

# exposure 20:1



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*Exposure* is the quarterly journal of record of the Society for Photographic Education, and is a benefit of SPE membership. The journal reflects the Society's concerns, but opinions expressed herein are not necessarily endorsed by the SPE.

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**Covers:** Front, **Sandra Stark**, *untitled 1981*; back, **Richard Margolis**, *Penland People: Composite Portrait, 1979*

**THE DEADLINE FOR THE NEXT ISSUE OF EXPOSURE IS APRIL 1**

**Gretchen Garner**, Editor

**Steven Klindt**, Managing Editor  
**Jan Zita Grover**, Contributing Editor

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#### **Submissions**

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#### **Advertising**

Advertising inquiries should be addressed to Steven Klindt, Managing Editor, *Exposure*, 1028 Wesley, Evanston, IL 60202

#### **Membership**

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#### **Subscription**

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# Society for Photographic Education 1982 National Conference

March 18-21, 1982

The Broadmoor  
Colorado Springs, Colorado

Featured Speakers: Brewster Ghiselin,  
Sonia Landy Sheridan, Ruth Bernhard

Registration: Students (with copy of ID)	\$75
Members	75
Non-Members	100

To register by mail contact: SPE National Conference  
c/o Helmmo Kindermann Wardner Road #67  
Rainbow Lake, New York 12976

*"Facing the Future:  
Alternatives and  
Survival for the Artist,  
the Educator and the  
Individual"*



Sonia Landy Sheridan, *House Dick*, 1969



Ruth Bernhard, *Two Cows*, 1937

## Society for Photographic Education

The Society for Photographic Education is a not-for-profit, educational corporation which through its programs and publications seeks to promote high standards of photography and photographic education. Membership dues in the Society are \$35 per year; for membership information write: Society for Photographic Education, P.O. Box 1651, F.D.R. Post Office, New York, NY 10150.

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P.O. Box 1111

Daytona Beach Community College

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**South Central:** Michael Peven

Art Department, 116 Fine Arts Bldg.

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**Midwest:** Cheryl Younger

921 Lake Boulevard

Bemidji, MN 56601

**Northwest:** Bob Lloyd

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**West:** Suda House

3887 Central Avenue

San Diego, CA 92105

# Society for Photographic Education

## BY-LAWS

### Preamble

The Society for Photographic Education is a non-profit organization fundamentally committed to the teaching of photography at the college level, concerned with both the practice and the analysis of the medium, particularly as it relates to art. It welcomes as members everyone involved in such teaching and all others who have similar goals. The Society aims to engage in a continuing reappraisal of the nature and meaning of the teaching of photography.

### Permanent Mailing Address

Society for Photographic Education, Inc.  
Post Office Box 1651  
F.D.R. Post Office  
New York, New York 10150

### ARTICLE I Membership

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

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

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

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

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

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

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

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

### ARTICLE II Meetings of the National Corporation

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

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

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

**Section 4. Notice of Special Meetings.** Notice of each special meeting of the members shall be given by first class mail, postage prepaid, not less than thirty (30) days or more than fifty (50) days before the meeting. Such notice shall be mailed to the address designated by the member for that purpose, or, if not designated, to the member's last known address as shown on the record of members. The notice shall state the time, date and place of the meeting, the

purpose or purposes for which the meeting is called, and shall indicate the person or persons calling the meeting. Matters not identified in the notice of the meeting may be considered at the meeting but not acted upon.

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

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

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

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

**Section 9. Voting.** Voting, except as otherwise provided by law, need not be by ballot. A majority of the votes cast shall decide any question except as otherwise stated in these by-laws.

### ARTICLE III Directors

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

**Section 2. Election of Directors.** The directors of the Society shall be elected by mail ballot sent to the membership at least sixty (60) days before the annual meeting. The deadline for receipt of such ballots by the Society shall be thirty (30) days before the annual meeting, with the results of that election to be reported at the annual meeting. Those with the highest number of votes received shall be elected.

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

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

**Section 5. Regular Meetings of Directors.** Regular meetings of the Board of Directors shall be held at such place or places within or without the state of New York and on such days and at such hours as the board may by resolution appoint, and written notice thereof shall be given by the Chairperson or Secretary to each member of the board by mail not less than thirty (30) days prior to such meeting. Notice to board members shall be mailed to the address designated by each board member for that purpose, or if none be designated, to the last known address. The notice shall be sent first class mail with postage prepaid.

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

**Section 7. Quorum.** Except as otherwise provided by law or these by-laws, the majority of the duly elected and qualified members of the board shall constitute a

quorum at any meeting of the Board of Directors, and a majority of the directors present at such meeting shall decide any question that may come before the meeting.

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

### ARTICLE IV Committees

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

**Section 2. The Executive Committee.** The Executive Committee shall consist of the officers of the Society. The Executive Committee shall have all the authority of the board during periods when the board is not meeting, provided that the Executive Committee may not take any action inconsistent with previous action of the board, submit to members any action requiring membership action, make additions to or deletions from the by-laws, or remove or indemnify directors or officers, or fill any vacancy in the Board of Directors, or fix the compensation of the directors for serving on the Executive Committee.

**Section 3. Nominating Committee.** The Nominating Committee shall consist of five (5) members to include one (1) director appointed committee chairperson;

one (1) former Chairperson of the Society; one (1) member, not a director; and two (2) members, whether or not directors. The Nominating Committee shall request from the membership by mail or by announcement in Society publications, recommendations for nominations. They shall then select eight (8) nominees. This preliminary slate shall be composed as immediately as possible following the annual meeting and published together with biographies and personal statements of the nominees. The membership may then make additional recommendations for directors to the Nominating Committee within thirty (30) days of the publication of the slate. The committee shall make up to four (4) additional nominations at the request of at least two (2) per cent of the membership for any single nominee in descending numerical order above the minimum needed.

**Section 4. Steering Committee.** The Steering Committee shall consist of five (5) members to include the Vice-Chairperson of the Society as committee chairperson; one (1) member, a director; and three (3) members, whether or not directors. The Steering Committee will solicit new ideas, recommendations and suggestions to further the aims of the Society and the profession. It will also function as a research and development group responsible for suggesting to the board long range planning.

**Section 5. Publications Committee.** The Publications Committee shall consist of five (5) members to include one (1) director who shall be appointed committee chairperson; one (1) member, a director; one (1) past Editor of the Journal; one (1) member, the present Editor of the Journal, who shall not serve as committee chairperson; and one (1) member, not a director. The Publications Committee shall have responsibility for the Journal, and for all other publications of the Society.

**Section 6. Conference Committee.** The Conference Committee shall consist of five (5) members to include one (1) director appointed committee chairperson; one (1) member who is a past Conference Coordinator; one (1) member who is the present Conference Coordinator; when possible one (1) member who shall be a future Conference Coordinator, otherwise a member, whether or not a director; and one (1) member, whether or not a director. The Conference Committee shall recommend the annual national Conference Coordinator to the board and shall oversee the planning and production of the annual national conference. The committee shall also advise the board on suitable locations for future meetings.

#### **Section 7. Regional Affairs Committee.**

The Regional Affairs Committee shall include one (1) director appointed committee chairperson; two (2) directors; and the chairperson of each regional organization within the Society. The committee shall have the responsibility of serving as a liaison between the regional structures and the national directors.

**Section 8. Membership Committee.** The Membership Committee shall consist of no less than three (3) members to include the Secretary of the Society as committee chairperson and two (2) members, whether or not directors. The Membership Committee shall maintain a current list of the names and addresses of all members of the Society and ensure its annual publication. The committee shall be responsible for the development and implementation of membership policy.

**Section 9. Other Committees.** The Board of Directors may prescribe the powers and fix the responsibilities and number of members of any other committees and may dispense with any such committee at any time. Members of any such committees may be directors or non-directors, as decided by the board.

### **ARTICLE V Officers**

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

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

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

process including thirty (30) days advance notice in writing. A committee consisting of an individual chosen by the officer in question, a board member designated by the board, and a representative from the general membership, agreeable to both parties, shall conduct the investigation.

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

**Section 5. The Vice Chairperson.** The Vice Chairperson shall have such powers and shall perform such duties as usually pertain to such offices or as are properly required by the Board of Directors. The Vice Chairperson shall assist the Chairperson, and during the absence or disability of the Chairperson, shall exercise the power and discharge all of the duties of the Chairperson until the Chairperson's return or the successor be chosen. The Vice-Chairperson shall also serve as Chairperson of the Steering Committee.

**Section 6. The Secretary.** The Secretary shall issue notices of all meetings of the membership and of the directors where notices of such meetings are required by law or these by-laws. The Secretary shall keep the minutes of the meetings of members and of the Board of Directors and the Executive Committee. The Secretary shall serve as chairperson of the Membership Committee. The Secretary shall sign such instruments as require the signature and shall perform such other duties as usually pertain to this office or as are properly required by the Board of Directors.

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

## ARTICLE VI Regions

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

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

**Section 3. Officers and Organizations.** Regional office and national Board of Directors membership may not be held concurrently. Each region shall submit a charter defining its structure, purposes and activities in accordance with guidelines based on the laws and by-laws of the national Society. Such charter must be approved by the Regional Affairs Committee and the Board of Directors of the national Society.

**Section 4. Finances.** The national Treasurer shall require a uniform accounting procedure. Regional treasurers must report their financial statements covering all income and expenditures to the national Treasurer within thirty (30) days of the close of the fiscal year. The regional treasurer may obtain upon request from the national Treasurer up to twenty (20) per cent of the paid annual society dues of the members residing in said region. The region shall not use funds in conflict with the regulations of the Internal Revenue Service, the laws and by-laws of the national Society, and the charter of the regional organization.

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

## ARTICLE VII Finances

**Section 1. Finances.** Except as otherwise permitted herein, the funds of the

corporation shall be deposited in its name with such bank or banks, trust companies or trust company, as the Board of Directors may, from time to time, designate. Funds shall be subject to withdrawal by such officers or agents of the corporation as may, from time to time, be designated by the Board of Directors.

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

## ARTICLE VIII Corporate Seal

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

## ARTICLE IX Miscellaneous

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

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

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

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

**Section 5. Surety Bonds.** Whenever required by the Board of Directors, any

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

## ARTICLE X Amendments and Additions

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

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

## Summary of Proceedings and Decisions of Executive Committee Meetings

August 1981

**Note:** Complete minutes of proceedings and decisions of the Executive Committee meetings which took place August 21-23, 1981, at Vice-Chairperson Martha Strawn's residence in Davidson, North Carolina, appear in the December/81 and January/82 issues of the SPE/Newsletter. Both the Newsletter complete minutes and the following summary have been prepared by Society Chairperson William Parker.

The Executive Committee meetings convened at 9:30 a.m., Friday, 8/21/81. Present were William Parker (Chairperson), Martha Strawn (Vice-Chairperson), Kathleen Gauss (Treasurer), Jean Locey (1982 Annual National Conference Coordinator), Peter Bunnell (Interim Executive Secretary). Agreed that due to absence of Society Secretary Ellen Land-Weber, Chairperson Parker to prepare final minutes of meetings.

Recognizing that subsequent to the board meetings at the 1981 Annual National Conference and review of the *Revised Proposed Budget for 1981 (3/26/81)* prepared by former Treasurer Land-Weber, serious imbalances in the Society's finances were apparent, the following *1981 Final Revised Budget* disbursement requirements to be effective 8/25/81 for remainder of fiscal year were approved: *Board* (\$8000); *Regional Allowances* (\$7500); *Printing & Copying* (\$6000); *Postage & Mailings* (\$3000); *Telephone* (\$7000); *Office Supplies/Clerical Help* (\$2000); *Accounting/Interim Executive Secretary/Legal* (\$5350); *Publications/Exposure & SPE Newsletter* (\$59,164); *Mailing Lists* (\$1100); *1982 Conference Expenses* (\$3000); *General—Including MFA Survey/International Program Project* (\$1250); *Membership Brochure/Campaign* (\$100); *1981 Conference* (\$65,508). Following necessary reductions in current budget to be operative until the end of the 1981 fiscal year, Treasurer Gauss instructed: to prepare a complete *1981 Final Revised Budget Report* reflecting the treasury balance to date and anticipated income and expenses for the remainder of the fiscal year; to present, as immediately as possible by letter to the Board of Directors, such complete final revised budget report; to report all 1981

revised budget report; to report all 1981 budget adjustments in conjunction with the budget for the 1982 fiscal year to be proposed to the board and membership meetings at the 1982 Annual National Conference; to forward a *1982 Preliminary Budget Proposal* to the Board of Directors by 2/1/82, based on new format and categories defined.

Determined that no requests from regions for current-year allocated funding from the national treasury shall be honored until such time as previous-year accounting reports are received from Regional Treasurers and approved by the Society Treasurer. Approved that in future the Society Treasurer shall require all regions to make application for allocated funding at least *thirty* (30) days prior to regional Fall or Spring conferences and prior to implementation of project plans approved by regional memberships. Approved that no bill for expenses incurred in the name of the society or for national or regional society business shall be paid unless it complies with prior Executive Committee or Board of Directors approval and the guidelines for disbursement of funds as established in the approved *S.P.E. Policies and Procedures Manual*. Approved that all persons or groups involved in society business must submit to the Society Treasurer in advance of such business a declaration of anticipated expenses to ensure required approvals and the meeting of budget limits defined by the Executive Committee, Board of Directors, or Society Treasurer relative to the operating budget governing disbursements from the national treasury within a fiscal year.

Received report from Treasurer Gauss concerning: reapplication for funding from the N.E.A. in amount of \$3000, originally achieved through fine efforts of member Kris Suderman for honoraria and travel for major speakers and track coordinators at the 1981 Annual National Conference; the securing of the remaining \$4000 of an \$8000 N.E.A. grant awarded *Exposure* under the former editorship of Charles Desmarais; announcement of publications grant award of \$7500 from N.E.A., received and deposited to national treasury subsequent to proposal prepared by *Exposure* Editor Garner; the fact that no grant applications were made to N.E.A. to support the 1982 Annual National Conference by the 1981 Conference Committee or the former Executive Committee, thus the forthcoming conference shall be financially disadvantaged; that application for N.E.A. funding in support of the 1982 Annual National Conference is in preparation through co-ordina-

tion with the current Conference Committee and shall be forwarded to meet deadline announced by N.E.A. Approved that Treasurer Gauss remit a final adjusted balance of \$115.30 relative to statement of workshop expenses and honorarium provided by participant in business track program at the 1981 Annual National Conference.

Approved an increase in Society annual membership dues from \$30 to \$35; that a first membership renewal notice announcing newly required dues for calendar year 1982 shall be forwarded to each current member of the Society by 12/20/81 with firm deadline for return of renewal card and payment of \$35 dues by 2/1/82. Approved that renewals made after 2/1/82 shall require a dues payment of \$35 plus a \$5 surcharge necessary to defray late renewal handling costs; that a second membership renewal notice including announcement of the \$35 dues plus \$5 surcharge requirement shall be mailed by 2/2/82 to all members during 1981 who do not respond to the first renewal notice. Approved that a member of the Society for 1981 renewing at any time during calendar year 1982 with payment of dues or dues plus surcharge according to schedules defined shall receive all Society publications for that year. Approved that an "incentive campaign" encouraging new memberships in the Society to be developed through the preparation of a membership application card for new members to be forwarded with *Exposure* 19:4; that the card for new members announce that dues for calendar year 1982 will be \$30 if the application including dues payment is postmarked by 12/31/81 and \$35.00 if postmarked thereafter. Interim Executive Secretary Bunnell instructed to coordinate with Society Secretary & Membership Committee Chairperson Land-Weber a schedule of adjusted dues requirements and publications benefits for 1982 new membership applicants comparable to that defined for 1981, reporting same to the Executive Committee for approval.

Received *Membership Report* from Interim Executive Secretary Bunnell indicating that as of 8/20/81 regular memberships have increased from 689 as reported on 3/11/81 to 1255; that institutional subscribers to *Exposure* number 103; that non-renewals of memberships for 1981 are now 298 as compared to non-renewals of 719 indicated in 3/11/81 membership report.

Approved that Interim Executive Secretary Bunnell, *Exposure* Editor Garner and 1982 Conference Coordinator Locey prepare a new *S.P.E. Press List* and *S.P.E.*

*Publications Complimentary List*, both to be submitted to the Executive Committee for final review, approval, and transmittal thereafter to board committees requiring their use. Approved the raising of fees for institutional subscriptions to *Exposure* from \$20 to \$25 for domestic subscribers and from \$25 to \$30 for foreign subscribers, effective 1/1/82. Approved, as part of institutional subscriptions campaign, that *Exposure* issue 19:2 or another issue be forwarded to institutions along with a cover letter inviting subscriptions, such campaign to be expedited by Interim Executive Secretary Bunnell and *Exposure* Editor Garner.

Approved the following fees for the 1982 Annual National Conference: *Non-Member Conference Fee with Advanced Registration* (\$75), with *Late Registration* (\$100); *Renewed members Conference Fee with Advanced Registration* (\$50), with *Late Registration* (\$75); *Students Conference Fee with Advanced Registration* (\$50), with *Late Registration* (\$75). Recognized that student registrants are not required to be members of the society. Notice given that membership renewal applies only in terms of continuing membership from 1981 to 1982; that despite former periods of membership in society, any application for renewal of membership other than that proving continued membership from 1981 to 1982, shall be considered a *new* membership application. Approved that if an individual claims membership in society for 1982 on conference registration forms and such is ascertained not to be the case, such registrant shall be charged the \$100 *Non-Member Conference Fee with Late Registration*, no portion of which may be applied to membership in the society. Approved that late membership renewees for 1982 proving membership during 1981, without advanced conference registration, shall be required to pay \$35 membership dues plus a \$5 late renewal surcharge, plus the \$75 *Renewed Members Conference Fee with Late Registration*. Received notice from 1982 Conference Coordinator Locey that advanced registration material shall be forwarded to membership by 12/15/81 with firm deadline for advanced registration returns from members announced as 1/30/82.

Approved 1982 Annual National Conference Program Proposals from current Conference Committee, to take place March 18-21, 1982 at the Broadmoor Hotel, Colorado Springs, Colorado, featuring the theme FACING THE FUTURE - PHOTOGRAPHY 1982: ALTERNATIVES AND SURVIVAL FOR THE ARTIST, THE

EDUCATOR AND THE INDIVIDUAL. Approved the following schedule for pre-conference, conference, and post-conference meetings of board and membership: MONDAY - 3/15/PM: *Arrival of Board/Meetings of Board Committees*; TUESDAY/WEDNESDAY - 3/16-17/AM-PM: *Meetings of Entire Board*; THURSDAY - 3/18/AM-PM: *Meeting of Entire Board (until 12:00 noon); Meetings of Board Committees (2:00-4:00 p.m.); Regional Caucus/Regional Affairs Meeting (4:00-5:30 p.m.)*; SATURDAY - 3/20/PM: *Annual Meeting of the Membership (4-5:30 p.m.)*; SUNDAY - 3/21/AM-PM: *Final Meeting of Entire Board (10:30 a.m. - 1:00 p.m.)*. Received 1982 National Conference Estimated Budget and revised same to reflect projected Income of \$38,000 and Expenses of \$33,740. Current Conference Committee charged to present the Executive Committee an Updated 1982 National Conference Estimated Budget, reflecting income from advanced registrations and other sources as well as predicted expenses, by 2/15/82. Approved an advanced conference expense account of \$3000. Approved that a service charge of \$10 shall be required for handling 1982 conference refunds and that a service charge of \$15 shall be required for handling overdrafts, such charges to be reflected as minimal requirements for all future conferences in the *S.P.E. Policies and Procedures Manual*. Approved that absolutely no conference fee refunds will be made after thirty (30) days from the close of the annual conference and that any requests for refunds must be submitted in writing to the Society Treasurer within the thirty-day limit according to directives defined by the Conference Registrar. Approved that overdrafts are subject to repayment by bank money-order; that after due process the names and addresses of persons whose checks for membership dues or conference fees are returned by a bank because of insufficient funds shall be sent to the Membership Committee to be expunged from the membership list. Approved that, whether represented by members of the Society or not, profit and non-profit companies, corporations, institutions and organizations who offer materials or services for promotional, commercial, or other purposes of vested interest, shall pay a table-rental fee of \$225 per table during the 1982 conference; that combined book exhibiting shall be available at \$25 per title; that members who provide materials to conference participants free of charge and without obligation of any sort, shall have minimal table space provided without fee. Approved in accord with exceptions

allowed in the approved *S.P.E. Policies and Procedures Manual*, Section VI, E, 2, b, (9), that Conference Area Coordinators (Track Leaders) shall receive a \$50 honorarium plus conference fee waiver. Approved *Letter of Agreement* prepared by 1982 Assistant Conference Coordinator Kindermann to serve as binding contract between S.P.E. and conference program participants defining specific obligations and honoraria, such letter of agreement to be combined with that prepared by the Publications Committee, the latter to reflect permissions by conference participants on an elective basis. Approved that no funds shall be disbursed by the Society Treasurer to any program participant without the binding *Letter of Agreement* having been officially approved by all parties as designated.

Unanimously approved current Conference Committee recommendation that Helmmo Kindermann be appointed 1983 Conference Coordinator. Urged that Kindermann prepare a final proposal, including sites and program plans, for presentation to and final approval by the board during meetings at 1982 conference. Received Conference Committee reiteration OF NEED FOR AN ASSISTANT CONFERENCE COORDINATOR FOR 1983 CONFERENCE WHO WOULD BECOME THE 1984 CONFERENCE COORDINATOR, URGING REGIONAL RECOMMENDATIONS OR VOLUNTEERS FROM THE MEMBERSHIP AT LARGE.

With reference to recommendations made during meeting of Regional Affairs Committee on 3/15/81 at 1981 Annual National Conference, approved that the *S.P.E. Policies and Procedures Manual* shall be amended to include a directive to publish in the *SPE/Newsletter* the dates of the S.P.E. Board Meetings at least thirty (30) days prior to such meetings; disapproved the waiver of the national conference fees and provision of payment for lodging expenses of Regional Representatives for the nights of pre-conference meetings, deeming such expenses to be regional responsibilities within the purview of budget allocations provided by the national treasury; approved that the *S.P.E. Policies and Procedures Manual* shall be amended to ensure the establishment of a non-conflicting regional caucus time slot in all national conference program schedules; disapproved that the Conference Committee include a copy of current S.P.E. By-Laws in the conference packet yearly due to expense beyond capacity of the society. Agreed that Regional Affairs Committee Chairperson Simon should report these decisions to all Regional Representatives.

Reviewed *Publications Committee Report (8/5/81)* from Committee Chairperson Enyeart indicating, among many items, that the newly revised and approved *S.P.E. By-Laws* are to be published in *Exposure* 20:1 and that *Regional Charters* shall be published in future issues once they have been reviewed for necessary revisions by the Regional Affairs Committee. Approved that the *Membership Brochure* be further developed for implementation after 1/1/82 by the Membership Committee; that such brochure be finally edited and a budget for its implementation and distribution be presented to the Executive Committee for review and approval. Approved that the publication of a *1982 Membership Directory* be postponed until after the 1982 conference due to lack of funds in national treasury and that Interim Executive Secretary Bunnell forward an updated list of new members, non-renewals, and change of addresses to all members of the board, Regional Representatives, and Society committees requiring updated membership information. Approved the new Society stationery letterhead for printing 1,000 copies as inexpensively as possible after 1/1/82; no envelopes are to be printed until current supply is exhausted.

Reviewed *Mid-Year Financial Report - 1981 Exposure (8/81)* from Editor Garner and Managing Editor Klindt indicating in fact and projected analyses of expenses and income for the four 1981 issues of the journal to be: *Expenditures Budgeted* (\$36,345), *Expenditures Actual & Projected* (\$36,398.08); *Income Budgeted* (\$36,345), *Income Actual & Projected* (\$31,027.59), predicting a *Total Deficit* of \$5,370.49. As part of overall budget reductions required by deficit in national treasury, approved that *Exposure* budget be reduced by \$2500 for remainder of fiscal year. Recommended funding of *Exposure* for 1982 only, without guarantee of such funding in perpetuity, at \$5250 per issue, generally representing 50% of S.P.E. net income following allocations to regions deducted from guaranteed base income determined by membership dues. Approved that a *25% Indirect Costs Reduction* on all grants, contributions in support of publication projects and all other unearned income must be reverted from *Exposure* income to the general funds of the national treasury to be used in support of other Society projects and concerns. Approved that all earned advertising revenues for the journal shall be allocated to *Exposure* income for exclusive use in support of the publication. Approved that all revenues from sales of

*Exposure* back-issues and institutional subscriptions shall be deposited to the S.P.E. treasury for use as general Society funds.

