the presentation of his experience. It turns out this romantic is an honest one, more realist than he, or we, might think. *Pleasure Beach* recounts Labrot's odyssey and the vision of art and life that his experience brought. It shows he has seen farther and more clearly than most photographers of his time. In the end, he is a great color photographer who has left us much more than his kodachromes.

Richard Stevens
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Book Notes

James Borcoman
Charles Negre

(Ntl. Gallery of Canada; \$15.95 paper)

A very important contribution to the literature of photographic history, with utmost attention to accuracy and detail. Over 200 reproductions should add significantly to a fuller recognition of Negre.

Ernest M. Pittaro, Ed.
Compact Photo-Lab Index

(Morgan & Morgan, \$9.95 paper)

For ¼ the investment you receive ½ the pages of the complete photo-lab index. The editor has selected what he felt to be the most frequently consulted sections of the comprehensive edition, these sections are not abridged, but printed whole. Less used data has been omitted completely.

Eleanor Lewis, Ed.
Darkroom

(Lustrum Press; \$15 paper)

A potpourri of both useful, interesting and useless, nonfunctional secrets from the "darkrooms" of Bullock, Burchard, Connor, Clark, Gibson, Hahn, Hosoe, Krause, Mayes, Michals, Smith, Tice & Uelsmann. A chart listing the favorite film, developer, enlarger, etc. as well as a small portfolio by each photographer is included.

Robert Adams
Denver

(Colorado Assoc. Univ. Press; \$3.95 paper)

Closer, sometimes with people as direct subject, Robert Adams has in his now classically underprinted manner achieved a work of dignity and substance without shrill or gloss.

Lewis W. Hine
Men at Work

(Dover; \$3.00 paper)

Good reproductions in this Dover reprint of the Hine classic and at a very reasonable price.

Lew Thomas, Ed.
Photography and Language

(Camerawork Press; \$6.95 paper)

The exploration into semiotics, while seminal is not Hicks: 20,000 words and 150 pix.

Ben Maddow
Faces

(N.Y.G.S.; \$35 cloth)

Subtitled, "A Narrative History of the Portrait in Photography," suffers the classic complaint of those who value photography more than books: over design. Into the gutter, across the gutter and full-bleed photographs are all characteristics of a publisher making a flash, designers at the helm. The text by Ben Maddow is thoughtful and extensive.

James Enyeart, Ed.
Kansas Album

(Addison House; \$18 cloth)

During the bicentennial year, 8 photographers were set loose on Kansas. The project results were published by the Kansas Bankers Association and distributed by Addison House. The beautifully printed book contains the work of Jim Alinder, Terry Evans, Mark Goodman, Robert Grier, Earl Iversen, Lawrence McFarland, Jim Richardson, Larry Schwarm and Garry Winogrand.

Ralph Hattersley
Photographic Printing

(Prentice-Hall; \$6.95 paper)

A new entry into the just beyond basic photography book collection. Rather comprehensive in photographic printing techniques, including chapters on "contrast dodging with V-C papers", "double focus printing", "matte acetate dodging" as well as "the fine print". Briefly covered are photosilkscreen, cyanotype and Emmerman processes. The illustrations are decidedly descriptive.

JoAnn Frank
3 Dozen

(Sun Press; \$6.95 paper)

Three dozen photograms with eggs as the continuing subject. Available from The Witkin Gallery.

Marius B. Peladeau
Chansonetta

(Morgan & Morgan; \$8.95 paper)

The life and photographs of Chansonetta Stanley Emmons (1858-1937), a sister of the Stanley steamer brother inventors, presented in 94 duotone reproductions. The photographs will preserve a feeling for rural life in New England.

Henry Horenstein
Beyond Basic Photography

(Little, Brown; \$7.95 paper)

Subtitled, "A Technical Manual", this book should not scare off students who consider technical manuals only for chemistry and physics grad students. Many photographs clearly illustrate negative and print conditions resulting from proper/improper exposure/development/etc. Coverage includes archival processing and storage, processing controls, lighting, and the view camera. Appendix's contain "resources" and "health hazards with photo chemicals".



Fig. 2, "Untitled", 1972.

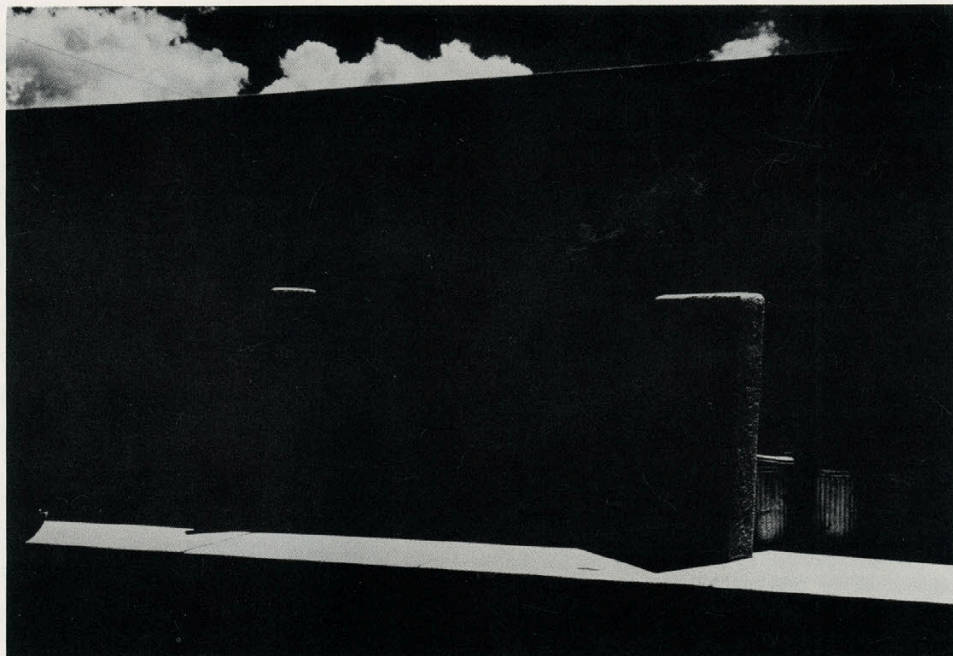


Fig. 1, "Untitled", 1972.



Fig. 3, "Untitled", 1972.

Ray Metzker's Consideration of Light

by Christopher Seiberling

Twentieth century photographers have approached light in terms of perception and meaning. Edward Weston, on the one hand, avoided the connotative aspects of light: "I do not want the play of sunlight to excite the fancy nor the mystery of gloom to invoke the imagina-

tion, wearing colored glasses," he wrote.¹ Instead, he considered light simply as a "tool;" the "simpler" light of midday he found more "useful" than morning or evening light because attention is drawn to the subject rather than to a "... mood evoked by the play of shad-

ow."² For Minor White, on the other hand, "light is a huge ray: a literal one, a physical one, and a psychological one, all going back to something very absolute."³ The ray at its widest point, he explained, is the kind of light which makes photography possible—a light which

delineates material things. More concentrated light—closer to the ray's originating point—reveals things for what they are. Closer yet and you feel heat—you "experience the sun." Closest of all to the point, the light becomes symbol.