Approved that S.P.E. will continue to sell single issues of 18:3&4 at \$9.95 each until 1/1/83 after which time the double-issue will be sold as a back-issue at \$4.50 each; if ordered in bulk (any number more than one copy), such orders shall be referred to University of Colorado distributor. With reference to former announcement of back-issue sales of *Exposure* approved 3/15/80 and published in *SPE/Newsletter*, July/80 issue, determined that such formerly announced prices be suspended and that the discount policy as published most recently in *Exposure* 19:3 be continued. Recognized that all prices quoted for back-issue sales are subject to change as deemed appropriate by the Executive Committee or the Board of Directors. Interim Executive Secretary Bunnell report on *Back-Issue Sales (8/20/81)* indicated a grand total income of \$4312.86 for period 3/22/80 to 8/20/81; report on *Institutional Subscriptions to Exposure* stated that income remains steady at approximately \$2000; report on *Supplemental Income Statement-Membership (8/20/81)* indicated *Actual Income* of \$622.27 and *Anticipated Income* of \$1567.99, less *Debit* for miscellaneous membership expenses (not including Interim Executive Secretary expenses) of \$513.89, for a *Total* of \$1676.37. Reviewed *Mid-Year Budget Report - 1981 SPE/Newsletter (8/17/81)* from Editor Kloehn indicating newsletter expenses for monthly issues as: 2/81 (\$597.40); 4/81 (\$679.85); 5/81 (\$661.20); totals for issues 4/81 and 5/81 reflecting photographic service, printing, and major postal charge increases. Approved that the October and November issues for 1981 become a single issue to be designated as *October/November/81* due to necessary reduction by \$775 in newsletter budget for remainder of fiscal year as part of overall budget reductions required by deficit in national treasury. Recommended that Editor Kloehn define a specific proposal for advertising and position listings fees for re-consideration by the Publications Committee and presentation to the Board of Directors at their annual meetings in March, 1982.

Due to deficit in national treasury, determined that further funding for *S.P.E. MFA Survey Project* and *International Program for S.P.E. Project* be suspended until after 1/1/82. Vice-Chairperson Strawn charged as Chairperson of the Steering Committee to notify member Esther Parada, Coordinator of the *Internation-*

*tional Program for S.P.E. Project*, that no monies can be disbursed after 1/1/82 until such time as a detailed project budget is received and reviewed by the Steering Committee and approved by the Executive Committee.

Vice-Chairperson Strawn presented the *Steering Committee Report (5/20/81)* identifying plans for development, constitution of advisory members of committee, and procedures for determining priorities for future S.P.E. projects and goals; emphasizing that committee intends to forward prioritized list of S.P.E. goals to Board of Directors prior to annual national conference in March, 1982, and seek approval of same at conference meetings of board and membership, reiterating that special S.P.E. projects should not be implemented or funded until such goals are defined. Steering Committee charged to formulate recommendations for the development of a Public Information Committee and a Finance Committee for the society. Approved that the designated Advisory Subcommittee be changed in name to Panel of Consultants, with indication of persons on such panel as Society members or not. Agreed that the Steering Committee will not forward any material concerning policies and procedures of the Society to non-member consultants.

Reviewed proposal from member Allan Coleman recommending the establishment of an S.P.E. Committee on Censorship and Freedom of Vision and proposal from board member Richard Stevens for the establishment of an S.P.E. Committee on Education; charged the Steering Committee to further review, prioritize and make recommendations concerning these proposals to the Board of Directors at the 1982 annual meetings.

Approved for recommendation to the Board of Directors that the fiscal year of the Society be changed from 1/1-12/31 to 7/1-6/30, enabling reviews of mid-year budgets at March meetings of board and definition of proposals and approvals of budgets for the following fiscal year at the time of the annual national conference.

Executive Committee meetings officially adjourned at 10:30 p.m., Sunday, 8/23/81.

# Works of Love: The Photographs of Mark Goodman

James Kaufmann

Millerton, New York, is a small town located near where New York, Massachusetts and Connecticut converge. One could say of Millerton—as Sinclair Lewis said of Gopher Prairie, Minnesota, in *Main Street*—“This is America,” and take comfort in generality. Millerton differs from most American small towns, though, because for the last ten years Mark Goodman has been photographing its children. In fact, Goodman estimates that he has made more than 30,000 photographs in Millerton. But his project is not simply an exercise in persistence, or a photographic marathon: it is a fine and discerning work of ethnography.

Ethnography, simply defined, is what anthropologists do. But as the eminent anthropologist Clifford Geertz says in “Thick Description: Toward an Interpretive Theory of Culture,” ethnography, good ethnography, involves much more than taking notes, charting family trees, selecting informants, and so on. While information-gathering is obviously necessary to good ethnography, what distinguishes such work is the intellectual effort brought to bear on the subject. The particular route that an ethnographer chooses is not so important as the final destination. His work should travel towards “thick description,” must try to provide a comprehensive context that will transcend statistics to reveal what Geertz calls “the informal logic of actual life.”

If it is true that the proper subject of cultural analysis is that “informal logic,” as Geertz claims, then what better way to capture it than with photographs? Photographs are fragments selected from the visual field of the world that surrounds us, and because of their particularity they tend to magnify what is within their frame. They help us understand the world around us much as, say, a microscope helps the scientist understand the world within.

The ways in which we understand the world around us from photographs depend on the photographer’s angle of vision. If we saw only Lewis Carroll’s

photographs of children from mid-nineteenth century England, we would form quite a different impression of them than if we saw only Dr. Barnardo’s work of the same period. A book like the recently-published *American Children*, which contains photographs of children from the Museum of Modern Art’s permanent collection, reveals only that there are as many attitudes toward children as there are photographers of children.

What distinguishes Goodman’s work, all other things being equal, is its mass. Where ethnography is concerned, cumulative impressions clarify the object under study, directly determine the depth of our comprehension. Goodman’s photographic study of Millerton is not only large enough to generalize from, but it contains the other ingredients necessary for good ethnography: Goodman was trained in anthropology at Boston University; the field of his work is restricted

and thus can thickly describe its subjects; and, perhaps most important, he has had the patience and interest to study one community over the long run.

Goodman began photographing Millerton in 1971 while he was a student at the Apeiron Photographic Workshop. He went on to serve as artist-in-residence there from 1972-1975, and continued to document the youth of Millerton—supported by various grants, including a Guggenheim—until his appointment as an assistant professor of art at The University of Texas in fall 1980. Goodman returned to Millerton in the summer of 1981, and began to work more with larger format cameras: 2¼ x 2¾ and 4 x 5. “I’m doing more detailed work now, more portraits, more family portraits...I won’t be done for another ten years,” Goodman says. The context grows.

Goodman began photographing in Millerton for the obvious reason—he was there, he was Apeiron’s first student. The project began as an assignment from Bruce Davidson and, as Goodman says, “I just kept doing the assignment...For ten years.” Goodman photographed children because he started during the summer and they were out and about, and also because, he says, “I was reliving certain stages of my own life through them.” But after a while “it wasn’t vicarious...as I grew older, I identified less directly with them.”

For Goodman, photographing in Millerton “wasn’t just running down the road trying to get as many great pictures as you can.” Davidson had encouraged him to “go out and look around, to get to know people, and not just to think about getting pictures.” Goodman followed this advice, and as he worked he also kept in mind Paul Strand’s work, in particular, *Un Paese* (1955) and *An African Portrait* (1972). Goodman felt the weight of tradition as well—Millerton has had a long line of town photographers. In fact, when some of Goodman’s work was published in *Aperture* (Vol. 19, #4), it appeared in conjunction with photographs



Mark Goodman, Mrs. Rice and her daughter Wendy, 1971

from turn-of-the-century Millerton. "I've thought of my work in Millerton differently over the years," says Goodman, "but Millerton and my photography have always been related."

Although Goodman is an ethnographer in spirit and in training, it would be misleading to think of his vast accumulation of images as conventional ethnography, or as visual anthropology commonly understood. Typically, photography is used in anthropological field work to record visual statistics and to prod the fuzzy memories of informants. But one well-known anthropologist, Margaret Mead, has used photographs in a different and quasi-impressionistic manner. According to John Collier, 1953

Mead had her research team sit around a conference table which was covered with a large number of photographs of a specialized area of research. The photographs provided a saturated stream of images. The team would express their impressions, informed and stimulated by the multiple evidence, and often new concepts and correlations would be born... The psychological effect of looking intently at multitudes of related photographs is that they do superimpose themselves into a few characteristic images.

Just as Mead and her colleagues used a photo-saturation technique to great benefit, so Mark Goodman's work, seen as a continuous flow of images, provides a sort of impressionistic family album for the children of Millerton. Like family

photographs, Goodman's work possesses a phenomenological purity that gains its power from affect and association.

Family photograph albums are also of interest to anthropologists—they are often referred to as "home mode" documents—since they record so many common family rituals: birthday parties, weddings, graduations, anniversaries, and so on. But the anthropological or ethnographic import of family albums and of Goodman's work is implicit, quiet, not explained by a mountain of inferences converted into expository prose. This lack of impedimenta makes our transactions with Goodman's photographs that much more emotionally rich, that much more evocative.

Goodman offers us impressionistic ethnography: flexible images that dominate our moods and memories, that speak in disquieting voices to our hearts and souls more than they speak to our minds. The children of Millerton are admittedly different from, say, the children of Shaker Heights or Watts or Atlanta: the experience of growing up in America is not identical from community to community. Different communities have different values, social hierarchies and economic situations. Still, there are childhood experiences that all of us have shared: having a dog, riding a bike, catching a fish, having a birthday party, being intermittently rebellious. Goodman captures these things, and we can make partial sense of his photographs through common social experience. But the photographs are private as well as public,

mysterious as well as open—we must compare the content of his photographs with the contents of our lives. To understand Goodman's work and its achievement requires that we lift the restrictions on our memories. Let's look at three sets of Goodman's photographs, and see if we can conjure up a past that comes from a deeper place.

Mark Goodman first photographed Vicky Finkle (then a child of two or three years, held by her mother) in 1972. This photograph is not remarkable by itself—it is simply a nicely-made portrait of a mother and daughter. But it gains considerable psychological force when compared with a photography of Vicky five years later. There we see a girl wearing the hairdo and the pose of someone of another age and another world (the figure pasted on the door in the first photograph?) This exercise in aspiration and imitations makes Vicky look old far before her time. In this the case of one mother's desires being projected onto a child, or are the aspirations the child's own? Or is our culture in general, the nebulous entity, to be held responsible for this curious and somewhat frightening transformation of a young girl?

Daren York sat in the front seat of the family car with his arms entwined around the steering wheel, grinning and sticking out his tongue, when Goodman first photographed him. But the boyish charm of this early photograph has vanished in a photograph taken five years later. In 1978, Daren has taken on a seriousness that makes him, like Vicky Finkle, look older than we feel he should look. An-



Mark Goodman, Mrs. Finkle and her daughter Vicky, 1972; Vicky Finkle, 1977

other photograph of Daren, taken in 1980, merely underscores the metempsychosis that has occurred. He stands waist-deep and cold in water—the image is reminiscent of one of Harry Callahan's photographs of Eleanor—and his face is that of a middle-aged man. How could his expression have metamorphosed so rapidly over such a short span of time? What has happened that makes him seem to bear the weight of mortgages, life insurance policies and trying economic and social times?

When Mark Goodman first photographed Willow Pulver in 1973, she was around ten years of age. She stands before us in that photograph at stout attention in a girl scout uniform, her blond hair in thick braids. She looks vaguely eccentric, as though she might have merit badges in reptile study or some other arcane field, but overall she looks like an obedient, enthusiastic child—one you wouldn't mind calling your own. When we see her in a photograph taken seven years later, however, we don't feel the same affection. She is no longer a girl, but the essence of a teenager. She wears a black leather jacket, a 'Little Feat' t-shirt, and a defiant look intended to warn us off. Her expression tells us straight out that she is difficult to know and does not want to be known, that she is independent, worldly-wise, grown-up. Her pose does not fit nearly so well as her clothes. What in her life has made her come to look like the stereotypical 'alienated youth'?

Although the three sets of photographs described above are disquieting, emblematic of the darker side of that process we call growing up, Goodman has made many images that are lighter in spirit, that would do anyone's family album proud. There are photographs of loving parent-child relationships, young love, childhood frolic, dress-up parties, successful fishing expeditions—photographs that fuel idealized memories of childhood. I have chosen three sets of images from the darker side of Goodman's even-handed presentation of small-town childhood because too often we separate childhood (and old age, for that matter) from the body of life. At some point, we think, there is an end to childhood, and then, magically, we become adults subjected to the heavy responsibilities of life. The further we travel along in life, the easier it becomes to make the sentimental journey back to the idyllic childhood that never was—or was never quite so idyllic as nostalgia would suggest. Goodman's work is powerful, affecting, because it erases the myth, tells us that, like it or not, growing up is something that we have been doing all of our lives.

Looking back at ourselves in photographs seems to make it easy to dissolve nostalgia's haze—"there we are," "that's what I looked like!" we say. But the visual pieces of the puzzle that is our past are generally family photographs, images made with such concern for facade, for order, for convention, that in them our lives appear much less compli-

cated than in fact they were. Photographs can make the past seem large if available in sufficient number and variety, but photographs can also—and do frequently—divide and conquer history.

In 1975, Mark Goodman wrote: "Since June 14, 1971, I have been in the village of Millerton almost every day with my camera, learning more than I ever expected about the streets, houses, backyards, rooms and people—especially young people." What he learned then and has learned since provides a context that surrounds and enriches each of the photographs he has taken. Unfortunately, those stories are invisible to us, and so Goodman's work meets us on a different level: it asks that memories long buried be exhumed.

And this is where we run into trouble. There is always discord between idealized memory and the facts of childhood. The rhetoric of our culture places a premium on children: think of all the times you were told by adults how lucky you were to be young, how wonderful those years are. Goodman's photographs deflate such rhetoric, counteract nostalgia—they have tremendous evocative power because they remind us of the difficulties of growing up, and make it impossible for us to segregate that experience from the context of the rest of life.

Goodman thinks of his photographs as "psychological portraits," and they are that. His images reveal Millerton's children in a variety of moods and poses, playing roles and preparing masks from



Mark Goodman, Daren York behind the wheel of his father's car, 1973; Daren York, 1980



**Mark Goodman, Willow Pulver, 1974;**  
**Willow Pulver, 1980**

behind which they will face the world. To say that his work is psychological in no way detracts from its ethnographic import, for all good ethnographic work is inevitably psychological. Good ethnography describes its subjects in depth, and what fuels so much of human activity is the unconscious mind. Most of the psychic turmoil of childhood never reaches consciousness—a ten or twelve-year-old simply cannot deal with serious mental conflicts, and what is painful or complex gets lodged in subterranean regions. Much of Goodman's work, which so accurately conveys the visible signs of these feelings in children, makes us feel twitchy, ill at ease. We know what lies behind those troubled faces, we've been there before.

We are returned to the realm of our own complex childish feelings by Mark Goodman's photographs. The Millerton project itself a journey for Goodman, a reliving and rethinking of certain phases of his life; later, as he says, it became less vicarious but no less personal. His photo-

graphs show us how very familiar these strange young faces are; they trace for us "the informal logic of actual life." The problem with seeing his photographs is that they so often force a collision between reality and our desire to order the past neatly: they so adamantly contradict nostalgic impulses. But Goodman's compassion, his cool yet gentle vision, leaves hope intact, and his photographs of Millerton are, finally, works of love.

**James Kaufmann** writes for many publications, frequently on photography. He teaches at Coe College, Cedar Rapids, Iowa.

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# exposure

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# An Interview With Larry Viskochil, Who Keeps Chicago's Family Album

Gretchen Garner

*In recent years, many art museums have begun collections of photographs, but another kind of institution has been collecting photographs for a much longer period and from a broader perspective. This is the historical museum.*

*Larry Viskochil is the Curator of Graphics at the Chicago Historical Society, a privately endowed institution that has been collecting photographs since 1856. Today its collection includes about three quarters of a million images. Larry Viskochil is the Chairman of the Picture Division of the Special Librarian Association, which publishes its own magazine, **Picturescope**. He is also a member of the Oral and Graphics Records Group of the Society of American Archivists.*

*Gretchen Garner interviewed Viskochil in his offices at the Chicago Historical Society on October 7, 1981.*

**Just what kind of photography curator are you? Do you think you are a different breed?**

I don't think I'm a different breed in my chosen field, which is to work in archives. I think I differ in some ways from curators or keepers of what is classified strictly as a fine arts collection. While I consider this to be a historical collection, it is also a fine arts collection as well as a documentary collection, as well as a lot of other things.

Let me tell you a little about my background. I am trained in history and librarianship. I first began my career as a high school teacher of history and taught in Detroit in 1967—you may remember 1967 in Detroit? At that time I went to library school, and when I got out of library school I interviewed for two or three jobs including the Chicago Historical Society. I came here as the Society's reference librarian and worked in that capacity for ten years. At the end of that period the position of Curator of the Graphics Collection opened up here and I got the job.

**Could you describe the collection and how it has changed under your directorship?**

This collection is primarily a documentary collection concerning the history of Chicago in particular and American history in general. It has always been that and will always be that. There are different priorities set at different periods. I think I am probably making some changes in priorities. For many, many years this collection was severely understaffed, and consequently many of the things done were merely a kind of holding action, and necessarily so because it is a very heavily used collection.



*Larry Viskochil with mementos of Chicago sports history*

**Who uses it?**

Maybe I should describe a little bit about the size of the collection. There are approximately three quarters of a million images in the collection, which certainly makes it one of the larger collections of this kind. Approximately 700,000 are still photographs, and approximately 50,000 are non-photographic prints—litho-

graphs, etchings, things of this kind. And we recently acquired about 12,000 reels of television news footage. Taking care of that collection are three people: myself, an assistant curator and another assistant. The people who come to use the collection are primarily people interested in the iconography rather than the media concerned. People come and ask for a picture of a horse on State Street in 1890, and they don't care if it is a photograph, an engraving, a lithograph or even if it is a motion picture film. They don't care, they are after the picture of the horse.

**What do most people do with the pictures they find here?**

We do a great deal of work with publishers. If you are in the habit of looking at credit lines you will see the Chicago Historical Society a great many times. We deal extensively with picture editors all over the world, particular for publishers in New York. We fill probably four or five requests from them a day. And that has been our primary use. I'm sure you are sympathetic to the needs of picture researchers, but their needs are insatiable! I'm hoping not so much to offer them less service but to offer other users more service in the future.

Other people who come to use our collection are scholars, historians, anthropologists, urban historians, folklorists—all kinds of people in the social sciences, primarily—as well as artists or photographers who are interested in the material not so much for the subject matter as for the artists who created it or for its stylistic concerns. Collections like this, however, have never been organized very well for the art historian or the photographic historian.

**How do you have your material organized?**

Collections like this are traditionally arranged either the way librarians arrange things, that is some sort of an individual cataloguing by subject, or they are arranged as an archivist would arrange it, and that is by the creating body, or in

record group or collection. And a third way that is usual for art collections is by the individual creator. Over the years that we have been in business we have arranged things by all three of these methods, sometimes mixing them together and sometimes separately.

We are the oldest cultural institution in the city, founded in 1856. Our collections date from that time, and since that time there have been many different philosophies of arrangement. And so sometimes, if they were arranged in a certain way fifty or a hundred years ago, that's pretty much the way the pictures have to stay. We have traditionally arranged things for this collection by subject rather than by record group or by who the creator is. For example, you cannot really come into the collection and ask for a photograph by Alexander Hesler, a very important early Chicago photographer, because we do not have things arranged by his name—but rather by his subject, which may be Abraham Lincoln, the north side of Chicago, river boats off Galena, or something of that nature.

**It seems like a lot of your future work might entail cross-referencing.**

That's right. One thing that I did when I began here was to look at this huge mass of material and try to find ways to make it more accessible to different kinds of groups. The simple solution, of course, is to hire a hundred cataloguers, get several million dollars and close the place down for ten years and re-do it all three ways! That simply is not going to happen. What we have tried to do is have a mixed system that uses all three of these methods. Traditionally we arrange things in self-indexing file folders. A folder of pictures, photographs and prints mixed together related to, say, transportation in Chicago. And we would have pictures further subdivided in these folders into 'automobiles,' 'rapid transit lines' and things of that nature. In that folder you might have the world's greatest photograph by the world's greatest photographer next to a snapshot next to a photograph that was produced by the transit lines photographer next to a picture in an early magazine before photography was invented, a woodcut perhaps, all mixed together without any elaborate cross-referencing. And that continues to be the case for many of the collections that we acquire. We get things

in the form of individual pictures that come to us, where someone is cleaning out his attic and brings in a picture of an automobile in Chicago in 1910. We also might acquire the whole collection of an urban transit line that went out of operation. We might acquire ten thousand photographs at once.

We are beginning a new system that will allow easier browsing in the collection. Right now people who come to the collection have to ask for things fairly specifically and we are beginning a project that will result in a computerized cataloguing system with 4x5" contact prints on 5x8" cards. It is similar to the Eastman House system, but they have a smaller image on their cards. The cards will cover about one percent (or 15,000 items) of our collection.

**Do you buy material?**

Generally speaking, most things come to the collection as gifts, either gifts that come unsolicited or things that I go out after. We may buy things from individual photographers, and this is something that I hope to do more of in the future, but our funds are limited for that in an institution of this kind.

**Recently you have acquired the entire archives of two photographers, Steven Deutch and Arthur Siegel. Does this signal the beginning of a determined program to incorporate the total life work of Chicago photographers into the collection?**

Yes, I am consciously now trying to acquire the work of living or recently living photographers in Chicago whose work is primarily documentary in concern, or the part of the work that is documentary in concern. The two photographers that you mentioned have been involved in photography in Chicago for a long period.

**Is Steven Deutch still alive?**

Deutch is very much alive, but essentially he is retired. He has been prominent in Chicago photographic circles since the thirties and has been very involved in photographing friends of his that are important in Chicago's radical political history. Nelson Algren dedicated his most recent book to Steven Deutch. He had a lot of friends in the literary community and in a kind of leftist community in Chicago.

**You got some wonderful portraits from Arthur Siegel as well.**

Right. Arthur Siegel of course is a photographer of international reputation. Most of his career was spent in Chicago, as a teacher and as a commercial photographer and also as a fine art photographer while he was teaching. His commercial work and his fine art work were both serious and important. I felt it important that his work be acquired *en masse* by an institution. I think this is one of the differences between an institution like this and an art museum—we are interested in acquiring an entire collection from a photographer that has a use perhaps beyond what that photographer was thought of as being important for. Take, for example, Siegel.

I believe there tends to be a certain arrogance among people involved in fine art photography—either curators or photographers—who tend to think that photographs not made with a primarily aesthetic purpose have no value, and I reject that totally out of hand and feel that such photographs should be collected. The only kind of place that will collect them is this kind of place—archives or libraries who are interested in iconographic information concerning the city, its activities and businesses.

**Along those lines, since you collect other kinds of prints, do you feel that there is something special about the information one can get from a photograph? Do you feel that photographs are the best kind of data in a historical collection?**

I do, but even if I didn't feel that way, there isn't any choice in the matter. We are in a photographic society nowadays. Ever since half-tone printing, the world has shifted toward photography. So whether we like it or not, whether we think photographs are unique or not is really a moot point. They are the essential medium.

**Would your personal response to photographs put them in a special category?**

Yes, I think that would be the case. The statistics that go with the manufacture of photographs in the world are almost frightening: twenty million snapshots are made every day by photographers in this country! And billions, not millions, are made every year. Obviously a good portion of those need to be lost! However, a good portion of them should be saved and it shouldn't be only those things that

*You might have the world's greatest photograph next to a snapshot.*



have been anointed somehow as being artistically important.

Siegel's work is a good example of that. He worked for Time/LIFE throughout much of his career as a stringer in Chicago, and he photographed the important people in Chicago for those magazines. A good many of those portraits would have been lost forever, in that businesses like Time/LIFE have only certain responsibilities for keeping their material forever. If an institution like this one doesn't collect this material, no one else will. Because you can't expect the photographer himself to keep all of these pictures. Now some photographers do make an attempt to have everything in those little yellow boxes up in their closets, but somebody like Siegel who was in photography for fifty years and has a huge collection cannot be expected to keep history for civilization forever, nor can his heirs, and we have to make that kind of commitment.

**So you are the strainer through which the important stuff is kept and the unimportant is thrown out? What about throwing pictures away? How do you make that decision?**

All archives have to make some kind of appraisal when material does come to it. And it is a difficult task. All pictures, of course, are not equal. Trying to establish which is the best is a difficult undertaking. Obviously if you have fifty photographs and forty-nine of them are very

out of focus snapshots, or if you have many very similar views, you can make those kinds of obvious selections. But other selections are much more difficult to make and some librarians would feel that that is *not* the job of the archivist or librarian, but rather the job of the researcher, the historian who is the expert on a particular subject, and who may help the archivist or librarian by saying "These pictures are the ones that are important."

**In other words, until somebody decides to write the history of a subject it is your job to hold all these pictures?**

That's right, and it is a real problem. Here are two piles of photographs—that one there is about 300,000 photographs we acquired from local Chicago newspapers. The boxes are filled with wire service photos of movie stars in Hollywood along with aldermen in Chicago. Now I might go through those 300,000 photographs and select out just material that relates to Chicago, discarding the rest. But you could make a real case in saying that because all those pictures were published in Chicago they had an effect on people living in Chicago. However, you have to draw the line some place.

For another example, here is a pile of twenty-three cases of photographs that I acquired from a neighborhood photographer in Chicago by the name of Henry Green who was in the Lakeview commu-

nity on the north side of Chicago. His pictures were shot for the neighborhood booster newspapers, weddings, babies, party pictures, business openings and the like. We boiled those twenty-three cases down to one case. The twenty-two cases that are left will be discarded. A decision was made, and we did go through them. You can have only so many wedding pictures—there's not an awful lot of difference among them. In the 1950s the brides look pretty much the same, the dresses look the same, even the interiors of the churches look the same.

**This Henry Green archive reminds me of the Van Schaick collection in the State Historical Society of Wisconsin, and I wonder if you feel there are any illegitimate uses of this material? What is your opinion about what Michael Lesy did with the Van Schaick material? Has he distorted history, or has he simply taken raw material and written his interpretation of the time, which is as legitimate as any other?**

I think people can use pictures in any way they want to. It's how they say that they did use them that may be more important. The whole issue about Lesy's use of these pictures is very controversial in several different communities: the art community, the archival and library community and the historical community. This has been true ever since the publication of his first book, *Wisconsin Death Trip*. Subsequent ones are probably a little less controversial.

The way he presented the material in his book has brought up some questions for historians. He made a selection that suited his purpose. Now if his purpose was in some way to take these images and create an artistic statement with them he certainly had every right to do that. However, he should have said that is what he was doing.

**No, he said it was history and not fiction.**

That's right. If you go through a body of material and select from it photographs that seem to show that life in early Wisconsin was in some way a 'death trip,' a horrible experience in every way, that seems to imply that every image you looked at in that collection says that. Now that's not what I think he did. I think he selected from the collection only those images that proved his thesis.

**In other words, he had a preconceived thesis and he only chose material that supported it?**

That's right.

**But if you think about it, every work of history leaves a lot out. There's no way everything can be encompassed.**

Of course. Historians have been leaving things out since the beginning of written history, but I think if they use the techniques of the historian and try to represent an unbiased viewpoint conscientiously, it will show through. Also, I believe that in that book, through judicious or unjudicious cropping and reprinting of certain pictures in a certain way, he in fact altered photographic documents. In other words, he altered the 'stuff of history' to prove his point. Now, art historians and photographers have praised him for this and have felt it was a wonderfully creative use of these old historical pictures, that to their view have little other use. This has raised the hackles of a lot of people like me who are responsible for the care of such historical material.

**Has there ever been a situation where people have misused your material?**

It happens frequently, and there isn't a great deal I have time to do much about. Publishers, for example, frequently use materials from collections for their own ends. Historians, frankly, have not been blameless in this whole affair either. Very often, particularly in the past, historians have written a book, taken it to a publisher; the publisher has accepted it and practically put it on the press; and then they go back to the historian and say, "Oh, by the way, would you please get some *illustrations*" (I say *illustrations* with big quotations around it because it is a word hated by archivists and librarians) "...get some illustrations to flesh out this book, and to add a little sex appeal." In other words, it's an afterthought. The photographs were not considered as original source documents from the very beginning on which the historian might base his conclusions, but rather something that was tacked on to sex up the book a little bit. This is resented very much by people who take care of pictures and feel that they are important, that they are primary source documents—as important to the book as any diary or letter that the histori-

an may have looked at to reach his conclusions.

**People are not willing to give visual material that importance.**

It's changing gradually, but it is a very very slow education process that curators and archivists are going through. Publishers, for example, would never think of not putting in a footnote to a relatively unimportant letter or document, but they have no qualms about taking a caption of a photograph and altering it in any way necessary to meet their needs—even taking a photograph out of its decade. They feel that photographs are mere illustrations that are to be used to support the text in any way that they can. A photograph of an Italian in Chicago in 1910 might be put into a book on crime in Chicago in the '20s or '30s and have it said it illustrates a Mafia activity. And they might feel nothing wrong about it, though potentially they could be sued if they weren't careful enough.

**You have never gone so far as to sue, have you?**

No. It is difficult, of course, for me to police all these things since we deal with so many publishers, but if there was a publisher that did this kind of thing I would stop providing him with pictures. And, if it was flagrant enough, I might consider a lawsuit.

**I'm thinking now of other people who deal in old pictures. Picture researchers might use the so-called 'courtesy sources' such as the Historical Society, which are less costly, or they might go to Bettmann or Culver. These commercial agencies have no stipulations about the use of their pictures, and often it is surprising how they offer the same pictures as historical societies or museums. They must pirate a lot of material. Do you have anything to say about these agencies?**

Historical societies, libraries and other archives who have this material don't think of themselves as 'picture agencies' in the sense of a commercial picture agency that is in business to provide pictures to publishers, fast. That's what they do, and the materials they have acquired over the years are for the most part things that are in the public domain, although some of their materials they really don't have the right to have. They have been entered into their collections in one way or another. However, for many of the materials that

are owned by historical societies and libraries it is not so much a question of copyright ownership as it is of proprietary ownership. Many pictures in our collections, for example, are available in other institutions. What we do is say we will provide images from our collections under our terms. Our terms are that you must respect the copyright laws that are in force for that picture and other regulations that we have, and in turn we will provide the picture—not copyright clearance, because we don't own the copyright—but we will provide the one-time use of the picture.

Now, commercial agencies also do that and they can do it much quicker, although at a higher cost, than institutions of this kind. And they can do it very often with questionable materials, because the whole copyright law is in such a state of mess that no one really knows what to do about it.

All these questions are going to be solved only by litigation. The recent copyright law is making many institutions really have second thoughts. Other institutions have made the decision to provide *no* copies of anything that could be possibly considered under copyright. That includes hundreds of thousands of photographs in their collections. But other institutions do take more risks—I think we do—but again, these are things that are going to have to be solved through litigation. Hopefully it will be someone other than me that will be involved in the litigation!

So in a sense I think historical institutions would probably prefer that much of their picture service business go to the agencies, because there are other priorities and other responsibilities we have to give our time to. The time spent providing a publisher with pictures cannot be spent preparing exhibitions or with other kinds of research.

**Could we talk about the photographic exhibitions you have mounted since you have been here? I think of the Lewis Hine and Arthur Siegel shows in particular.**

Again, I must emphasize that our responsibilities in institutions like this are fragmented. I get very jealous of curators in art museums, because they can spend all their time on exhibitions or catalogues to those exhibitions.

Besides providing services for picture

*We have one of the finest daguerreotype collections in the world. Our full plate Presidential daguerreotypes may be unequalled.*



editors and scholars, another use that is heavily put to our resources in collections like this is *internally*. We publish our own materials—a magazine, *Chicago History*, as well as many books on Chicago, so other staff members are using our materials heavily, particularly editors and other curators, who may be staging exhibitions on other subjects. For example, the costume curator may do an exhibition. Recently one was done on nursing in Chicago, and photographs were heavily used to supplement the costumes that were in the collection.

**This makes your exhibits something special. You don't find that kind of supplementary material in most museum shows.**

That's right. Some of our permanent exhibitions use our resources, too. For example, we recently redid our Chicago history galleries—five huge galleries—that contain about a thousand items. About 800 of them came from the Graphics Collection: photographs and prints. Now that was a year-long project that involved us very heavily on the whole theme of Chicago history. We do a great many like that and will be doing more in the future. Another of our galleries is called "Art in America in Everyday Life," and it contains—along with furniture, duck decoys, weathervanes, quilts,

and things of that kind—one little gallery that is devoted to the importance of the daguerreotype in America.

We have here at the Society one of the finest daguerreotype collections in the world. Our full plate Presidential daguerreotypes may be unequalled. I did a little exhibition featuring them. So we're doing that kind of thing constantly. We also have changing exhibitions that we have done. One that we did was called "Chicago Cityscape" and it was from a series of photographs that we acquired from the Barnes-Crosby Company, and it consisted of about 300 11x14" glass plate negatives showing Chicago around the turn of the century, primarily architectural views but also other views of the city. We made contact prints of those and put them in the gallery we call "From the Collection." Other exhibitions might be on particular themes, such as Washington's Birthday, for example (there are no photographs of Washington in our collection, I hasten to add, though there are people who come in and ask for them!)

Other photographic shows that we have had are often traveling shows that come to us. The Lewis Hine exhibit, for example, originated in the Brooklyn Museum. Some of these shows we bring here because they have things from our collections in them—we lent things to the

Brooklyn Museum and they staged the whole exhibition, borrowing other things from other institutions, and then it comes back to us, because of its social documentary implications.

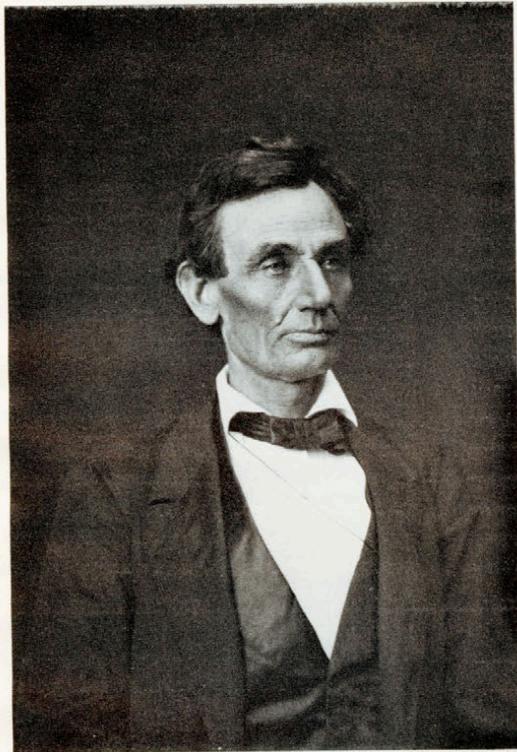
The Hine show was one of the first kinds of shows like that that we did bring here, and frankly I am disappointed that it didn't receive more attention than it did, because I thought it was a very good show. One of the things I am trying to do in Chicago is make people realize that there is something to do photographically outside the Loop.

We have a show coming that is called "American Photographers and the National Parks." It's been in every magazine in the country lately, and it will be interesting to see if it receives that kind of press here in Chicago. I don't think Chicago's press does as much for its shows as it does in other parts of the country. I thought it important to bring this show to Chicago. It is a large show, and while there are not an awfully lot of national parks in Chicago there are a lot of photographers in that show represented in our collection and other collections in Chicago, from the very early photographers like Muybridge to the present.

#### **What about the Arthur Siegel show?**

The material came to us a couple of years after Siegel died, and it was a huge collection of materials. Soon after we received the materials an exhibit slot opened up here at the Society. We try to book our shows a couple years in advance, but it so happened that we had a change in Directors here at the Society and there was an opening available. The President of the Board of Trustees asked the staff if there were any exhibitions to fill these galleries in a hurry. Normally I would have waited several years before doing the Siegel show because of the bulk of material, but because we had an opening that I would not have a chance at for possibly several years, I offered to do the Siegel show in a hurry.

I had only two months to do all the work involved, plus all the regular work of a collection like this goes on. Nevertheless, we decided to do it. I had a volunteer student, Sidney Goldstein, who was interested in photography and proved of great help. We decided there was no way we could look at all the negatives that came in with the Siegel collection: it would be conservative to say fifty-thousand frames



A Sampler from the Chicago Historical Society:

*(Clockwise from top left, anonymous photographer unless otherwise indicated)*  
 Topping off the Prudential Building, November 1954; Jane Addams in a suffragette parade, 1912 (#ON 59,240); Mayor Richard J. Daley, 1972; Ferris Wheel at the World's Columbian Exposition, 1893; Adelia Matter by Walter Matter, c. 1900-1903; Breakfast at 3850 N. Leavitt by M.J. Schmidt, 1948; St. Valentine's Day Massacre, 1929; Dorothy Dewes, Mrs. Roger White, Margaret Hamill and Anne Byron Smith, 1932; Boys with pickaxes by Lewis Hine, n.d., from the Gad's Hill Collection; Infant Welfare Nurse administering eyedrops, c. 1913; Couple on the Boomerang, Riverside Park, 1939; Abraham Lincoln by Alexander Hesler, 1860. All courtesy Chicago Historical Society.





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at least. So we did no printing from negatives and simply used a selection of prints which came with the collection. Now, most of what came to the Society was his commercial work. As I said earlier, Siegel considered his commercial work to be important, so what we felt it was important to do was to show a sampling of what was in the collection, so that researchers, photographic historians, artists and others would know what is available for them to use at any time. That was the primary motive behind the exhibition.

**But it accomplished many other things as well. It is probably the most important exhibit of Siegel's work that has ever been mounted.**

I hope so. We tried to show selections from all of his career. I think we did that pretty well; every part of his career was represented except for the very end of his life when he was doing two types of experimental work, what he called his 'lucidograms' and some work on SX-70 materials. We did not have those in the collection, so we could not show them. Mrs. Siegel did retain most of his later work, most of his photograms, and much of his color work except for the commercial work. Part of the material that came with the collection that was not on exhibit were examples of student portfolios that he acquired throughout his many years of teaching at the Institute of Design at IIT, and so there are a lot of fine art photographers in Chicago who may not know their work is now in the Society.

That brings to mind something you mentioned at the very beginning, things that we are looking for. A person does not have to be a prominent, recognized photographer to be considered important enough to be acquired by the Historical Society. We are eager to acquire work from other photographers living in Chicago, young and old, whose work is primarily documentary in nature. There are many photographers whose work may not be thought of traditionally as documentary, but which still records useful information about life in Chicago. We are interested in acquiring that work before it is lost irretrievably. So many young photographers have what I can only call illusions about their work, illusions that they are going to be able to properly take care of their work for the rest of time, and they end up with a lot of prints and negatives in

little yellow boxes in a hot attic or a flooded basement, and their work is lost.

They may think erroneously that their work is not important enough, or even more erroneously, that someone is going to judge them improperly by certain portions of their work. I hate to tell them, but this is strictly an illusion. A publisher of a sociology textbook who wants to see a picture of neighborhood life in Berwyn in 1980 frankly doesn't give a damn if that photographer is also exhibiting a conceptual work in a downtown gallery. The point I am trying to make is that a picture of neighborhood life has a much more important use than lying in a box in the basement. Also, it may help the photographer, in the sense that any time a photographer is published, it can only help him.

**That brings up a problem, though. If you have work of living photographers, accessible to picture researchers, then the photographer isn't getting any copyright reimbursement.**

There are several ways of looking at that. One is that the photographer never would have been reached at all. But even if he were, that photographer might not want to be bothered making a print for what that publisher is willing to pay, which is not the fine art print price; it may be only \$15 or \$20.

There are a lot of other scenarios that could occur. There is the possibility that we could make some arrangement with photographers who give us material, all kinds of arrangements—perhaps making the material available only for research for, say, ten years. We can do things on an individual basis. Obviously, though, we prefer to have pictures as unrestricted as possible.

If our arrangements with a photographer are too complicated it might be more trouble than it is worth, but I think it is to the benefit of everyone that something be arrived at. The benefit to the photographer is that his pictures are cared for forever, under archival controls, and that he would get notification that his materials are in an institution, which is of some value, and that his materials will be seen. Many photographers have died unknowns, even though they did good work, because their work has not been seen. And if it has been seen and I published the pictures, people will say

after a while, "this photographer is interesting."

One thing a collection like this has going for it is that of course eventually we get almost everything. A young photographer may not even want me to get his work, I'll get it from the estate or I'll get it from three estates removed, or I may actually get it from the garbage can. We've rescued many collections from garbage cans; people have brought such material to us.

**I can't think of a better place for one's work to end up than in an institution like this.**

Thank you. We want to be considered as an archive of documentary work concerning the Chicago area. That's how we would differ, I think, from other archives such as the Center for Contemporary Photography in Tucson, which is interested in acquiring archives of important photographers around the world. We are interested in the subject matter more. And I think there is no one else interested in this anyway, no one else could be. I think that the main thing that I would want to leave with you is that there are many photographic resources like the Chicago Historical Society that are virtually unknown by people who think that they are involved heavily in photography. And I am talking about literally millions and millions of photographs.

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# Kodak's Quest for a New Camera

Barnaby J. Feder

**Sony is betting on electronics. Kodak still likes film, but keeps its options open.**

Rochester, N.Y.

When the Sony Corporation announced in October that it would introduce an all-electronic camera in 1983 designed to display still photographs on the home television screen, no one here at the headquarters of the Eastman Kodak Company said it couldn't be done.

The world's largest photography company, with earnings last year of \$1.15 billion on revenues of \$9.73 billion, knows a great deal about electronic, or filmless, cameras. It recently began selling a \$110,000 high-speed electronic movie camera system known as the SP-2000 for motion analysis of fast-moving mechanical components and manufacturing processes.

And shortly after Sony's announcement, Colby H. Chandler, Kodak's president, stressed that Kodak had the technology and resources to build an electronic still camera for amateurs that was similar to Sony's.

But Kodak says it won't follow Sony's lead. In fact, it is hinting that it will introduce a technological alternative—a system that will capture images with traditional cameras using chemically-based films and then process them into electronic signals for television display.

The possibility of a technology shootout, pitting Japan's most successful consumer electronics company against the respected photography giant, is downplayed by photography experts and analysts. For one thing, a number of other companies have the skills and, analysts believe, the intent to get involved.

More important, the technologies might well coexist. Sony's all-electronic approach could attract those who want to take large numbers of pictures that can be viewed instantly and erased, while Kodak might focus on consumers who cannot af-

ford the \$600 to \$900 investment that the Sony system will require, according to analysts' estimates, and on those who want negatives capable of producing high-quality prints.

Nevertheless, the divergent perspectives represented by the two companies have fueled a great deal of speculation about the future of amateur photography and the companies that have dominated it. If Sony is correct that its system—dubbed Mavica—will appeal to a large group of consumers, film sales could suffer, along with such film giants as Kodak, Polaroid, Agfa-Gevaert of West Germany, a subsidiary of Bayer A.G., and Fuji Photo of Japan.

"Developments in the younger field of electronic imaging technology will come at a more rapid clip," William Relyea, a photography analyst at Paine Webber Mitchell Hutchins, wrote in a recent study. The result: Conventional and instant photography companies will fare poorly when investors compare growth potential, direction of costs, and risks.

In addition, even Kodak might find itself strategically stymied by new alternate technologies nibbling away at its domain. It could make electronic cameras, but analysts doubt that it could match the dominance, and profits, it has achieved in traditional photography. "There's not much you can do if technology is headed away from you," Mr. Relyea said.

So far, Kodak has described its video photo strategy in theoretical terms, suggesting in speeches by company officials that all-electronic cameras will cost too much and perform too poorly to satisfy consumers.

Theory could well be fleshed out into practice in February when Kodak is expected to announce its new, long-awaited amateur camera line.

Most of the talk has focused on the likelihood that the film roll will be replaced by a round disk resembling the slides used by children in View Masters. But Gene Tremblay, an industry analyst

for Wellington Management in Boston, said he believed that a system to display pictures from the camera on television would be announced. An attachment allowing the disk impressions to be displayed on television could cost \$150 to \$200, according to educated guesses—an unusually expensive consumer device for Kodak, which prices all of its amateur cameras between \$20 and \$100.

A wide range of companies possess the skill to develop competing products. On the electronic side, these include RCA, Fairchild, Hitachi, and Matsushita and among leading 35-millimeter camera makers, Canon, Nikon and Olympus.

Still, Kodak's plans deserve the most attention, in the view of photography analysts, because no company has been more involved in mastering the linkage of the two powerful technologies—photochemistry and electronics—converging on the new photo-television link. "There is a friendly internal competition going between the electronics experts and the photochemists," said Jack Thomas, senior vice president and director of Kodak Research Laboratories.

Traditionally, making a photograph was almost pure photochemistry, the science of using light to change the chemical composition of matter. The change that light caused in the silver-laden molecules in film could be fixed with chemical developers, projected onto photographic paper, and then reconstituted into a picture using dyes.

Then came electronics, the controlled, monitored movement of electrons through matter in patterns that carry information. Electronics created new photographic display opportunities, such as television movies. It also allowed companies like Kodak to introduce increasingly sophisticated cameras at low prices by building in tiny semiconductors that controlled shutters and light exposures.

Electronics could also enhance photochemistry by making both the manufacturing and processing of photochemical

products more exact. Indeed, the microprocessor controlling Kodak's high-performance business copier is described by the company as more powerful than most minicomputers.

Meanwhile, photochemical technology has become vital to electronics as electronics has advanced into microelectronics. Kodak and other photography companies found new markets for cameras and high-performance film that semiconductor manufacturers needed to design ever more powerful semiconductors in smaller and smaller sizes.

Eventually, microchips were designed that could handle so much information about incoming light that they began to compete with cameras in some image-sensing tasks, thus taking over markets formerly dominated by photochemical products. Television news today, for example, is virtually entirely dependent on electronic cameras that record images as magnetic patterns on videotape.

So far, experts give Kodak high marks for its understanding of the interplay between the two technologies.

There have been slips, of course. Polaroid's new Sun cameras make better use of electronics in instant photography to increase the ability of the camera to compensate for challenging lighting situations—when, say, the subject is in the shade while the rest of the scene is well lighted.

But Kodak designs and manufactures many of its own electronic components. In recent years, it has hired twice as many electrical engineers as chemists. And, two acquisitions—Spin Physics in 1972 and Atex last August—were clearly calculated to add specialized electronic cards to the company's deck. The former's newest product is the SP-2000 and the latter specializes in electronic systems used in preparing copy for printing in newspapers and magazines.

"Kodak is uniquely positioned to correctly assess the flow of technological change in this area," said Mr. Tremblay of Wellington Management.

Nevertheless, Sony's flashy press conferences in New York and Tokyo in October made some potential competitors wonder. Asked for his company's views on where the technologies are headed, Donald Dery, a Polaroid spokesman, said the company would not comment because "We have some

disagreements here about how we would word answers to the most obvious questions."

And Thomas Henwood, an analyst at First Boston Inc. in New York, said that some stock portfolio managers have reacted by assuming, based on experience in other consumer product areas, that the all-electronic camera is bound to get steadily cheaper and more powerful. "Why bet against electronics?" is the way they view it," he said.

Of course, Kodak, while quick to dismiss suggestions that it is becoming an electronics company, adamantly denies that it is betting against electronics. "We agree with the growing conception of the TV as the center of things," said Mr. Thomas.

The difficulty is in defining what consumers want. Akio Morita, Sony's outspoken chairman, said at the Mavica press conference, "We did no market research." Pointing to his head, he added, "Market research is in here."

When told of the incident, Kodak's Mr. Thomas nodded approvingly. "People will almost never tell you they want something that doesn't exist," he said.

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**"We agree with the growing conception of the TV as the center of things."**

**Jack Thomas,  
Director, Kodak  
Research Laboratories**

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Kodak's guess is that consumers want to display photographs on television and to make high-quality prints of the same shots to send out with Christmas cards, carry on trips, and so forth. The key point to remember, in Kodak's view, is that film provides a far more sensitive light record than the charge-coupled device, the semi-conductor on which light falls in the electronic camera. Film used in Kodak's inexpensive cameras records 10 times more information than the semiconductors, and 35-millimeter film, 40 times as much, Kodak claims. That makes for a higher-quality print.

Like Kodak, Sony believes that consumers will also want prints, or 'hard' copy, of some of their electronic, or 'soft' images, so it is working on a printer that it has promised to unveil in the spring.

But Sony sees the quality of the printed image as a secondary consideration for what it envisions as a new breed of photographer anxious to tie a versatile camera into television sets—most of which cannot use most of the added information from film in any case.

The all-electronic Mavica offers instant playback, the possibility of easily manipulating or transmitting the signals that make up the picture, and, most important, the opportunity to erase and reuse the videotape on which the picture is recorded. And, when hooked up to a videotape recorder such as the devices that 3.5 million Americans already own, Mavica becomes a movie camera.

"This is not competition for traditional photography," Mr. Morita told the New York press conference. "This is something entirely new."

Even if Sony is correct in its guess, however, Kodak can take comfort in the fact that it is ideally placed to make the printing devices to convert electronic images like those that Sony's Mavica will produce into high-quality hard copies.

Speaking more broadly, as Mr. Thomas, the Kodak research chief, said, the television set is only one of the cross-over points between the two technologies that interests Kodak. Kodak researchers are "very interested in the idea of capturing images on film and then converting them to electronics for enhancing." Improvements in the sharpness and color of an image, and reductions in interference, or 'noise,' can be done both chemically and electronically, he noted, but it is easier with electronics.

"If you are involved on both sides of the aisle," he said, "it is a fascinating time."