Ray K. Metzker has drawn on both traditions, demonstrating an acute concern for the importance of seeing in relation to photography, but also evincing a fascination with the unspecified personal excitement evoked by the interplay of light and photographic activity. Metzker's most important precursor, however, was neither Weston nor White, but Harry Callahan. Metzker freely acknowledged his teacher's influence:

... the first real awareness of light comes through him ... Creativeness ... is a kind of torch that burns. Somewhere along the line you'd have to say that somebody hands you the torch, and I think Harry was that guy.⁴

From Callahan, Metzker learned not only a sensitive approach to light but also the breakdown and reassembly of photographic imagery. He is best known, in fact, for his large graphic multiple-image constructions, which show Callahan's strong influence. Minor White, in reviewing *The Persistence of Vision*,⁵ to which Metzker was one of six contributors, wondered if Metzker's multiples "... stem from the over-population explosion, or a Constructivist star in his horoscope."⁶ Fifteen years later these observations may have lost their negative connotations. Nevertheless, I will confine my discussion to more recent, single images made during the two years Metzker taught at the University of New Mexico, because they represent the culmination of his thinking to date about photography and light.

In almost all of his work, Metzker has photographed unnoticed detail in previously unnoticed juxtaposition. In Chicago, Philadelphia and Atlantic City, the three areas where the majority of his photographs have been made, the urban fascination has had to do with flux. He said in an interview that he could stand and watch people and moving things flowing in complex, ever-changing, unpredictable patterns; the pattern may be there but one does not know how it will reveal itself until it does, "... like waves approaching a shore." The idea of flow is curtailed in the Albuquerque series, made between 1970 and 1972. Unlike earlier photographs, the Albuquerque pictures rarely contain people or moving objects; in almost all of them a wall appears as the dominant object confronting the camera, and clouds appear in many of them. Subject matter has almost always appeared in Metzker's photographs in the context of juxtaposition; starkly lit faces appear out of the blackness of the Chicago Loop; the half-frame series involved spatial distortions in a double-image presentation; in the Albuquerque series, clouds and shadows oppose walls and other objects. The unnoticed nature of the subject mat-

ter indicates the significance of perception; Metzker called his style of looking and seeing "scanning and whooping;" by scanning he meant the process of apprehending in which all perceived detail is consciously noted. He attempts to prevent value judgments from interfering with the consideration of anything. By "whooping" he referred to the visceral response, triggered by something he scanned, which in turn prompts him to take a picture. Although he tends to photograph with a loose set of ideas in mind, he relies on intuitive visceral reaction to make the exposure.

In a 1972 untitled photograph⁷ (figure 1) Metzker found urban detritus—a burnt-out concrete block building and a ruined spiky-leaved plant—below a magnificent, surging cloud formation. The photograph is simple enough: the dull grey, flat-roofed building centers on a blighted door. From the top of the doorway smoke must have billowed up, blackening the lintel and the concrete block wall above it, for the pattern of soot widens toward the top of the wall. To the right of the door stands the spiky plant, also dark, with a piece of paper on one of the leaves like a price tag. Under the doorway, obscuring the steps, is a trash heap, possibly removed from inside the building. The enigmatic plant, blackened lintel, and garbage pile are curious, perhaps, but not especially remarkable. Above the building, however, rise billowing clouds, still lit by the sun which has set on the building and objects below. The picture contains little noteworthy photographic input—the viewpoint is essentially frontal, the composition is uncomplicated and unremarkable and no camera or manipulation is evident even on close examination.

The significant formal element is the remarkable luminosity and tonal richness of the middle zones resulting from—rather than persisting in spite of—the strong contrast and graininess of the print. Metzker said that the course grain structure "... tends to produce a luminosity within a given area on the print, particularly in the greys. The luminosity then, is the result of that grain structure." The formal qualities of this phenomenon are important to Metzker: "... in some cases in the middle greys I myself am excited and I want to get close enough where I can really see that grain; sometimes I have to print it contrastier where the grain will stand out even more." We are presented, then, with a tonally rich print of an enigmatic assortment of leftovers, a modern, urban midden; the buoyant clouds encourage the viewer to consider the enigma.

Metzker had been thinking about concrete block buildings and the sky; when he saw the combination of the "scarred and scorched" building and the "exotic" plant, he told himself, "You've got to go back and look at it." The print prompted other speculation, however. He saw in the print what he called "... two kinds of light ... There's that flat, almost dirty kind of light against the building, and then you have this splendidous,

... great Spanish light." The light differences are not the only indicators of duality: Metzker referred to the building and its accessories as "... so flat and perhaps smudged and withering" But on the other hand,

... not only the light of the sky, but even the direction of the clouds ... bespeak exuberance, and outpouring, and brilliance, or gilding: the one set of terms is in opposition—stark opposition—to the other."

For Metzker, the result is a visceral response: "I've always felt that when you can get those kinds of oppositions going simultaneously within a piece ... that's terror." The duality began with the plant and the building, but Metzker saw the final opposition in terms of light.

In another 1972 untitled photograph⁸ (figure 2), blackness operates actively, and the soft dusk light remains a passive illuminator. A neatly clipped, jet-black bush on the left merges with equally black, low foliage across the lower half of the picture. In front of the low shrubs, a curb curves rightward from the bottom edge of the picture, disappearing into the dark foliage. Behind the bushes is a windowless, stuccoed wall emblazoned with disintegrating advertising, indicating that the building is—or was—a motel. Rising directly behind the motel wall appear small segments of two trees; their trunks and large branches form Roman numeral-like shapes. Backed by the white sky and the jet-black tree trunk shapes, the texture and middle grey of the motel wall become exceedingly rich. The bush on the left and the low shrubs meet in a curving V-shape, pointing toward the lower left corner. The curb rising through the darkness points in the opposite direction. The tonal juxtapositions, simple composition and rich wall detail complete the deceptively simple image.

The wall appears to float on the undifferentiated blackness; the blackness, on the other hand, seems to move on its own. "That black is not fixed, in a sense," Metzker said. "(It's) furry, (it has) a soft edge, it creeps ... it's not contained by a sharp line and so there's a quiet movement, that's the best I can say." The dusk light allows the wall to remain luminous while reducing the shrubbery to darkness; "... the wall is a very quiet, quiet surface and the black can be rolling out onto it like a fog moving across a piece of pastureland or something like that." In response to an observation of the merging of the shrubbery with the foreground, Metzker said, "In a way it's a bush, and in a way it's something like black fur—the whole thing." That these metaphors do not fully mesh did not bother Metzker; he found the overall quality "ominous," but he refused to otherwise describe or limit the associative possibilities.