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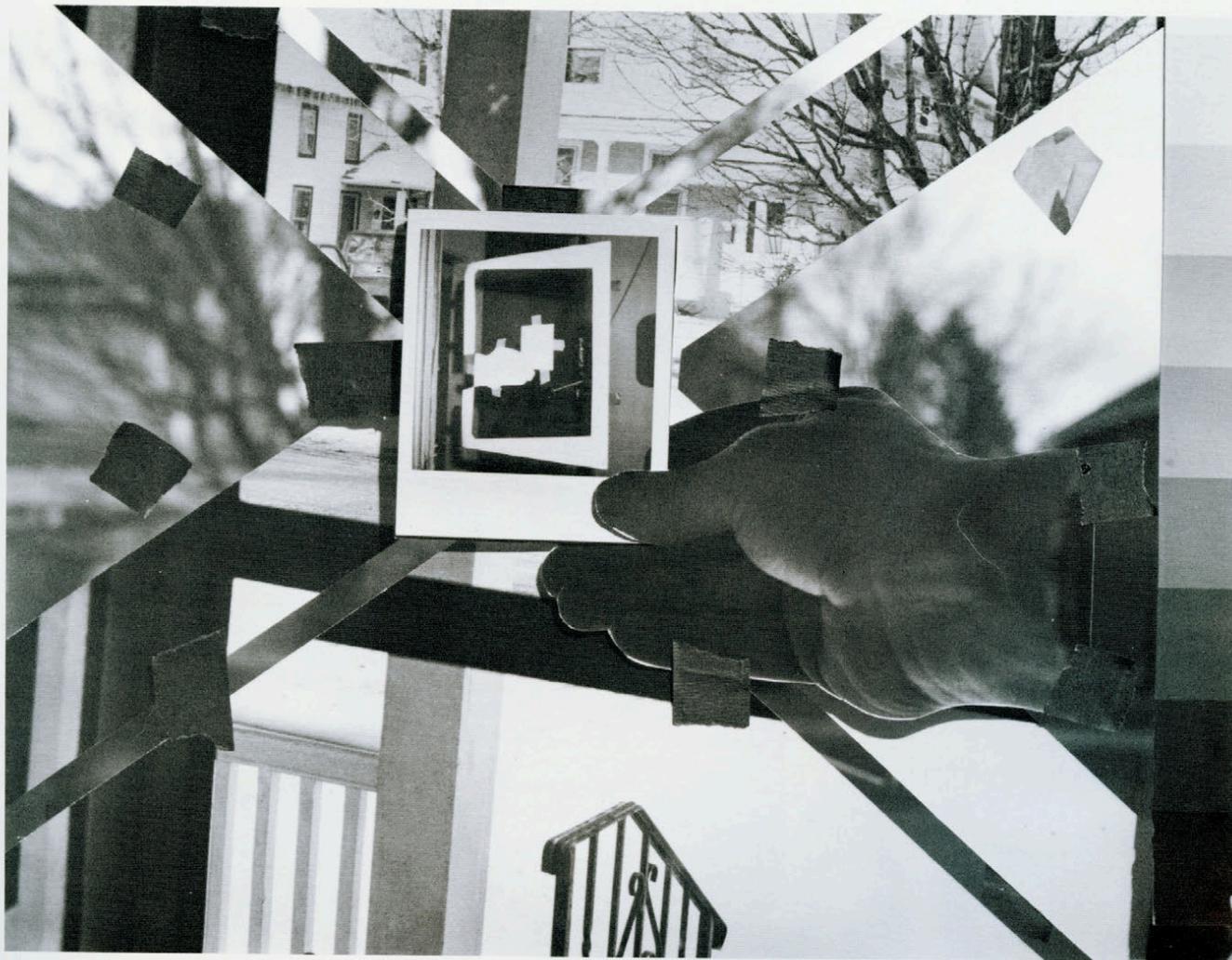
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# connections:

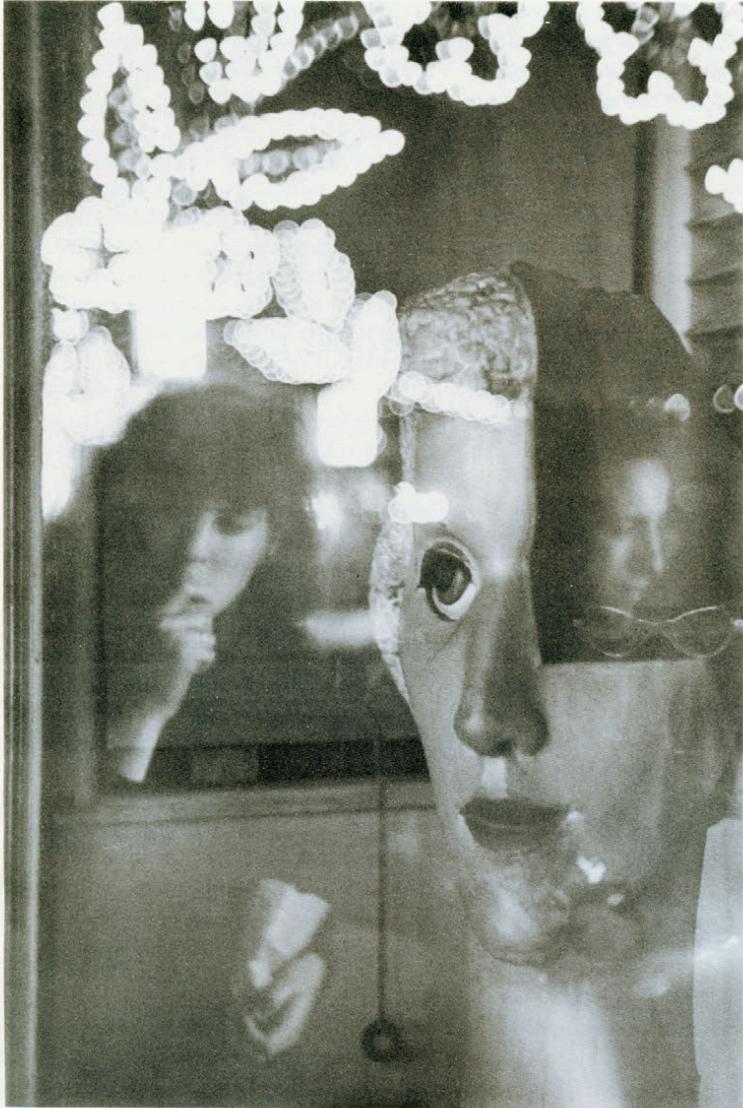
*Simple definitions of photography usually refer to its ability to fix a single moment in time and space. To be sure, most photographs do just that. But they can do much more, and the photographers in Connections and on our covers do not accept such limits for the medium. Instead—usually through purely photographic techniques—they manage to cram many layers of spatial and temporal*

*information into single images. These pictures don't give up their secrets quickly. They demand close attention and study; and they reward it. Such photographs (also the painting and lithograph included here) have a complexity and density that is decidedly post-modern—less is not more for these artists, **more is more.***

*Gretchen Garner*



Richard Margolis, Structured Photograph © 1981



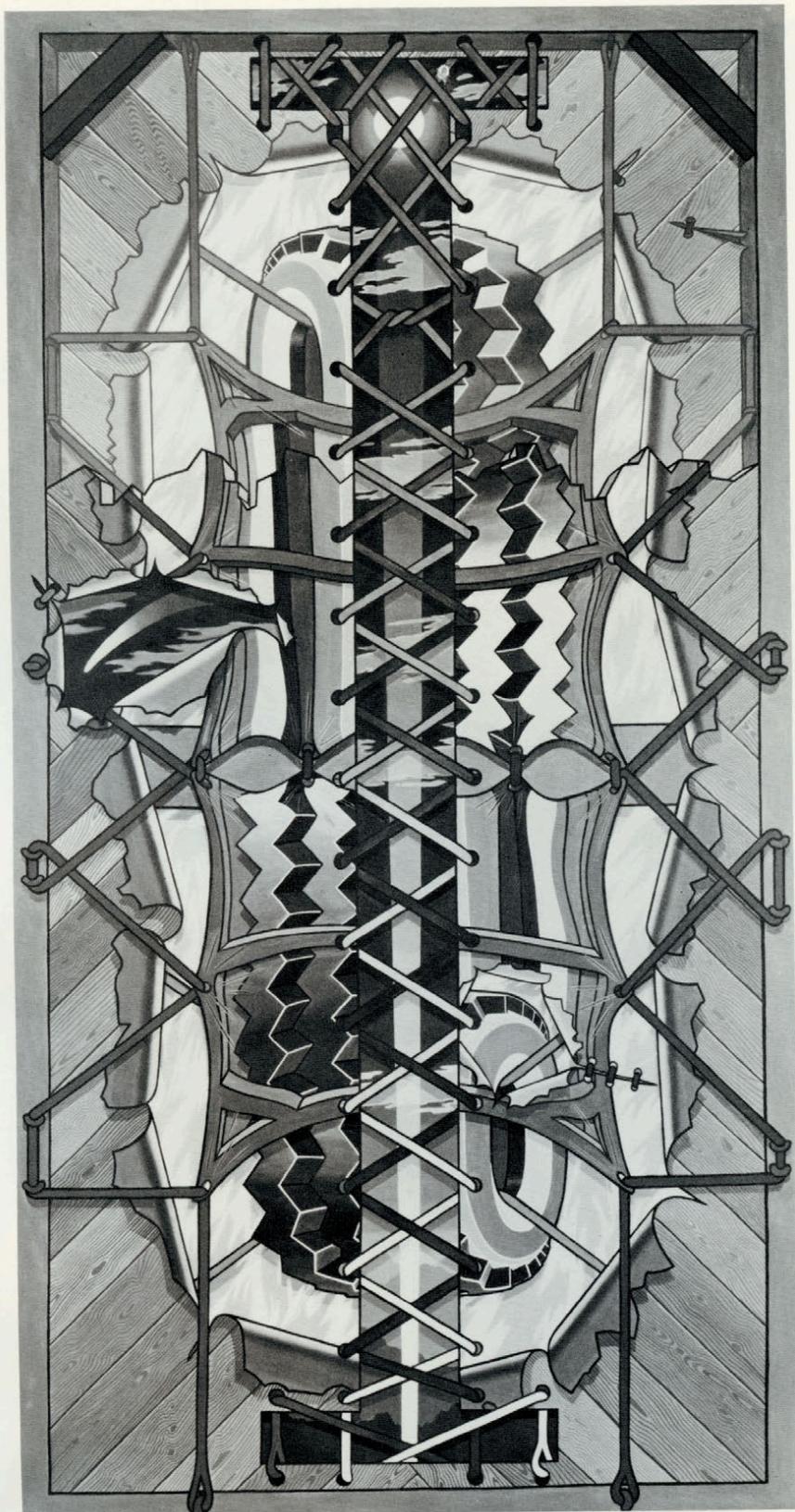
Louis Faurer, Mary and Robert Frank, San Genaro Festival, 1950

William Klein, Cadillac, NY, 1954

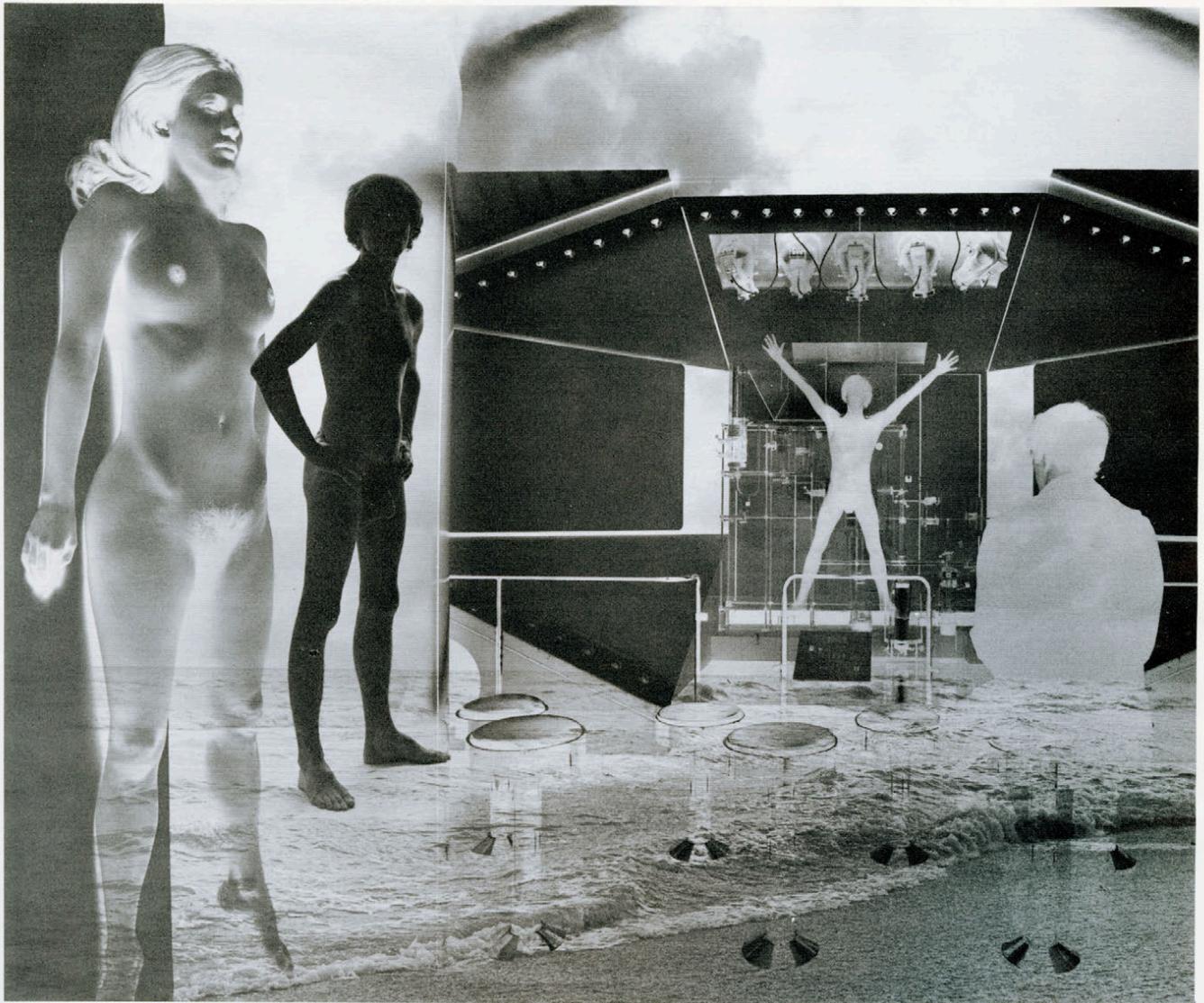




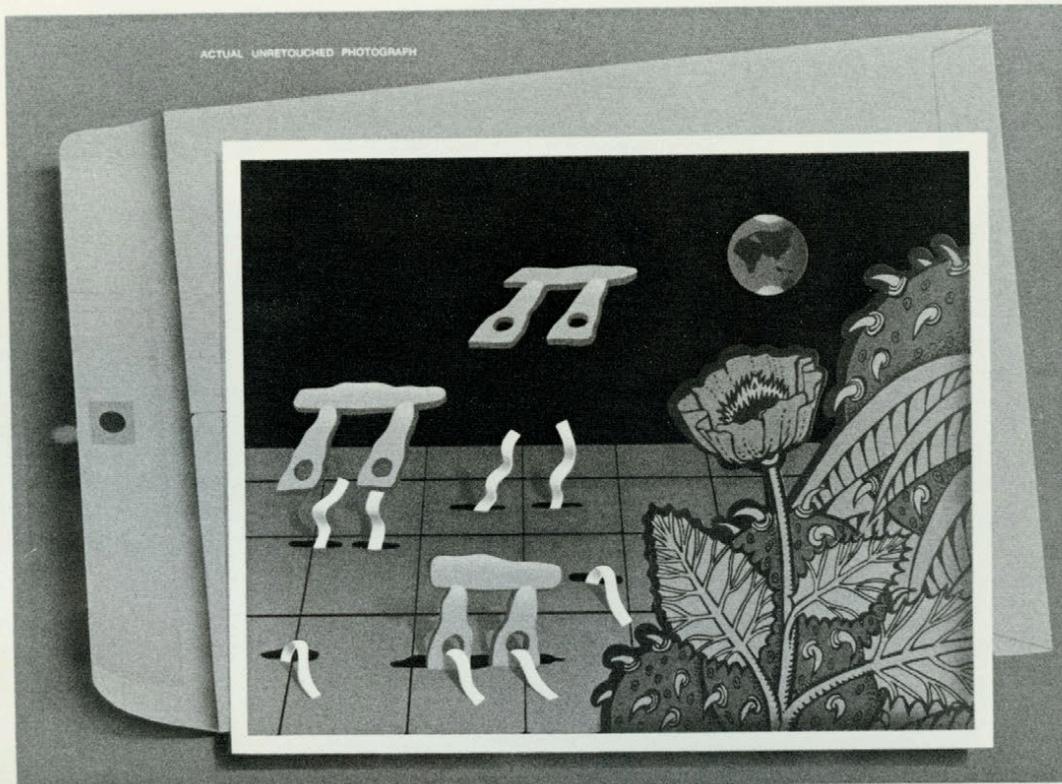
Arthur Taussig, Optical Collage: Steichen, 1981 (original in color)



**Art Green, Dimishing Returns, 1973 (acrylic painting)**



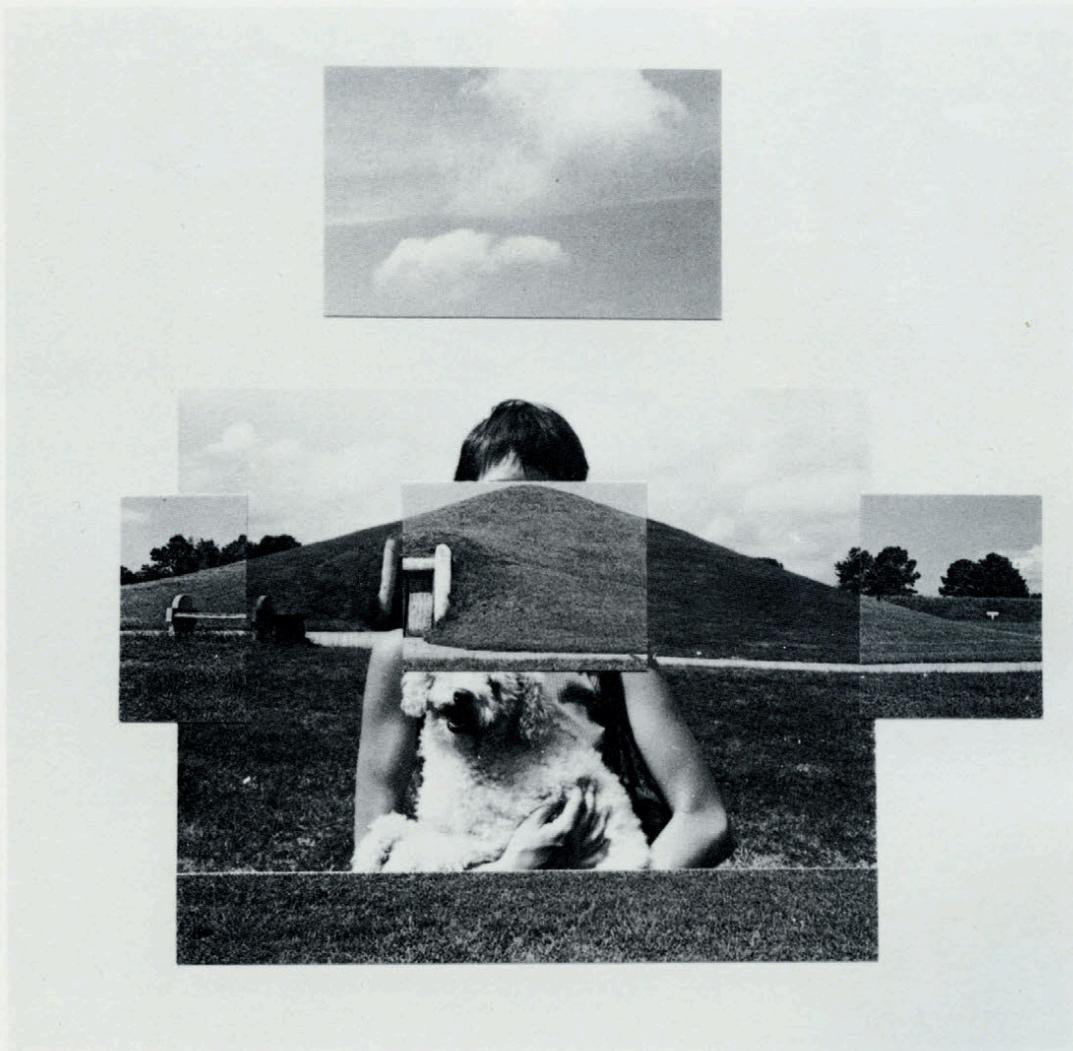
Jerry Uelsmann, untitled © 1978



*Earth's Mysteries Solved / Stonehenge Origin Confirmed*  
*Actual unretouched photograph showing Stonehenge being*  
*discovered from Mars and beginning its journey to Earth*  
*edition 13 / Lynwood Kreneck 1979*

GENEVA (IRPS)—The scientific world was stunned recently when a final logical and totally convincing explanation of the origin of Stonehenge was revealed in the work of an American printmaker. Quoting Dr. J. M. Steinmeister, editor of the prestigious international geonethics journal, *HEISEN DER SINNE*: "It is entirely fitting that the artist in the role of patient observer, should once and for all solve this mystery which we in the sciences have grappled with for centuries. Now, these actual unretouched photographs have provided the final, clinching evidence. A hearty congratulations and profound THANK YOU from the international scientific community."

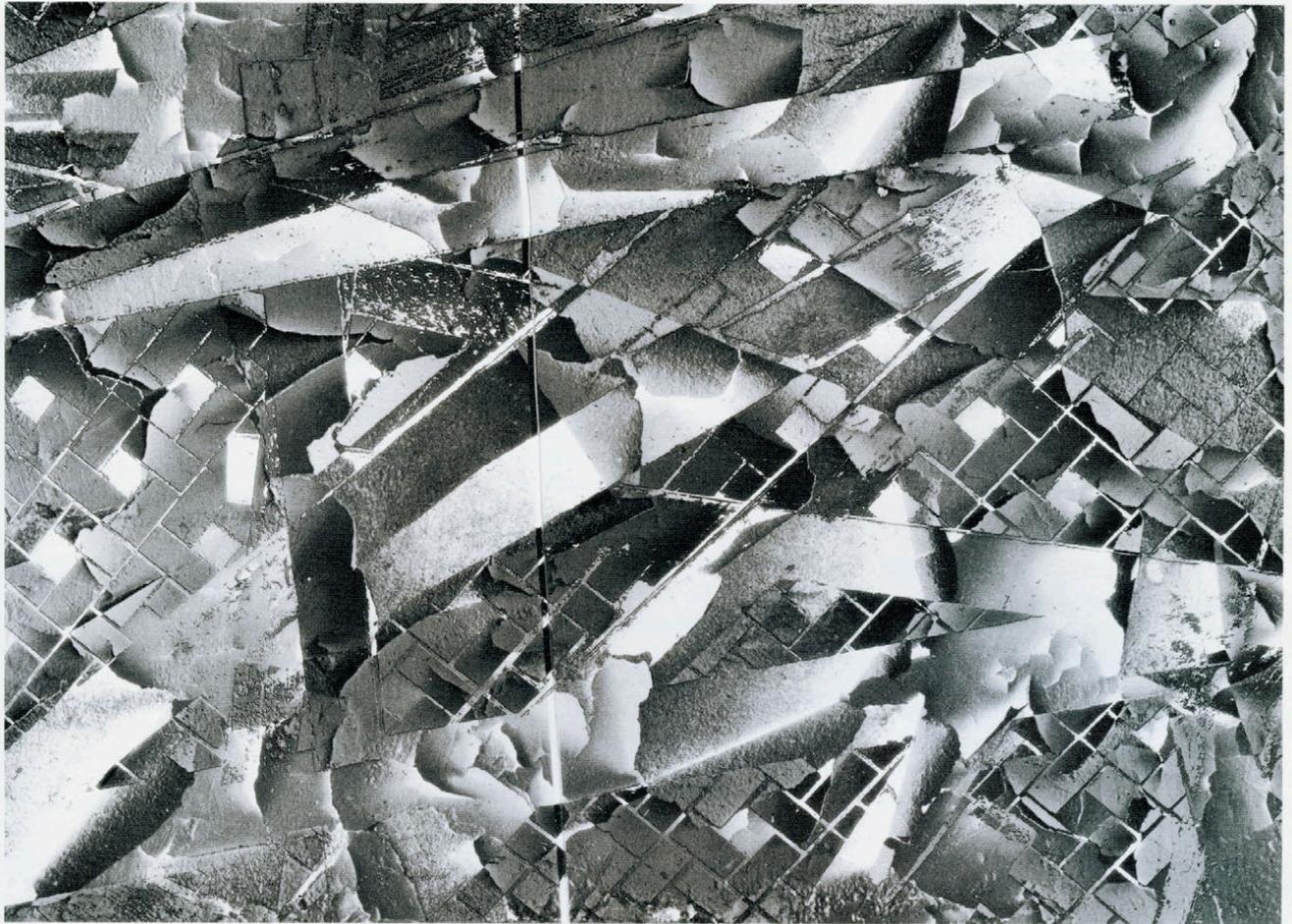
**Lynwood Kreneck, Earth's Mysteries Solved/Stonehenge Origin Confirmed—actual unretouched photograph, 1978 (screenprint/air stencil)**



**Kenneth Josephson**, Sally and Zorba, Ocmulgee National Monument, Georgia, 1972 (photo/postcard collage)



**Vahé Guzelimian, A Throw of the Dies Did, 1980 (original in color)**



**Robert Stiegler, St. Louis © 1980, positive/negative print**

# teaching:

## A Personal Reflection Based on the SPE Questionnaire: Teaching and Learning

Rose Marasco

This is my eighth year of doing it, teaching photography. On rare occasions I fantasize about doing something else—from being an auto mechanic to a landscape architect. But I am never totally serious; perhaps this is what allows my mind to even consider alternatives.

I enjoy what I do, I do it well (mostly because I care about students), and I am still learning. At times I talk about teaching but mostly I just do it. I reflect upon its social, political, cultural worth and then students will tell me that they *see more* and I forget about that. I worry about the complexities of the world, and then I go out to photograph just that. I struggle with being so involved with my work as to exclude anything/anyone else, and then I photograph my friends and our adventures and we are closer.