Clouds appear in other photographs from the Albuquerque series, including one⁹ (figure 3) where the image is dominated by a stuccoed wall in deep shadow,

photographed in the middle of the day. The clouds show in a narrow strip of darkened sky between the top of the picture and the top of the high wall. The edge of the wall is brilliantly lit as are the tops of two lower walls which abut the main wall at an angle. Below these is a sidewalk portion, bleached nearly white. Curb detail is lost in darkness, but two garbage cans appear in the shadow next to the large wall, illuminated by the brilliant sidewalk. The photograph provokes an impression of the solvent strength of light, penetrating all surfaces facing the source of radiation, blinding the viewer until the sidewalk begins to float. In response to this reading, Metzker said, "At an earlier time in my experience, I would have been satisfied . . . (with this description) as being the prime activity. But all of that was, I would say, subordinated or hinged to the cloud." Above the high, seamless wall float clouds which carry—for me—a sense of impersonal ubiquity, lacking the Spanish baroque turbulence seen earlier. For Metzker the clouds were no backdrop:

"By that time in Albuquerque, I'd really discovered those white, white clouds and the hovering quality of them, and in a sense I was searching out for . . . heavier tones by which the clouds could stand. There was a whole thing which was built around the setting or what was appropriate or what could serve those clouds . . . The cloud is the prime subject (or, more precisely), the prime motivator."

The wall appears dark, new, impregnable and the clouds offer, perhaps, a hovering suggestion of relief, escape. In the other photographs discussed, the walls acted as foils for either darkness or glowing clouds. In another picture in the series, the wall ". . . has a magical whitish glow to it." In still another, a zig-zag wall appears in full sunlight, revealing every banal concrete block, again as a backdrop for other visual activity.

In discussing his response to light in broader terms, Metzker indicated that he reacts primarily on the basis of perception but that he carries with him a sense of the meanings and suggestions of light.

"The basic premise that I would have to admit to—perhaps that's not where I started, but where I really begin to feel the excitement and the power of photography—is the recognition that light is so fundamental to the whole existential experience; that is, you cannot communicate, you cannot have growth, without light . . . It's just so fundamental."

Light, he said, ". . . is a kind of catalyst. When it's there, you begin to think." The perception of light activity immediately provokes a response he first described as "sensuous" or "visceral" but then amended to "magical." He explained: "Magical, because when you see that light—when light touches something, that thing is enhanced or transformed, or there's something—well

awesome or magical." His fascination with light was difficult to hide: he referred to the captivation of ". . . light at play . . ." and consistently attached a metaphor to the particular action of light on a scene as he saw it—"dancing," "caressing," "gilding," "scorching." Philadelphia light he described as "linear;" New Mexico light, by comparison, was "penetrating." For Metzker metaphors of this type remain limited in usefulness, indicating only how a photographic phenomenon ". . . has come alive in the system of . . . (an) individual," and he avoided specific metaphorical transferrals to particular photographs.

Black and darkness have remained for Metzker an important metaphorical impetus independent of associations as a foil for light. While working in Chicago and again after returning from a trip to Europe in 1970, he noted that ". . . black was so dominant (in my work) that I wondered if that was really the metaphor." Many of the Chicago and Philadelphia photographs and many of the multiples of the sixties are indeed dominated by strong black areas or pessimistic presence of darkness. In fact, Metzker went on,

"I often felt just simply the struggle between both the light and the dark; I could put it into those terms: the struggle: which raises the question: which one will win? Usually struggles have some kind of end."

The light-dark struggle is not, for Metzker, a decayed metaphor cadaverously leering at its former potency. The struggle remain a vigorous image, and Metzker finds subtle ways of keeping the metaphor vital.

The sense of struggle was reinforced obliquely by several observations Metzker made, all indicating attunement to the fragility of the significant photographic situation. Photographing unmoving objects would not appear to require the decisive intuition ordinarily associated with Cartier-Bresson and others, but especially at dawn or dusk, light conditions can change from optimum to useless in minutes, and even the objects themselves may be altered in time. Metzker returned to the burnt building and spiky tree a couple of days after the first encounter, thinking,

" . . . maybe there will be a different cloud formation . . . (and wondering) in what way would that change the meaning or the feeling of the final . . . (photograph). And they'd chopped the tree off, and (he laughed) there was nothing."

Similarly, he interrupted a comment on the photograph of the black bush and motel wall to say that ". . . one week later they painted the wall." The very impermanence in the configuration of light, time and objects apparently is a source of fascination for Metzker.

The doubts raised by the ideas of struggle and impermanence are eased in the successful print. Going out to photograph objects in carefully chosen light, with an interesting group of ideas in mind is not apparently

enough; ". . . whether it's all going to come together to create terror, that you don't know, but it's simply because you're working steadily, earnestly, (that) these things happen." He said in relation to a photograph he felt successful,

"I could never have intended it. But when it's there, you know, if you've thought about these things, whew! The recognition is immediate, when it all comes together in a print."

Metzker's goal appears to be creating a special sort of terror; he also mentioned the idea of looking into an "abyss." This idea, of fundamental philosophical inquiry relating directly to intense emotional reaction, can be compared directly to Edmund Burke's theory of the sublime and the beautiful. The sublime, as Burke discussed it in 1757, has as one of its sources a feeling of terror, which, wrote Burke, ". . . is productive of the strongest emotion which the mind is capable of feeling." The sublime, for Burke, was an indescribable emotional response connoting transcendence, and ". . . terror is in all cases whatsoever, either more openly or latently the ruling principle of the sublime."¹⁰ Metzker is not, in my opinion, deliberately seeking a link to Burke's or any other philosophical system. By using the word "terror," he is implying, rather, that a photograph can suggest fundamental inquiry in a nonverbal, uncategorized fashion. It is interesting to note, perhaps, that for Burke darkness was the more powerful metaphor for the sublime, but Metzker's terror has been associated with light. In any case, Metzker's philosophical or literary responses to his photographs are tempered by the understanding that an intense emotional reaction can cause the photographer to demand (for himself) an explanation; finding all explanations lacking, he must return again to the image. Terror, then, is a measure of success.

NOTES

1. Edward Weston, *Daybooks* (Rochester, N.Y., 1961), pp. 154-155.
2. Charis and Edward Weston, "Light vs. Lighting," *Camera Craft* Vol. 46 no. 5, May 1939, p. 200.
3. Author's interview with Minor White, January, 1974.
4. Author's interview with Ray Metzker, January, 1974.
5. Nathan Lyons, *The Persistence of Vision* (New York, 1967).
6. Minor White, review of *The Persistence of Vision*, *Aperture* Vol. 13 no. 4, pp. 59-60.
7. Accession number 73.1, University Art Museum, University of New Mexico.
8. Accession number 73.2, University Art Museum, University of New Mexico.
9. Accession number 73.4, University Art Museum, University of New Mexico.
10. Edmund Burke, *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and the Beautiful*, J. T. Boulton, ed. (London 1958), p. 39.