Besides photographing I:

- 1) teach 4 courses—3 photo and 1 design
- 2) engage 60 students—approximately 40 are art majors
- 3) refine the program, build/fix things and evaluate syllabi/assignments
- 4) read endless photo news/reviews (secretly would love to spend a few months without one publication)
- 5) do occasional commercial work
- 6) try to get my own work out there—wonder about why and/or why not

I share this information with you because many of you have shared it with me. If you completed the SPE questionnaire (sent out this past summer), I know something about you. Or, more specifically, I know the part of you that's on the questionnaire. I am looking at one section of it—the portion entitled "For Teachers of Photography"—299 of them.

Out of 1300 questionnaires 299 were returned, approximately 23%. What about this 23%? What about the personality of the individual who completed the form compared to the one who did not? Did the former care more about SPE, about teaching, about students, about questionnaires? Never to be known.

What is known? I have a 23% return. Each form is unique. A few are typed, a few are barely legible. Visually, there is an assortment of color; they are completed in red, blue, green, purple, brown and black ink. They reflect smugness, honesty, boldness, seriousness, aggressiveness, complacency, dedication and frustration. My concern is how accurate a representation are the replies. My pleasure is how interesting the data is. For these reasons, I have chosen to list each question and a percentage or numerical breakdown of the replies. I want you to draw some of your own conclusions besides sharing in mine.

### Replies - 299

Teachers - 216  
Non-teachers - 55  
Blank - 28

*How do you feel your photographic education could have prepared you better for the work you are doing now (or wish to do)?*

### Teachers

Blank 25%  
Marketing own work 15%  
More technical skills 15%  
Satisfied 12%  
Self-taught 9%  
Greater personal attention 6%  
More history of photography 6%  
More general education 4%  
More art education 3%  
Educational methods course 2%  
Dissatisfied 2%  
Don't know 1%

### Non-teachers

Satisfied 25%  
Marketing 20%  
Self-taught 15%  
More history/technical skills 10%  
Greater personal attention 8%  
Dissatisfied 7%  
More art education 5%  
More general education 3%  
Blank 3%  
Educational methods courses 2%  
Don't know 2%

The remaining questions were answered by teachers only and data is based on 216 replies.

*How many students did you teach this term (Spring '81)?*

16-25 students	16%
26-35	15%
56-65	11%
46-55	10%
5-15	9%
36-45	8%
76-100	7%
No Answer	6%
66-75	4%
101-125	3%
126-150	3%
151-175	3%
0	3%
176-200 and up	2%

*Approximately how many students were studying photography in Spring '81 at your school?*

No answer	21%
26-50 students	14%
51-75	11%
76-100	11%
126-150	8%
176-200	7%
201-300	6%
101-125	5%
301-400	4%
1-25	2%
151-175	2%
401-500	2%
701-800	2%
601-700	1%
1000 and up	1%
2000 and up	1%

*How many courses did you teach?*

3 Courses	26%
2	25%
1	18%
4	14%
No answer	6%
5	4%
6	4%
0	3%

What degrees does your institution grant in photography? (Due to overlaps, replies are listed in real numbers rather than percentages.)

No degree	63
BFA	54
BA	49
MFA	41
AS	41
AA	21
No answer	20
MA	19
AAS	12
BS	11
MS	7
High School	5
AFA	2
BAA	1
Ph.D.	1
Junior High	1

Briefly describe what you feel are present inadequacies in photo education in your institution or others.

No answer	19%
Space/facilities	10%
Money	8%
Marketing	7%
Students' poor knowledge of basics	6%
Lack of diversity	6%
Emphasis on commercial art, not art	5%
Inadequate faculty	4%
Unsympathetic leadership	4%
Equipment	4%
Not enough history	4%
Emphasis on art, not commercial work	3%
Lack of responsibility of teachers to teach	3%
Lack of student motivation	2.5%
Too much practice, too little theory	2.5%
Too many students	2%
Too much theory, too little practice	2%
Not enough courses	2%
No allowance for experimental work	1.5%
Short class time	1.5%
Poor course objectives	1%
Education courses	1%
Dependence on equipment	.33 1/3 %
Lack of large format work	.33 1/3 %
Lack of color work	.33 1/3 %

In what areas do you feel you need the most professional updating?

No answer	26%
Technique (studio lighting, video, electronic image making)	20%
Seeing contemporary work	9%
Color Processes	8%

History	6%
Marketing own work	5%
New or unusual equipment	4.5%
Teaching	4%
Critique	4%
Commercial Work	3%
Information on photographers	2.5%
Densitometry	1%
Impact on society	1%
Black & white processes	1%
Non-silver	1%
Administration	1%
None	1%
Silver recovery	.5%
Writing	.5%
Latin	.5%
Don't know	.5%

Do you have a job besides teaching? (Specify)

(For ease of comparison, replies are listed in real numbers, rather than percentages.)

Full-time teachers	95
Photographer (freelance)	36
No answer	27
Administrator	7
Consultant	5
Lab manager/printer	4
Writer (freelance)	4
Curator	3
Researcher/grant recipient	3
Unspecified - various jobs	3
Layout artist (freelance)	2
Supervisor	2
Matter/framer	2
Retail - sales	2
Screenprinter	1
Secretary	1
Public utilities director	1
Medical photographer	1
Designer	1
Systems analyst	1
AV production	1
Accountant	1
Publicist	1
Construction	1
Art director	1
Self-employed	1
Restorer	1
UPS driver	1
Editor	1
SPE Board member	1
Mental hygiene therapy aide	1

Name some of the most successful assignments you have given.

This question brings me to the reason I came to write this article. (I expressed an interest in surveying photography assignments.) The replies are not so neatly classifiable; this, coupled with my interest, necessitates some elaboration.

I have before me four typewritten pages of replies. I could have more, but 94 individuals (more than in any other question) chose to leave this blank. Others expressed thoughts like "I'll never tell," "my secret," "why?," or "see my forthcoming book" (twice), the last reply a bit easier to understand than the others. I wonder if these individuals see their assignments as a private bag of tricks. What is so frightening about sharing an assignment with a colleague? A basic insecurity seems too easy a conclusion.

Here is my theory: if we look at this in a very large context, it's partially about this century and partially about (though not limited to) this country. It's about our increasing specialization and our inability to see relationships. It's "you do what you do and I'll do what I do; and you leave me alone and I'll leave you alone." It's "fix my car buddy and get me out of here quick 'cause I want to go." It's realizing, of course, that "buddy" could not care less about you, your car or where you want to go.

Perhaps it's time to look carefully at where we, the SPE, want to go. Each of us could remain specialized and isolated. Or each of us could make a greater effort to understand and express the commonality of all visual education and photography's unique contribution to the whole. Are we teaching something different from other visual educators? What exactly are we teaching our students? And what are our motivations for doing it?

The making and the sharing of photographs can be an affirmation of life. Photography's uniqueness allows it to be the world as art and not art and the world. It's everything. It's anything. It's how it is seen, felt, experienced, related and loved. It is caring on its deepest level. It is allowing each student the opportunity and encouragement to show you what it is like to be a human being alive in 1982. In a very direct way, this may be why the self-portrait assignment merited the highest response—32 replies.

Here are some other selected replies to the assignment question:

- catalogue characteristic gestures of family members
- portrait of a friend within arm's reach
- make a photo that has nothing to do with sex or politics

- photograph the block you live on
- take only one negative in a week
- remembered gesture, personal history
- make a photo of things you care about
- photos that evoke dreams
- those that make students think and fundamentally alter their lives
- 4 things you love, 4 things you hate
- self-portrait in which the individual does not appear
- find a photographer you like and prove the strategies in his photos
- describe a photograph to someone who has never seen one
- light as subject
- manipulated landscape
- 36 portraits of strangers on one roll of film
- shoot a roll in which each photo is related to one which precedes
- word image
- photograph a fantasy
- specific cultural scene assignments—involving popular American culture
- the extended sequence
- illustrate a common figure of speech
- navels, nipples, and necks; lips, toes and ears
- photograph things you'll never see again.

There are three more questions in the survey. Each evoked responses that were difficult or nearly impossible to classify. I fear much of it was about the questions and not the answers.

*How many photo courses were offered in your program? Please list.*

The replies totaled approximately 100 different titles of courses. Perhaps there are as many names describing what we do as there are ideas about doing it. The largest category (no surprise) was introductory photography - 115 replies, followed by intermediate - 67, and naturally, advanced - 50, color - 23, independent study - 23, no answer (confused, not enough space to reply, didn't like question) - 22, history - 16, and graduate seminar - 12.

Other titles that were listed:

- non-silver
- commercial

- performance art and photo
- the extended statement
- photo for educable mentally retarded
- curatorial procedures
- photo portfolio
- intro to graphics
- Polaroid
- advanced view camera
- photo for hearing impaired children
- amateur photo
- photo as fine art

*What percent of your income is derived from: teaching \_\_\_\_\_ print sales \_\_\_\_\_ commercial jobs \_\_\_\_\_ lectures/panels \_\_\_\_\_ other (specify) \_\_\_\_\_*

Again, the replies were interesting for their confusion. How much money we earn and exactly where it comes from may be something most of us ask ourselves each month.

Some statistics: 66% of those who replied count at least half of their income from teaching. Of these, 44% have no income besides teaching. 14% derive more than half of their income from areas outside of teaching—print sales, commercial work, lectures. 6% had no answer to this question and just 3% said they derive more than half of their income from commercial work.

The final question (my order, not the questionnaire's) posed the greatest numerical difficulty. Percentage totals were literally unclassifiable.

*What percentage of your students are art majors \_\_\_\_\_ photo majors \_\_\_\_\_ journalism majors \_\_\_\_\_ other (specify, if possible) \_\_\_\_\_.*

I came to rather enjoy the fact that students that enroll in photo classes may be unclassifiable in these terms. One could be a photo/art major, or an art/photo major; or a photo/journalism major or, a journalism/photo major; it may even be possible to be an art/journalism major; or a journalism/art major. One could be an art/other major, a photo/other major, a journalism/other major and vice versa.

As a teacher I prefer a 'mixed' major class. Being an art or journalism major in no way insures talent, dedication, creativity or strong working habits. Fortunately, sensitivity is not limited to certain majors; just as being a certain major cannot guarantee sensitivity.

In *Art and the Future* Harold Taylor said,

...if art and those who cherish it form a closed circle of the spiritually gifted while the masses go their own way, unreachable by anything but their animal urges, love of comfort and entertainment, then the world is in fact lost. A society impervious to art is impervious to those values which accompany the practice and honoring of art, that is to say, the honoring of individual persons and the use of their creative faculties. It may be clear that I do not want the world to be lost, and that I believe the arts are a kind of salvation.<sup>1</sup>

So do I.

<sup>1</sup>Harold Taylor, *Art and the Future* (New York: Art Education, Inc., 1969), p. 9.

Rose Marasco teaches at the University of Southern Maine and the Portland School of Art.

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# reviews:

**Frederick Sommer at Seventy-Five: A Retrospective** edited by Constance W. Glenn & Jane K. Bledsoe, introduction by Leland Rice (Calif. State University, Long Beach, 1980, \$15)

**Venus, Jupiter and Mars: The Photographs of Frederick Sommer** Edited by John Weiss (Delaware Art Museum, Wilmington 1980, 1980, \$15)

Within a two-month period in early 1980, two major retrospective exhibitions of the work of Frederick Sommer were mounted, one curated by Leland Rice of California State University, Long Beach, the other by John Weiss of the University of Delaware. Both exhibitions were accompanied by \$15 catalogues filled with magnificent reproductions of Sommer's work (the Rice reproductions were printed by Gardner/Fulmer, the Weiss by Meriden Gravure). Because both make available a number of infrequently-seen images (Rice: 25 plus music scores; Weiss: 24), either catalogue would be a valuable addition to a college or university library. But if I had to choose between them, there would be no contest: the Rice catalogue, *Frederick Sommer at Seventy-Five: A Retrospective*, would win hands down.

Leland Rice's introduction is a model of the helpful, usable catalogue essay. It creates a context against which to view Sommer's work and assess his accomplishments. The images selected for the catalogue balance Sommer's photographic achievements with his work in other media—writing and music—in recognition of his wide-ranging interests and their bearing on his photography:

I've tried not to give up painting, not to give up drawing, not to give up making musical scores. I've tried to figure out a way in which all of these things could be a stage to becoming a photograph.

Accordingly, Rice's catalogue includes some of Sommer's musical scores and excerpts from his *The Poetic Logic of Art and Aesthetics* (1972). Like Rice's introductory essay, the inclusion of these rarely-seen artifacts provides the reader with thoughtful aids to understanding Sommer's expressive work as a whole.

The tone and editorial tactics of *Venus, Jupiter and Mars* are very different. From the coy, fable-like prologue through the breezy and self-absorbed preface and introductory essay ("Undiscouraged by

Sommer's existential posture, I left Arizona determined to generate an exhibition"), Weiss exaggerates the obscurity of his subject:

In effect, his photographs had been consigned to a kind of visual graveyard, there to rest as little more than a footnote to photographic history.

Frederick Sommer has been photography's best kept secret. Until recently, Sommer was the 'X Account' of the medium, a mysterious and shadowy figure lurking on the outskirts of our awareness. Fortune and circumstance conspired to place him in a position somewhere between the smugly tolerated and the ignored.

Quite beyond the patent inaccuracy of this straw-man argument (a look at *Venus, Jupiter and Mars*' chronology and bibliography will promptly squelch this conceit), it has the unseemly effect of calling attention away from the photographer to his new champion—*You see? obscure as he may be, I at least have the wit to recognize his importance...*

I suppose one might term Jonathan Williams's contribution an afterword; like most such of his pieces, it tells one more than one wishes to know about Jonathan Williams and less than one would wish to know about his putative subject. The contribution of Roberta Hellman and Marvin Hoshino, on the other hand, is the only helpful prose in the catalogue; in an essay of becoming modesty, they set out to make a case for the centrality of Sommer's work to the twentieth-century photographic enterprise.

Titles and dates for the marvelous reproductions are relegated to a second, slimmer publication, the exhibition checklist, which accompanies the catalogue. While it is very agreeable to be able to see (albeit in 2½ x 2" size) all of the prints in the exhibition, it would be far more helpful to the reader to be able to look at the 1:1 reproductions in the main catalogue and know their titles and dates without having to consult a second catalogue. Like much else in *Venus, Jupiter and Mars*, this detail seems to have been settled in favor of pretentious show at the expense of clarity and curatorial thoughtfulness.

Jan Zita Grover

**W. Eugene Smith: Master of the Photographic Essay**, edited by William S. Johnson, foreword by James L. Enyeart (Aperture, Millerton, NY, 1981, \$39.50)

Scholarly inquiry, both within and outside of the academy, is often viewed as self-indulgent, obsessive, or irrelevant to things as they are. One U.S. senator has developed a considerable following by questioning the research that John Doe's hard-earned dollars support. But every now and then, the fruits of sensitive and committed scholarship are so apparent that even the most developed skeptic would concede its importance. *W. Eugene Smith*, the product of three years of meticulous research by William Johnson in the enormous Smith archive at the Center for Creative Photography, is such a book. Its design alone reveals its uniqueness among photography publications. Words are kept to a minimum. Absent are the chatty testimonials and afterwords that often grace such monographs. Arranged into chronological sections that cover Smith's earliest work (1934) to his death (1978), each section is prefaced by brief but informative introductions. A short biography and bibliography appear at the end. (Johnson has published extensive bibliographical materials on the Smith archives as part of the Center's Research Series). The book, most remarkably, contains over 1800 photographs, often with ten or twelve to a page, and adorned only with reference numbers.

The most important feature of the book is the presentation of Smith's work in the sequence that he so laboriously and deliberately assembled. Smith's complaints about the editors of *LIFE* and other publications are well known, but the publication of these sequences sheds new light on the crucial role that editorial decisions played. For example, Smith worked for several months in Lambarene on his famous essay on Albert Schweitzer, "A Man of Mercy." *LIFE* published twenty-five of his pictures, an exceptionally long photographic spread for any magazine. The *LIFE* editors, predictably, emphasized Schweitzer the man. But Smith's original sequence of 250 pictures, 173 of which are published here, is quite different in emphasis. As William Johnson suggests, the essay "depicts the chain of interactions that constituted Lambarene, put-

ting Schweitzer into context as a single figure in a larger community." The publication of Smith's essays permits careful study of both the motives and effects of editorial decision making. Moreover, when looking through the sequences in this book, one comes across well-known photographs and sees them with new, and occasionally startled, eyes because of the images that frame them. For all of Smith's published pictures over the years, the power and versatility of his vision is freshly witnessed in the complete sequences.

W. Eugene Smith not only forces reexamination of Smith's work, but it can be usefully approached on a variety of levels. The essays should effect major changes in our ways of viewing and defining documentary imagery. The book is an example to curators of how a large body of work can be effectively but inexpensively disseminated. The photographic essays function as fascinating experiments in narrative structure and form. The book, furthermore, is an immense compilation of visual information about the world's peoples, events, values, tragedies, arts, and archetypes. And, on a different level, it serves as a map to the mind that saw these images not as fragments, but as cogent and compelling wholes. This book is a visual epistemology, an essay on visual knowing. Surely, W. Eugene Smith would be pleased to see that his work, at long last, has been presented as intended.

David L. Jacobs

**Photography of the Fifties: An American Perspective** by Helen Gee (Center for Creative Photography, 843 E. University, Tucson 85719, 1980, \$12.50)

**Walker Evans and Robert Frank: An Essay on Influence** by Tod Papageorge (Yale University Art Gallery, New Haven, 1981, \$10)

**Louis Faurer: Photographs from Philadelphia and New York, 1937-73** edited by Edith A. Tonelli and John Gossage, with an essay by Walter Hopps (University of Maryland Art Gallery, College Park 20742, 1981, \$9)

**William Klein Photographs profile** by John Heilpern (Aperture, Millerton, NY 12546, 1981, \$50)

The 1950s in America were not the fabulous and happy years the popular media have chosen to romanticize. For the most part it was a complacent time of consumerism, smug chauvinism, cold war, rampant anti-communism, and in our homes the reigning myth was 'togetherness.' Photography played a key role in the culture of the 1950s. In 1955 Edward Steichen's *Family of Man* broke through the political narrowness of the time, but in other important ways this show confirmed its popular beliefs—in the universality of the family, religion and work, and in the general goodness of mankind. Robert Frank's *The Americans* burst on the scene three years later and suddenly we were viewing America through a dark glass indeed.

In between, much was happening in American photography in the '50s. Today's major photography schools were in their formative stages and Minor White began publishing his influential quarterly *Aperture* as a showcase for fine art photographs, while the best working photographers of the time were publishing their work in the pages of the mass magazines like *LIFE*, *Look* or *Harper's Bazaar*. Virtually all of today's reigning figures of the medium were doing their strongest work in the '50s—from the fashion photographs of Richard Avedon and Irving Penn to the formal, personal imagery of Harry Callahan, Frederick Sommer and Aaron Siskind. Besides Robert Frank, there were other strong visions focused on the street and on man as a social animal—William Klein, W. Eugene Smith and Elliott Erwitt, for example.

An understanding of this pivotal era in the history of photography is possible now because of a quartet of recent books. The most valuable of them is Helen Gee's *Photography of the Fifties: An American Perspective*. Because of the clarity and breadth of the essay along with the wide-ranging portfolio of 105 images by thirty-one photographers, this book gives a sense of the scope and variety of the era—from Philippe Halsman illustrations to Henry Holmes Smith abstractions.

Helen Gee opened her pioneering Limelight photography gallery in 1954, and she writes from personal experience about politics as well as aesthetic climate.

As Gee makes clear, "editorial and journalistic concepts dominated photography in the 1950s," and she fleshes out this central truth with a good discussion of the photo essay as it appeared in *LIFE*, *Look*, *McCalls* and other magazines, as well as fashion and advertising work in *Harper's Bazaar* and more esoteric photography in *Aperture*. "Editorial concepts" is the key phrase for Steichen's exhibits at the Museum of Modern Art as well. Because of her role as a gallery director, Gee's account of the '50s coffee-house/gallery scene (where Ansel Adams' *Moonrise* sold for \$25 when it sold at all) is especially valuable.

My major criticisms of the book are for its lack of a chronology and bibliography and for the inclusion of Paul Strand's work (all done in Europe) while photographs of America by Louis Faurer and Henri Cartier-Bresson were left out. *The Decisive Moment* (1952) influenced American photography strongly, and Cartier-Bresson had made a pivotal cross-country American trip in 1947, eight years before Robert Frank's more famous trek.<sup>1</sup> An inclusion of his American photographs would have strengthened Gee's book because there was an important 'French connection' in '50s America and Cartier-Bresson was an essential link in it, looking at America much the way Frank, a Swiss immigrant, would look at it a few years later. Both Cartier-Bresson and Frank traveled with a copy of Walker Evans' *American Photographs* (1938).

The correspondence between the pictures of Frank and Evans' *American Photographs* is the subject of Tod Papageorge's book, *Walker Evans and Robert Frank: An Essay on Influence*. Papageorge arranged the exhibit at Yale and its catalogue to make pointed comparisons between specific pairs of images by the two men, averring that "Frank used Evans' work as an iconographical source-book for his own pictures."

By the time he finally settled in America in 1952, Frank had already developed a melancholy style strongly influenced by Bill Brandt. But between then and the 1955 photographs that ended up in *The Americans*, Frank's style clearly changed, and Papageorge contends that Evans' book was the agent of that change. From comparisons of the format and layout of the two books to individual



Walker Evans, Torn Movie Poster 1930 from *An Essay on Influence*

comparisons of pictures, Papageorge makes a graceful and strong argument for his thesis, including a discussion of the subtle feelings behind the images. His argument deserves careful attention; it also raises some problems.

An acceptance of Papageorge's judgment that "the most subtle triumph of Frank's book [is] its transformation of Evans' vision" requires a radical shift in assessing Frank, for it means that Frank was not seeing America with the fresh vision of a non-American who saw through our conventions. It means instead that he was producing a work of homage to another artist, 'photographs about photography.' A similar problem is his contention that Frank gave up photography abruptly after *The Americans* precisely because he had exorcised Evans from his vision. This is a difficult idea to accept because it reduces the originality and urgency of Frank's voice, but it may be as good as any other explanation of Frank's total rejection of the medium. Several critics have already chided Papageorge for concentrating only on Evans' influence and ignoring the influence of Frank's closer contemporaries, particularly Louis Faurer, but Papageorge makes the disclaimer in his first paragraph that his book is "a working idea rather than an assured truth," leaving room for emendation. In any case, connections always clarify something, and the volume adds



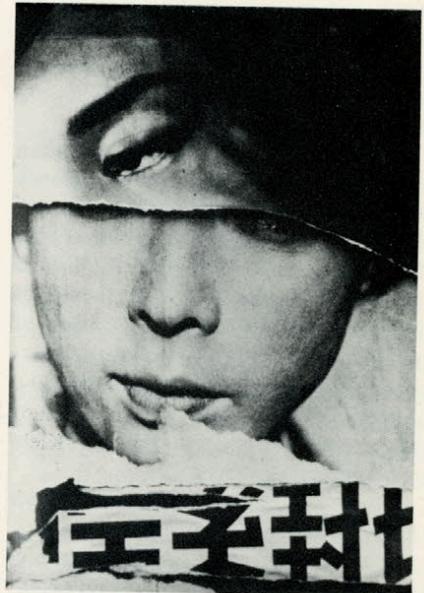
Louis Faurer, untitled 1948 from *Louis Faurer*



Frederick Sommer, Venus, Jupiter and Mars 1949 from *Venus, Jupiter and Mars*

substantially to the literature on America's foremost two photographers by raising issues of importance in a cogent, affectionate way.

Louis Faurer's connection to Frank is too little known, and in *Louis Faurer: Photographs from Philadelphia and New York, 1937-73* we finally have a book of images that will allow at least a provisional comparison. The book is the catalogue of an exhibit that came about because of the interest of John Gossage and Walter



William Klein, Tokyo 1961 from *William Klein Photographs*

Hopps in this almost forgotten artist. Faurer knew Frank as a colleague and friend from the time Frank first came to the U.S. in 1947, so it surprised and disappointed Faurer when Frank refused to allow his photographs to be shown side by side with Faurer's in his 1981 University of Maryland show, as the curators had wished. Respecting and conceding to Frank's wishes, Faurer had the photographs removed and replaced with some of his own more recent work. The result, of course, was that Faurer's influence on Frank could not surface as an issue. It is an issue, though, and we can now make our own comparisons by looking at the book along side *The Americans*. One hesitates to judge a lifetime's work on the sole basis of thirty-seven photographs, but in *Louis Faurer* one now has that at least.

Louis Faurer began photographing in New York in 1937 and has stayed in the city to the present, except for a few years in Europe in the late '50s and early '70s. In his introduction, Walter Hopps places Faurer as a missing link between Evans' work of the '30s and Frank's American photographs of 1955. According to Hopps, Faurer fills "a curious open space in the course of American photography. Not a void...but a time without a central figure or new, dominant achievements." I doubt whether Faurer can assume the mantle of "a central figure," unless more

work and more focused intensity in his work comes to light, but in these thirty-five black and white and two color pictures there is still a vision that is obviously his alone.

Faurer has a gentle eye, zeroing in on the tender and intimate—a man holding a single flower before him, a couple holding hands, a family in Times Square held in thrall by an electric vision. Plays of light and focus are important themes of his other pictures, as is a layering of planes and reflections. If Frank's America is a gritty and ferocious country of the damned, Faurer's New York is a city of lost angels who are wandering in its littered and glittery chaos.