Chris Seiberling is associated with the Arts Council of Great Britain. This article first appeared in the *Bulletin* No. 9 of the University of New Mexico Art Museum.

Teaching Photography in the Late Nineteen Seventies: An Interdisciplinary Liberal Arts Response

by Jerry Dell

Among the many adventures of Society For Photographic Education conferences, the education caucuses, panels and workshops have provided me some of the greatest excitement and some of the most durable frustrations. I learned a lot in those discussions and value them, but I came away troubled by two perceptions: We all had something to say, but we were rarely heard out or heard others out; not so much, perhaps, because of our insufferable egos, as because we share common concerns in a wide variety of teaching situations. And secondly, and most importantly, I felt many teachers spoke of their teaching only in terms of limitations, which is somewhat understandable, but some seem to revel in limitations: one accepted, apparently without question, the rigidity of a traditional curriculum; another, ironically, has accepted with equal rigidity an academic version of the life style of the Sixties; a third declared with personal rigidity that only six of his 36 students were making images. All limitations, and all extremes, certainly, which do not fairly represent photographers, and it is fine that teachers can be so secure in their work. However, many photographers see changes in the uses of photography and in photographic education and even greater, unknown changes in the future, which would seem to support the need for a continuing dialogue attempting to expand the possibilities of the medium and of teaching in the medium.

In "The Teachers' Caucus—A Beginning" (*Exposure* 14:1), Dick Stevens reported "differences of student, resource, institution, level, and concern made for some communication problems." He went on to note: "Teachers taught what they valued and what their institutional situation allowed, and what their students would accept." Our ideas are allied to the teaching arenas in which we use them; I hope to reveal some of my ideas in the context of the teaching situation in which I find myself.

Before the Fall of 1973, the photography here (at the Univ. of Wisconsin, Green Bay) consisted of one introductory course, irregularly offered as an elective service course. Today photography continues to serve a support function in several units of the university, but also graduated the first photography majors in the spring of

1977. The photography program was formed in a liberal arts situation in a new (1968) state-supported university charged to be innovative and interdisciplinary. The university's special mission is the environment (students reveal a holistic view of environmental studies; arts and humanities form one of the largest groups on campus.) In the structure of the institution, photography finds a home in communications and in visual arts and services students from throughout the university required or urged to confront the medium. Majors and non-majors are not separated in classes; we refuse rigid barriers between "art", "communications", "AV" (whatever that be) etc. I believe instruction to be all the better for lack of barriers between uses of the medium, but there are some obvious complications facing the teacher entering a class composed of non-majors and photographers taking advantage of alternative tracks through the university. For example, I cannot know, as many photographers teaching in highly structured programs know, exactly what experiences the student has had and is having outside my classroom. I must attempt to complete their view of the medium and, in basic courses, teach design, maybe even art appreciation, hoping not merely to make them appreciators of art image makers. And for the working artist, one of the hardest obligations of teaching these courses is remaining open and responsive to many possibilities and uses of the medium. The goal of finding standards that do not impose limiting restrictions on students gets particularly interesting when you are faced with a budding printer, an eager photo-journalist, and a social scientist. But aren't there values central to all photography? And sometimes a single student's ambition embraces all those fields.

Here, photographic ambitions of all sorts usually are discovered in the first course, which carries the major load of the support function of photography. Without apology, I teach it as a slide course. Because offering a valid course in slides demands careful design to fit the situation and careful integration into a photography sequence it is worth discussing. Introduction to Creative Photography is presented to students as a camera and lens course which includes in addition to instruction and

exercises in the use of camera and lens controls as creative and interpretative tools, surveys in the history of photography, contemporary photography and the aesthetic and social uses of photography. Students make slides; the automatic processing of their camera images becomes a constant in their photographic exercises. For about the first seven weeks, the assignments are design exercises to sharpen craft skills and increase understanding of the medium. Lectures on craft and design are integrated with response sessions centered around student work. Using their images for the basis of discussing a problem seems to reach more of my people more strongly than selections of past or contemporary masters. They are exposed to standard work in lectures on the history of photography. I prefer to present contemporary photographers late in the semester. I'm not one of those teachers who feel a student imitating Krims is somehow doing superior and more original work than one imitating Weston. I don't particularly want them to imitate anyone, but I wrestle with the issue of how much originality can be demanded of a student with 14 weeks experience in the medium. I don't have the complaints about the shallowness of beginning students that some teachers of photography express. I think it important to not permit students to squeak through the first course as a craft or hobby experience. They are encouraged to examine their work, its strengths and weaknesses, interest and challenge, by a requirement that a portion of their final portfolio have a united theme. They write and present before the class a proposal as to what that theme may be, and go on to illustrate their work in progress for class response (not necessarily with photographs; they may bring anything that fits in the studio arts elevator). It is important that students realize that design assignments are a process of taking the world apart the better to put it back together in photographs and are not photographic categories. Later assignments attempt to counter anyone's idea that succeeding in the category is success in photography. Although this is a color slide course, printmaking is not ignored. The text is a good printmakers' text; craft and aesthetic problems that arise in response sessions are investigated in

terms of solutions available in transparencies and in prints.

Why transparencies? Photographers struggling with deans, FTE's, mushrooming enrollment and limited darkroom space readily can guess negative reasons for turning to slides. But the decision doesn't have to be a compromise. There are positive reasons to teach basic photography with slides. The automatic processing—with temperature control and automatic replenishment and all the wonders of technology—permits the student to develop a higher level of skill and understanding of camerawork. Non-majors may achieve a greater understanding of the medium—we need knowledgeable laymen—and probably will achieve more with slides than they will fumbling with fogged negatives in an overcrowded student darkroom, a process which can leave them wondering where they failed or succeeded in the photographic cycle. And everyone is provided a tremendously effective and accessible means of communication: the wondrous 35mm camera and the ubiquitous Carousel projector, which together provide an existing production and distribution network for images, and which coupled with the increasingly available slide-tape synchronizers, dissolve units etc., plug them into a communications system limited only by their imagination and energy. The value of photography as a tool subject seems to be widely recognized in other units of the university, and, because much instruction tends to be more project oriented than in many traditional institutions, both non-majors and majors often make extensive use of photography in other course work. Admitting that photography can be a means of communication in many disciplines may offend some photographers, but, at the very least, the success of the support function of photography should make an impression on the dean's office when photography is competing for funds.

Many of the problems involved in teaching beginning photography with slides are the same encountered in any basic course. Some special hazards: The apparent ease of producing many images. Students must be urged to selectivity and led to confront their images. Initially, they wish to present a potpourri from which the teacher is to select the "right" images. The photographer must learn to work a box of slides like a contact sheet. An allied hazard is the apparent ease of the craft. It is good that students can achieve early craft success; they must be encouraged to investigate that success and expand on it, not rest there. Both hazards are countered by pluses: students have an opportunity to see a lot of their work and find a direction to it; and they have the opportunity to see photographically in diverse ways through camerawork. Physical problems encountered in the slide course include the necessity of maintaining a standard projection situation upon which to base color and exposure decisions (often a battle with the registrar, who wants to move your summer class

to the library in July). Another hazard is response sessions with large classes in that damn darkened room; we're going to try rear projection. As much as most of us work with slides one way or another, the SPE might well be concerned with precision projection systems which permit a better classroom environment.

I must admit that when I first inherited the basic course, alternatives to a slide course were not sweet. The darkroom was yet to be built. From students I have heard tales of various approaches to basic photography: The class taught solely from a history of photography slide set; taught as a print course, but there was no darkroom; taught as a print course, one enlarger in a closet for 75 students. The first, if students were advised as to what they were getting into, might be honorable. The latter alternatives are reprehensible. Designing an introductory course around transparencies was, therefore, virtually a necessity. That is no longer the case, but I doubt I would change the design today even if every potter's wheel in studio arts suddenly metamorphosed into an individual darkroom.

For both students and teacher, one of the most appreciated rewards of teaching beginning photography with slides is the darkroom environment which results when they reach the second semester. They are a much more responsible, serious and determined group than one finds in a darkroom crowded with introductory students. Second semester and advanced students can work side by side. They are assumed to be expert camerapersons and are advised that the course offers photographers prepared to pursue broader creative horizons the vast command of picture content printmaking makes possible. The craft goal is the fine, finished exhibition print. The larger goal is a more intense understanding of the medium, its history, its contemporary forms, its aesthetic and applied uses, and its possibilities.

Some students suffer medium shock. They discovered some success in camerawork; suddenly they find seemingly great barriers of manual dexterity before them. The greater frustration, however, generally is the expansion of conceptual choices available. The photographic cycle of discovery has been expanded to include exposure-development relationships, paper choices, contrast controls, scale, etc. Because they have been prepared in the beginning course, and, perhaps, because they are given fairly narrow choices of sketch pad type materials for the first weeks of investigation, their progress is predictable. By the third week no one gets fingers caught in the film reels any longer. Some evening of the sixth week there is a breakthrough for almost everyone; concept and print have come together. It is an evening of great exaltation.

To photographers in some very large departments the core courses in photography available to advanced students here would seem few; and all are taught by one core faculty person. But the interdisciplinary organ-

ization of the university permits faculty and students to identify existing courses which combine with relative ease to form coherent programs and which permit students a variety of preparations for the application of photographic skills. I recall Richard Kirstel proposing at the Manhattan conference a list of subjects photographers, especially photography teachers, should be required to take. Everyone seemed to think it a hell'va idea . . . but everyone wanted to amend the list. My students may take math if they wish, or business, or physics, or linguistics, or any other pattern of coursework which adds up to a coherent track. It is possible to lose students who can't find their way through the available courses, but there are established patterns to guide them.

There are two major areas of concern identified in photography: communications and visual arts, in which most students do upper division emphases. They are not exclusive areas, and, to my delight, rarely do students pursue purely one track. There are also available links with science communication and managerial systems. And, of course, other logical patterns may be identified and developed. We strongly recommend to all photographers that they select basic subjects from art history, design and drawing, literature, history and communications, and they are urged to take at least one video course.

The details aside, what the system adds up to is a variety of paths available to the photography student, a flexibility and freedom of choice in selecting their own preparation, and the opportunity to associate with and experience diverse uses of the medium. It may be one of the best preparations for the future and the uncertainties of materials and jobs so many at the Manhattan conference felt to be the most important issues facing us.

There are more than a few hardships for the person at the center of a one-man band which attempts to stress diversity and flexibility. There are things you just can't get around to doing. I teach both photography and video, and at present there is no opportunity to offer a separate course in the history of photography. So in every studio course it is demanded of students that they confront the history and criticism of the medium (Advanced Problems finds students identifying areas of interest ranging from photojournalism to studio lighting to deeply personal aesthetic expression; they produce a portfolio, lead a seminar in history and/or criticism and write a final paper.) And you send photographers off to art history, knowing they may encounter an hostile historian whose ideas about photography are 150 years out of date. You must assign priorities of energy and funds; in an area where student opportunities to view prints are few, books, slides and traveling exhibitions are vital. But you can't develop all equally. The photography student must be able to take advantage

of independent study and internships, and that adds up to a lot of uncompensated extra hours for the instructor. And independent study must not become isolated study for students. Most students need a community of equally serious fellows with similar concerns with whom to share problems, solutions, successes and failures. And the instructor needs them too. This is no place for the two pianos approach to photography instruction Ansel Adams warned against (Interview, *Camera*, January 1976). With but a single photographer/artist available to students, "do as I do" is an insufficient response. And one of the ironies of a new institution: You have a shiny new facility; just about zero chance of expanding it within the next decade.

In sum, the goal of the program was to prepare students for further development in the medium, including graduate study and a variety of careers in art and communications; the problem was how to do it in a relatively small university with one photographer, and the best solution, in this case, seemed to be to take advantage of photography's position within an interdisciplinary academic organization.

Many photographers would quarrel with the flexibility and diversity we value and would defend the necessity of maintaining rigid barriers between uses of the medium. From exchanges I've heard, I might paraphrase their positions: "How dare you trivialize photographic art by permitting photography a support function and

letting artists and journalists mix? Isn't your program tainted by commercialism and visual literacy?" And conversely. "How dare you elevate photography to the level of art and spoil all the fine craft and discipline of photography with that artsy stuff?" We all recognize in beginning courses basics of both craft and understanding of the medium to all users. And at advanced levels, while there isn't the time nor the need to drag all students through an intense experience with esoteric materials and processes, one student's exposure to another's investigation can only further the understanding of the medium each will gain. And if the standards of visual literacy offend you as the standards of many photojournalism courses offend me, instead of hurling bricks over the walls, why not, through association, attempt to improve their standards? I would suggest, for example, the photographer who can produce a fine finished print for the eye, can, if the differing craft demands of half tones and ink are understood, produce a better image on newsprint than the photographer trained to produce only a print generally believed to be acceptable for newsprint. And why shouldn't social scientists be able to produce a finished print if they make social uses of photography? An artist who speaks only to artists seems a narrow individual, and in photography, artists who ignore commercial practices are missing a wealth of processes which may be subverted to their own aesthetic purposes. Also, narrow definitions of the artist/teacher

in photography may be endangering the species: if all we are teaching is technique, why don't we send the students to the staff photographer? If all we are teaching is theory, why don't we send them to the campus aesthetician? Presumably, our value as artist/teachers is that we think, and we make, and they can't get that anywhere else.