There are no lost angels in William Klein's world. No sentiment at all, in fact. Self-styled bad boy in photography ("anything goes" he likes to say), perennial outsider, Klein threw himself at life with a vicious energy that often provoked an aggressive response. A grimace, a glare, a laugh, a toy gun was raised as Klein menaced too close. Klein's pictures are fabulously exciting. The nerve, the tension, the contrast, the fractures of space, the blur and the harshness are chastening. They hit you like blasts of icy air.

Born and raised in New York, where, with childhood friend Jack Kroll, his "second home then was the Museum of Modern Art and we would soak up everything—not just paintings, but design, photographs, movies," Klein has spent his adult life in France as an expatriate, begging comparison to Robert Frank's reverse move from Europe to the United States. Like Frank, Klein photographed America in 1954-55 and in 1956 his book *New York* was published, two years before Robert Delpire published *Les Américains*. Unlike Frank's *Americans*, however, *New York* has never been published in the U.S., and thereby hangs our tale. For Frank's position as central image maker in the mid-'50s depends entirely on *The Americans*, and Klein's relative obscurity doubtless relates to the fact that *New York* was not published here. By comparison to Klein's photographs, now offered plentifully in this Aperture monograph, Frank's pictures look rather tame and restrained. We will have to adjust our view of the firmament of the '50s as a result of this book, which displays profusely the stellar originality of Klein's

vision.

William Klein is more than a photographer—he has been a filmmaker, book designer, writer and painter. These aspects of his creative work are mentioned in the introduction and bibliography, but *William Klein Photographs* is just that, a big glossy book of photographs. Besides the New York pictures, it contains photographs of Rome, Moscow, Paris and Tokyo. For his other work, this book is not the best source; and, without going into detail, it must be mentioned that Klein is not happy with the book (he is suing Aperture, in fact) but as a concentrated source of Klein's powerful photographic images I welcome its publication.

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<sup>1</sup>John Malcolm Brinnin in *Sextet: T.S. Eliot & Truman Capote & Others* (Delacorte Press, 1981) tells the story of how Cartier-Bresson traveled across the country with Brinnin as his hapless and abused driver. Brinnin thought he was going to write the text to C-B's planned (but never published) book on America, only to learn later that there would be no text. As Brinnin tells it, C-B was as aggressive, cold and exploitative a photographer as ever walked an American street. (This section of *Sextet* was published in the Jan/Feb '81 issue of *Camera Arts* along with eleven of the photographs C-B took on the trip.)

Gretchen Garner

**The American Daguerreotype by Floyd Rinhart and Marion Rinhart.** (*The University of Georgia Press, Athens, GA 30602, 1981, \$65*)

The Rinharts have produced a daguerreotype resource book of incredible depth and diversity. There is simply no other book to which it can be compared. Although this 446 page volume will be labeled a reference work by librarians, it is beautifully organized to serve as a textbook for early photohistory.

The book is carefully produced with high quality reproductions, an important factor for both teachers and scholars. There are more than 360 black and white illustrations, primarily of daguerreotypes, but with a generous sprinkling of appropriate printed materials from the 1836-1860 period.

While the sixteen color reproductions are interesting, the color quality is not up to the black and white standards. One appendix provides information and well-drawn reproductions of fifty plate-maker hallmarks.

The best thing is that most of the images will be new and fresh to the viewer. Almost ninety of the images come from the Rinhart Collection, purchased by The Ohio State University in 1971, and not well-known to many scholars. The additional images come from the authors' private collection, as well as from a variety of other sources.

The images reflect the full range of technical skill and subject matter of the daguerreotypist. While some photographs are ordinary, others reveal the talent and personal insight of their makers. There is also a good sampling of the work of southern daguerreotypists, not usually found in works about this period.

Some traditional historians may have trouble with the rough-edged syntax of the Rinharts, because they have no formal training in photohistory research. Their earlier books, *American Daguerreian Art*, *America's Affluent Age*, and *American Miniature Case Art*, have a charming roughness of style, but also show an increasing ability to thoroughly organize an immense amount of data, report it, and make the appropriate interpretations. Their new book far outshines any of their previous efforts, even though the case art book has become the definitive catalogue on the subject. The new book updates case art with forty-four more examples, bringing the total cases referenced to 273.

The book is usefully divided into twelve chapters. The first five provide a historical survey with specific dates, places, and people in almost unbelievable detail. The research is mostly from primary sources and is indeed impressive. Equally impressive are the more than 500 source notes, which offer the serious student a wealth of material for further research. An appendix provides brief biographies of 2000 daguerreotypists, manufacturers, and suppliers. The entries range from one line to more than a column. Readers may learn about Eliza Henry, perhaps the first female daguerreotypist. Or, one may learn of James P. Ball, a highly successful black daguerreo-

typist in Cincinnati.

Whatever the level of interest, there will be something for all. The chapter on natural color fills out the intriguing story of Levi Hill, complete with copious quotations from Hill. The chapter on stereo daguerreotypes foretells the coming of stereo mania in this country. A list of pertinent U.S. patent records notes inventions and equipment improvements.

But it is the images that will catch the reader. There is a bit of mystery on page 94. Have the authors found a new portrait of the young Mathew Brady? How about the 19th century naughtiness of the bare-

breasted girl on page 138? And there is the man on page 366, staring fixedly at the camera while casually displaying twelve fingers!

The few faults of this book are completely overwhelmed by its rich description and illustration of the beginning of photography in America.

Walt Craig

**The American Image: Photographs from the National Archives, 1860-1960**, National Archives Trust Fund Board, with an introduction by Alan Trachtenberg, (Pantheon Books, New York, 1979, \$10.00 softbound)

**New England Reflections, 1882-1907: Photographs by the Howes Brothers**, Ed. by Alan B. Newman (Pantheon Books, New York, 1981. \$12.95)

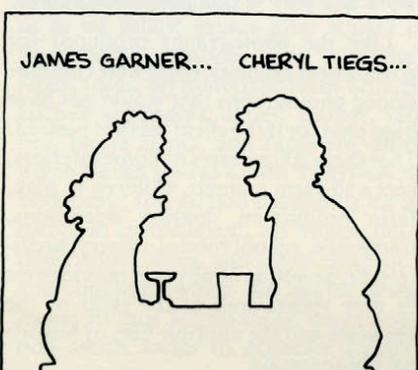
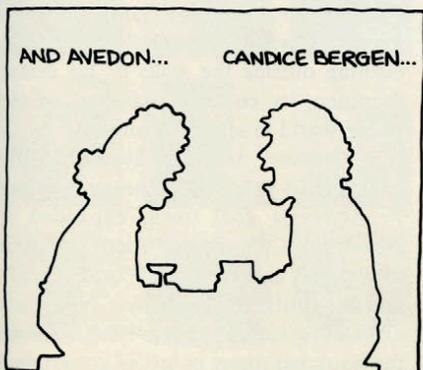
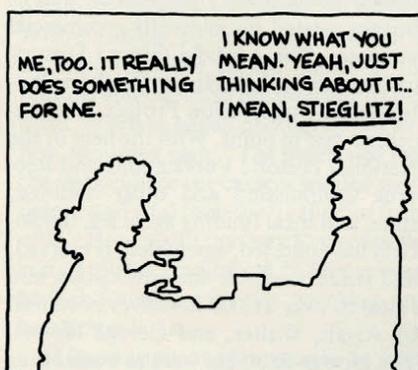
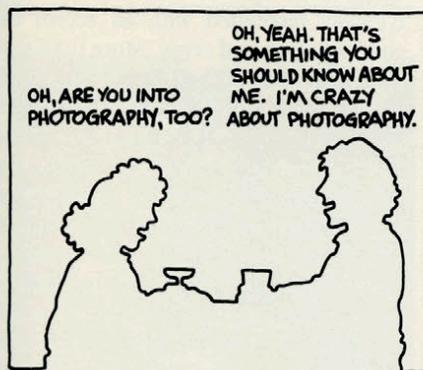
In the cosmos of photography there are millions and millions of historical images (like Carl Sagan's "billions and billions of stars") that may never be seen by human eyes, at least not by the critical eyes of those who profess interest in all things photographic. Students and teachers of the history of photography have traditionally been relatively content to study a very small universe of pre-selected masterpieces that have been published in standard histories and anthologies of fine art photography. The arbiters of our vision—the Gernsheims, Newhalls, Szarkowskis, Tafts, and others—are not withholding any secret masterpieces from us by intent. They simply could not hope to examine all of the photographs available for study and still have time to publish their texts. And neither can their students and successors.

The millions of photographs that they regrettably could not see are scattered throughout many historical societies, museums, and government and private archives around the world. The problem, of course, is not their locations but the sheer size of the numbers involved. The National Archives in Washington, D.C., for example, contains well over five million photographs which have been deposited there as part of the official records of various government agencies. Almost half of our 900 or so separate federal agencies create or acquire photographs to inform the citizenry, record activities, or promote programs. Almost all of these photographs are in the public domain and may be used by anyone for any purpose at very little or no cost.

The success of historical archives should be measured, however, not so much by accumulation as by accessibility. For government agencies to accomplish their aims of informing and promoting, the public must be encouraged to use their photographs. Increasingly both exhibi-

## Bartalk

by Dave Albert © 1980



tions and publications have been the means chosen to reach these ends.

*The American Image* is based upon an exhibit of the same name which opened at the National Archives in 1979 and is now touring the country. The 250 photographs in the exhibition, from which the 218 photographs in this book were selected, were chosen as a sampler of the most "visually interesting and historically significant" images in the vast holdings of the Archives. With a task seemingly as impossible as this it is understandable if they, like the photo-historians mentioned earlier, might have missed a few important selections. A panel of archivists, curators, collectors, designers, and historians examined selections from about fifty of the 145 record groups in the Archive's Still Picture Branch. Their selection included photographs from such agency collections as the Geological Survey, National Park Service, Public Buildings Survey, War Department, Bureau of Reclamation, Food and Drug Administration, Works Progress Administration, Office of War Information, and many others.

The search revealed the names of some photographers already recognized—Brady, O'Sullivan, Watkins, Hillers, Hine, Lange, Lee—but most photographers in the book are relatively unknown or even anonymous. It must be realized that no government archive or library catalogue its photographs by photographer. Many, in fact, don't even *record* the name. No wonder the art historian, with his emphasis on the creator of images, has found research in archives a formidable undertaking. Subject matter overrides artistic expression in most historical and archival collections for the very good reason that the photographs were created with utilitarian purposes primarily in mind. That we can view most of the photographs in this volume as both art and document is ample evidence that the photographers, known and unknown, were both skillful and sensitive.

The photographs are arranged roughly chronologically separated into ten somewhat awkward groupings with titles such as Civil War, the Growing Nation, 19th Century Portraits, After WWII, etc. This clumsiness is somewhat mitigated by a very perceptive introductory essay by Alan Trachtenberg entitled "Photographs as Symbolic History" that should

be required reading for both students of photography and of history. He thoughtfully and pointedly reminds us that historical photographic records let us study what once existed in ways that the printed word, and other art forms, do not allow us to do. Their value does not lie only in the visual subject matter within which the pictures performed their original work but also as symbols for meanings that now show us the patterns, values, and beliefs of American culture at different periods of history. Photographers, social scientists—indeed, students in any field—will find in images of this type evidence worthy of detailed study.

Historical societies and other private museums, libraries, and archives also contain millions of images created for similar documentary projects as well as images created for avowedly commercial purposes. The Ashfield (Mass.) Historical Society, with its Howes Brothers Photographic Preservation Project, is an excellent case in point. With the help of the National Historic Publications and Records Commission and other national, state, and local funding agencies, the Society has collected, assembled, preserved, and made available for publication and research over 21,000 negatives produced by Alvah, Walter, and George Howes. The Howes Brothers were in business as commercial itinerant photographers for about twenty-five years in the Berkshire hills of western Massachusetts and the Connecticut River valley. Their work is of more than regional interest, however, as it makes up a wonderful social inventory of rural and small town life. Unlike the average commercial photographer of the day whose work never varied much from standard studio type portraiture, the Howes brothers went to the homes, farms, businesses, and industries of the region to photograph average citizens at work and play in familiar surroundings.

Like the photographs produced for government agencies, these were commissioned photographs that would not have been paid for if the client was not pleased. That these 200 pictures of home interiors, pets and farm animals, children at play, farm production, logging operations, tradesmen, school rooms, scenery, architecture, as well as family portraits interest us now speaks well of the skills of the Howeses and the multiple uses of historical photographs.

The reproduction quality of these two volumes, particularly the one from the National Archives, leaves much to be desired. Nevertheless, both are recommended as valuable resources for the study of the kind of photographs much neglected in photographic education.

Larry Viskochil

**Ordinary Miracles** by Lou Stoumen, introduction by William A. Ewing (Hand Press, Los Angeles, 1981, \$30)

**Autobiography** by Sol Lewitt (Multiples Inc., 28 E. 57th St., New York 10022, \$16.95)

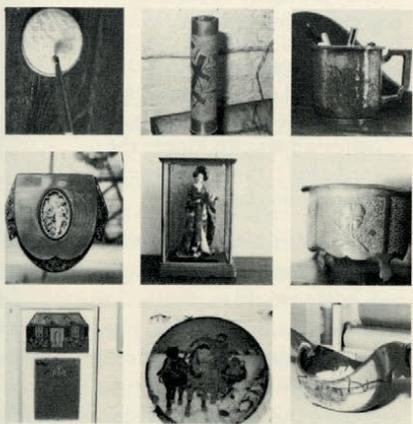
Men's lives—for men of the world—are typically recounted with an accent on confrontation and crisis. More than women, men expect their lives to be filled with difficult worldly tasks. These tasks are courageously taken on as the necessary means to acquiring whatever holy grail or achievement a man envisions for himself. It is natural to expect a man to justify his life by numbering his victories, yet in both of these photographic autobiographies—by Lou Stoumen and Sol Lewitt—we meet men who differ radically from this model. Lewitt and Stoumen are men who abjure the myth of events and conquests, concentrating instead on the personal and intimate, yet they are as different from one another as black is from white. Lou Stoumen, who has led an event-filled life worthy of Parsifal or Theseus, in recounting it speaks of the part that occurred around the edges of events, the little things that stuck in his heart. On the other hand we have Lewitt, a younger man, who uses his camera to define his life in a stern, chilly catalogue of physical objects and images—from the books on his shelves to a frying pan on his stove. No words, no people, no events, nothing outside the walls of his home. Stoumen, by contrast, has roamed the whole world in search of himself.

In *Ordinary Miracles*, Stoumen looks back on a 63-year life that began in a small Pennsylvania coal town, expanded to New York City, Puerto Rico, and Asia (much of it as a soldier in World War II), and has continued in Mexico, New York and California up to the present. Though the book has many points of congruence

with his 1975 'paper movie' *Can't Argue With a Sunrise*, the present volume is actually a catalogue to a currently traveling retrospective of Stoumen's still photographs. The reproductions in *Ordinary Miracles* are superb duotones whose brilliance one recognizes by comparing many of them to the same pictures in *Can't Argue With a Sunrise*. Several of the photographs that were cropped in the 1975 book are now printed in their entirety—and without exception they are more interesting images when fully seen. For example, the amused onlooker to the amorous sailor and girl on the subway adds the spice of irony to this image that it lacked in the cropped version. *Ordinary Miracles* also includes some of Stoumen's recent photographs up to 1980. They show him to be as engaged as ever with the



Lou Stoumen, *Sailor and Girl, Subway* 1940 from *Ordinary Miracles*



Sol Lewitt, from *Autobiography*

beauty and pathos of the world.

Stoumen is well known as a filmmaker (his films *The Naked Eye* and *The True Story of the Civil War* are well known among photographers), and for the presentation of his still photographs in books he has devised the term 'paper movie.' The essence of a paper movie is a dialogue between words and pictures on the same page. One can almost hear the words as a spoken narration. The words don't so much explain the pictures as they explain Lou Stoumen, what he was thinking and feeling when he snapped the shutter, how he feels now. The pictures he makes of other people and places are talismans, magic keys that release Stoumen to himself and to us. The text of *Ordinary Miracles* is less poetic in form and less passionate in substance than *Can't Argue With a Sunrise*, but it reveals Stoumen to be more reflective on the nature of the photographic act and the meaning of pictures. When he began photographing as a boy, Stoumen says, "The magic was that the image inside the camera seemed more urgent and vital than the 'reality' in front of it...How could that be? I've spent the rest of my life finding out." The answers he has found are in this touching and handsome book.

If Stoumen uses photographs to open his heart, Sol Lewitt seems to use them to lock his in a gridded cage. Lewitt, of course, is a well-known conceptual artist who has taken the grid and its permutations as his working system. Through drawing, sculpture, and lately photography, Lewitt builds gridded structures through which—if we take his title seriously—he can even reconstruct his life. For me, *Autobiography* is his most interesting work. Like all Lewitt's books, in form it is an homage to the square. Square pages contain a grid of nine square photographs. Not a word guides us as we follow square after square of floorboards, window bars, plumbing pipes, tools, art materials, toilet articles, kitchen appliances, shoes, clothes, fabrics, house plants, and furniture, all of which we can read as Lewitt's physical environment; to a section containing his intellectual environment, his books, notations, audio tapes, and maps. Snapshots and clippings (where the human image makes its only appearances) begin a section which seems to explicate Lewitt's personal life and aesthetic interests.

Clocks, numbers, dials and more grids bring the 'story' to its denouement.

What does this dogged and relentless mosaic tell us? About Lewitt we have many clues but few definitive answers—but about photography we have much to ponder. Lewitt's photographs are not good; they are careless, graceless and often out of focus. Nevertheless they exemplify some sobering truths: Photographs record appearance only. Photographs, like cookies cut from a large piece of dough, take pieces of visual experience out of context. Photographs don't interpret. Each photograph is the equal to every other, and by implication so are the subjects of these photographs. By themselves, photographs are meaningless. And last, *Autobiography* suggests that contemporary life is lived out through images of itself.

Gretchen Garner

**Women/Image/Nature** by Martha Madigan (*Quiver 7, Tyler School of Art, Beech and Penrose, Melrose Park, PA 19126, 1981, \$4*)

**The Earthly Chimera and the Femme Fatale: Fear of Women in Nineteenth Century Art** by Reinhold Heller (*The University of Chicago, The David and Alfred Smart Gallery, 1981, \$7*)

Between 1968 and 1974 Minor White assembled four large photography exhibits entitled *Light?* (1968), *Being Without Clothes* (1970), *Octave of Prayer* (1972), and *Celebrations* (1974). Besides being exhibits at MIT each became an issue of *Aperture*, the journal edited by White. Hindsight reveals that each was a working out, by way of other people's images, of White's own obsessions with religion, sex and the concept of the 'equivalent,' yet at the time these shows and *Aperture* were felt to be great opportunities for photographers. This despite the fact that images were used primarily as illustrations for White's philosophical ruminations, and in two of them (*Light?* and *Octave of Prayer*) the photographers' names did not even appear with their pictures.

Thanks largely to A.D. Coleman's strong criticism of what he viewed as White's exploitation of the photogra-

phers in these projects, such open-entry juried shows in the service of a preconceived theme are now considered as benighted at best. And yet they do continue to occur.

A case in point is *Women/Image/Nature*, the catalogue to a traveling show of work by women photographers curated by Martha Madigan of the Tyler School of Art. Oddly, the saving grace of the book is that much of the work, like a square peg, stubbornly refuses to settle into the round hole of the "female principle" Madigan cites in her introduction. In this very short essay Madigan appears clearly wedded to the Jungian archetype of the Great Mother or Great Goddess but aside from that not much is clear. Perhaps if the essay were longer or more precisely written, one might find the catalogue more comprehensible. As it stands, the essay fervently sketches a notion of the female myth, while the photographs embody concepts far broader.

To be sure, the Goddess myth is central to the work of Marybeth Edelson and Ana Mendieta, and certain animal/plant symbols do occur in the work of Diana Schoenfeld, Olivia Parker, Eileen Berger, Meridel Rubenstein, Phyllis Shapiro, Abigail Perlmutter and Suzanne Seed. But other photographers come from a perspective more arch and self-consciously modernist: Joanne Leonard's crayola moon and stars, Wanda Hammerbeck's 'archaeological evidence' of tire tracks, or Phyllis Galebo's campy costume drama, for example. Other work seems not mythical at all but primarily decorative or formalist in content—even though 'nature' may have had a hand in the origins of some of the forms—for example, Barbara Crane's pattern of tree trunks in snow, Sandi Fellman's colorful scattering of feathers and hair, Celia Jordan's arranged cactuses or Marilyn Zimmerman's droll patterns of fur.

To put it another way, my interest in the many various photographs in this catalogue is strong, but I find little in the essay that helps me place them or understand them better. As a collection of beautifully printed, rather off-beat images, however, *Women/Image/Nature* (like every *Quiver*) is unbeatable at the price.

The Great Goddess invoked by Madigan has her negative aspects—she can be terrible and feared—and it is her darker

side that is explored in *The Earthly Chimera and the Femme Fatale: Fear of Woman in Nineteenth Century Art*. The book is the catalogue to a surprising and fascinating exhibit held at the Smart Gallery of the University of Chicago, curated by Reinhold Heller, an art historian on the Chicago faculty. Heller brought together an assortment of paintings, prints, sculpture and one photograph (*The Bat* by Gertrude Kasebier) to bear out Heller's thesis about "grim ladies, dominating women, and frightened men around 1900." At the turn of the century, according to Heller, the increased freedom and power of women drove many (mostly male) artists towards the image of woman as temptress, sexual animal, siren, vampire, medusa and the like—torturing and teasing the formerly more powerful male. This makes an interesting backlash to the female liberation of that time, a backlash which seems curiously absent today (one wonders if there could be *fear* of woman today, though *anger* toward the sex can be seen frequently).

In any case, the informed discussions of individual works by Thomas Couture, Jean-Leon Gerome, Paul Gauguin, Aubrey Beardsley, Edvard Munch and others make the catalogue most interesting—though its paucity of illustrations is frustrating. Photographers will note with interest the discussion of Kasebier's *The Bat*, emphasizing an aspect of the female quite different from her more widely known images of motherhood. *The Bat*, unfortunately, like most of the works, is not reproduced in the catalogue.

Gretchen Garner

**Camera Lucida: Reflections on Photography** by Roland Barthes, Trans. Richard Howard, (Hill & Wang, New York, 1981, \$10.95)

*Camera Lucida* was the last of his books that Roland Barthes saw printed. It is a short (119 pp.), hermetic work that seeks to locate the significance of photography within the author's own experience. Susan Sontag's inquiry into photography, we may recall, began in precisely the same way: photographs seen transformed her life. In Sontag's case, a 'negative epiphany' was precipitated by seeing

photographs of Bergen-Belsen and Dachau one hot summer day in Southern California; in Barthes' case, a single photograph of his dead mother as a child returned her mourned essence to him in a way nothing else could. Sontag's subsequent meditations on photography turned outward toward the world of politics and ideas for a description of how photographs performed and *were*; Barthes' thoughts turned inward to examine the ways photographs operated on his own febrile consciousness.

Critical reactions to *Camera Lucida* have given the impression that Barthes' essay disappoints—that it is somehow not enough, that the man who so incisively analyzed the meanings of language and cultural symbols should have proffered us the same insights into photography. Yet if the book makes anything plain, it is that Barthes chose to deliberately lay aside the worldly theater to which he had earlier applied his painstakingly developed apparatus, and instead apply it to the world of personal feeling:

...I decided that this disorder and this dilemma, revealed by my desire to write on Photography, corresponded to a discomfort I had always suffered from: the uneasiness of being a subject torn between two languages, one expressive, the other critical...It was better, once and for all, to make my protestation of singularity into a virtue...I resolved to start my inquiry with no more than a few photographs, the ones I was sure existed for me... Starting from a few personal impulses, I would try to formulate the fundamental feature, the universal without which there would be no Photography.

As Barthes' essay proceeds, that 'universal' proves to be the ability of the photograph to indicate *that-which-has-been*:

...there was a *certainty* that such a thing had existed; not a question of exactitude, but of reality: the historian was no longer the mediator...the fact was established *without method*.

This is rather a fine and even self-evident definition of photography's function, one might think, and yet it is through the rigor with which Barthes goes about arriving at this single conclusion that the book achieves its power.

Along the way, the reader becomes aware of the limitations to Barthes' inter-

est in and understanding of photography as a medium: "What have I to do with Atget's old tree trunks?"... The photograph really transcends itself: is not this the sole proof of its art? To annihilate itself as *medium*, to be no longer a sign but the thing itself?" Barthes sees photography primarily as a generator of modern consciousness:

Perhaps we have an invincible resistance to believing in the past, in History, except in the form of myth. The Photograph...puts an end to this resistance: henceforth the past is as certain as the present...It is the advent of the Photograph...which divides the history of the world.

But the heart of the book lies in Barthes' dissection of his own feelings, his rendering of them in exquisitely-shaped prose (the translation, too, is excellent). Photography in *Camera Lucida*, rather than being the primary subject of exploration, is the heuristic device that prompts Barthes' meditation on mortality and self-knowledge.

Jan Zita Grover

**Darkroom Art** by Jerry Burchfield (Watson-Guptill Publications, *Amphoto*, 1515 Broadway, New York 10036, 1981, \$12.95)

Despite a misleading title and an unappealing design, this new 'how-to' book is crammed with useful information presented in a readable, well-organized fashion.

*Darkroom Art* contains wonderfully clear instructions to achieve control over a wide variety of techniques such as negative grain size, contrast of negatives and prints with special developers, masking, internegatives, reducers and intensifiers. It also includes many procedures for making photograms, paper negatives, multiple images, high contrast photographs, and much more. In most instances information is provided for both black and white and color materials.

Even if you are never tempted to play with your negatives and prints for these effects, Burchfield's book is interesting reading for the fine explanations he gives

about why photographic materials respond as they do to the various treatments discussed.

*Darkroom Art* begs comparison to Jim Stone's *Darkroom Dynamics*, reviewed in *Exposure* 19:1, because both books include many of the same topics, such as reticulation, toning, hand-coloring, Sabatier effect, photograms, and multiple printing. Stone's book uses the master teacher approach. Each chapter is written by an individual whose photographic reputation is largely built upon using the technique in question and is illustrated with a large beautiful reproduction of the artist's work. We learn not only this person's technical secrets but also his or her aesthetic philosophy. It is a beautiful book. Burchfield's is an ugly duckling in comparison, but because it is not dependent on an individual's particular technical approach to photography, many more alternative working methods are given for most topics and the reader feels freer to imagine the results in terms of his or her own work. Also, there are topics in each book that do not overlap such as Polaroid manipulations and infrared films in Stone's book, and making paper negatives and color photograms in Burchfield's book. For the person wanting to pursue these procedures, the two books are sufficiently different to justify buying both.

Although *Darkroom Art*'s text gives all the necessary instructions, more descriptive diagrams would be welcome, as well as more chemical formulas. For example, Burchfield tells us to buy the Kodak kit for direct positive development of black and white film when it is far more economical to mix your own chemicals from scratch. He does give some unusually interesting formulas, however, such as bleaches for individual Cibachrome dyes to selectively reduce Cibachrome prints.

I would recommend *Darkroom Art* as an excellent supplement to one of the basic photography texts, especially for students who are already conversant with the fundamental photographic processes and who are ready to expand upon their ideas and experiment with their materials.

Ellen Land-Weber

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**Neighborhood: A State of Mind** by Linda G. Rich, Joan Clark Netherwood and Elinor B. Cahn (The John Hopkins University Press, Baltimore, 1981, \$27.50 HB, \$12.50 SB)

In the American West, documentary projects are often vast and impersonal, like the landscape. Since many of them document the coming of the city rather than its living presence, they are empty of human associations, almost abstract in their descriptions of lifeless, unfinished buildings. The densely-settled East presents a very different visual world for the photographer wishing to document a perceived social reality, both in its population density and in the existence of a much stronger tradition of social documentary photography.

Linda Rich and her collaborators, with acknowledgments to Photo League/social realist photographers Walter Rosenblum and Jerome Liebling, spent four years photographing the neighborhoods of East Baltimore, Maryland. Unlike its misleading subtitle, *Neighborhood* suggests that the quality of 'neigh-

borhood' is a visual, material one renderable in photographic terms. I have never been in East Baltimore, but the book's photographs convince me that I now know something about this area—the front-window displays in many homes, the corner grocery stores, the treeless, white-stooped sidewalks, the paved backyards—and that what I know I learned from these photographs.

From the images, I have also learned things that may be but probably are not intentional parts of the photographs' referents: that most of the subjects in these photographs trusted the photographers; that the photographers probably spent a great deal of time, both ceremonial, public time, and personal, casual time, with their subjects to produce these images.

Captions in *Neighborhood* are played down; the majority of them tell us no more than we can infer from the photographs themselves. By seeking out those qualities of 'neighborhood' that could be described visually, the photographers have managed to make an aggregate statement that needs no verbal explanation of amplification.

There is one notable and highly significant exception—a portrait of an elderly woman wearing a tentative smile, seated on a stoop before an old brick building. The caption reads:

After the home in which she had lived for over fifty years had been burglarized *more than fifty times*, Helen Taylor was forced to move to a better-protected government-subsidized apartment in Butcher Hill [my italics]

Not only does the photograph thus described tell us nothing about the social reality in the caption: that reality has no visual equivalent anywhere in the book. Yet we know, wandering mentally down these working-class streets hemmed in by mills and tanneries, that violence must be as much a part of life in East Baltimore as it is in Cincinnati, St. Louis, or any other large American city.

This absence of visual evidence of vandalism, burglary, and worse makes *Neighborhood* a curiously sweet, incomplete image of what city life is like. One could move from this to a reflection on all the problems of partiality and compromise that documentary photography is heir to: the need to gain and keep one's

subjects' trust; the need to limit, then deepen one's understanding and exploration of the subject; the need to separate out the visually realizable elements from the possibly subtler and truer, but invisible ones. Violence is a difficult thing to embody in static single images, particularly when one has built a foundation of trust among people who wish to be commemorated as they *want to be* rather than as they sometimes are.

*Neighborhood* has succeeded in overcoming many obstacles in its pursuit of a clear documentary statement, so my complaint is a small one: compared to what we know it to be, city life in *Neighborhood* looks positively idealized. The flaw is perhaps inevitable in the method of approach taken in this study, where the photographers appear to have entered into the positive self-image of the community whole-heartedly, but it is one which somewhat diminishes the reliability of the book's visual evidence.

Jan Zita Grover

**Exploring Society Photographically** by Howard S. Becker (*Mary and Leigh Block Gallery, Northwestern University, 1981, distributed by Univ. of Chicago Press, \$10*)

The techniques of documentary photography have long been appropriated by social scientists as adjuncts to their narratives and as data in their own right. *Exploring Society Photographically* is an exhibition catalogue by Howard Becker of Northwestern University that surveys twelve social-science projects in which photography played a prominent part. The work moves from Gregory Bateson and Margaret Mead's pioneering study, *Balinese Character* (1942) to recent work on a number of topics, e.g., the worlds of a flamenco dancer, inmates of an Arkansas prison farm, fast-food and greasy-spoon beaneries on a Midwestern commercial strip, the workaday world of English office and factory employees. Each study is represented by a text and 5-15 photographs.

If the book makes anything clear, it's that a sophisticated theoretical grasp of ideas is no guarantee of visual clarity.

Most of the images are weak as photographs and completely inadequate as 'readable' data without a lot of textual help. For example, Mark L. Rosenberg's "Joel Bruinooge: The Experience of Illness" purports to show what the experience of a stroke and heart-attack are on the subject. Not surprisingly, these disasters caused Bruinooge self-doubt, put a strain on his marriage to a self-absorbed woman, and changed his sense of what really mattered in life. But how does one visualize these largely internal changes? In the case of the wife, there are a number of photographs in which she shows marked signs of disaffection and self-pity; other than them, the photographs only show an obviously ill man and then (in sequence) an obviously happy-looking man. The text alone makes the connections among the images clear. In what sense, then, are the photographs documentary, any more so than any less purposively-made photographs?

"Joel Bruinooge" is one of the most clearly seen and photographed projects in the book. Others, such as "Mac's and Mil's," by Karin B. Ohrn and Richard P. Horwitz, are visually uninspired and technically inferior. Ohrn and Horwitz elected to use "a normal lens and available light" on the naive assumption that the "canons of photographic realism" called for them. Such a peculiar notion seems all the more remarkable when one realizes that Ohrn is the author of *Dorothea Lange and the Documentary Tradition* and must know that flash units and wideangle lenses are every bit as much a part of "photographic realism" as the inadequate equipment and technique she and her co-worker used. Bill Aron's "Two Views of Venice, California" employs the ancient and tautological device of juxtaposition: photographs of the elderly Jewish pensioners of Venice are paired with photographs of Venice's youthful roller-skaters and body-worshipping lotus-eaters, on the assumption that such forced conjunctions will tell us something new about each partner to the visual marriage. They don't.

Overall, the format of the book works against its professed purpose: the text almost always overwhelms the photographs, while the latter are further diminished by their small size and flat, detail-obscuring reproduction. Nor are there enough examples of the images in

most series to give the reader an adequate impression of the series as a whole.

One can't help wondering why so many weak studies were chosen when so many good documentary photography exists. Most of the contributors appear to have degrees or advanced training in the social sciences, so I assume that this commonality of background may be behind the choices. But surely these twelve studies and those on the book's short list of "Exemplary Works of Photographic Social Exploration" do not begin to exhaust important documentary projects. Why, for example, is there no mention of Walker Evans and James Agee's collaboration? Dorothea Lange and Paul Taylor's? Eugene Smith's *Minimata* is mentioned, but what about his significant "Country Doctor," "Midwife," and "Haiti"? Among recent work, where are Eugene Richard's *Few Comforts or Surprises* and *Dorchester Days*? David Jones Griffith's important *Vietnam, Inc.*? Bruce Davidson? George Tice?

Perhaps in the service of presenting the work of new social-science documentarians, Professor Becker has made the right decision in his selections. But any of the work of photographers mentioned above, though perhaps not grounded in theory or animated by a social scientist's working hypothesis, succeeds far better in achieving *Exploring Society Photographically's* own professed aim: "visual means to understand the working of the social world."

Jan Zita Grover

**New American Nudes: Recent Trends and Attitudes** edited by Arno Rafael Minkinen (Morgan & Morgan, New York, 1981, \$19.95)

**Facing Up** by Arthur Tress (St. Martin's Press, New York, 1980, \$13.95)

**Falkland Road: Prostitutes of Bombay** by Mary Ellen Mark (Alfred A. Knopf, New York, 1981, \$25)

Images of the naked and the nude are as old as art itself, and from the publication of these three books it would seem that the subject is alive, lusty and well.

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The most problematic is *New American Nudes*, a collection of 109 photographs (sixteen of which are in color) dedicated to Diane Arbus, which attempts, aided by an introduction by editor Arno Minkinen, to point out recent trends and attitudes in the genre. The book's strength is some of the individual images, its weakness is a lack of organization which the opening essay does little to help. The essay invokes Sir Kenneth Clark's distinction between the 'naked' and the 'nude' as articulated in his book *The Nude: A Study in Ideal Form* (Pantheon, 1956) and then, unfortunately, rejects it. Simply put, this distinction was that the 'nude' aspired to an ideal form, the 'naked' was everyman or everywoman without his/her clothes on. To quote from Minkinen quoting Clark:

"In his book, Clark points out that the word nude

*carries, in the educated usage, no uncomfortable overtones. The vague image it projects into the mind is not of a huddled and defenseless body, but of a balanced, properous and confident body; the body reformed.*

Combing hotel rooms in New York, Diane Arbus kicked such genteel notions out the door. Photography has little patience with theories of art that cannot accept our wrinkles, imperfections and unruly pubic hairs...In front of the camera we are neither naked or nude."

In rejecting Clark's distinctions, Minkinen throws out what might have been a way of better organizing the material, of giving us some insights or direction through the diversity of images. For contrary to what Minkinen says, the nude as well as the naked does exist on these pages, in George Krause's 1977 "Swish," in Robert Mapplethorpe's 1980 "Lee's Back" and the portraits of Lisa Lyon, in Jon Baronn Farmer's 1980 "Reclining Nude" and "Morning Light" and many more. It exists in the many references to art history, overt or otherwise, such as George Krause's "Venus," and Barbara DeGenevieve's amusing "Four Graces" and the whole vocabulary of poses having their antecedents in art history. Dianora Nicolini's selection from her "Male Nude Series" could be a study for fighting warriors on a Greek frieze.

The layout also suffers from this lack of direction. For instance, sometimes the images are grouped by photographers, sometimes not—with no apparent reason. Groupings of images by one photographer invariably make the most coherent presentation: George Krause, Lynn Davis, Ingeborg Gerdes, Minette Lehmann, Jeffrey Silverthorne, Jon Baronn Farmer and Arthur Tress stand out in this respect. The quality of the black and white reproduction is high, and we are given some excellent individual images, showing fresh and imaginative approaches to this very old genre; I found the color images the least interesting, being either, in general, banal or too complicated visually.

By comparison, the other two books are consistently strong; both show images of the human body in quite very different ways. In *Facing Up*, Arthur Tress continues to be one of our most creative and powerful image-makers. There are sixty photographs in the book, and none of them are boring. Tress works in the narrow genre of 'theatre' photography, explored by Duane Michals and Les Krims, among others. The images in *Facing Up*, all black and white, involve nude men engaged in some sort of homo-erotic fantasy, many with violence, overt or suggested, a sense of danger, of humiliation, or a power struggle.

New York City is used as a backdrop for this 'theatre of the mind.' Fantasy is enacted against a very specific setting. The skyline of New York City becomes a participant in these psycho-dramas, as in the opening image where the Empire State Building 'pricks' the crotch of a male figure, legs spread and bent double, facing away from the camera. The background is usually sharp, often forbidding and laden with debris, threatening mechanical parts, crumbling walls, deserted buildings, abandoned rooms. The spaces are metaphoric for the recesses of the unconscious, the dark depths where sexual fantasies transpire. Many of the images center around the penis, and are imbued with the threat of castration, violent penetration, or other forms of humiliation and wounding. An underlying thread of black humor alleviates the heavy atmosphere; a superman cut-out poses with a nude young man—his real penis becomes that of the superman cut-out,

playing on the real male fantasy of superman.

Tress' humor, along with his intense energy, driving rhythm of composition and sensitivity to the nuances of black and white tonalities pervade the work. Tress displays an uninhibited access to the deeper layers of the unconscious, and an uncanny ability to give visual form to the private and collective unconscious. Tress' images thus rise far above the pornographic and exploitative sensationalism that their subject matter might suggest. The opening essay by Yves Navarre is subjective and evocative, written in French, and translated, in this edition, into English.

In a very different vein, Mary Ellen Mark's *Falkland Road: Prostitutes of Bombay*, is a perceptive document which portrays the naked body as part of a social phenomenon, rather than a formal object or subject of fantasy. In the opening text Ms. Mark explains her fascination with this street of prostitutes in a poor section of Bombay; she relates how she was first ridiculed and rejected by the residents but persistently kept returning until she had gained their confidence. The prostitutes finally allowed her to photograph them, became her friend, and allowed her to make this amazing document. Mark describes the social structure of life on Falkland Road, the background of the prostitutes, their day to day life inside the crowded rooms of the brothels, where they lived as well as worked. The essay, as well as the quotations of the prostitutes which accompany the images, add a social perspective which is missing from much 'formal' photography, and does so naturally and intelligently. It is reportage at its best.

The images themselves, all in color, are rich and sensual as well as documentary. They show, with an intimacy that is often painful to experience, the exotic bodies, the lure of flesh, the cramped quarters, the cruel restrictions of the life balanced by its sense of family and close friendships. There is an acceptance of the body which seems foreign to American culture. The bright colors, the exotic fabrics, the dark figures embody a sensuality whose center is not so much the customers they serve, as it is the intimate friendships between the girls and the madams of the houses. At the end, we do feel we have

come to know these people, in a way we never do with *New American Nudes* (but Minkinen says we do).

A book, as a collection of images, should leave us with a sense that the images are more than a sum of their parts. *Falkland Road* and *Facing Up* accomplish this. *New American Nudes* does not.

Carole Harmel

**Moholy-Nagy: Photographs and Photograms** by *Andreas Haus*; trans. *Frederic Samson* (Pantheon Books, New York, 1980, \$35)

**Avant-Garde Photography in Germany, 1919-1939** essays by *Van Deren Coke, Ute Eskildsen, and Bernd Lohse* (San Francisco Museum of Modern Art, 1980, \$12.95)

The theories of Laszlo Moholy-Nagy are widely known today; bits and pieces are often excerpted in anthologies, *Painting, Photography, Film* has been catapulted to the level of a classic, and a thorough anthology of his writings has been around since 1970 in the form of Richard Kostelanetz' *Moholy-Nagy*. Yet, as if idea could comfortably supplant work in our apprehension of an artist's significance, Moholy's pictures have been harder to come by. The 150 quality reproductions in *Moholy-Nagy: Photographs and Photograms* right the imbalance.

The number of examples allows for breadth and subtlety—through them we can refine our notion of his form-making mentality beyond the crude abbreviation of oft-reproduced classics, and realize that his range extended, with surprising commitment, to portraiture and social document. The pigeon comically perched on the hat of a not-too-stately English bourgeois (1935-37), or the almost maudlin beggar asleep on a street in Marseille (1929), reveal a sentiment to which he intermittently yielded, one at odds with the main impetus of his style but not at odds with the deeply felt humanism that guided it.

Other pictures render palpable the theoretical tenets that were the mainstay of Moholy's thinking—the exploration of spatial relationships through the downward and upward view, the recognition of light rather than object as the primary

material of the medium, the severance of locality and anecdote from the image to permit the pure play of form, the expansion of seeing by the capitalization on techniques (multiple exposure, negative print, photogram) inherent in the photographic process.

Haus' volume is not a picture-book, though. Its introductory essay is a substantial, sophisticated, and richly documented account of Moholy's photography and its conceptual bases, written in a tone at once interpretive and documentary, and, in spite of its density, rendered in an eminently readable translation. The temptation to conceive of Constructivism (generally) or the Bauhaus (specifically) as relatively autonomous and hermetic entities is done away with by the broad artistic context which Haus presents as funding Moholy's work and thought. If the rose of such a panoramic approach has a thorn in its methodology, it may be that Haus goes too far. The links he posits to Dada and later to Surrealism seem too intimate given Moholy's mind-set toward image-making. The documentary evidence provides for the necessary interpersonal connections in Moholy's career, but, save perhaps the impact of Schwitters on Moholy's early photograms, his alleged 'affinities' to these movements are largely pressured into being by the text.

A disturbing feature of the book is the lack of attention to the photo-collages. Their place in the network of Moholy's ideas concerning options in the facture of works is pivotal; as a body they surpass his painting in the aggressiveness of their experimentation and viability as formally and socially provocative images, yet in the book only three are to be seen, and those appear only as ancillary text figures. Perhaps in a few years some enterprising soul will devote a monograph exclusively to them.

Finally, Haus is indifferent to the ins and outs of Moholy's technique, especially concerning the photograms. He notes that Moholy's first wife, Lucia, supplied the technical skills that enabled Moholy to work in photography, and that she was responsible for the copy negatives that were used for positive photograms. But an adequate description of the inventive manipulations he brought to the photogram is not to be found, even where it can be deduced from the pictures themselves. He

alludes without explanation to "moving light sources" (p.16), and remarks of contact-printed photogram positives that they "...must have been a kind of Talbotype..." (p.77). There's no indication of which were done on developing-out and which on printing-out papers, a factor that would have had an impact on the strategy of their making. Despite such details, this is a substantial and necessary book, the first one, incidentally, devoted to Moholy's photographic work. It's a must for the shelves of university libraries.

A more modest volume is the catalogue of a nationally touring exhibition, *Avant-garde Photography in Germany, 1919-39*, organized by Van Deren Coke of the San Francisco Museum of Modern Art. Coke's thesis is that conditions in several aspects of the artistic and cultural life of post-WWI Germany, direct consequences of the War, caused the era of photographic innovation to arise. His idea is basically that after the war "...the past had lost its attraction." With the Weimar Republic "a brighter outlook began to prevail" and "That which was new or had a venter of newness became,

for psychological reasons, very much in vogue." "'New vision,' as it was often called, grew out of a heightened awareness in Germany of the aesthetic possibilities of geometric forms..." Coke proposes in a brief page and half these general sorts of causes for an artistic movement that should instead be treated with the greatest historical rigor and the greatest caution in the drawing of causal relationships. However, Coke's essay continues with a series of valuable capsule biographies of photographers included in the show and the book's forty-four well-reproduced full-page illustrations. A sampling of the represented photographers includes Lotte Jacobi, Martin Munkacsy, Albert Renger-Patsch, Herbert Bayer, August Sander, Gyorgy Kepes, Erich Salomon, and names less well known—that is to say, until rediscovered here.

The text continues with a rather dry but information-packed essay by Ute Eskildsen. She traces major photo exhibitions during the period, complementing that history with observations on the shifting attitudes with which the medium was received and practiced. The text ends with



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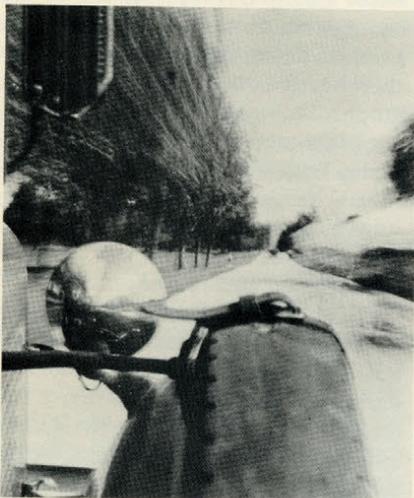
The Cornell University Department of Art has recently added photography as an area of study leading to the degree of Masters of Fine Art. This two year program of study is under the direction of Professors Stanley Bowman and Jean Locey. Students may study black and white, color, and non-silver processes. A rich variety of elective courses, including art history, are also available.

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an appendix by Bernd Lohse, wherein he describes the Leica and Ermanox cameras and their relation to modern photojournalism.

One singular advantage—even delight—that the book offers is exposure to exciting work that has been hidden away for half a century. Much of it has a startlingly contemporary ring—Anton Stankowski's rush into space from a moving



**Anton Stankowski**, 1/100 Sec bei 70 km/n, 1930 from *Avant-Garde Photography in Germany*

automobile; Walter Peterhans' enigmatic arrangement of paper, feathers and glass; Werener Mantz's stately, forbidding nighttime architectural study. A catalogue such as this should spur still more interest in a period that has only of late begun to attract serious attention. And a reading of a source such as John Willett's exhaustive *Art and Politics in the Weimar Period* will supply the background that the catalogue does not.

Roger Baldwin

**Desire Charnay, Expeditionary Photographer** by Keith F. Davis (*The University of New Mexico Press, Albuquerque, 1981, \$19.95*)

**To the Ends of the Earth/Four Expeditions to the Arctic, the Congo, the Gobi, and Siberia** by John Perkins with the *American Museum of Natural History* (*Pantheon Books, New York, 1981, \$27.50*)

The past decade has witnessed a gratifying resurgence of interest in nineteenth-century expeditionary photography. Most of the interest among American scholars has focused naturally upon the work done west of the hundredth meridian of the American West by photographers like O'Sullivan, Jackson, Muybridge and Watkins. The two volumes considered here trace the expansionist and ethnological aspects of expeditionary photography as it fanned out into distant, little-known (and highly plunderable) countries of the non-industrialized world. As John Perkins notes in *To the Ends of the Earth*, "the modern explorers did not really discover anything, since there were people already living in the regions they set out to explore." Rather, the whole idea of "discovery" in nineteenth and twentieth-century expeditions was but an aspect of the Western world's social and economic hegemony at the time: what was 'discovered' was precisely that which Westerners did not already know and control.

Desire Charnay (1928-1915) seems to have been a man well-suited to the aggrandizing, imperialist spirit of expeditionary work. By the age of 22, he had left the Old World for the New and was teaching school in New Orleans. The early archaeological work of John Lloyd Stephens in Central America caught his fancy, and he returned to France to seek sponsorship of his own expedition to the region. Realizing that any report of the Yucatan peninsula's ancient palaces would be more convincing if photographed ("I wanted no one to be able to challenge the exactitude of my work"), he quickly learned the wet-plate process then in use. With less than a year's photographic experience under the relatively undemanding conditions of France and northeastern North America, Charnay plunged into southeastern Mexico's jungles, only to discover the problems that intense heat and humidity, sediment-filled water, rapidly degenerating chemicals, and low light-levels produced. That he was able to make any creditable photographs under the circumstances is remarkable; in fact, he made many wonderfully detailed images that illustrate the buildings of Aztec and Mayan America methodically and clearly. They are his chief claim to photographic fame.

Charnay was one of that happy breed

of nineteenth-century adventurers whose ambition and indefatigability alone sufficed to make them experts in the eyes of an experience-hungry audience back home. The France of Napoleon II was a colonial power of long standing, one with special interest in Mexico's wealth. Charnay's 1857-60 expedition to Mexico provided evidence of the very wealth and power France sought in that country, and it made him modestly famous. He followed it up with books on his travels in Central America, Madagascar, South America, Java and Australia. The tone of these books is characteristic of non-academic explorers' work in the late nineteenth century. By turns chatty and anecdotal, pseudo-scientific and sententious, Charnay in his writing cut his coat to fit his cloth: the peoples he described and photographed were uniformly perceived from an intensely Western, ethnocentric viewpoint. The *type* was what he saw and sought to record in his ethnological studies: he apparently found nothing strange or unsystematic in using three different Madagascans or two different Mayan Indians to represent the physiognomy of their race, front, side and back.

Such blissfully unexamined racism and lack of method made Charnay's ethnological and archaeological studies outmoded in his own time; today, his post-1857-60 Mexican photographs are primarily of interest as examples of one of the ways that photography was used to lend a specious objectivity to a pseudo-science.

Keith F. Davis, curator of Hallmark's photography collection, has done a good job of placing Charnay's work in the context of Western European expeditionary photography and an only slightly less successful job of providing the reader with a comprehensive context for understanding the assumptions of statesmen, archaeologist, ethnologists and ethnographers—the men who initiated the great exploratory expeditions of the period—during the years that Charnay was active. Positivism, which Davis sees as responsible for the visually and materially-acquisitive explorations of the period 1850-80, is far too specific a theory of epistemology to bear the responsibility Mr. Davis gives it for colonial expansionism, Western ethnocentricity, and the fascination with foreign travel. One might just as well ascribe them to pragmatism, the ancient quest for the paradise-to-the-West, or the

imperatives of capitalism. Despite these cavils, *Desire Charnay* is a handsome and useful book. It offers both insights into and visual evidence of the difficulties and triumphs of early expeditionary photography in the New World.