The experience of a photographer who recently completed a senior honors exhibit demonstrates the benefit some students can gain from a broadly based approach to photography. He is one of the campus's most successful student artists, having to his credit a lengthy exhibition record, a purchase prize in the juried student show of all media, several one-man shows, and work in professional juried competitions. He also interned in photographic design and illustration for print media, published images in university publications and the literary review, won a photojournalism award and was photography editor of the student newspaper. For this photographer, exploring various implications of the medium led to the discovery that each kind of photographic application can strengthen and enrich others. However much we helped him, we did permit him his range of activity and success in diverse uses of the medium.

Jerry Dell is Professor of Photography at the University of Wisconsin-Green Bay.



SPE National Update

NATIONAL CONFERENCE NEWS

Program plans for the 1978 SPE National Conference at Asilomar Conference Center on the Monterey Peninsula, California are well underway and your program must reach the subsection heads by November 1. Please send your proposal to the proper person with a carbon to the General Program Chairperson, Steven J. Cromwell. Subsection heads are:

Image Makers Caucus
Ellen Land-Weber
790 Park Place
Arcata, CA 95521
707-822-5294

Programs on Education
Dick Stevens
17150 Cherokee Dr.
South Bend, IN 46635
219-272-4258

Program on History of Photography
John Upton
Laguna Niguel, CA 92677
714-495-0310

Social Secretary
Arthur Taussig
1404 Narbonne Way
Costa Mesa, CA 92627

General Chairman, major speakers, etc.
Steven J. Cromwell
SPE Program Chairperson
Kansas City Art Institute
4415 Warwick Blvd.
Kansas City, MO 64111
(home) 816-753-1919
(office) 816-561-4852

BOARD NOMINATIONS DUE

Final call for nominations to the SPE Board of Directors. Nominations must be received by November 1, 1977. Send them to: Darryl Curran, Nominating Committee Chairman, 10537 Dunleer Dr., Los Angeles, CA 90064.

SPE Regional Update

NORTHEAST REGION MEETING OCT. 7-9

The fall regional meeting of the Northeast Region of SPE will be held at Boston University, Geo. Sherman Union, 775 Commonwealth Ave., in Boston from Friday October 7 through Sunday the 9th.

WESTERN REGIONAL SPE CONFERENCE

The fall western regional is scheduled for December 3 & 4 at Southwestern College in Chula Vista (San Diego area) California. For more information contact Robert Schneider, Southwestern College, 900 Otay Lakes Rd., Chula Vista, CA 92010.

NORTHWEST CONFERENCE HELD

The SPE Northwest Region held its fall Conference at the Banff Center, Alberta, Canada September 9-11. The program included a presentation by Denes Devenyi on W. H. F. Talbot, Art Wright on Brett Weston, and a round table discussion on basic photography class problems.

Positions Available

STANFORD UNIVERSITY—Photography, Lecturer, 1 year with possibility of renewal. Salary open, to assist in the internal growth of a vigorous photography program, begins Fall 1978. Applications due now should include curriculum vitae and list of references. Contact: Dr. Lorenz Eitner, Chairman, Department of Art, Stanford, CA 94305.

UNIVERSITY OF NEW MEXICO—Chairperson, Art Dept. Salary open. Fall 1978. Administration 2/3; teaching 1/3; term appt. Administrative and teaching experience required. A/D Nov. 1. Send letters and resumes to: Betty Hahn, Acting Assoc. Dean, College of Fine Arts, Albuquerque, NM 87131.

UNIVERSITY OF NEBRASKA—Photography/Area Director, Rank and Salary open. Begins January 1978, M.F.A. and 3 years teaching experience or equivalent required, strong exhibition record and national reputation desired, capable of directing graduate research, administration of photo program, 1 year with possible renewal. A/D Nov. 1. Send letter, resume & sheet of slides to Dan Howard, Chairman, Dept. of Art, Lincoln, NE 68588.

Potpourri

HISTORY PRIZE TO BORCOMAN

The Photographic Historical Society of New York's annual Prize for Distinguished Achievement in Photographic History has been awarded to James Borcoman, author of "Charles Negre 1820-1880". The book was published by The National Gallery of Canada, Ottawa.

The \$100 prize is awarded each year to an individual for an original work, dealing with the history of photography, published during the previous year.

Special Citations for Distinguished Achievement in Photographic History were awarded to Robert Brandau and Philippe Jullian for "de Meyer" (Knopf).

"Charles Negre 1820-1880" deals with a French pioneer of Nineteenth Century photography. The text is in English and French. The author is Curator of Photographs at The National Gallery of Canada, Ottawa.

CAPONIGRO'S STONEHENGE PORTFOLIO

Twelve photographs of the Stonehenge Monument at Salisbury Plain are available in an edition of 60 in Paul Caponigro's new portfolio. Price is \$4,500 from the artist at Route 3, Box 96D, Santa Fe, NM 87501.

1978 PHOTOGRAPHY CALENDARS

SherArt Images has announced 2 calendars with photographs for 1978. #78a includes twelve master photographs by Cartier-Bresson, Lartigue, Kertesz, etc. #78B includes images by 12 women photographers including Levitt, Arnold, Rubenstein & Morgan. Price for either calendar is \$5.95 postpaid from SherArt Images, 60 E. 12 Street. New York, NY 10003.

TAOS PUEBLO REPUBLISHED

The 1930 Ansel Adams classic *Taos Pueblo* is being republished by NYGS in a facsimile edition of 950. All copies are signed by the artist and are available at \$375.

FULLERTON SLIDES AVAILABLE

The graduate students in photography at California State University, Fullerton, have organized slides of their work and their instructors, Eileen Cowin and Darryl Curran. The slides represent a variety of sensibilities, methods and personal approaches to photography. The slides are packed in carousel (80) trays and may be used with any Carousel projector. If any S.P.E. member is interested in borrowing these slides, write to: Maria Gonzales, Department of Art, California State University, Fullerton, CA 92634. Please include your address and zip code.

ATGET CAPTION CORRECTION

During the spring of 1925, rather than 1926 as the typographer gremlin indicated in Exposure 15:2, Atget made more than 60 photographs in the park at Sceaux, near Paris.

PHOTO NOTES IS REPRINTED

Every known issue of *Photo Notes*, the publication of the Photo League, has been reprinted in facsimile by the VSW. Announcements, reviews of exhibitions, member's activities and debates on photographic issues were included in the publication. Published in an edition of 200, the volume is priced at \$75. Order from Visual Studies Workshop, 4 Elton St., Rochester, NY 14607.