The Museum of Natural History's *To the Ends of the Earth* is a fascinating oddity, neither photographic nor ethnological history. Although it is illustrated by eighty plates from the Museum's archives, virtually all of its text is devoted to tales of explorers' hardships and ethnological or archaeological studies they undertook. The photographs float across the page from these accounts, unanchored by any meaningful information. No account is made of the difficulties encountered by expeditionary photographers in making these singular images, nor are we presented with representative samplings of individual photographers' work. The book's pleasures, then, are isolated ones: a large group of striking photographs spread over the period 1869-1930 and an equally interesting text describing "the unknown world, immeasurably far removed, where man is not," as William H. Hudson, the Vic-

torian naturalist, so characteristically described the non-European world.

Being neither fish nor fowl, *To the Ends of the Earth* seems to function most forcefully as a reminder to the new photography market of the treasures held by the Museum. It provides abundant evidence that nineteenth and early twentieth-century expeditionary photographers responded to exotic landscapes and climatic conditions with grace and becoming pragmatism. It also makes plain that the photographic archives of The Museum of Natural History would well repay a more thorough and systematic exploration.

Jan Zita Grover

**1854-56 Crimea: The War with Russia from Contemporary Photographs** by Lawrence James (*Van Nostrand Reinhold, New York, 1981, \$29.95*)

If expeditionary photography was one of the more benign aspects of Western expansionism, war was one of the least so. But here, too, photography entered service early. The earliest extant war images are daguerreotypes of the United States

cavalry in Mexico during the 1846-48 Mexican War. However, the first large-scale commitment to record war with a camera was not made until the quixotic campaigns of the allied British, French and Turkish forces against Czar Nicholas I of Russia in the Crimea, 1854-56.

The Crimean War was undertaken to assure the continued dominance of England and France in the Mediterranean. Ideologically, it pitted the liberal, 'democratic' powers of Western Europe against the near-feudal autocracy of the East. After two years of fighting—the greater part under siege—the Russians were forced to retreat from the strategic port of Sebastopol on the Black Sea by the allies. The Treaty of Paris was signed the following spring. Nothing had changed in the balance of European powers.

What had changed was the public's perception of the Holy Crusade that both British and French governments had conjured up and then mis-administered. William H. Russell, Special Correspondent to the redoubtable *The Times* of London, wrote from the Crimea that

at the close of the year [1854] there

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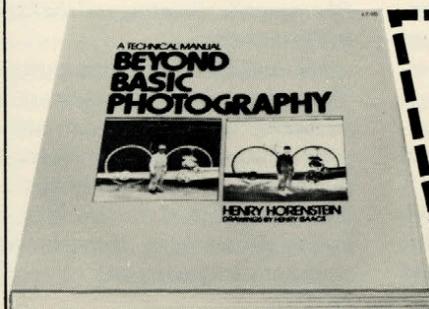
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were 3,500 sick in the British camp before Sebastopol, and it was not too much to say that their illness had, for the most part, been caused by hard work in bad weather and by exposure to wet without any adequate protection... It is an actual truth that our force was deprived day by day of the services of about a hundred men in every twenty-four hours.

Russell concluded that "although it might be dangerous to communicate facts likely to be of service to the Russians, it was certainly hazardous to conceal the truth from the English people." The truth, as he saw it, was that bureaucratic callousness and ineptitude were killing British soldiers:

we were ruined by etiquette, and by 'service' regulations. No one would take 'responsibility' upon himself even to save the lives of hundreds.

The war was mishandled on a scale difficult to exaggerate—18,058 British troops died, 16,297 of them from disease and exposure. Following Russell's winter 1854-56 dispatches to *The Times*, public indignation over war mismanagement forced Lord Aberdeen's government to resign for their part in making the British soldier's life a hell.

The illustrations appearing in the English press throughout this period showed quite another war. It was heroic rather than foolhardy; the charge of the Light Cavalry Brigade across the plains of Balaklava into the face of Russian heavy artillery was shown as glorious rather than strategically pointless and wasteful. Alongside Russell's dispatches, such illustrations lost credibility.

The first suggestion to remedy illustrations' inaccuracies by replacing them with photographs appeared in *The Practical Mechanics' Journal* in January 1854:

the dimly allusive information, which alone the conventional works of the painter can convey, is powerless in attempting to describe what occurs in such operations, whilst a photographic picture brings the thing itself beside us. By its instrumentality the Commander-in-Chief can send home to his government dispatches of the most convincing accuracy.<sup>1</sup>

Roger Fenton, sent out to the Crimea in March 1855 under royal patronage to obtain views for a commercial publisher, Thomas Agnew & Sons of Manchester,

wrote Agnew:

Have you seen that picture [engraved from a sketch] in the *Illustrated London News* of Sebastopol from the sea? It has caused a good deal of astonishment and amusement here... Goodall's sketches seem to astonish everyone from their total want of likeness and reality, and it is not surprising that it should be so, since you will see from the [photographic] prints sent herewith, that the scenes we have here are not bits of artistic effect which can be effectually rendered by a rough sketch, but wide stretches of open country covered with an infinity of detail.<sup>2</sup>

Fenton was neither the first nor last photographer of the Crimean War. He was preceded by a Rumanian painter-turned photographer, Carol Popp de Szathmari; James Robertson, an English engraver in Constantinople, who photographed allied troops in 1854 when they disembarked there on their way to the Crimea, as well as later in the Crimea itself; Richard Nicklin, hired by the British Army, whose work was lost when he and his plates went down during the disastrous hurricane in Balaklava harbor in November, 1854. The Army sent out two more photographers from London in the spring of 1855, but through inadequate fixing and/or subsequent mis-handling of their prints, those too were lost.

The principal photographic documentation of the war comes from Fenton and Robertson's work, and it is this which *1854-56 Crimea* largely depends upon. Lawrence James has managed to track down one of the only extant prints by Szathmari, but it is not a scene of camp or battleground.

Selection of photographs proved to be a problem in *1854-56 Crimea*. Presumably Mr. James wished to avoid using the same selection of Fenton's photographs that the Gernsheims published in *Roger Fenton, Photographer of the Crimean War* (1954), but the book suffers from their exclusion, for many of the Gernsheim images give a better impression of the breadth of Fenton's work than the in-camp scenes and portraits shown in *1854-56 Crimea*. Inclusion of contemporary woodcut engravings from the weekly illustrated press and from contemporary books would have been a most helpful addition, making clear and convincing the radical re-ordering of war's image that

photography produced.

A second problem with the book is its lack of documentation for the photographs themselves, a tiresome commonplace among recent books purporting to be *about* and *of* photographs. Like *To the Ends of the Earth*, this volume tells one more about the circumstances surrounding the photographs than about the actual images. Some of the reproductions are so terrible (e.g., Plate 79, *HMS St. George*) that one would like at least to know whether they were made from faded vintage prints or from original or copy negatives. However, no documentation is provided. In addition, Fenton's images are printed more flatly in *1854-56 Crimea* than they were in the Gernsheims' book, which is a great pity; one would think that for the book's rather stiff price, better one-ink printing, if not duotone, could have been possible.

Since the Gernsheim volume is now out-of-print, *1854-56 Crimea* provides a valuable service by making available a large number of Crimean War photographs. One could wish it had done so in a better documented, better printed manner.

<sup>1</sup>Quoted in Helmut and Alison Gernsheim, *Roger Fenton: Photographer of the Crimean War* (London: Secker & Warburg, 1954). p. 21.

<sup>2</sup>*Ibid.*, p. 11.

Jan Zita Grover

**Before Photography: Painting and the Invention of Photography** by Peter Galassi (New York: The Museum of Modern Art and the New York Graphic Society, Boston, 1981, \$12.50)

Sometimes our conclusions are better and more reliable than the methods we use to reach them. This seems to me to be true of Peter Galassi's catalogue essay, *Before Photography: Painting and the Invention of Photography*.

Mr. Galassi seeks to demonstrate that "photography was not a bastard left by science on the doorstep of art, but a legitimate child of the Western pictorial tradition." To prove this, he marshals a great deal of evidence of concern for "the singular and contingent" in the sketches and *etudes* of early nineteenth-century Euro-

pean landscape painters. These he connects to photography through the "syntax of an art...[that] is also the syntax of photography."

Mr. Galassi sees this nineteenth-century painterly syntax as part of the evolution of the Renaissance linear perspective system, which developed as a means of creating the illusion of three dimensions on a two-dimensional plane. In Mr. Galassi's view, this tradition gradually moved away from its original, rationalized single-point perspective toward the work of early nineteenth-century painters, in which optical three-dimensionality was reduced to two-dimensionality on the canvas. It was this perspective system, according to *Before Photography*, that photography inherited.

Mr. Galassi is far too perceptive a writer to be caught in anything so blunt as an out-and-out fallacy of causation, yet the implication that photography would have been impossible without a pre-existing painterly vision that legitimized it comes perilously close to just that:

The invention of photography must... coincide with or succeed the accumulation of pictorial experiment that marks the critical period of transformation from the normative procedure of Uccello's era to that of Degas's.

Why? One must ask. Quite aside from the impossibility of directly proving such a thesis and the fallability of its *post hoc, ergo propter hoc* argument, the thesis would also seem flawed by the fact that few of photography's inventors or early practitioners held any brief for the kind of vision that Mr. Galassi sees developing among painters at the time. Quite the contrary: men like Daguerre, Talbot, Hill, and Le Gray either painted (or aspired to) in an effort to rival the three-dimensional effects of traditional paintings, not to challenge them.

Although the landscape sketches Galassi presents are indeed similar in appearance to many early photographs, such similarities are ones from which we cannot logically derive Mr. Galassi's conclusions, however valid these might otherwise be. Sketching from nature was undertaken by nineteenth-century painters for a variety of reasons, most of them aesthetic, none of them particularly exigent. In contrast, early photographers' decisions to photograph out-of-doors

were most frequently practical ones demanded by exposure time and commercial objectives. Photography either took place indoors (portraiture requiring skylit rooms and bracing equipment) or took advantage of the happily static out-of-doors landscape for a subject. Surely these great differences in circumstance and intentionality should have some bearing on our view of landscapes in painting and photography: even if we see visual similarities in them, we need not conclude that these similarities make them analogous in any important way.

Another problem is the argument Mr. Galassi builds upon the premise that landscape sketches, which he sees as the artistic antecedents of photography's "singular and contingent vision," are

perhaps a more reliable guide to the intuitive norm of authentic representation, unburdened by the responsibilities of public art,

than finished canvases are, and that the former are the more significant for photography's developing vision. If a case is to be built for the influence of painting upon photography, it is necessary to compare works in both media possessing similar qualities. Since private expression appears in Mr. Galassi's judgment to yield a more "authentic representation" in painting, would it not be necessary to compare such representation to equally private work in photography? Admittedly, this would be a difficult thing to do—most early photographs are 'public expressions', images made by professional photographers for commercial or other social purposes. The categories Mr. Galassi creates and compares here are not apposite. A more appropriate—and more available—comparison could have been made of public paintings and photographs, but such may not have yielded the same conclusions.

Mr. Galassi convincingly locates the origin of photography, in both technical and aesthetic senses, in the Renaissance invention of linear perspective. The inferences he draws from the ways that perspective is used in painting and photography are curiously one-sided, however. For Galassi, painting has the ability to both make "three dimensions out of two" (the Renaissance use of perspective to foster illusion) and to create "the derivation of a frankly flat picture from a

given three-dimensional world," yet photography

is capable of serving only the latter artistic sense, [and] was born of this fundamental formation in pictorial strategy.

But how is it possible that a single perspective system could create both three or two-dimensional illusions in painting while the identical system could render only a two-dimensional image in photography? In fact, nineteenth-century photography was full of images in which lighting, camera angle, focus and framing were carefully and purposefully deployed to create illusions of three-dimensionality. It is all a matter of which examples one chooses to use in constructing one's argument.

The stylistic similarity upon which Mr. Galassi builds his argument for painting's impact upon photography is a purely formal one of very limited usefulness in explaining photography's nineteenth-century development. For the most part, photography developed rapidly in recognition of its many technical and commercial applications: those were far more influential in the evolution of a photographic 'way of seeing' than either the private sketches and *etudes* of contemporary painters, the academic tradition in which linear perspective developed and changed, or both. To suggest any significant case for the influence of the sketch and *etude* painters' vision is to court the fallacy of possible truth—the belief that by demonstrating the *possible* truth or falseness of something, one is demonstrating its truth or falseness *in fact*.

Despite these reservations, I found *Before Photography* an engaging and stimulating book. Connections between photography and painting have until now been pursued primarily in the opposite direction, with art historians scrambling to trace the influence of photography on impressionist and later painting. Mr. Galassi's thesis, even if ultimately unprovable, rightly asks if the influence mightn't also flow in the opposite direction in more than superficial ways. *Before Photography* is a promising start to that inquiry.

Jan Zita Grover

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## Reviewers:

**Roger Baldwin** is studying the history of photography at Yale. **Walt Craig** is Associate Professor at Ohio State University. **Gretchen Garner** is Associate Professor at Saint Xavier College, Chicago, and Editor of *Exposure*. **Jan Zita Grover** is in the PhD program in the history of photography at the University of New Mexico and is Contributing Editor of *Exposure*. **Carole Harmel** is Assistant Professor at Truman College, Chicago. **David Jacobs** is Associate Professor at Wayne State University, Detroit. **Ellen Land-Weber** teaches at Humboldt State University in California and is Secretary of the SPE. **Larry Viskochil** is Curator of Graphics at the Chicago Historical Society.

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## Letters

To the Editor:

D.A. Clarke's piece, "The Evidence of Pain," (*Exposure* 19:3) was insightful and inspiring; many of the points she made were valid and need to be heard by both male and female artists working today. As a male and as a photographer, the article gave me a new sense of artistic responsibility, not only towards women, but towards any certain person or group of persons that might now or later be represented in my photographs.

I can remember seeing Krims' work about six or seven years ago, and at the time I dismissed them as vaguely humorous. I can now see the potential damage that art like this can bring about, and as artists and especially as educators, there is a responsibility here for us all. The point I'm trying to make is one of empathy and sensitivity, not one of censorship. We've got to work together on this thing...

Eric Breitenbach  
Daytona Beach, Florida  
Nov. 4, 1981

To the editor:

I enjoyed the last issue of *Exposure* 19:3, and thought the scope added by the two features very valuable. I would, however, like to bring up something which wasn't fully elaborated in your introduction as editor.

I realize it would have been impossible to list all the women in SPE who are concerned about the status of women in photography, but it struck me as odd, especially since mention is made of the Women's Caucus, to omit from the record women who took active roles in the Caucus during and after the 1980 Stevensville conference. Most important are Barbara Sonneborn, who organized a women and photography track for the 1981 conference in Asilomar, and Judith Crawley, Sally Stein, Martha Rosler (whom I understand was responsible for putting the Women's Caucus meeting on the Stevensville agenda), and Martha Madigan, elected by the Caucus to edit a special issue of *Exposure* on women and photography.

It is the latter group of names which implies the issue I think needs clarification—SPE's responsiveness, as an organization, to the expressed wishes of its members. In this case, the priorities of a group of members involved a request for the guest editorship of one issue of the Society's journal. Based on attendance at the 1980 Women's Caucus meetings and at the SPE business meeting at which their proposals were discussed, it is my recollection that the Caucus's guest editorship of *Exposure* was officially and sympathetically taken under consideration by the board of trustees and referred to the SPE publications committee, then chaired by Charles Desmarais as editor of *Exposure*. To the best of my knowledge, neither the membership of SPE nor the members of the Women's Caucus were directly informed of the publication committee's recommendation or the board's decision. Since it seems likely that other self-defined sectors of the membership might request guest editorship of *Exposure*—in order to convey their research and thinking to the general membership—I think it would be helpful if the membership were informed about the procedural decisions which apparently preceded the publication of this issue on women and photography, and about whether or not there has been a policy change which would preclude guest editorship in the future.

Sincerely,  
Catherine Lord  
Rochester, NY  
Oct. 20, 1981

**Note: The following is a summarized version of a lengthy letter from SPE Chairperson William Parker to SPE member Catherine Lord. Parker requested the opportunity to respond to her letter due to the fact that addressed concerns require the perspective of board and board-appointed committee decisions; the summary has been prepared by Chairperson Parker. A copy of the extended letter may be obtained on request to Chairperson Parker.**

Dear Catherine Lord:

Included among the many documented references in my extended letter, three are necessary here:

1. *Concerns and interests of the Women's Caucus and decisions of the board and membership are reflected in the complete minutes of the membership meeting at the 1980 Annual National Conference on 3/19/80, published in the SPE/Newsletter, July/80, particularly the entry that "A member raised a question about the integration of the Women's Caucus activity within SPE...A motion was made that a report of the Women's Caucus meeting be made to the Policy Committee and that it study the matter and make recommendations, and that Martha Madigan be liaison with the Committee. The motion passed."*

2. *Publication in the SPE/Newsletter, April/80, and the Policy/Procedures Committee Information document of 7/29/80, distributed to the entire board and the Policies and Procedures Committee, of a communication of 3/20/80, from Martha Madigan to the SPE, which included the proposal that "the women's caucus would like to edit one issue of Exposure with editorial responsibility delegated to the following four women: Judith Crawley, Martha Madigan, Martha Rosler, Sally Stein."*

3. *Former Publications Committee Report to the board, written by the Exposure Editor Charles Desmarais, concerning a meeting on 4/5/80, at which committee members Michael Simon (then Chairperson of SPE), Ellen Land-Weber (then Treasurer of SPE), and member Howard Becker were in attendance with Desmarais presiding. Included in the report are statements that "The committee discussed the proposals of the Women's Caucus and formulated the following suggestions: That the request for a special section of the Newsletter be honored...treated in the same manner as the various regions of the SPE...that special interest groups need not be invited to produce special issues of the journal, but that the SPE should be responsive to*

offers from any individual or group of individuals to guest edit theme issues on topics of interest to the membership. We recommend that Judith Crawley, Martha Madigan, Martha Rosler, and Sally Stein be invited to submit a more specific proposal for a special theme issue on women and/in/on photography. We also recommend all of these highly regarded and widely respected individuals as excellent candidates for guest editorship."

It is also important to recognize that the Policies and Procedures Committee made a number of recommendations concerning society publications, based essentially on the material prepared by committee members James Alinder and Charles Desmarais. These recommendations, determined by the committee at its meetings of 8/8-10/80 in Chicago, and subsequently approved unanimously by the Executive Committee at its meetings on 11/8-9/80 in Chicago as well as by Board of Directors at its meetings prior to the 1981 Annual Conference at Asilomar; included the following pertinent policies:

(Re: SPE Policies and Procedures Manual, Section V. Publications and Publications Committee) "that the Publications Committee shall oversee the production of all publications of the Society, act as liaison between the Board of Directors and the various editors, and shall be responsible for recommending to the board policies and procedures relating to all publications of the society; that submissions are to be received by the Editor and published when deemed appropriate or returned to the contributor; that submissions may be sought by the Editor from any individual; that in practice, the Editor shall be ultimately responsible for all aspects of the editing and production of **Exposure**; that the Editor makes all decisions on the content of **Exposure**, working within guidelines recommended by the Publications Committee and approved by the Board of Directors; that the Editor shall appoint all staff and oversee production of the Journal; that the Editor shall recommend to the Publications Committee appropriate policies and procedures for the Journal; that reader inquiries concerning the application of editorial policies are to be referred to the Publications Committee for review and necessary action; that the Editor may appoint such regular editorial contributors or assistants as deemed necessary or desirable and that such positions may be advisory or may consist of an actual delegation of editorial responsibility, however ultimate accountability shall be assumed by the board-appointed Editor of the Journal; that a guest editor or guest editors may be appointed by the board-appointed Editor of the Journal to organize and produce an issue of **Exposure** on a

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topic or theme of value to the society with the recognition that final editorial responsibility must remain at all times with the board-appointed Editor of the Journal."

It is stressed that the stated policies governing publications and responsibilities of board-appointed editors were included in the extensive manual material forwarded to each prospective candidate for the position of **Exposure** Editor and that any person appointed to an editorship of any society publications would be expected to follow the guidelines rigorously. At the interview of candidates for Editor of **Exposure** by the former Executive Committee on 11/9/80, Gretchen Garner expertly outlined her intention to develop an issue in the future concerned with women in photography. She emphatically asked both the Executive Committee and former Editor Desmarais, present at the interview, whether or not there was material extant in the **Exposure** files concerning this or other thematic issues. She was informed that no material from the Women's Caucus had been presented in fact or negotiated for the future and that she should proceed in her editorship under the

aegis of the policies and procedures defined. No member of the committee stated that Garner had any obligation whatsoever to the interests of the Women's Caucus. It was also made evident that former Editor Desmarais had no plans to develop a Women's Caucus guest-edited issue as an aspect of his obligation for the development of remaining issues in Volume 18 of the Journal. Despite the fact that she had no responsibility to honor the Women's Caucus interests, she wrote caucus representatives Crawley, Madigan, Rosler, and Stein, a letter of 12/1/80, enthusiastically seeking their interest, advisory input, contributions, and suggestions for an issue on women and photography, planned as Volume 19:3, early Fall, 1981. Save for a telephone call from Madigan followed by a mailed list of the Women's Caucus membership, she received no response from the other caucus representatives. Garner also announced a call for contributions in the May/81 issue of the **SPE/Newsletter**. No response forthcame from the Women's Caucus representatives. Certainly, she was generous in fact to identify the historical import of the Women's Caucus in the very opening of her editorial introduction to **Exposure** 19:3 (1981).

In fact, the Women's Caucus proposal to edit an issue of **Exposure** was never brought

before the board for approval or implementation beyond the Publications Committee Report (see 3., preceding) or beyond the concerns with broader aspects of policies in connection with all caucuses and their contributory rights at conferences or in publications as deliberated by the Policies and Procedures Committee. It is a fact that no communication of a specific proposal was received by the Policies and Procedures Committee, the Executive Committee, or the Board from 3/20/80 to date. A thorough search of official SPE files offers not a scintilla of evidence that the proposal was pursued by either the four women delegated as representatives or by former Editor Desmarais; neither was it ever offered as an item on the agenda of meetings of the society thereafter. Quite frankly, until your letter, the intention of the Women's Caucus seemed to have died from lack of response, lack of clear definition of planning, failed coordination with former Exposure Editor Desmarais, and, above all, the lack of fundamental work required of the Women's Caucus representatives in the pursuit of the interests of the seventy-five women who met at Stevensville. Certainly, by no stretch of the imagination or idealism can the original interests of the Women's Caucus have been deemed a mandate to the society. What may be truly stated is that there was a proposal and that the proposal required clear and specific definition as well as

consideration from the perspective of policies that govern and benefit the entire membership. The latter were defined; the former was never realized by the caucus representatives. I strongly recommend that any disappointment should be properly directed toward the representatives of the caucus, not to the Society for Photographic Education.

No action taken at the 1980 Annual National Conference membership meeting can be construed as a deterrent to the expressed interests of the Women's Caucus. Instead, it was clearly evident that neither the board nor the membership was prepared to approve a proposal that was but a proposal without specific definition. It was also clearly evident that the board and the membership accepted the need for a clear definition of policies and procedures governing the editorship and functions of the Journal and its obligations to a variety of caucus interests. No subsequent deliberations of committees or the board blocked the interests of the four representatives of the Women's Caucus. As Martha Madigan recently communicated to both Editor Garner and myself, the representatives never got as far as a specific plan for the contents of such a publication; that it was really at the conceptual stage; that the women met several times at Stevensville and then corresponded, sharing a few ideas for possible articles; that Madigan did send some inquiries about contributions to the

members of the Women's Caucus, but received no response; that the four women planned to meet at Asilomar to continue their discussions, but they did not.

As Chairperson Pro Tem of the Publications Committee since the resignation of board member James Enyeart from the committee chairpersonship by letter of 9/16/81, the following conclusions from my research are to be presented to the Publications Committee in its review of your concerns:

—The priorities of a group of members involving a request for the guest editorship of one issue of the Society's Journal were never brought to fruition by those members themselves; that there was absolutely no reason for Editor Garner to include the names of the women mentioned in your letter in her introductory editorial for Exposure 19:3, particularly those so thoroughly unresponsive to their own interests or to those of Editor Garner in the development of an actually accomplished issue of the Journal.

—The Board of Directors was in sympathy with the interests and proposals of the Women's Caucus, but was never presented anything concretely defined from either the Caucus representative or former Exposure Editor Desmarais that would have prompted official consideration leading to a directive from the Board.

—Guest editorships may be requested of the current Editor of Exposure or be appointed by the Editor, but they are not accessible to secularized interests, within the Society. Interests in guest editorships may be recommended or expressed to the Publications Committee, the Editor of the Journal, the board, or to the membership; however, according to currently approved policy, "final editorial responsibility must remain at all times with the board-appointed Editor of the Journal."

In its further deliberations concerning policies and procedures relative to society publications, the Publications Committee is required to submit a written report to the board at the 1982 Annual National Conference. Your and others' interest and inquiries concerning the matters expressed in this letter or about further editorial or publication policies should be directed through me to this committee and, if required, for presentation to the board. I trust this response to your letter makes sufficiently public a matter that may have seemed foreclosed. I thank you for your interest and Editor Garner for relinquishment of her own privilege thus enabling my response.

William E. Parker  
Chairperson, SPE  
Storrs, Connecticut  
January 19, 1982

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