BENEFIT PRINT SALE AND AUCTION

The Center for Photographic Studies will hold a benefit print sale and auction on December 2 in Chicago. A show preceeding the auction will be held in the Gilbert Gallery, 218 E. Ontario St., Chicago. An illustrated catalog will be published and sealed bids taken. Contact the Center at 722 West Main St., Louisville, KY 40202, 502-583-5170.

KING WINS BEST INTERVIEW

Winner in the "Best Interview" category of the annual Chicago Art Awards was Elaine King for her interview of Alice Adam in *Exposure* 14:4.

NANCY HANKS RESIGNS FROM NEA

After 8 years as Chairman of the National Endowment for the Arts, Nancy Hanks has announced that she is leaving that office on October 2. In his acceptance letter the President said, in part, "Under your thoughtful and creative stewardship, the Endowment has, among other things, firmly established in the country's consciousness the importance of broad-based public and private support for the arts." No successor has been named.

MICROFILM COLLECTION ANNOUNCED

Research Publications, Inc., has announced the production of a significant resource for the study of photography, a new microfilm collection entitled, *History of Photography*. The collection will be based on the incomparable holdings of the Eastman House but will include other items. RPI's address is 12 Lunar Drive, Woodbridge, CT 06525.

INFARED PHOTOGRAPHY BOOK

A book is being compiled about black and white infrared photography by Tom Shuler. Sections deal with historical and contemporary activity along with technical information. If you wish to contribute write by November 1 to Tom Shuler, Visual Arts Div., No. Virginia Comm. Coll., 3433 S. Carlyn Springs Rd., Bailey's Crossroads, VA 22041.

NEW GALLERY SPACE IN CHICAGO

Columbia College in Chicago, Illinois has announced the establishment of a major showcase for contemporary photography in the Chicago loop. The new Chicago Center for Contemporary Photography will be the largest and most versatile exhibition space for the regular display of photographs in the Midwest, according to a spokesman.

The non-profit gallery is planned as "a center for the study of photographs and works of art in related media, as well as an outlet for the work of photographers and artists who might otherwise have no way of getting their pictures seen and collected," said Charles Desmarais, newly appointed Director of the Center.

The new Chicago Center for Contemporary Photography is an expansion of the popular Columbia College Gallery begun several years ago. It will join with other galleries of painting, graphics, and crafts in Columbia's new building at 600 South Michigan Avenue.

ICP PHOTOGRAPHY INTERNSHIPS

The International Center of Photography was a limited number of one or two year internships in photographic studies open to college students and qualified individuals in the areas of education, archival, curatorial, exhibition, administration and audio-visual. Tuition is \$1,000 per semester with some financial assistance available. Contact ICP at 1130 Fifth Ave., New York, New York 10028.

NATIONAL PHOTOGRAPHY COMPETITION

The Benefactors with the assistance of the Concord Community Arts Department is sponsoring "Pictures" a National Photography Competition and Exhibition. Ten \$100 purchase awards will be selected. The jurors will be John Humphrey, Curator of the San Francisco Museum of Modern Art; Joan Murray, Photography Editor of *Artweek*; and Jack Welpott, Professor of Photography at San Francisco State University. Black and white or color photographs of any size may be submitted. (Slides or three dimensional works will not be accepted.) The photographs must be mounted or matted or otherwise ready for display. The entry fee is \$5.00 for each photograph with a limit of five entries per person. The check or money order should be made out to: "The Benefactors/Pictures". The photographs must be mailed in a reusable package or case with sufficient postage included for return. Two 3" x 5" cards with name, address and title must be attached to the back of each entry. The deadline date is December 1, 1977. The exhibit will be in January and February 1978. Send photographs and fee to: Bob Lindenmann, "Pictures" Coordinator, Concord Community Arts Department, 1950 Parkside Drive, Concord, CA 94519.

IMP/GEH AUCTION

Some 212 contemporary photographs including work by Callahan, Siskind, Caponigro and Ueussmann, plus over 320 duplicate items from the collection, notably Coburn and Hine material will be auctioned by the Eastman House. A catalogue has been published for the closed bid mail auction and is available on request from Auction, IMP/GEH, 900 East Avenue, Rochester, NY 14607.

VICTORIAN PHOTOGRAPHY SYMPOSIUM

The 1977 Symposium of the Victorian Society in America will be held in Philadelphia from October 27-30 and will have Victorian Photography as its topic. For registration forms call 215-627-4252 or write the Society at The Athenaeum, East Washington Square, Philadelphia, PA 19106.

BILL OWENS PORTFOLIO

A portfolio containing 8 prints from his three books in an edition of 25 by Bill Owens is now available. Price is \$750 from John Berggruen Gallery, 228 Grant Ave., San Francisco, CA 94108.

EQUIPMENT CLEARING HOUSE

A national publication designed to allow serious photographers to buy and sell used equipment at the least possible cost has been introduced. For information contact: Photographers' Equipment Clearing House, P.O. Box 344, Scarsdale, NY 10533.

CURTIN & LONDON PUBLISHING FORMED

Barbara (Upton) London, co-author of the Little, Brown/Life Library text *Photography*, and Dennis Curtin, editor of that text and, most recently, Editor in Chief of Prentice-Hall's International Division, have formed a new publishing company, Curtin & London, Inc. They will be publishing technical and instructional books on photography with the same emphasis on visual appeal as the Little, Brown text. They are currently working on a high-school photo text with accompanying filmstrips and want to contact people who have had experiences teaching at the high-school level and who might be interested in participating in the project. They are also open to ideas for other books and can be contacted at: Curtin & London, Inc., P.O. Box 363, Marblehead, Mass. 01945. 617-639-0487.

MORGAN DANCE PORTFOLIO

In an edition of 50, a portfolio of original prints of dance photographs by Barbara Morgan has been announced. The 10 prints were individually signed and numbered by the artist. Price is \$2,000.

PHOTOJOURNALISM WORKSHOP AT ASU

A two week workshop in photojournalism will be conducted by David Hurn of Magnum from January 2-13, 1978 at Arizona State University. Limited to 20 students the fee is \$150 with a \$50 deposit to reserve space. Write "Friends of Photography at ASU", Art Dept. ASU, Tempe, AZ 85281.

FERGUSON GRANT TO RUBENSTEIN

The Sixth Annual Ferguson Grant of the Friends of Photography has been awarded to Meridel Rubenstein of Santa Fe, New Mexico. Rubenstein's portraits show the diversity of cultures within New Mexico.

STEREO COLLECTION TO RIVERSIDE

The Keystone-Mast Collection of nearly 140,000 stereo negatives and a similar number of stereographic cards, chronicling over 100 years of American and world history, has become a part of the Museum of Photography of the University of California, Riverside.

The collection, developed by the Keystone Company of Meadville, Pa., is the largest of its kind to survive the years since stereographs were part of almost every home.

The Museum of Photography at UCR also houses the Bingham Collection of cameras and photographic equipment, the most complete public collection of its kind in the West.

ENYEART NAMED CENTER DIRECTOR

James L. Enyeart has been named the new Director of the Center for Creative Photography at the University of Arizona in Tucson.

Enyeart will assume his new position on December 1. He replaces Harold Jones who is the new head of the Photography area in the Department of Art at the University of Arizona.

MFA DISSERTATION TITLES AT UNM 1971-77

- 1971 Daniel Snyder, "American Family Memorial Imagery, the Photograph and the Search for Immortality"
Charles Wellman, "The Sequential Nature of Photography as an Influence on Photographic Composition"
 - 1972 Harold Jones, "The Work of Photographers Paul Strand and Edward Weston: With an Emphasis on their Work in New Mexico"
John Mulvany, "The Sublime: Its History and Purpose"
 - 1973 Steven Foster, "The Symbolic Photograph: A Means to Self-Knowledge. A Jungian Approach to the 'Photographic Opus'"
 - 1974 Stanley Bowman, "Manipulation in Photography"
 - 1975 Richard Knapp, "Spirit and Psychic Photography: a Review of the Issues and Evidence"
Nicholas Nixon, "Ironical Vision in Twentieth Century American Photography"
 - 1976 Christopher Seiberling, "Aspects of Light in Photography"
Kermit Lee, "Photography as Poetry"
 - 1977 Margaret MacKichan, "Marion Post Wolcott: Farm Security Administration Photographer in Eastern Kentucky"
Meridel Rubenstein, "The Circles and the Symmetry, the Reciprocal Influence: Georgia O'Keeffe and Alfred Stieglitz"
- Xerox copies available at your expense.

New Products

INEXPENSIVE PRINT TRIMMER

Falcon Safety Products has announced a \$20 print trimmer reportedly easy to use which uses readily replaceable blades. The trimmer gives an unobstructed view of the cutting process and has both inch and metric scales. Falcon's address is Mountainside, NJ 07092.

NEW 35MM BULK FILM LOADER

Allied Precision Products has announced production of a new bulk film loader. It was developed by Brent-Wells Co. an engineering firm with extensive photographic experience. The loader incorporates sophisticated film handling techniques which eliminate scratching and waste of film during loading. Price is \$17.95 from APPCO, 4015 Fabian Way, Palo Alto, CA 94303.

INFRARED ELECTRONIC FLASH

The Sunpak Nocto 400 combines a specially-balanced flashtube and integral infrared shield to produce infrared light in the 840nm wave length. It is supplied with a Nicad battery cluster, blackout filter, etc., and has a list price of \$198 from Berkey Marketing Co.

8x10 COLOR IN A MINUTE

A new instant photographic system which produces 8x10 inch color prints has been introduced by Polaroid. The system uses an AC powered processing unit, single-sheet film holders and Type 808 Polacolor 2 Land film which develops dry and complete in daylight. The ASA 80 film employs the same metallized Colorlock dyes used in the SX-70.

LAMINAR FLOW COLOR PROCESSOR

Agnekolor has two (11x14 and 16x20) new color print processors using their patented laminar flow that permits constant uniform flow of all liquids over the entire print emulsion surface at a rate exceeding 100 changes a minute.

The print, once loaded, is never handled throughout the processing procedure, with the solutions and wash recirculated by a electronically-operated pump throughout each processing step. The print "floats" on the moving liquid, assuring uniform and streakless processing edge-to-edge. A lighttight cover permits the exposed paper to be loaded in the dark, and all processing procedures to be done in room light. Temperature of the chemistry is maintained by a thermostatically-controlled heater with a protective thermal cut-off, in the water-jacket of the processor. The chemistry solutions in their containers are pre-heated by the water jacket, as is the processor platen on which the print rests.

Prices start at \$325 from Agnekolor Systems Corp., 460 Totowa Ave., Paterson, NJ 07522.



Edward Weston
1927 "Knees"
F. M. Hall Collection

A CATALOG OF THE PHOTOGRAPHS IN THE COLLECTION OF THE SHELDON MEMORIAL GALLERY AT THE UNIVERSITY OF NEBRASKA-LINCOLN

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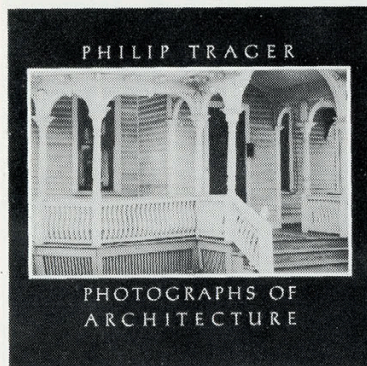
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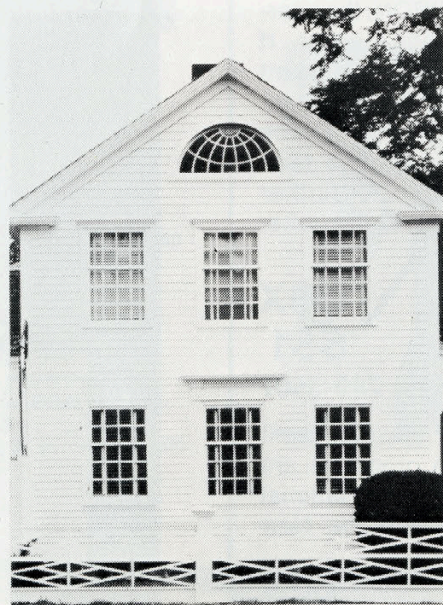
These photographs are commanding in their clarity and reserve. They are severely designed. At the same time, each suggests a novel. I cannot recall a collection of architectural photos—not a single human being is

present—so evocative of human lives, dreams, yearnings, hard times, forgetfulness. The human hand (pace Henri Focillon) is present in every structure, every picture. . . . The volume itself, 11½ inches square, is a model of simple, clean, purposeful book design. The photographs are superbly reproduced (in black-and-white and sepia-and-white), one to each right hand spread. . . . There are publishing 'events' and then there are real publishing events. The latter—less commercially enticing, no journalistic 'hook,' gossip possibilities nonexistent, kinky hype impossible, but reinvigorating by their physical beauty and fidelity, the caring and surprise they show and stimulate—should be celebrated, too. All is not ashes yet." — ELIOT FREMONT-SMITH, *The Village Voice*

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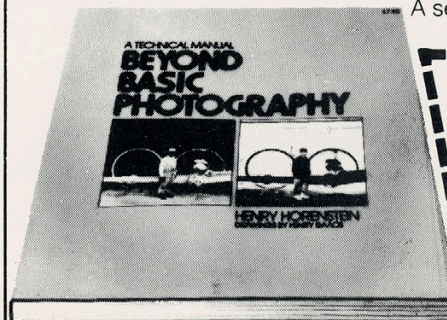
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